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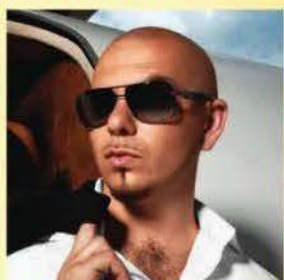
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No. 1

ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	34	BRITNEY SPEARS / FEMME FATALE
HEATSEEKERS	37	MIDDLE BROTHER / MIDDLE BROTHER
TOP COUNTRY	41	JASON ALDEAN / MY KINDA PARTY
BLUEGRASS	41	STEVE MARTIN/STEEP CANYON RANGERS / RARE BIRD ALERT
TOP R&B/HIP-HOP	42	WIZ KHALIFA / ROLLING PAPERS
CHRISTIAN	44	CASTING CROWNS / UNTIL THE WHOLE WORLD HEARS
GOSPEL	44	KIRK FRANKLIN / HELLO FEAR
DANCE/ELECTRONIC	45	LADY GAGA / THE FAME
TRADITIONAL JAZZ	45	WILLIE NELSON & WYNTON MARSALIS / HERE WE GO AGAIN
CONTEMPORARY JAZZ	45	BONEY JAMES / CONTACT
TRADITIONAL CLASSICAL	45	MORMON TABERNACLE CHOIR / MEN OF THE MORMON TABERNACLE CHOIR
CLASSICAL CROSSOVER	45	ALFIE BOE / BRING HIM HOME
WORLD	45	VARIOUS ARTISTS / MELE O HAWAII: SONGS OF HAWAII
TOP LATIN	46	GERARDO ORTIZ / MORIR Y EXISTIR

ARTISTS

	PAGE	ARTIST
SOCIAL 50	36	LADY GAGA
UNCHARTED	36	DJ B3ND

SONGS

	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	38	KATY PERRY FEATURING KANYE WEST / E.T.
HOT 100 AIRPLAY	39	RIHANNA / SBM
HOT DIGITAL	39	KATY PERRY FEATURING KANYE WEST / E.T.
HEATSEEKERS	37	REBECCA BLACK / FRIDAY
MAINSTREAM TOP 40	40	CEE LO GREEN / F**K YOU (FORGET YOU)
ADULT CONTEMPORARY	40	BRUNO MARS / JUST THE WAY YOU ARE
ADULT TOP 40	40	PINK / F**KIN' PERFECT
ROCK	40	FOO FIGHTERS / ROPE
ACTIVE ROCK	40	FOO FIGHTERS / ROPE
HERITAGE ROCK	40	FOO FIGHTERS / ROPE
HOT COUNTRY	41	ZAC BROWN BAND / COLDER WEATHER
MAINSTREAM R&B/HIP-HOP	42	CHRIS BROWN / LOOK AT ME NOW
RHYTHMIC	42	JEREMIH FEATURING 50 CENT / DOWN ON ME
ADULT R&B	42	R. KELLY / LOVE LETTER
RAP	42	NICKI MINAJ FEATURING DRAKE / MOMENT 4 LIFE
HOT R&B/HIP-HOP	43	CHRIS BROWN / LOOK AT ME NOW
CHRISTIAN	44	TENTH AVENUE NORTH / YOU ARE MORE
CHRISTIAN AC	44	TENTH AVENUE NORTH / YOU ARE MORE
CHRISTIAN CHR	44	RED / FACELESS
GOSPEL	44	WILLIAM MCDOWELL / I GIVE MYSELF AWAY (LIVE)
DANCE CLUB	45	LADY GAGA / BOHM THIS WAY
DANCE AIRPLAY	45	RIHANNA / SBM
SMOOTH JAZZ	45	NILS / JUMP START
HOT LATIN	46	MANA / LLUVIA AL CORAZON
RINGTONES	8	CHRIS BROWN / LOOK AT ME NOW

THIS WEEK ON .biz

	PAGE	ARTIST / TITLE
TOP CATALOG ALBUMS	#1	ELTON JOHN / ROCKET MAN: NUMBER ONES
DIGITAL ALBUMS	#1	BRITNEY SPEARS / FEMME FATALE
INTERNET ALBUMS	#1	RADIOHEAD / THE KING OF LIMBS
INDEPENDENT ALBUMS	#1	RADIOHEAD / THE KING OF LIMBS
MUSIC VIDEO SALES	#1	VARIOUS ARTISTS / LES MISERABLES: 25TH ANNIVERSARY CONCERT

CONTENTS

VOLUME 123, NO. 13



9 TREME



12 NEIL PORTNOW



26 AUGUSTANA

UPFRONT

4 **ACCENTUATE THE POSITIVE** U.S. music sales fall just 1.3% in Q1 as Sony posts a gain in album sales.

- 6 Legal Matters
- 7 Retail Track
- 8 Digital Entertainment
- 10 On The Road
- 11 Latin

FEATURES

14 **PURE COUNTRY** **COVER STORY** Brad Paisley's immaculately crafted new album aims to define and honor country music. And with help from Don Henley, Clint Eastwood, Sheryl Crow, Carrie Underwood and (yes, *that*) Alabama—he's hit the nail on the head.

18 **THE TRUTH ABOUT TICKETING** Impassioned competition. Portals. White label solutions. Venture capital interest. Ticketing—once an industry stepchild—is now the linchpin of the music business.

25 **THE LEGEND OF JESSIE J** **MUSIC** In a field crowded with adored hitmakers like Adele, Estelle and Amy Winehouse, this singer/songwriter is aiming for stadium status.

- 26 6 Questions: **John Oates**
- 28 Reviews
- 30 Happening Now

IN EVERY ISSUE

- 32 Marketplace
- 33 Over The Counter
- 33 Market Watch
- 34 Charts
- 49 Executive Turntable, Good Works, Backbeat

ON THE COVER: Brad Paisley photograph by Jim Shea



KATY B

30

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
This week on Billboard.com find out all about the 2011 Billboard Music Awards, set for May 22 in Las Vegas, including which six of our Battle of the Bands finalists you picked to vie for a chance to perform.

Events

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

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





SUDDEN IMPACT
Spotify markets report higher digital growth

6



LINER APPS
New iPad applications supplement albums

8



AFTER THE STORM
"Treme" bonds with New Orleans musicians

9



WEEZY'S WAY
Shawn Gee talks about hip-hop touring

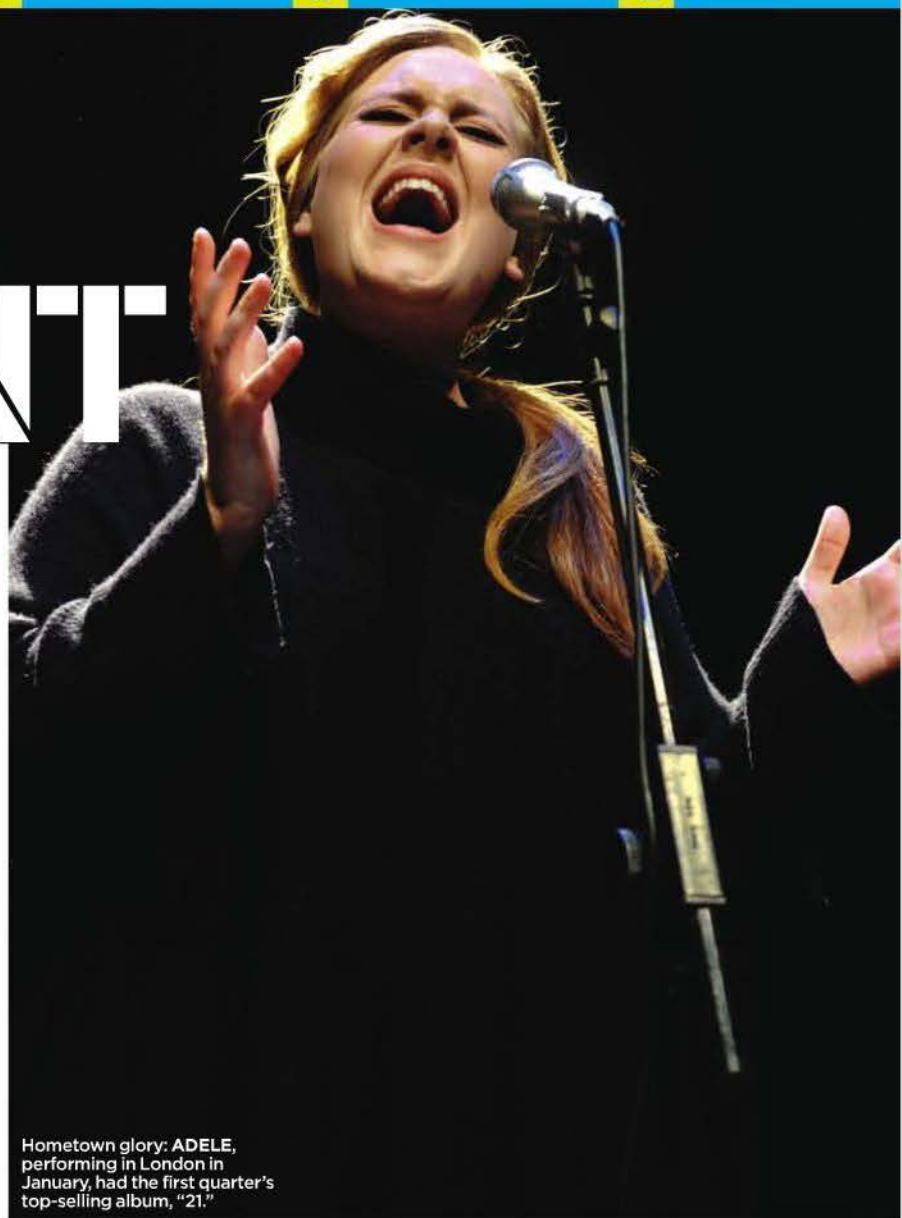
10



AWARDS OVERHAUL
Neil Portnow on Grammy category cuts

12

UPFRONT



Hometown glory: **ADELE**, performing in London in January, had the first quarter's top-selling album, "21."

RETAIL BY ED CHRISTMAN

ACCENTUATE THE POSITIVE

U.S. Music Sales Fall Just 1.3% In Q1 As Sony Posts A Gain In Album Sales

If flat is the new up, then start spreading the news: U.S. recorded-music sales were little unchanged in the first quarter from the same period last year.

That wasn't the only promising development. Digital track sales extended their recent recovery. Digital album sales climbed at a surprisingly robust clip. And Sony Music Entertainment actually managed to post

a modest increase in album sales from the prior-year period.

During the quarter ended April 3, U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) totaled 111.8 million units, down just 1.3% from 113.2 million during the same period last year and a welcome improvement from the 6.1% year-on-year drop in album and TEA sales in first-quarter 2010, according to Nielsen SoundScan.

Year-to-date album sales were up for six consecutive weeks through March 27 from the corresponding period of

2010, the longest such streak since the nine-week period ended Aug. 15, 2004, according to SoundScan.

Rebounding sales of digital tracks and continued strong sales of digital albums were key factors behind the slowing decline in overall music sales in the first quarter. U.S. digital track sales climbed 8.6% to 339.1 million units from 312.4 million a year earlier, an impressive turnaround from an alarming 0.9% decline in track sales in the year-earlier period and a meager 1.1% sales increase in full-year 2010, according to SoundScan.

Meanwhile, digital album sales rose 15% in the first quarter to 25.1 million units from the 21.8 million units a year earlier. While that's a little shy of the 16% year-on-year sales increase posted in the year-earlier period, weekly digital album sales topped 2 million units four times in the first quarter, compared with just

three times in all of 2010, according to SoundScan.

Album sales minus TEA fell 5% to 77.8 million units from nearly 82 million units a year earlier, when album sales were down 7.9% from the prior-year period. Robust digital album sales clearly helped slow the slide in overall album sales. But

CD sales also showed somewhat surprising resiliency, falling 12.8% in the first quarter to 51.9 million from 59.5 million a year earlier, after posting annual declines of between 18% and 20% in each of the last few years, according to SoundScan.

Sales of vinyl albums continued to enjoy sharp growth,

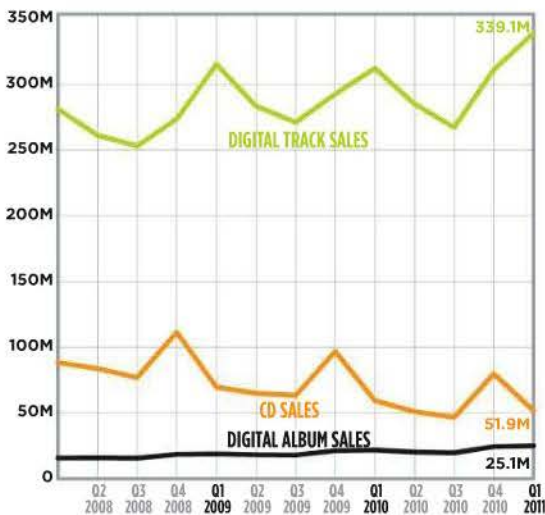
surging 29.7% in the first quarter to 838,000 units from 646,000 units a year earlier.

The first quarter's strong sales can't be explained away by a handful of blockbuster albums. In fact, the top 10 selling albums of the first quarter generated cumulative sales of just 4.8 million units, nearly a third less than the 7.1 million units sold by the top 10 selling titles of first-quarter 2010, according to SoundScan.

Moreover, while two albums topped sales of a million units in first-quarter 2010—Lady Antebellum's "Need You Now" (1.6 million) and Sade's "Soldier of Love" (1.1 million)—not a single title achieved that feat in first-quarter 2011. The quarter's top-selling album, Adele's "21," sold 942,000 units, followed by Mumford & Sons' "Sigh No More" with 610,000,

SALES OF MAJOR FORMATS OVER TIME

Since 2007, first-quarter CD album sales have been consistently smaller than those in each of the quarters of the prior year. But in a potentially positive sign for the rest of 2011, CD album sales in the first quarter of this year exceeded those of the second and third quarters of 2010.



YEAR-TO-DATE TOP 10 ALBUMS

Despite stronger-than-expected music sales in the first quarter, no albums topped U.S. sales of 1 million units. Adele's sophomore set "21" was the top-selling album, even though it wasn't released until late February.

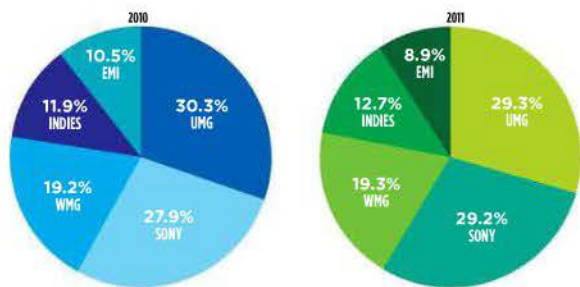
RANK	ARTIST	TITLE	LABEL	YTD SALES
1	ADELE	"21"	XL/Columbia/Sony Music	942,000
2	MUMFORD & SONS	"SIGH NO MORE"	Gentleman of the Road/Glassnote	611,000
3	VARIOUS	"NOW 37"	Universal/EMI/Sony Music/Capitol	465,000
4	JUSTIN BIEBER	"NEVER SAY NEVER-REMIXES"	Schoolboy/Raymond Braun/Island/IDJMG	446,000
5	NICKI MINAJ	"PINK FRIDAY"	Young Money/Cash Money/Universal Motown/UMRG	430,000
6	BRUNO MARS	"DOO-WOPS & HOOLIGANS"	Elektra	429,000
7	RIHANNA	"LOUD"	SRP/Def Jam/IDJMG	387,000
8	CHRIS BROWN	"F.A.M.E."	Jive/JLG	362,000
9	EMINEM	"RECOVERY"	Web/Shady/Aftermath/Interscope/IGA	358,000
10	PINK	"GREATEST HITS . . . SO FAR!!!"	LaFace/JLG	344,000

HOW THE NUMBERS STACK UP

U.S. Music Sales Trends During The First Quarter Of 2011, According To Nielsen SoundScan

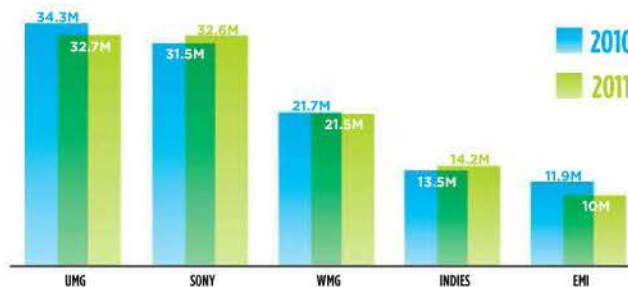
MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal Music Group's lead over Sony was its narrowest since SoundScan began calculating distributor market share by album and TEA sales in 2006.



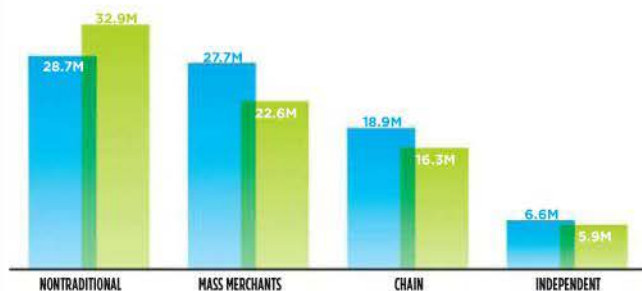
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

Sony grew total sales by about 1 million units from a year earlier, the only major to post a unit sales increase. Universal's sales fell 4.7%, while Warner slipped 0.9%. EMI suffered the largest decline among the majors with a 16% drop.



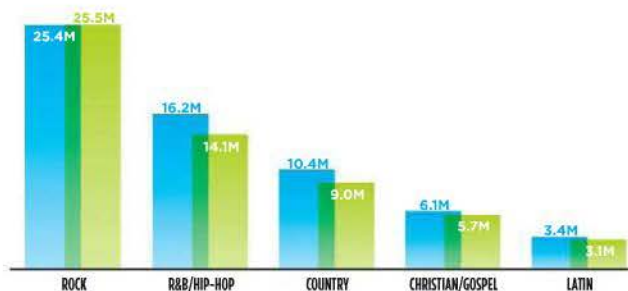
ALBUM SALES BY STORE TYPE

Nontraditional retailers widened their lead over other categories thanks to strong digital album sales and the addition of sales data from online CD stores previously excluded from SoundScan's calculations.



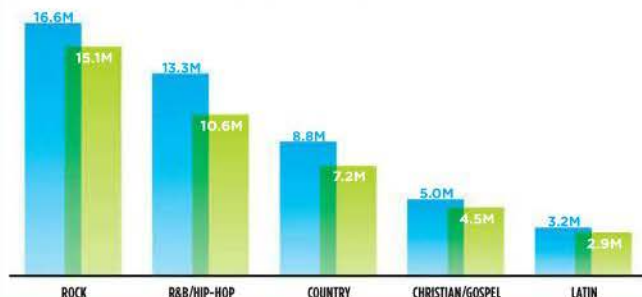
ALBUM SALES BY GENRE

Rock was the only major genre to notch a gain, inching up 0.2% from a year earlier. R&B (which includes hip-hop) dropped 13.1%, country fell 13%, Christian/gospel sank 6.6%, and Latin slid 7.9%.



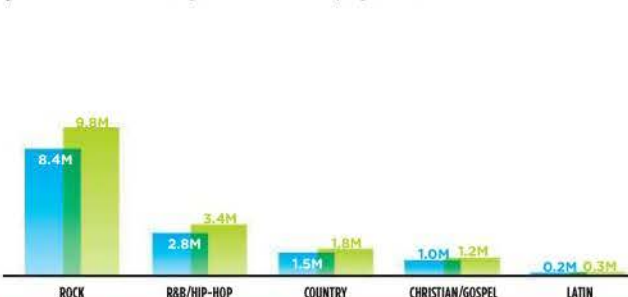
CD ALBUM SALES BY GENRES

Rock notched the smallest percentage decline among major genres with a 9.3% drop, while Christian/gospel (down 11%) and Latin (down 10.4%) also outperformed the 12.8% decline in total CD album sales.



DIGITAL ALBUM SALES BY GENRE

Despite a 29.8% sales jump from a year earlier, Latin remained the only major genre to sell fewer than 1 million units in the quarter. R&B notched a 20.3% gain, while rock was up 17% and country up 15.6%.



according to SoundScan. "21" was also the top-selling digital album of the quarter, with sales of 456,000 units.

While the quarter's top 10 selling albums didn't perform well compared with their year-earlier counterparts, the top 10 selling digital songs sold a combined 16.8 million units, a robust 23% jump from the 13.7 million in sales that the top 10 selling digital songs of the year-earlier period sold, while 21 songs sold more than 1 million units, up from 16 last year, according to SoundScan. The top-selling dig-

ital song of the quarter was Cee-Lo Green's "F**k You," which sold 2.15 million units, edging Lady Gaga's "Born This Way," which sold 2.11 million.

Universal Music Group captured the largest share of album and TEA sales with 29.3%, down from 30.9% a year earlier. But UMG barely held down the top spot after Sony Music Entertainment's market share jumped to 29.15%, up more than three percentage points from 26% a year earlier. Buoyed by hot titles like Adele's "21," P!nk's "Greatest Hits . . . So

Far!!!" and Chris Brown's "F.A.M.E.," Sony posted a 3.3% year-on-year gain in album sales to 32.6 million units, the only major distributor to grow album sales during the first 13 weeks of the year. Warner Music Group accounted for 19.3% of album and TEA sales, little changed from 19.2% a year earlier, while EMI's share dropped to 9% from 10.5%.

The independent sector saw its distributor market share increase to 12.7% in the first quarter from 11.9%. But if the market share of major-owned

indie distributors Alternative Distribution Alliance (Warner), RED (Sony) and Caroline/EMI Label Services are counted as indies instead of being grouped with their parent label groups, indie market share totaled 21.3%. (Separate data on UMG's indie distributor Fontana isn't available.) American Assn. of Independent Music president Rich Bengloff recently argued that indie market share would be even higher

if counted by ownership of masters (Billboard, March 12).

Sales of current albums—those within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—suffered an 11% decline in the first quarter to 41 million units from 46.1 million units a year earlier. But sales of catalog albums posted a 2.6% increase to 36.8 million units from 35.9 million.

>>>BIDS COME DUE IN WARNER AUCTION

Bids were due April 7 in the Warner Music Group auction being run by Goldman Sachs Group and AGM Partners. Revlon chairman Ron Perelman has emerged as a bidder through his MacAndrews & Forbes holding company, which has put in a bid on WMG's recorded-music operation. Other bidders include Ron Burkle's Yucapia Cos.; Len Blavatnik's Access Industries; Finnish businessman Poju Zabludowicz; Guggenheim Partners, a principal owner of Billboard parent company Prometheus Group; Live Nation; European private-equity firm Permira; and private-equity firms Platinum Equity and Gores Group.

>>>EMI COMBINES SYNCH, LICENSING OPS

EMI is combining the synchronization and licensing staffs of its North American publishing and record label operations and putting them under one roof. Brian Monaco, who will head the new division, has been promoted to executive VP for North American sales and strategic marketing at EMI Music Publishing.

>>>GOOGLE PULLS GROOVESHARK FROM ANDROID MARKET

Google has removed music-sharing service Grooveshark from its Android Market for mobile apps. The search giant said Grooveshark was removed after violating its terms of service, but didn't provide specifics. The move came before a congressional hearing about "rogue" sites that deal in pirated and counterfeit material, including music.

Reporting by Antony Bruno and Ed Christman.

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DIGITAL BY GLENN PEOPLES

Data: Spotify May Mean Digi-Music Revenue Growth

'We've Made A Meaningful Dent In Piracy,' Says The Streaming Company's North American Chief Content Officer

European markets where Spotify operates are posting dramatically stronger revenue growth from digital music than neighboring markets where the streaming music service doesn't operate.

According to a Billboard analysis of data compiled by IFPI, the seven western European countries in which Spotify operates—the United Kingdom, Sweden, Spain, France, Norway, the

Netherlands and Finland—had an average digital revenue growth rate of 43% in 2010.

By contrast, eight western European countries without Spotify—Austria, Belgium, Denmark, Germany, Ireland, Italy, Portugal and Switzerland—experienced only 9.3% digital growth last year.

To some degree, the discrepancy in growth rates is a reflection of the favorable conditions that attracted Spotify to the markets where it now operates, including ease of acquiring licenses from rights holders, the maturity of the online advertising market, the size of the digital music market and broadband penetration rates.

Still, it's striking that average digital revenue growth rates in Spotify and non-Spotify markets didn't begin to diverge sharply until after Spotify's October 2008 launch in the United Kingdom, Sweden, Spain, France, Norway and Finland (see chart).

As a privately held company, Spotify doesn't release financial details on its operating results. But while the company is best-known for its free, ad-supported streaming music service, it announced in early March that its ad-free, unlimited paid plans had reached 1 million subscribers.

"The proof is in the pudding," says Ken Parks, chief content officer/managing director of North America for Spotify. "We generated a million subs in a market where this product practically



Press play: Spotify on an Android mobile handset.

didn't exist. We've driven a lot of revenue and made a meaningful dent in piracy. We think all of that speaks to our success and vindicates the decisions to enter into the markets we have."

Still to be determined is the exact extent of Spotify's impact on the markets where it operates, as well as how the service might be sparking greater consumer purchases of music, beyond its sale of streaming subscriptions. Even among Spotify markets, there are sharp differences in how consumers consume digital music. In the United Kingdom, downloads accounted for 82% of digital revenue in 2010, while streaming music accounted for 66% of digital revenue in Sweden, according to IFPI.

DIGITAL REVENUE GROWTH RATE FOR COUNTRIES WITH SPOTIFY

	2010	2009	2008	2007
FINLAND	86.4%	47.5%	21.2%	65.0%
FRANCE	13.5%	0.0%	38.5%	22.9%
NETHERLANDS	31.7%	17.5%	21.2%	28.4%
NORWAY	57.5%	67.0%	31.6%	61.7%
SPAIN	19.6%	10.9%	13.1%	34.8%
SWEDEN	72.8%	119.2%	6.5%	12.0%
UNITED KINGDOM	19.6%	47.6%	45.9%	32.6%
AVERAGE	43.0%	44.2%	25.4%	36.8%

DIGITAL REVENUE GROWTH RATE FOR COUNTRIES WITHOUT SPOTIFY

	2010	2009	2008	2007
AUSTRIA	17.1%	58.7%	5.7%	14.5%
BELGIUM	-3.5%	-11.7%	47.3%	6.8%
DENMARK	22.2%	40.9%	45.5%	70.4%
GERMANY	19.4%	23.0%	36.4%	19.9%
IRELAND	8.9%	19.2%	30.0%	86.0%
ITALY	-3.2%	-23.8%	-22.2%	-19.2%
PORTUGAL	-10.5%	-25.5%	50.0%	3.0%
SWITZERLAND	10.9%	66.7%	12.2%	70.8%
AVERAGE	9.3%	18.4%	25.6%	31.5%

LEGAL MATTERS

WINDOW OF OPPORTUNITY IS NARROWING IN ROYALTY BATTLE

By TAMERA H. BENNETT



The Rick James estate filed a class action lawsuit against Universal Music Group (UMG) and its raising expectations that more artists may enter the license-vs.-sale battle over digital downloads.

But the clock could be ticking for heritage artists interested in pursuing action against their former record labels.

In its suit against UMG, the James estate is seeking damages for what it alleges are unpaid royalties for the sale of music through digital downloads and ringtones. The filing came just days after the U.S. Supreme Court declined to review an appellate court decision granting F.B.T. Productions a greater share of royalties from UMG's sale of Eminem's music through digital downloads and ringtones.

The Allman Brothers Band recently settled a proposed class action case against Sony Music

Entertainment on the same issue: Is a digital download a license or a sale? In accordance with the Eminem decision in the Ninth Circuit Court of Appeals, a digital download is a license, and an artist is typically entitled to 50% of what the record label was paid for the license, versus a lesser percentage that would be due for the sale of a record.

With record labels using standard agreements from the mid-'60s to the mid-2000s, the James estate is banking on having its case certified as a class action and bringing aboard thousands of plaintiffs who had record or production deals with UMG or affiliated record labels from Jan. 1, 1965, to April 30, 2004.

What the James estate may not be counting on is another fairly standard provision in these recording contracts: the "incontestability provision." Most artist contracts signed during the proposed class window include lan-

guage such as this: "All royalty statements rendered by the label to the artist shall be binding upon the artist and not subject to any objection by the artist for any reason unless specific objection in writing, stating the basis thereof, is given to the label within one year from the date the statement is rendered."

A similar incontestability provision was included in the 1985 Allman Brothers recording agreement (originally signed with PolyGram Records) that's part of the band's current litigation against UMG pending in federal district court in New York. The court held in 2008 that the clause was valid and enforceable and denied the challenge to certain royalty statements because there wasn't a timely objection to the statements in accordance with the contract.

Whether there is a one-, two-, three- or even a four-year window of time to object to a royalty state-

ment, heritage artists who intend to challenge the royalty rate they've been paid for digital downloads may be barred from collecting years of unpaid revenue

after being filed, but before the class was ever certified.

Heritage artists should review closely their agreements to determine if they have to take any additional action to preserve their rights. Launching a full-blown audit may not be financially viable for many heritage artists, but at a minimum they should immediately begin objecting in writing to the royalty rate paid for digital downloads. For those who have the financial resources,

decision as only applying to the particular facts of that case, it's anticipated that the Ninth Circuit decision will spur many heritage artists to start the litigation process to preserve their rights. Tactically speaking, individual suits may be more effective than a class action because the labels' efforts will be divided in defending the suits. Artists might want to investigate filing suit in the Northern District of California, where the James estate filed its case.

If the rules of civil procedure are met, the court may consider a "joinder" of cases in lieu of a class action, potentially giving named plaintiffs more control over the terms of a settlement than under a class action. In the event of a joinder, only plaintiffs named in the lawsuit may recover damages.

Either way, time is of the essence. Heritage artists interested in pursuing a higher royalty rate on digital downloads should act quickly as windows of opportunity are closing each year.

What the Rick James estate may not be counting on is the fairly standard "incontestability provision."

unless they act immediately.

Joining the James estate's class action may sound appealing, but waiting for the case to be certified as a class action might be too late for some heritage acts. Even though there are common questions of law and fact among the proposed class members, the court may deny a class certification. Keep in mind that the Allmans' case against Sony settled almost five years

artists should comply with the contract objection provision, send notice of an audit and perhaps even send a tolling agreement to the label to freeze the contract-imposed limitations period. The Allman Brothers tried the tolling provision route first with UMG, but the major refused to freeze the limitations period, prompting the band to file suit.

Although UMG has repeatedly discounted the Eminem

Tamera H. Bennett is an entertainment and intellectual property attorney based in Lewisville, Texas.

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Event Horizon

Record Store Day Continues To Extend Its Reach

As Record Store Day approaches on April 16, the fourth annual event continues to be an increasingly valued channel through which to sell music.

The number of stores expected to participate will be about the same as last year: about 1,400 around the world. But the number of retail exclusives has jumped to about 250 from 175 in 2010. In addition, superstar acts like **Bob Dylan** and **Pearl Jam** are releasing vinyl reissues on Record Store Day a few weeks prior to their wider release.

The event is even going to New York's Lincoln Center, where Record Store Day is presenting two movies at the Walter Reade Theater: "Regina Spektor Live in London" and "Sound It Out," a British documentary about a record store in the northern English town of Teesside.

Buoyed by the success of Record Store Day, the event's co-founders and organizers—the Alliance for Independent Media Stores (AIMS), the Coalition of Independent Music Stores (CIMS) and Music Monitor Network (MMN)—continue to eye other ways to extend the brand to beyond just one day.

Last year, the indie-store groups joined forces to launch "Back to Black Friday," taking advantage of the heavy shopping traffic on the day after Thanksgiving to offer exclusive vinyl releases by **Metallica**, **U2**, **Soundgarden**, **Cee Lo Green** and other artists (Billboard, Nov. 27, 2011).

This year, Other Music in New York will present a performance by Spektor on April 16. The show will be recorded and "and if we capture the excitement of the show, we can release it for Back to Black Friday," MMN executive director **Michael Kurtz** says.

The organizers also plan to make announcements on Record Store Day about other special releases to be sold later this year through Record Store Day retailers.

"On so many levels, it has gone beyond our original expectations," says AIMS head **Eric Levin**, owner of Criminal Records in Atlanta, adding that "the international stuff, which wasn't a part of the original plan, is amazing and inspirational."

The Record Store Day website lists participating stores in nearly two dozen countries, including Canada, the United Kingdom, Australia, Japan, Brazil and Israel.

"This is the first year that France has really embraced it and they have created a compilation of what they consider to be their best artists," Kurtz says. "They hope to get it to us later this year so that we can sell it in our stores here. There is a second one coming from Sweden, but I don't know the details on that one yet. We are getting cultural exchanges to happen."

With **Ozzy Osbourne** serving as Record Store Day ambassador, about 600 artists will perform or make appearances on April 16 or during that weekend at participating stores. Artist appearances will include **Foo Fighters** at Fingerprints in Long Beach, Calif.; **Duran Duran** at Rasputin's in Berkeley, Calif.; and **My Morning Jacket** at CD Central in Lexington, Ky.

"This year we have seen an explosion of cool events scheduled for Record Store Day," says CIMS executive director **Michael Bunnell**, owner of the Record Exchange in Boise, Idaho. "Many of the stores have expanded the celebration to include the entire weekend and have also involved other businesses from their local communities."

In Maine, at the 10-unit Bull Moose chain, "we are focusing on local bands," VP of marketing **Chris Brown** says. "For the first three annual Record Store Days, we had bigger [national] artists that received all the media attention. So this time around the local guys will get the media attention."



One more time with feeling: **REGINA SPEKTOR** will perform at an Other Music event in New York on Record Store Day; inset: one of Warner Bros.' Record Store Day exclusives—a vinyl single featuring versions of "Don't Want to Know If You Are Lonely" by **Hüsker Dü** and **Green Day**.



One interesting development that Brown is seeing is that some of the local artists are timing their CD releases to align with Record Store Day. **Skyler & the Band of Thieves** will issue a CD EP titled "Take You Away," while Portland, Maine, rock band **the Sophomore Beat** will release a CD single, "Party Like a Lobster."

In Atlanta, Levin's Criminal Records will host powerhouse indie acts like **the DB's**, **British Sea Power** and **Holly Golithly**, but he adds that "we'll have the cream of the crop of the local artists in Atlanta," including **Akuyou**, **Oryx & Crake**, **Turf War** and **Emily Kempf**.

One of the largest events will be at the Record Store Day tent at Coachella, where 60-70 artists will be doing signings, Kurtz says.

"Events are happening a lot more naturally now," Kurtz says. "People are getting involved in their own way."

For its instance, **Jack White** announced that **Jerry Lee Lewis** will perform at his Third Man Records in Nashville. Tickets for the show are \$30 and the audience will get a vinyl recording of the set within a few weeks.

Todd Rundgren will make an appearance at his local record store Hungry Ear Records in Kailua, Hawaii, which Kurtz says "is exactly the way you would hope it would happen."

The wide range of events being held around Record Store Day bodes well for its future, Bunnell says.

"We are excited to see the proliferation of ideas and encourage creative ways to link these cool events to independent music store retail, which of course is our core mission," he says. "This day has truly become a worldwide music festival."

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iPad Albums?

The Future Of The LP May Just Be A Multimedia App

Larry Rosen has always kept his finger on the pulse of new music formats.

In 1982, he and composer/jazz pianist Dave Grusin founded GRP Records, one of the first labels to release music on CD. In 1996, he launched one of the first labels to sell music online with N2K. Now, he's betting on what he feels is the next music format of the future—iPad apps that provide material about an album.

Rosen and his partners from those past ventures have teamed to form ROBA Interactive, a production company designed to create iPad album apps for artists.

"I'm always looking at new technology and where consumers are going and where the music industry should go," he says. "I really see this as the future of the music business from a product point of view."

Although some media outlets have taken to referring to such apps as "iPad albums," "companion apps" might be more appropriate. What Rosen, ROBA CEO Larry Miller and veteran record producer/ROBA adviser Phil Ramone are doing is compiling all manner of extra content not typically found on an album—such as behind-the-

scenes video of the recording sessions, live performances and interviews with the artists and producers—and combining it with more standard album booklet fare like lyrics, liner notes and photos.

The result is an app that



Here come the strings: ROBA Interactive's app *An Evening With Dave Grusin* will include photos, interviews, audioclips and other multimedia material.

serves as an interactive booklet that Rosen and crew hope will be compelling to fans who miss the added information that digital downloads usually lack.

ROBA's first iPad album app will be "An Evening With Dave

Grusin," which will be released April 26 in conjunction with the Concord Music Group live album and Blu-ray disc of the same name. The recording features Grusin conducting an orchestra playing selections from his film scores for "Tootsie," "On Golden Pond" and other movies, as well as pieces from "West Side Story."

The Grusin app, which will cost \$10, will include high-resolution concert shots and

backstage photos; interviews with Grusin, Jon Secada, Patti Austin and others involved in the recording; audio clips of the performance; and other multimedia material.

ROBA Interactive isn't the first company to offer album-themed apps. In March, Universal Music Group and video production firm Eagle Rock Entertainment released iPad apps featuring video documentaries and other material about Nirvana's "Nevermind," Rush's "2112" and "Moving Pictures," and the Rolling Stones concert movie "Ladies and Gentlemen: The Rolling Stones." A week later, EMI designed and built an iPad companion to Swedish House Mafia's "Until One" release.

Only "Until One" contains all the music from the album. The others contain just snippets of songs. That's because music included in any iPad app sold at iTunes' App Store—such as songs downloaded to games like Tap Tap Revenge—can only be played from within that app. If users want to listen to those same songs on an iPod or iPhone, they will have to buy them separately.

Ironically, this disconnect is providing the music industry with an opportunity. Most music purchased at iTunes lacks the lyrics or liner notes often found in CD booklets. Apple's feature-rich iTunes LP digital album format does

provide some added bells and whistles, but it still isn't fully compatible with the iPad. Because an album of music and an album of related content must remain separate thanks to the wall placed between iTunes' music store and app store, labels now have two different products to sell.

But there are still questions about how these new iPad album companions can scale. ROBA Interactive plans only five or six more apps by the end of the year, with Pitbull being the next artist on deck.

According to Rosen, it can cost upwards of \$50,000 to create these apps, which is why he selects albums that have the right components, such as an album with multiple guest artists contributing, an artist with a deep history or an album created in conjunction with a concert or special event.

But that's for the more in-depth companion apps ROBA has planned. Labels can easily create less-robust companion apps that cost less to produce but still carry value for the fan who wants more out of a digital album, or even an individual track.

After all, Rosen says, "if you can sell a million records, why can't you sell a million apps?"

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

BITS & BRIEFS

THE WOMBATS PARTNER WITH SHAZAM FOR ALBUM PROMOTION

U.K. indie rock group the Wombats are promoting their new album through a partnership with music identification service Shazam. The promotion involves a sweepstakes that fans can enter to win the chance to see the band perform live May 21 in Spain. To enter, fans need to identify a song from the new album using Shazam by going to the band's website and entering a unique promo code that appears following the song ID. Those participating in the promotion also receive a free download of the single "Jump Into the Frog." The new album, "The Wombats Proudly Present... This Modern Glitch," is due April 11.

U.S. SPENDING ON ONLINE MUSIC TO EXCEED CD SPENDING IN 2012

Research group Strategy Analytics predicts U.S. music fans will spend more next year on online music

than on CDs. The company says CD spending will fall to \$2.7 billion in 2012 from a projected \$3.2 billion this year, while digital revenue will reach \$2.8 billion from a projected \$2.6 billion this year. By 2015, single downloads will make up 39% of the digital pie (down from 50% in 2010), while album downloads will account for 32% (35% in 2010) and subscription services and advertising revenue will each account for 14% (8% and 7%, respectively, last year).

CRICKET EXPANDS MOBILE MUSIC SERVICE TO NEW MARKETS

Mobile carrier Cricket Communications is expanding its Muve music service to additional markets, following a delayed launch earlier this year. The new markets include Philadelphia; Atlantic City, N.J.; Houston; and Austin. The service bundles an unlimited streaming music service into a \$55 monthly wireless calling plan. Muve Music is now available in 26 U.S. cities.

RINGTONES™ APR 16 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	9	#1 2 WKS LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
2	2	5	E.T.	KATY PERRY FEATURING KANYE WEST
3	7	4	ROLL UP	WIZ KHALIFA
4	3	24	BLACK AND YELLOW	WIZ KHALIFA
5	4	14	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
6	8	16	DOWN ON ME	JEREMIH FEATURING 50 CENT
7	5	17	F**K YOU!	CEE LO GREEN
8	6	14	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
9	9	20	PRETTY GIRL ROCK	KERI HILSON
10	10	20	GRENADE	BRUNO MARS
11	11	21	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
12	15	6	S&M	Rihanna
13	13	11	F**KIN' PERFECT	PINK
14	19	22	FIREWORK	KATY PERRY
15	17	7	I WON'T LET GO	RASCAL FLATTS
16	26	5	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LIL WAYNE
17	21	5	SURE THING	MIGUEL
18	16	7	I NEED A DOCTOR	DR. DRE FEATURING EMINEM & SKYLAR GREY
19	18	7	COUNTRY BOY	AARON LEWIS FEATURING GEORGE JONES & CHARLIE DANIELS
20	12	29	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE

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

Digital Domain

ANTONY BRUNO



orchestra playing selections from his film scores for "Tootsie," "On Golden Pond" and other movies, as well as pieces from "West Side Story."

The Grusin app, which will cost \$10, will include high-resolution concert shots and

SOUND AND LIGHTING

Space so tight that you don't even have room for a pair of speakers? Hammacher Schlemmer has an unusual solution: the self-descriptive Audio Light Bulb, a wireless speaker that screws into a light socket. The socket provides the power to the 10-watt speaker, which has a wireless range of up to 50 feet from the transmitter. You can connect the transmitter to any iPod or iPhone. The speaker also includes LEDs that emit roughly the same amount of light as a 60-watt light bulb. The remote control can adjust the volume, play/pause music and dim the light.

The Audio Light Bulb is available for \$300. —AB





Crescent City cats: **THE REBIRTH JAZZ BAND** and vocalist/trumpeter **KERMIT RUFFINS** (inset) are among the New Orleans musicians who have appeared on HBO's "Treme."



FILM/TV BY PHIL GALLO

TRUE DAT

Synchs, Gigs, Promotion: HBO's 'Treme' Emerges As A Vital Platform For New Orleans Musicians

At any of Kermit Ruffins' barroom gigs in his hometown of New Orleans, you can bet that there's someone in the audience who's tapping a new visitor on the shoulder, saying, "That's the guy from 'Treme.'"

Basin Street Records president Mark Samuels, whose label has released Ruffins' music for 13 years, says he sees it happening with growing frequency at the vocalist/trumpeter's weekly set at Vaughan's Lounge, and at other performances in the city.

Now Samuels is looking for the critically acclaimed HBO drama to work its magic on the Rebirth Brass Band, which has also appeared on the show. Basin Street will release the band's new album "Rebirth of New Orleans" on April 12, timed to roughly coincide with the city's French Quarter Festival, the New Orleans Jazz & Heritage Festival and the April 24 season premiere of "Treme."

Since the series premiered a year ago this month, "Treme" has become a powerful promotional platform for New Orleans musicians who make their living playing at local venues. And in a city that has based its music economy on gigs and little else, the show has also introduced a welcome new source of revenue: synchronization licensing and appearance fees, money that originates from beyond the club owners and session producers that the musicians are used to dealing with.

"Historically, it's a bird-in-the-hand approach," says "Treme" music supervisor Blake Leyh, who has ingratiated himself into the city's various musical communities during the last two years. "There's a certain amount of education that goes on with any music that's close to the ground like bounce, Cajun, blues and even some jazz musicians. They haven't all had contact with the mainstream music community. There are times when you have to help them understand how the business works."

"Treme" has earned trust by consciously working to steer money into the pockets of New Orleans musicians and songwriters, hiring actual bands to perform rather than actors, and by allowing younger artists' songs to land on the show, not just Big Easy standards.

"You could postulate about the trickle-down effect because 'Treme' folks go out of their way to make sure they are doing the right thing to get money to artists who need it the most, making sure synch money goes to the artists," says Scott Aiges, who comes in contact with countless local musicians in his capacity as director of programs for the New Orleans Jazz & Heritage Foundation.

"The diligence with which they have done that means dozens of musicians are able to pay their rent and sustain their livelihood in ways they otherwise wouldn't."

Leyh projects that the second season of "Treme" will match the \$1 million-plus in appearance and synch fees that he says the show paid to local musicians during its first season.

Performers in the first three episodes of the new season include Ruffins, brass bands Hot 8 and Baby Boyz, Steve Earle, the Subdudes, the fictional Soul Apostles featuring Antoine Batiste (played by Wendell Pierce) and bounce artist 10th Ward Buck.

Slated to make appearances later in the season are the Rebirth Brass Band, Cyril Neville, Walter "Wolfman" Washington, Steve Riley, Al "Carnival Time" Johnson and George Porter. More Cajun, country and zydeco music is forthcoming as well.

The debut episode of the second season features about a dozen performances, one of which is a club performance by rapper Juvenile with funk band Galactic and the Dirty Dozen Band. None of the artists had ever met prior to the show.

"We write it and cross our fingers that our music supervisors can work out the logistics," says Eric Overmyer, who produces the show with David Simon.

Fortunately for the producers and Leyh, enlisting musicians is easier than it was for the first season, when they shot eight episodes before the series premiere.

"Until we were on the air, we had to overcome the New Or-

leans suspiciousness of Hollywood, which has portrayed the city somewhat poorly," Overmyer says. "We're over that hump. I may be blissfully unaware, but people in the city have been very cooperative."

At a time when New Orleans streets are becoming increasingly populated with film crews thanks to a Louisiana tax credit for movies shot in the state, "Treme" has drawn a local following for using the city as the city and not as a stand-in for another locale.

Bennie Pete, the tuba-playing leader of the Hot 8, couldn't fit the first season's shooting schedule into the band's calendar. But the act appears in four of the first eight episodes of season two. Separately, band trumpeter Terrell Batiste has become a fixture on the show.

Eager to participate, Pete became a fan of "Treme," he says, for showing the city according to "a New Orleansian's point of view versus someone visiting the town." The show takes place in the months following Hurricane Katrina, chronicling the struggles of local musicians and other Crescent City residents as they cope with its aftermath.

Pete is especially keen on the coming season's focus on the crime wave that disrupted life in the city as many displaced residents began returning after Katrina. The topic hits home for him: Four members of the Hot 8, founded in 1995, were murdered between 2004 and 2007. "Crime is a reality in New Orleans," he says, noting that he hopes the show will also chronicle the tensions that have arisen as newcomers have bought up real estate and politicians have instituted noise ordinances that have largely shut down street performances by brass bands.

The Hot 8 will perform at HBO's "Treme" season premiere party in New York on April 21. Pete is hoping the band's second studio album will be pressed and available before the 11-show season ends, at which time it will be wrapping up a U.S. tour opening for Lauryn Hill and heading overseas to play festivals.

Meanwhile, New York-based Absolutely Live Entertainment, headed by veteran festival producer Danny Melnick, is producing a tour called A Night in Treme that has been booked for nine dates this summer, beginning June 10 at Davies Symphony Hall in San Francisco. The concerts will include performances by acts featured on the show, such as Ruffins, the Rebirth Brass Band, Dr. Michael White, Donald Harrison and Big Sam Williams. The tour borrows its name from a one-off benefit show held at New Orleans' House of Blues last August on the fifth anniversary of Katrina.

Melnick says he hopes to book additional dates in the winter and spring leading up to, one hopes, season three of "Treme." HBO is participating in the promotion of the shows but has no other connection. "It's not about a TV show," he says of the tour, which will include recorded—and for some dates, live—narration from "Treme" star Pierce. "It's about everything that happened before the storm. We want to entertain and educate, make sure people understand the history and what this music means to the world—without preaching. Rebirth is there to party."

And, Basin Street's Samuels hopes, to sell a few CDs. ●●●

BIG EASIER

Jazz Fest Organizer Helps Local Musicians Adapt To Modern Music Biz

A recurring theme in the HBO drama "Treme" is the discrepancy between how New Orleans musicians conduct business and the way the rest of the music industry operates.

A key scene in the third episode of season two amplifies that point: A jazz trumpeter's CD sales are slumping, and he doesn't have a Facebook or Myspace page, or a website for his band. While the scene was set in late 2006, it still has relevance to how New Orleans musicians continue to adjust to new economic realities five years after Hurricane Katrina.

To assist in this effort, the New Orleans Jazz & Heritage Foundation, organizer of Jazz Fest, is presenting the fourth annual Sync Up conference April 29-30 and May 6-7 at the New Orleans Museum of Art.

Coinciding with Jazz Fest, Sync Up's programming is aimed at educating musicians about new opportunities in touring,



Brass in pocket: **TROMBONE SHORTY** (left) at Sync Up 2010.

licensing and online marketing. "Glee" music supervisor P.J. Bloom, rapper Mystikal and Bonnaroo co-founder Ashley Capps are scheduled to be among the speakers. Panel discussions will cover such topics as music festival curation, alternative distribution channels and touring opportunities in Australia.

For more information, go to jazzandheritage.org/sync-up.

—PG

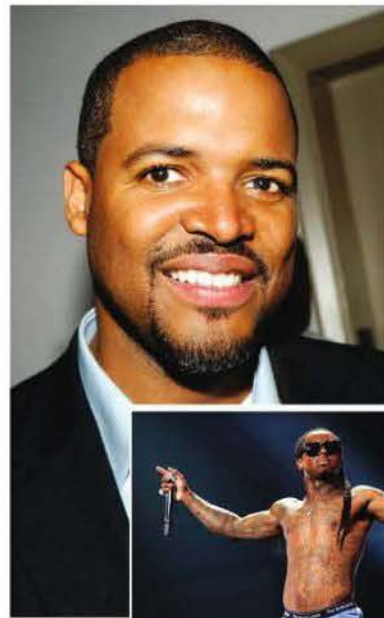
BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,530,500 (\$746,332 Australian) \$801.94/\$300.77	USHER, TREY SONGZ, THE POTBELLEEZ Acer Arena, Sydney, March 23-24, 28-29	55,792 60,148 four shows	Frontier Touring
2	\$5,551,925 \$250/\$175/\$140/ \$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, March 15-16, 19-20, 22-23, 25-26	33,367 eight sellouts	Concerts West/AEG Live
3	\$4,254,760 (714,065 reais) \$297.91/\$23.83	THE POP FESTIVAL: SHAKIRA, ZIGGY MARLEY, TRAIN & OTHERS Estádio do Morumbi, São Paulo, March 19	45,417 50,000	Evenpro/Water Brother, Mondo Entretenimento
4	\$3,908,348 \$200/\$20	RICKY MARTIN Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 25-28	53,953 54,061 four shows	Tony Mojena Entertainment
5	\$3,577,220 (5,938,005 reais) \$210.85/\$30.12	IRON MAIDEN Estádio do Morumbi, São Paulo, March 26	44,010 50,000	Evenpro/Water Brother, Mondo Entretenimento
6	\$3,362,120 (14,481,717 bolivianos) \$525.67/\$179.93	THE POP FESTIVAL: SHAKIRA, TRAIN Estadio Universidad Simón Bolívar, Caracas, Venezuela, March 27	9,483 13,000	Evenpro/Water Brother
7	\$3,255,590 (€2,467,530) \$59.37/\$29.69	NATALIA MEETS ANASTASIA Sportpaleis, Antwerp, Belgium, Jan. 14-15, 18, 21-22, 28	75,154 80,874 six shows	PSE Belgium
8	\$2,812,520 (€1,740,580) \$52.52/\$16.16	THE X FACTOR LIVE O2 Arena, London, March 19-20	56,200 three sellouts	3A Entertainment
9	\$2,508,840 (€1,821,656) \$48.20/\$27.54	ALEX AGNEW Sportpaleis, Antwerp, Belgium, Feb. 25-26, 28, March 5-6	63,107 64,705 five shows	Smart-Lab
10	\$2,350,340 (€1,464,988) \$52.14/\$44.12	THE X FACTOR LIVE Manchester Evening News Arena, Manchester, England, March 12-13	46,943 48,000 four shows	3A Entertainment
11	\$2,140,890 (3,568,005 reais) \$480.02/\$37.50	THE POP FESTIVAL: SHAKIRA, ZIGGY MARLEY, TRAIN & OTHERS Centro de Eventos Fiergs, Porto Alegre, Brazil, March 15	19,943 23,400	Evenpro/Water Brother, Mondo Entretenimento
12	\$1,912,170 (€1,180,425) \$52.65/\$26.73	THE X FACTOR LIVE LG Arena, Birmingham, England, Feb. 19-20	37,640 39,200 four shows	3A Entertainment
13	\$1,882,260 (€1,173,960) \$126.66/\$48.10	KYLIE MINOGUE, ULTRA GIRLS Scottish Exhibition & Conference Centre, Glasgow, Scotland, March 28-30	18,500 20,250 three shows	3A Entertainment
14	\$1,868,410 (350,367,500 pesos) \$149.32/\$40	THE POP FESTIVAL: SHAKIRA, TRAIN, BOMBA STEREO & OTHERS Parque Simón Bolívar, Bogotá, Colombia, March 12	19,292 20,000	Evenpro/Water Brother
15	\$1,817,720 (\$1,770,726 Australian) \$225.63/\$93.78	LIONEL RICHIE, GUY SEBASTIAN Rod Laver Arena, Melbourne, Australia, March 29-30	14,283 19,294 two shows	Frontier Touring
16	\$1,789,900 (€1,100,175) \$52.87/\$26.84	THE X FACTOR LIVE Wembley Arena, London, March 5-6	35,620 38,248 four shows	3A Entertainment
17	\$1,769,362 (€1,780,051 Canadian) \$153.97/\$71.78	ROD STEWART & STEVIE NICKS Air Canada Centre, Toronto, April 2	14,047 sellout	Live Nation Canada
18	\$1,739,160 (€1,259,040) \$73.21/\$46.97	USHER Sportpaleis, Antwerp, Belgium, March 2, 7	31,248 31,812 two shows	Greenhouse Talent
19	\$1,712,826 \$183.75/\$52	LADY GAGA, SCISSOR SISTERS MGM Grand Garden, Las Vegas, March 25	14,119 sellout	Live Nation Global Touring
20	\$1,563,797 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS Oracle Arena, Oakland, Calif., March 22	15,913 sellout	Live Nation Global Touring
21	\$1,555,789 \$181.50/\$51.25	LADY GAGA, SCISSOR SISTERS Staples Center, Los Angeles, March 28	14,883 sellout	Live Nation Global Touring
22	\$1,386,115 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS U.S. Airways Center, Phoenix, March 26	14,166 sellout	Live Nation Global Touring
23	\$1,380,353 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS Honda Center, Anaheim, Calif., March 31	13,026 sellout	Live Nation Global Touring
24	\$1,320,994 \$152/\$52	ROD STEWART & STEVIE NICKS TD Garden, Boston, March 30	11,947 sellout	Bill Blumenreich Presents
25	\$1,307,340 (€807,253) \$52.63/\$16.19	THE X FACTOR LIVE Metro Radio Arena, Newcastle, England, March 25-26	26,457 26,910 three shows	3A Entertainment
26	\$1,302,951 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS Power Balance Pavilion, Sacramento, Calif., March 23	14,285 sellout	Live Nation Global Touring
27	\$1,147,055 \$179/\$53.50	LADY GAGA, SCISSOR SISTERS Viejas Arena, San Diego, March 29	9,655 sellout	Live Nation Global Touring
28	\$1,131,558 \$125/\$47.50	ERIC CLAPTON, LOS LOBOS MGM Grand Garden, Las Vegas, March 5	12,342 13,205	Bill Silva Presents
29	\$1,109,565 \$69.50/\$49.50	FURTHUR Radio City Music Hall, New York, March 25-27	17,827 three sellouts	AEG Live
30	\$1,029,350 (287,933 nuevos soles) \$429.65/\$21.48	THE POP FESTIVAL: SHAKIRA, TRAIN, ZIGGY MARLEY Estadio Universidad San Marcos, Lima, Peru, March 25	13,359 19,000	Evenpro/Water Brother
31	\$1,001,686 \$60/\$20	BLUE MAN GROUP Durham Performing Arts Center, Durham, N.C., March 15-20	20,727 21,696 eight shows	PFM, Nederlander
32	\$926,864 (€570,385) \$52.83/\$26.82	THE X FACTOR LIVE Echo Arena, Liverpool, England, March 9-10	18,720 19,020 three shows	3A Entertainment
33	\$897,076 (€554,813) \$52.55/\$26.68	THE X FACTOR LIVE Motorpoint Arena, Sheffield, England, March 1-2	17,853 19,000 two shows	3A Entertainment
34	\$891,477 (1,481,145 reais) \$210.66/\$51.16	IRON MAIDEN Ginásio Nilson Nelson, Brasília, Brazil, March 30	8,375 12,900	Evenpro/Water Brother, Mondo Entretenimento
35	\$882,366 (1,465,522 reais) \$240.83/\$36.13	IRON MAIDEN HSBC Arena, Rio de Janeiro, March 28	11,709 13,500	Evenpro/Water Brother, Mondo Entretenimento

UPFRONT

Let The Beat Build

Lil Wayne Tour Producer Shawn Gee On Weezy And The Growth Of Hip-Hop Touring



Strategic planning: SHAWN GEE and LIL WAYNE

touring does. "It was like, 'OK, do I go off and do this commercial, do I go and do this publishing deal, or do I spend a year on the road to grind and build my base?' " Gee says. "Obviously, the answer was 'Do this publishing deal,' or 'Do this side artist feature, because I can make that money quickly.' "

Fast-forward to today and many of those revenue streams have either dried up or been greatly reduced. "Now everyone's looking at touring and saying, 'Hey, this is still a source of revenue for artists so that they can go out and make some money, earn a living,' " Gee says. "But for those artists that haven't taken the time to truly build their touring base, that's where you see an artist that has a high profile from a publicity perspective and maybe even a recording perspective that has to go out and start playing clubs because they've never gone out and toured."

What it basically means is a hit song doesn't equal a hit touring act, something that's true in any genre. What did Gee make of last year's bloodbath in the broader touring market? He says it was a "flight to quality" that benefited acts that had worked hard to build a live fan base.

Consumers "had to make a decision with their hard-earned dollars," he says. "Is it going to be this act that I saw in the dive bar, then a club, then a theater, and now is putting together a package for an arena? Or am I going to see this act that has had a couple of hits on the radio but I've never really attached to?"

Even though he enjoyed success as a recording artist in the '90s and 2000s, Lil Wayne also devoted a lot of energy and resources to touring, even when it wasn't as profitable for him as it is today. "A couple of years ago we sat down and truly put together a strategy around his touring business and we've been able to take it to where he is now," Gee says.

Today, Wayne is averaging better than 10,000 per night at arenas. Prior to his Rikers Island stint, he grossed \$15 million on just 28 shows of the Young Money tour of July-September 2009 and \$24 million on his first I Am Music tour from 41 shows in first-quarter 2009, according to Billboard Boxscore.

Gee credits Wayne, Jay-Z and Kanye West for leading the way for a new group of hip-hop artists, like Drake and Wiz Khalifa, who are placing more emphasis on touring.

"They've shown that hip-hop is a viable genre from a touring perspective, if done correctly," he says. "You can't ignore the core tenets of touring, which is packaging and pricing. That's not just related to hip-hop—that's touring."

An accepted fact of life since the early '90s had been that hip-hop touring seldom paralleled the success of the genre at radio and retail. There were numerous hypotheses as to why this was, but whatever the reason, that dynamic has changed.

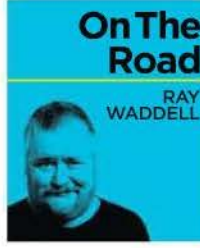
Few rappers know that as well as Lil Wayne, whose trailblazing success as an arena headliner continues with his current I Am Music II tour. It's his first since being released in November from New York's Rikers Island prison, where he served eight months on a weapons charge.

Shawn Gee, who has been tour producer/tour business manager for the hip-hop star's last three treks, says Lil Wayne "definitely understands the importance of live performance and building a connection with fans."

The historical disparity in hip-hop between touring and success at retail and radio relates to both market conditions back in the day and the harsh realities of touring in any era, says Gee, a principal at Sports and Entertainment Financial Group in Philadelphia.

"Back in the '90s and the early 2000s, the revenue streams were plentiful, not only for hip-hop artists, but for the music business in general," he says. "When you look at an artist's overall business model, especially successful artists, they were getting huge sums of money from publishing advances, from recording advances from the labels, from branding and endorsements. Touring as a whole was a smaller portion of the pie in terms of the overall business model and revenue streams of the times."

Those revenue streams required much less commitment of time, money and effort than



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

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GEE: RAY TAMARRA/GETTY IMAGES; WAYNE: KEVIN MAZUR/WIREIMAGE.COM

Who I Am

Christian Chavez's Provocative 'Libertad' Video Finds Fast Audience On YouTube

In 2007, when he was still a member of Mexican teen pop sextet RBD, **Christian Chavez** came out of the closet.

"Don't judge me for being honest," Chavez wrote on the group's website.

Apparently, no one has, judging by the extraordinary response to Chavez's risqué new video, "Libertad."

Uploaded to YouTube on March 26, the glossy five-minute-plus clip generated more than 1 million views in just three days, aided by props from celebrity blogger **Perez Hilton**, who makes a cameo appearance. "It's inspired us to unleash our own LIBERTAD," Hilton gushed at PerezHilton.com.

The video mixes shots of Chavez and ex-RBD member **Anahi** partying in a surreal club setting with snippets of news footage of slain gay rights icon **Harvey Milk**, professed homophobes like Iranian President **Mahmoud Ahmadinejad** and evangelist **Pat Robertson**. Most striking of all are two scenes of young men kissing, a rare display of

gay love in a Latin music video.

When Chavez declared he was gay, RBD, signed to EMI Televisa, was an international sensation with U.S. album sales of more than 2 million units at the time, according to Nielsen SoundScan. But since the group broke up in 2008, the top-selling album by a former RBD member has been Anahi's

2009 solo album, "Mi Delirio," which has sold only 11,000 units in the United States, according to SoundScan.

Although Chavez's coming out didn't provoke a backlash among fans, the fact remained that there wasn't a recent blueprint available on how to handle a Spanish-language release by an openly gay major artist.

Chavez co-wrote "Libertad" with **Samo**, vocalist for Mexican pop trio **Camila**, and had wanted to include it on his solo debut, "Almas Transparentes." But his label EMI deemed the song too over the top, so it stayed off the album, which mostly comprised



A kiss is just a kiss: A scene from the video for Christian Chavez's "Libertad."

gender-neutral ballads.

In the end, "Almas" failed to spark much interest, selling only 1,000 units in the United States since its March 2010 release, according to SoundScan. Chavez subsequently asked to be released from his contract and parted ways amicably with EMI.

"I'd signed with EMI for four albums," says Chavez, who's on tour in Brazil. "But I think they had a totally different vision of me as an artist than what I wanted to convey."

"Libertad" finally reached the market as a digital single on peerT6H, a joint-venture label and music publishing company owned by peermusic and the Sixth House (T6H), the Los Angeles artist management firm co-founded by Chavez's manager **Gilberto Rosas**.

Although Chavez is signed as a songwriter with Warner/Chappell Music, "we simply said, 'We have a track, we have a label, let's put it out,'" peermusic A&R director **Yvonne Drazan** says.

But so far, the video has captured more attention than the single, which has sold only 1,000 downloads in the United States, according to SoundScan. Still, Rosas is planning to release more music by Chavez, possibly on peerT6H, which released "Somos," a solo album by another RBD alumnus, **Christopher Von Uckerman**, in November.

"We'll find the best way to give Christian the international projection he needs," Rosas says.

Latin Notas

LEILA COBO



THE BILLBOARD Q&A?

Horacio Palencia took home BMI's 2011 Latin songwriter of the year award on the strength of three blockbuster hits: "Me Gusta Todo de Ti" and "Mi Complemento"—both recorded by La Arrolladora Banda el Limón—and "Otro de Esos Cuentos," recorded by Banda Pequeños Musical.

In an interview, Palencia, who is also a finalist for Billboard's Latin songwriter of the year award, discusses his craft.

How did you start composing?

I was influenced by an uncle who's a composer. I've played keyboards, a little guitar and electric bass since I was 8 or 9. I began writing at 16, always dreaming that some artist or band would record my songs. When I turned 18, I began to seriously promote my music and work started coming in.

A large part of your success has been tied to Arrolladora. How did that relationship come about? One day in Mazatlan [Mexico], someone pointed their office out to me, and I literally

knocked on their door. I had a CD in my hand, but it was completely unplanned. Fortunately, [Arrolladora producer] Fernando Camacho was there and he heard a few of my songs. He said they weren't right for the band, but he told me what they were looking for and eventually, they recorded a song called "La Esencia de Tu Vida."

The songs recorded by Arrolladora are signed to the band's publishing company, RCP, but you're not the group's exclusive writer. I don't have an exclusive deal



A man in demand: HORACIO PALENCIA

with any publisher. I have songs on Arpa Musical, on Sony, on Universal. I've been offered lucrative exclusive contracts many times, but in a way that keeps many important acts from recording your songs. Within regional Mexican music, you work as a team, and one of the ways you do that is signing your songs to the publishing company the artist wants. I keep my 100% of my writer's share, but the publishing I give to the company that signs the song.

Your songs have been recorded by so many acts. Do you write specifically for an artist or whatever you feel like writing?

Lately I've gotten so many requests that yes, I do write almost by commission. I tailor the song to the feeling of each artist.

What was the most challenging assignment?

Universal Music asked me for

a song for the soundtrack of a Mexican movie called "Salvando Al Soldado Perez." It was going to be performed by Chavela Vargas. And it was something completely different from what I normally do, because it had to be linked to a story and a plot, and of course, being very true to Chavela's style. I had to listen to a lot of her music, but it worked out.

—Leila Cobo

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

EN BREVE

MARIA CONCHITA ALONSO SIGNS WITH SIERRALTA

Actress/singer Maria Conchita Alonso has signed an exclusive management deal for her previous musical career with Sierralta Entertainment in Miami. Under the deal, Sierralta will also record and release Alonso's next album and will produce her forthcoming tour. The as-yet-unnamed album will include new versions of her previous hits, including "Acariciame" and "Noche de Copas," and four new tracks co-written by Alonso. Sierralta also manages Bertin Osborne and Jose Luis "El Puma" Rodriguez, among others.



DON OMAR TO JOIN SOCIAL NETWORK PANEL AT LATIN MUSIC CONFERENCE

Urban star Don Omar will participate in a panel discussion about monetizing social network accounts at the upcoming Billboard Latin Music Conference, presented by State Farm in association with AT&T.

Omar has been a steady presence on Billboard's Social 50 chart since its inception in December. He has 4.3 million likes on Facebook and more than 149,000 Twitter followers. His video for "Danza Kuduro," featuring Lucenzo, has generated more than 110 million views on YouTube.

He will share the stage with Facebook VP for Latin America Alexandre Hohagen, Google Latin America head of business development Rodrigo Paranhos Velloso and Universal Music Latin Entertainment director of product development Horacio Rodriguez. The panel will be moderated by Telemundo VP of integrated solutions and digital media Borja Perez. Omar will also perform at the Billboard Latin Music Awards, which will air live April 28 on Telemundo.

The Billboard Latin Music Conference takes place April 26-27 at the Eden Roc Resort in Miami. For more information, go to billboardlatinconference.com.

—LC

AWARDS BY PHIL GALLO

Grammy Changes

The Recording Academy Trims, Eliminates Some Categories; Response Is Mixed

Next year's 54th annual Grammy Awards will have 78 categories, a reduction from the 109 awards handed out at the 53rd ceremony and the result of a comprehensive study of the awards that the Recording Academy began in 2009.

To reduce the total, the academy consolidated gender-based categories in pop, R&B, rock and country into a single "performance" award; eliminated several instrumental categories; and tightened up the American roots music field. Categories that had traditional and contemporary categories have been condensed as well; best classical album was cut, too.

"What makes it a little complicated is that each area has its own unique properties," Recording Academy president/CEO Neil Portnow told *Billboard* after the announcement was made on April 6. "Our intention was to fit everything into neat boxes, structure everything precisely the same. Once we got down to specifics in pulling it all apart, there were reasons why we went a little outside the box."

The consolidation means the genre of R&B has four awards instead of eight; rock, country and pop have four awards each instead of seven. There is no award for a group in R&B or rap, but there is one for rock, pop and country. Gospel, meanwhile, will have five awards.

Those results, Recording Academy VP of awards Bill Freimuth says, are responses to "what these communities want. They let us know which awards they felt were the most important." In rap and R&B, for example, research showed that duo/group performances were often pairs of stars who had collaborated and wasn't indicative of the genre as a whole.

Freimuth broke down the thinking behind gospel categories as an example. "When we reached out to the community, we learned that there is a gospel-urban-soul gospel and a contemporary Christian music, and both felt they should each have four categories. What we ended up with, because it made sense to them, is that they each have an album category and a songwriting award because songwriting is paramount in their estimation. Then they still wanted a performance category for singles and tracks. We felt that unified the field."

Prior to the announcement, the academy had only alerted employees at its Santa Monica, Calif., headquarters and its 12 chapters about the changes. There were rule changes as well—each category must have at least 40 artist entries to move forward and members may now vote in 20 categories plus the four general awards. But reaction was focused on the category changes.

Twitter feeds were overloaded with negative comments, mostly how independent artists would be shut out of the Grammy process. The Roots' Ahmir "Questlove" Thompson, who won three Grammys at this year's ceremony, one of which was in a category that has been cut, tweeted, "At the rate where minions like the Roots were winning left & right this year I knew the Grammy's would pull this revoke category shit."

Metalforce Records co-owner/president Missi Callazzo agrees with the decision to trim the number of awards, but says the academy made a misstep in an area of interest to her, hard rock and heavy metal, which is now a single category. "What they don't do is replicate what people are buying in the real world,"



Everybody loves a winner: The Roots' AHMIR "QUESTLOVE" THOMPSON

says Callazzo, who has found some of the academy's decisions on the eligibility of her releases puzzling.

Producer Jimmy Jam, former chairman of the academy's board of trustees, said after the announcement was made: "It's exciting that, let's say, Alicia Keys is against Usher. I think that's pretty cool. It's the best of the best of the best, which should make for an exciting show and exciting competition." ●●●

biz For more on the Recording Academy's April 6 announcement, go to Billboard.biz.

AWARDS BY BILL WERDE

'It's All About The Votes'

Recording Academy Chief Neil Portnow On The Grammys And Branding Executive Steve Stoute's Critique



Roll with the changes: Recording Academy president/CEO NEIL PORTNOW

While most Americans may be familiar with Neil Portnow as "the guy that talks about the business" amid all the exciting televised performances at the Grammy Awards, those in the industry know him as president/CEO of the Recording Academy. But Portnow wears many hats concurrently, including president/CEO of MusiCares and the Grammy Foundation, as well as chairman of the Grammy Museum and trustee and member of the executive committee of the Latin Recording Academy.

With ratings up substantially for the show—this year's telecast enjoyed its best viewership in more than a decade—fund-raising efforts at a peak and new voting categories and guidelines (see story, above), Portnow was happy to catch up with us at his spacious office in Santa Monica, Calif.

Congratulations, Grammy

ratings have been doing quite well.

Yes. We [improved ratings] 10% three years ago, and 35% last year. This year's show, we had another spike, which made it the most viewed in 11 years.

And you recently renegotiated your deal with CBS?

We did a short-term deal about a year ago for a couple of additional shows for this specific contract. Now we'll be in the process of looking at the long-term future.

What was your favorite moment from this year's Grammys?

It's a hard question for me to answer... I'm going to go a little out of my comfort zone and say that when you have a Mick Jagger for the first time on the Grammys... For me, personally, to have anything to do with that happening, it's pretty exciting.

What were your first thoughts when you saw branding executive Steve Stoute's full-page ad in the *New York Times*, in which he criticized the Grammys

for being out of touch with popular culture?

First thing is a lot of it doesn't make complete sense to me. Some of it seems to be based on things that aren't the case... And then I thought, "If he has some serious issues, which it seems that he does... I wish that this had started with a phone call because I'm very accessible."... My reaction was, "OK, I'm not sure of what the big picture here is in terms of who's trying to accomplish what." I do know there are elements of what I read that tell me that he or whoever is involved doesn't understand a lot about what we do or have the full story.

You've since had a phone conversation with Stoute. What was the tone?

Always cordial. And I said, "If you're serious about wanting to see some things change, you have to understand how the organization works." Because it's not going to change just because you say [you] want it to. There's ways to get the change and we're on the same page as far as diversity being important to this organization. Fairness is important.

Process is important. So, some of the issues that [people] raise, [they] could help us achieve this.

And by the way, it's very basic at the end of the day. It's a democratic vote. If the people that you wished had received Grammys who didn't lose by one vote and somebody in your constituency didn't vote or isn't a member, it's very simple: Make sure they're a member and make sure they vote.

And you'll be meeting with Steve shortly?

Yes... He'd like to see more diversity and more of certain communities involved [so that] the results might be a little different.

And you want that too?

Of course. I've said [that] if you can help recruit members from constituencies that we want or we perhaps don't have enough of, that's a good thing. When it comes to the results of the Grammy recipients, it's all about the votes. ●●●

For more from *Billboard's* interview with Portnow, go to Billboard.biz.

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PURE

COUNTRY

BRAD PAISLEY'S IMMACULATELY CRAFTED NEW ALBUM AIMS TO DEFINE AND HONOR COUNTRY MUSIC. AND WITH HELP FROM DON HENLEY, CLINT EASTWOOD, SHERYL CROW, CARRIE UNDERWOOD AND (YES, THAT) ALABAMA, HE'S HIT THE NAIL ON THE HEAD

BY DEBORAH EVANS PRICE

When Brad Paisley and longtime friend/collaborator Chris DuBois wrote "This Is Country Music," they knew they'd penned more than a catchy title track. They had a blueprint.

"The song itself is what inspired the album, which is the best way to have an album come about," Paisley says as he sinks into an overstuffed chair at home on his 85-acre spread outside Nashville. " 'This Is Country Music' is track one. It sets the tone. And from then on, all the songs on the album fill certain slots and paint the rest of the picture. It's almost like that's the opening credits, and then you have the rest of the movie to follow."

What follows is Paisley's thoughtful, loving homage to country music and the elements that define it. Many artists (like Alan Jackson, Martina McBride, Lorrie Morgan, Tanya Tucker, Patty Loveless and Dolly Parton, for example) record an album of covers to honor their heroes. The Country Music Assn.'s reigning entertainer of the year chose a more challenging route: He co-wrote 12 of the 15 songs on his new Arista Nashville album. His ninth studio effort, it drops May 24.

"I'm not comfortable doing a covers album," Paisley says. "Those songs have been done as well as they could've been done or they wouldn't have been hits. No one needs to recut 'He Stopped Loving Her Today.' George Jones recut 'Hello Darlin' ' in honor of Conway [Twitty] and between those two, you can put that one to rest. . . Same with 'A Country Boy Can Survive,' and 'Take Me Home Country Roads' . . . I wanted the album to be 'This Is Country Music' *now*, not then."

"This Is Country Music" covers an expanse of emotional territory—from childhood cancer on the poignant "One of Those Lives" to the secrets of sustaining a relationship on "Love Her Like She's Leaving," which features special guest Don Henley. Paisley even takes extra verses written for "This Is Country Music" that were too long to be included in the single version and uses them as intros for other songs on the record.

Paisley says he took a different, more universal approach on his new album than he did on 2009's "American Saturday Night," which he says includes some of the most personal songs he'd ever written. On the new album, he once again worked with producer Frank Rogers, a friend since their days together at Belmont University, who has produced all of Paisley's records. (Paisley, Rogers and DuBois are partners in Sea

PAISLEY: JIM HEAL; GASS: GABRIAN; TAYLOR: JEFFREY M. HARRIS; PURE: PICTURES/GETTY IMAGES; GASS: WHITE PAGES/PHOTOGRAPH BY HERB S. SPECTOR/GETTY IMAGES

"WE'RE IN AN EXCITING POSITION WITH THE NEW BRAD MUSIC. RARELY DO WE

Gayle Publishing, which launched in 1999 and has expanded to include a label imprint.) As for writing, Paisley turned to frequent collaborators like DuBois, Kelley Lovelace, Ashley Gorley and Lee Thomas Miller.

Sonically, Paisley serves up a smorgasbord, tipping his hat to surf guitar legend Dick Dale with "Working On a Tan" and enlisting Academy Award winner Clint Eastwood to whistle on an instrumental aptly titled "Eastwood," which features Paisley's sons, Huck, 4, and Jasper, nearly 2, in a short intro. Paisley's albums always include an instrumental number and a gospel song, so for the new set, he recorded the classic "Life's Railway to Heaven" with special guests Sheryl Crow, Marty Stuart and Carl Jackson.

"Brad not only delivers for his fans what they want and have come to expect," Sony Music Nashville chairman/CEO Gary Overton says, "but he has surprises for them too. There's an unbelievable duet with Carrie Underwood ["Remind Me"] . . . Brad actually turned his album in to us, then called to say that he didn't feel it was really finished, and asked for more time. We were already under a time crunch because of the immediate reaction to 'This Is Country Music' that he debuted on the 2010 CMA Awards show, and we had to ship the single to country radio immediately. But Brad felt strongly that the album was missing one key piece. That's where the Underwood duet came from."

The title track to "This Is Country Music" peaked at No. 2 on Billboard's Hot Country Songs chart. Paisley debuted second single "Old Alabama" during Country Radio Seminar (CRS), the annual Nashville gathering of country programmers that took place March 2-4. "Brad had a surprise for the crowd," Overton says. "When Randy Owen, Teddy Gentry and Jeff Cook from Alabama took the stage with Brad to join him on the song, the room exploded. It was a once-in-a-lifetime moment. Alabama retired from performing together in 2004, and many of the programmers were there when they were first introduced to radio many years ago."

Paisley also kicked off the 46th annual Academy of Country Music Awards on April 3 in Las Vegas by performing "Old Alabama" with Gentry, Owen and Cook. The number earned an enthusiastic standing ovation. It was a big moment for Paisley,

PAISLEY

ALBUM "This Is Country Music"

LABEL Arista Nashville

WORLDWIDE RELEASE May 24

PRODUCER Frank Rogers

EXECUTIVE PRODUCER Chris DuBois

BIG DEALS Chevrolet

SITES BradPaisley.com, Myspace.com/bradpaisley,

Facebook.com/bradpaisley

MANAGEMENT Bill Simmons, Fitzgerald Hartley

Management

AGENT Rob Beckham, William Morris Endeavor

PROMOTER Brian O'Connell, Live Nation

PUBLISHING Sea Gayle Music

PUBLICITY Darlene Bieber, Schmidt Public Relations

TWEETS @bradpaisley

who grew up in Glen Dale, W.Va., listening to Alabama. "I was proud to have them," Paisley says of Owen, Cook and Gentry recording with him on the tune, which incorporates Alabama's classic 1982 "Mountain Music" into a new song written by Paisley, Owen, DuBois and Dave Turnbull.

"It's unique . . . a combination of a lot of things . . . blending what they do and what I do. I was a fanatic growing up. Guys like me and Jason Aldean and Blake Shelton . . . we played 'Tennessee River,' 'My Home's in Alabama,' 'Lady Down on Love' and 'I'm in a Hurry' . . . those were the songs you couldn't leave out of your set if you're from my generation. When you think about which bands influenced country music in a modern sense, it would be the Eagles and Alabama. You had Restless Heart, Exile and Highway 101 and stuff like that, but Alabama was the deal."

Owen enjoyed working with Paisley. "He was so kind," says the Country Music Hall of Famer, who sings on the track and plays the vintage guitar he used while recording "Mountain Music." "He's the real deal."

Fusing classic Alabama with Paisley's neotraditional sound is proving to be a winning combination at radio. "Old Alabama" is No. 16 on Hot Country Songs and climbing. "We're in an exciting position with the new Brad music," Arista Nashville VP of national promotion Lesly Tyson says. "Rarely do we have two big hit records at radio before the album is in stores. Radio has an incredible opportunity with these tracks being released prior to the street date. It's a great advantage to be able to drive listeners to stations as the place to hear 'This Is Country Music' and 'Old Alabama' from Brad before they can find them anywhere else."

During CRS, Paisley played the new music for key country programmers. "The beauty of this is it's not a song; it's not a single—it's an album," says Nate Deaton, GM at country KRTY San Jose, Calif. "There are great songs, there's great sequencing. It's brilliant."

COUNTRY ROADS

Paisley wrote his first song, "Born on Christmas Day," when he was 12, and his school principal recruited him to perform at a Rotary Club luncheon. The director of "The Wheeling Jamboree" then invited him to perform on the West Virginia-based show, which aired on WWVA. Paisley's first big gig was opening for the Judds. "I was 13," he says. "That was in 1985, so you know the Judds were rocking. The opening slots kept coming. I was on there every other week—Jimmy Dickens and Steve Wariner and George Jones, Roy Clark, Ricky Skaggs and Vince Gill, Exile and Desert Rose Band, Nitty Gritty Dirt Band, Dwight Yoakum—everybody came through there. I got to see them all."

Like many aspiring artists, Paisley made the trek to Music City looking for stardom. "I did visit. I'm glad I didn't move here. I wouldn't have been Taylor Swift. I was sort of Taylor not-so-swift," he says with a grin. "I needed seasoning and probably still do. But luckily I made it."

Paisley performed on "Jamboree" until he was 20, when he moved to Nashville to attend Belmont University. During college, he interned at ASCAP, Atlantic Records and Fitzgerald Hartley Management, which now handles his career. He signed with Arista and his first album, "Who Needs Pictures," bowed



IN HIS OWN WORDS



PAISLEY'S SONG-BY-SONG GUIDE TO 'COUNTRY MUSIC'

"THIS IS COUNTRY MUSIC" We left out a few verses, which find their way onto this album as setups to other songs. The gist of it is me explaining what country music means to me when it's at its best.

"OLD ALABAMA" About a young girl who's really into old Alabama songs, which are happening these days. If you go to one of the hip-hop clubs in Nashville, they'll take a break and play "Mountain Music." The skating rink in West Virginia would play Madonna and Tears for Fears—but nothing would pack a floor like "Mountain Music."

"A MAN DON'T HAVE TO DIE" Rivers Rutherford, George Teren and Josh Thompson

wrote this . . . it deals with what it's like to be alive in difficult times. There's a person in church saying, "I don't need to hear about the consequences of my life—I'm living those consequences. Tell me about the upside of me sitting in this pew." That's as country as it gets.

"CAMOUFLAGE" I told my friend, Pixar chief creative officer John Lasseter, that as I was running through an audience, there was a kid in a camouflage Pixar hat. I don't know how many worlds had to collide for that to exist. It's as important a fashion accessory for the modern-day redneck as a dip of snuff . . . If we were out in the woods, I wouldn't be able to see half my crowd.

"REMINDE ME" (FEATURING CARRIE UNDERWOOD) Part of the history of country music is the history of George Jones & Tammy Wynette and Loretta Lynn & Conway Twitty—the momentous duets. Getting to know Carrie, and becoming best friends essentially, I'll have a hard time collaborating with any other girl singer. We really have a magic that I think is apparent when we host the Country Music Assn Awards. It was a thrill to again collaborate with who I think is the greatest singer that we have—as well as one of the greatest that we've ever had.

"WORKING ON A TAN" I love the way the '60s treated summertime, and country has become the format of beaches and summertime. There's not much of that on pop radio, like there is on country. It was fun to expand on what I would sound like with the Beach Boys behind me.

"LOVE HER LIKE SHE'S LEAVING" Don Henley has influenced our generation in a way that few country artists ever will . . . he adores country music and understands it. Having him sing harmony and getting to pretend that I'm one of the Eagles for a night was a thrill.

"ONE OF THOSE LIVES" We venture into some touchy territory for me, which is dealing with childhood illness. The song talks about one of my favorite places in the world—St. Jude Children's Research Hospital—as well as Target House, which is the long-term-stay facility that I'm actively involved in at St. Jude. Being able to say the words "Target House" in a song is a victory because I've been there many times—it's saints at work.

"TOOTHBRUSH" It's a song that Joel Shewmake, Jon Henderson and Danny Simpson wrote—a great story about life. I love how country music can reduce the simple nature of life to a clever little song about an item we use every day. Only our format can do that.

"BE THE LAKE" Just a fun song about summer.

"EASTWOOD" If you're going to do country, you probably ought to include a little western. The only way to make that credible is to bring in the greatest actor/director of all time to whistle for you.

"NEW FAVORITE MEMORY" A story song about noticing the beauty and simplicity of a person that you're in love with.

"DON'T DRINK THE WATER" (FEATURING BLAKE SHELTON) We're going to tour together this year and now we have something we can play together onstage . . . It's a song about getting somebody off your mind.

"I DO NOW" When we wrote it, I said, "I just can't believe Bill Anderson didn't think of this already." It's fun to find a hook like that—maybe someone's written it somewhere, but I haven't heard it. I told the radio people, "If this was '83, you'd be forced to work this."

"LIFE'S RAILWAY TO HEAVEN" This is the first song I ever sang. I was 9 when I first sang it in church. Marty Stuart, Sheryl Crow and Carl Jackson are singing harmonies on this one. It turned out great.

HAVE TWO BIG HIT RECORDS AT RADIO BEFORE THE ALBUM IS IN STORES.”

LESLEY TYSON, ARISTA NASHVILLE

in February 1999. Since then he's released nine albums, including six studio sets; a 2006 Christmas collection; an instrumental album, 2008's "Play"; and a greatest-hits package last fall, "Hits Alive," a two-disc set that includes live and studio versions of such hits as "Ticks," "Celebrity," "Online," "Waitin' On a Woman," "I'm Gonna Miss Her," "Little Moments," "American Saturday Night" and "Welcome to the Future."

Paisley has scored 16 No. 1 singles on Hot Country Songs and has placed five releases at No. 1 on the Top Country Albums chart. His last set, "American Saturday Night," has sold 741,000 copies, according to Nielsen SoundScan, and he's sold more than 10 million albums total. He's won three Grammy Awards and has been named the Academy of Country Music's top male vocalist the last five consecutive years. He's won 14 CMA Awards, including three male vocalist of the year titles, and the entertainer of the year honor in 2010. He and Underwood have hosted the last three CMA Awards shows, and Paisley recently celebrated his 10th anniversary as a member of the Grand Old Opry.

But he's not quite a member of the old guard. "I'm reading

Twitter right now," Paisley says, "and people are actually mad at me. They haven't even heard the song and there are a lot of Carrie fans that are upset it's not the next single and they've never heard it . . . They're like, 'What a missed opportunity!' I wrote today: 'Patience please, you haven't even heard it. Come on. It doesn't mean it won't be a single just because it's not next. Give me a chance. We have some great things in the works. It will happen when it's time. Have some faith.'"

Paisley's wit and sense of humor have made him popular on Twitter. (He has more than 215,000 followers.) He was initially hesitant but at the label's prompting, he began tweeting.

"My first tweet was at the CMT Awards when I won an award and typed 'Thank you.' Then I was hooked because the followers started multiplying. It's a great tool. It's not as effective as people thought at selling product. That's not why I do it. They found in studies that it depends on the person. People following Charlie Sheen may not buy things because he tells you to, but people following Oprah [Winfrey] would be more likely to run out and do it if she tells you to do it. It's interesting. I don't know where I fall in that—probably some-

where between Charlie and Oprah. I don't use it for monetary or career gain. People see through that. I use it for observation and I use it in a way that my fans can see a little bit of my personality."

Whether he's tweeting or writing a tune, Paisley's accessibility has been one of the keys to his success. "Brad is real. He's made friends with everyone in the industry," says Ginny Rogers Brophy, assistant PD/music director at country WKLB Boston. "And the way he uses words to create music is incredible in that it's not above anyone. His music is down to earth. He's a great guitar player, and Brad puts all the elements together to make great country songs that are so relatable to our listeners."

It's a platform Paisley takes seriously. "I'm proud to do this," he says. "We do sing about things that other people don't sing about, for good or bad. This is a format that isn't afraid, on the same album or on the same station, to have a song about patriotism following a song about faith, following a song about divorce, following a song about the beach. There's nothing off limits."

ALLISON CARPENTER

Country collabo: BRAD PAISLEY again tapped CARRIE UNDERWOOD to sing on one of his songs. She also appeared on his 2007 album, "5th Gear."



HOW BIG-NAME COLLABORATIONS REALLY HAPPEN

RELATIONSHIPS AND EMAIL. PLUS: A LITTLE CHARM NEVER HURTS

Brad Paisley enjoyed engaging some heroes from beyond the country community for "This Is Country Music." He met Clint Eastwood in December 2008 at a reception at the White House for the Kennedy Center Honors. They soon became better acquainted.

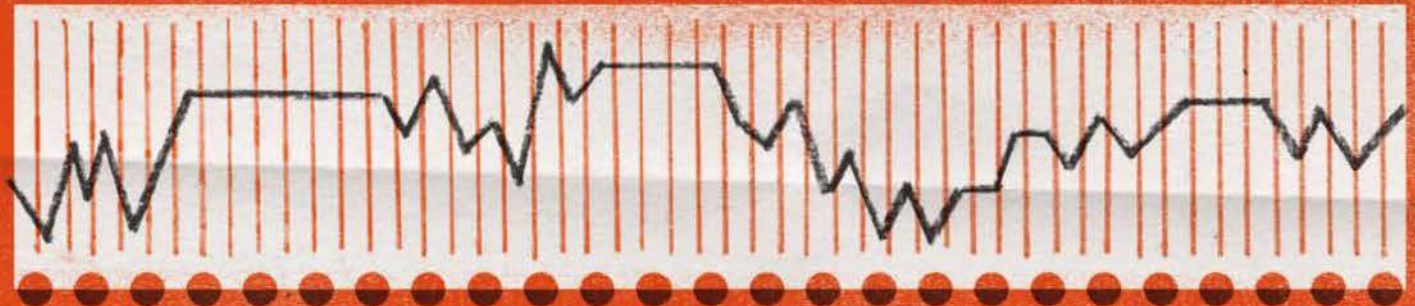
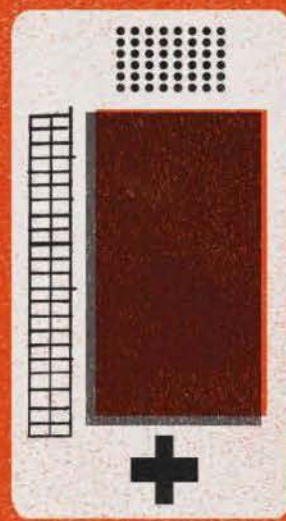
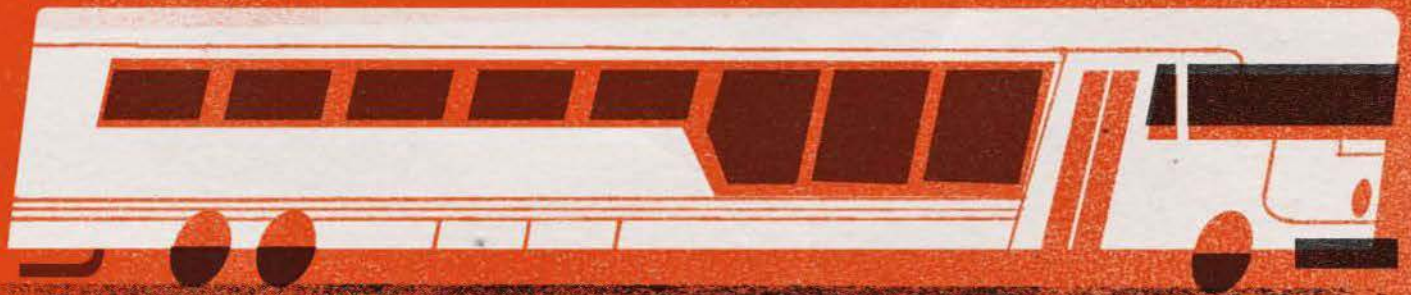
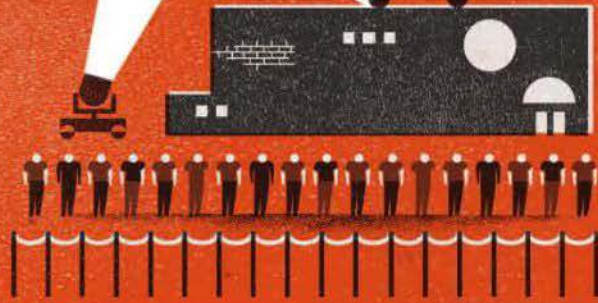
"I did a charity event for he and his wife, Dina," Paisley says. "When we wrote this instrumental I sort of wrote it with him in mind . . . I sent Dina an email and asked if Clint whistled, and she wrote back, 'Yes! He's a great whistler. Do you want him to whistle on something?' I wrote back, 'Would he?' She wrote back really quickly and said, 'He'll totally do it. What do you want?' I said, 'Tell him to pucker up, here we go.'"

Paisley met Don Henley when the Eagles performed at the 2008 Country Music Assn. Awards, but mutual friend Sheryl Crow helped him recruit Henley for "This Is Country Music."

"I contacted Sheryl and said, 'I have this song that sounds like an old Eagles song . . . do you think Don would sing on it?' She wrote him an email and five minutes later he said, 'Sure.' Then I started emailing him and we started hanging out. He couldn't have been easier to get along with and more fun. I'll never forget it. I think there's more to come from us."

Henley says, "Well, ol' Brad was pretty good, and that's what we were going for."

Paisley also recruited Blake Shelton to join him on "Don't Drink the Water," a good-time anthem about escaping to Mexico. And he and Carrie Underwood had previously recorded together on "Oh Love," featured on his 2007 album, "5th Gear." As he was writing "Remind Me," he called Underwood. "I said, 'I promise it will be great, or we won't do it,'" Paisley recalls. Underwood loved the song, and the two recorded it in the guesthouse on Paisley's property, where he does much of his writing and recording.



THE TRUTH ABOUT TICKETING

IMPASSIONED COMPETITION. PORTALS. VENTURE CAPITAL INTEREST. SUDDENLY, TICKETING—ONCE AN INDUSTRY STEPCHILD—IS THE LINCHPIN OF THE MUSIC BUSINESS.

BY RAY WADDELL

ILLUSTRATIONS BY MATTHEW HOLLISTER

Ticketing has become the most important issue in the touring business. ¶ Touring is the most important part of the new music business. ¶ So: Ticketing is probably the most important topic in the business. ¶ For decades, one prominent player—Ticketmaster—dominated the market. But now? The business of ticketing is possibly at its most competitive, ever. Last year's Ticketmaster/Live Nation merger injected juice into an already highly charged market, and suddenly, ticketing, once an industry stepchild, is the linchpin of the industry. If ticketing is a home improvement store for the live business, the tools section is huge—and expanding. ¶ Ticketing is now an Internet-driven marketplace loaded with capital investment, deep analytics and a packed playing field. Companies are desperately trying to carve out a bigger piece of the market. Such an environment gives venues,

sports teams, promoters and events an increasing number of options. But as clients look for partners that can move more tickets—and help them get to know their customers better, the many dynamics in play can create confusion.

"From a facility standpoint, the opportunities are fantastic," says Peter Luukko, president of Philadelphia-based Comcast Spectacor, which not only manages arenas but counts ticketing companies Paciolan and New Era among its assets. "For the first time in probably 35 years there's great competition out there."

In approving the merger, the U.S. Department of Justice (DOJ) made it clear that competition was a priority. Among the concessions Ticketmaster/Live Nation had to follow was the shedding of its Paciolan division (acquired by Comcast Spectacor) and giving competing venue/promotions giant Anschutz Entertainment Group and its global promoter division, AEG Live, five years to use the Ticketmaster system while ramping up its own ticketing operation.

AEG blew up that deadline earlier this year by announcing the joint venture with Outbox Technologies and Cirque du Soleil that created Outbox Enterprises. The venture makes Outbox an instant and formidable competitor to Ticketmaster, with as many as 12 million tickets to sell annually as AEG venues, tours, teams and events come online in the next two years.

Even so, Ticketmaster remains at the top of the ticketing food chain—it services more than 10,000 clients, moving 400 million-plus tickets annually. "It was incredibly competitive before the merger, and all of the financial data on Ticketmaster showed that, as well as [the data] of other ticketing companies," says Ticketmaster CEO **continued on >>p20**

from >>p19 Nathan Hubbard, who began his career helming the pioneering direct-to-fan operation MusicToday and spent a year launching Live Nation's own ticketing company before the merger. "I was Ticketmaster's biggest competitor for a number of years. I understand acutely how others make a run at Ticketmaster."

Hubbard's pitch is as simple as it is compelling, and demonstrates what competitors are up against. "Ticketmaster offers the richest, most diverse set of ticketing functionality in the business by far," he says. "We're the most scalable and stable platform by far. And we absolutely, unequivocally, sell more tickets."

That being said, Ticketmaster is often vilified by music fans. As part of the ongoing priority of making Ticketmaster more consumer-friendly, Hubbard is active on Twitter (@NathanCHubbard) and once tweeted that his company "ain't your daddy's [Ticketmaster]." This caught the attention of Fred Rosen, co-CEO of Outbox with Jean-Francois Brousseau. As CEO of Ticketmaster from 1982 to 1998, Rosen led the company during its most rapid period of growth—when the company brought computerized ticketing to the mainstream and transformed ticketing from a cost center to a revenue producer for clients through the use of service fees and rebates. "Ticketmaster was built on protecting the venues and clients," Rosen says. "It was all about relationships, not about the managers, acts and the music—which it's all about now."

In the cult of personality that is the ticketing world, Rosen is a hurricane. He believes that Ticketmaster, with its corporate affiliation with Live Nation chairman Irving Azoff's Front Line Management (the world's largest management company) has shifted its paradigm from his days at the helm. "It's [Ticketmaster's] right to be whoever they want to be, but it's not a pure ticketing company anymore, which clearly makes them highly vulnerable to competition [and] no longer invincible. They've opened the door to all the competitors, and it impacts all of their clients from major venues to small clubs."

As intriguing as it is to watch Rosen face off against Ticketmaster, there's more going on. The competition today is more a battle of models than of personalities. It's about Internet portal vs. client-controlled white label, or hybrids of the two, and the wide range of services, distribution channels and opportunities offered.

PORTALS

As a top five e-commerce site and the go-to site for tickets in the minds of consumers, Ticketmaster.com is the definitive ticketing portal, just as its parent, LiveNation.com, is for concerts.

"We should be selling tickets wherever the fans are, and it turns out that a lot of fans are on Ticketmaster.com, in particular the casual buyer," says Hubbard, who describes a Google search for tickets as a "terrible" experience. "You don't know what's authentic; you've got people squatting on domain names to draw traffic. Nowhere else on the Web has fragmenting brands been a successful strategy—it just opens room for an aggregator."

Hubbard says it's a "red herring" when competitors use Ticketmaster's portal model (Rosen would call it "middleman") against it. "We power over 2,000 private, branded websites," he says. Pressed as to what makes up these 2,000 branded ticketing websites under Ticketmaster's purview, Hubbard says, "We have private, branded sites for sports teams and for clubs and across the board. We want to support the client's brand however they want to do it. But the client wants to sell tickets, and that's why we work with other brands—like Walmart and Apple—to sell tickets through exclusive distribution partnerships that our clients have access to."

WHITE LABEL SOLUTIONS

The principle behind white label ticketing, where the client controls the storefront and can tap into the marketing and branding value it holds as a transaction site while the ticketing company powers it behind the scenes, is that the client controls its own destiny.

"The difference between a white label and a middleman is when the building website is where the transaction actually happens, that website becomes a lot more valuable," Rosen says. "If Ticketmaster wants to be the Amazon of ticketing, that makes them the tollbooth between the consumer and the facility."



Big ticket: **RICHIE SAMBORA** and **JON BON JOVI** rock out in March at Las Vegas' MGM Grand Garden Arena.



Standing room only: **WIZ KHALIFA** at the Starland Ballroom in Sayreville, N.J., on Nov. 19, 2010.



Festival fix: **MGMT's ANDREW VANWYNGARDEN** (left) and **JAMES RICHARDSON** performing at the 2010 Lollapalooza festival at Chicago's Grant Park.

Rosen stresses that the live event business is a local business—the venue should own it. "Branding is extremely important," he says. "It's all about how you put the product in front of people."

While Outbox's connection with AEG brought plenty of attention, the model isn't new. Several companies have been offering white label models for years. Launched in 2003, New Era has been white label from "day one," according to president/CEO Fred Maglione. "Our model is about putting control back in the hands of the content owners," he says. "Our pitch is they control the total consumer experience, meaning any consumer touch point is always their messaging and branding. Our clients create their brand in their market and often our clients will sell the naming rights to their ticketing business."

THE HYBRIDS

While some white label operators don't even run a consumer-facing brand, many companies opt for a white label/portal hybrid, where the client builds its brand and the ticketing company operates a storefront where fans can go to search. That's the case with Tickets.com: Its very name is a website but its model, including its new Pro Venue platform, is about building the client's brand through tech.

"Clients can be a regional ticketing company if they choose to do so on our platform. They can white label [it] and do the things

they want to do to keep their branding specific to them," Tickets.com CEO John Walker says. "That's a big differentiator, because for many venues, sports teams and performing arts centers, their particular brand and clientele are important to them. They don't necessarily want to send somebody to another site to purchase."

Tickets.com, owned by Major League Baseball, launched in 1995, but four years later came eTix, which has become an international force, moving some 35 million tickets annually with clients ranging from clubs to Formula One. ETix CEO Travis Janovich says the eTix model has always been white label, but the name of the company has become a solid brand.

"[For clients], we want you to build your brand. We want to do everything we can to help you build traffic to your website, your ticket sales, so all your advertising is going toward whatever venue or event that you have," Janovich says. "But we probably have over 1,000 customers who, for whatever reason, the name 'eTix' works better for them. . . . we just have people who operate both because eTix is a highly trafficked site."

Ticketfly CEO Andrew Dreskin says his company is "agnostic" in terms of where the ticketing transaction originates. "We provide tools for venues and promoters to develop a website, and we have a consumer-facing front end, which is Ticketfly.com," he says. "The public is very smart, and the promoters historically have communicated to the ticket-buying public how they can acquire a ticket."

continued on >>p22

DIY TIX

Just like digital distribution opened up music to the masses, do-it-yourself ticketing services have changed how events can be organized and sold. Any artist, venue or event organizer can use these and other services to ticket any type of event—everything from a music festival to an industry conference.

BROWN PAPER TICKETS, which dubs itself "fair trade ticketing" for its low fees, lets organizers create event pages and sell tickets to any type of event. The Web-based platform accommodates seating plans as well as free and preprinted tickets.

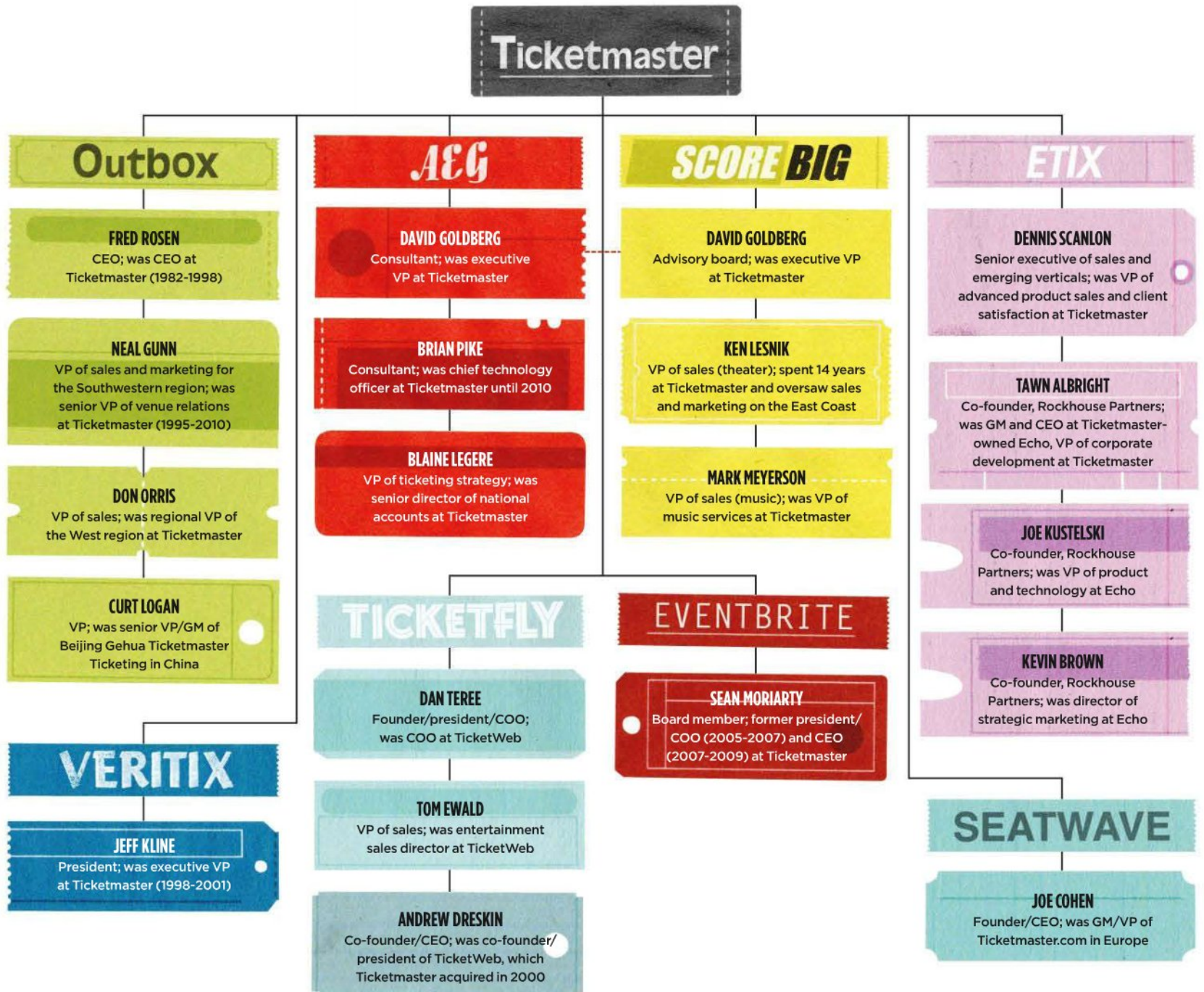
EVENTBRITE has helped open up ticketing to everyone. The Web-based platform lets organizers create their own event pages and promote through social media. It's free to create an event, and tickets can be free, too—Eventbrite takes a cut only on sold tickets. It doesn't yet handle reserved ones.

TICKETLEAP is another Web-based platform that allows organizers to set up a customer online event page and promote on social media services. It has custom solutions for nightclubs, conferences and seminars, fund-raisers, student activities and concerts.

TOPSPIN MEDIA includes its ticketing service in a self-serve kit of marketing and sales tools. Mobile and printed tickets can be scanned using a free iPhone app. Topspin takes a 10% cut of ticketing revenue. —Glenn Peoples

THE INFLUENCERS

TICKETMASTER'S INFLUENCE ON TICKETING GOES BEYOND MARKET SHARE. MANY OF ITS FORMER EXECUTIVES NOW LEAD THE VERY COMPANIES THAT ARE SHAKING UP THE PRIMARY AND SECONDARY MARKETS. HERE'S A LOOK AT THE EXTENDED FAMILY.



from >>p20 I don't think the consumer is all that confused."

So while Outbox is touting "white label," the company isn't saying that it invented it. "It's not about who's first," Rosen says. "It's about who's delivering the message, who has the credibility and the experience, and who do people trust. You have a lot of people running around saying, 'We have a white label solution,' but they don't understand the economics of the business. They don't understand the needs of the facilities. To a great extent they think giving away the product is what's really important."

CONTENT, AND THE PROMOTER ANGLE

Front Gate Ticketing is a model built for promoters. It's unique in that respect in its consideration of the deal-making process. Front Gate is linked to one of the nation's top independent promoters—Austin-based C3 Presents, producer of Lollapalooza and Austin City Limits Festival. C3 partner Charles Attal is a

shareholder in Front Gate and C3 is Front Gate's flagship client. Most of Front Gate's business is promoter-related, and the model reflects that.

The way it's set up, a promoter or venue can make an offer to an act using the Front Gate system. Everything is archived and stored in a cloud, and data can be transitioned easily into the ticketing system. With one set of data all the way through the core tasks that promoters take on, the process is greatly simplified.

When the world's two biggest promoters, as well as one of the largest independents, are tied to the ticketing business, the question of the relationship between ticketing solution and content provider looms large. The DOJ strictly prohibits Live Nation from leveraging its content to bolster its ticketing business, but off the record several competing ticketing companies say that AEG and Live Nation do leverage their valuable content, even if it's only implied.

The idea that troubles competitors is that Ticketmaster or Outbox would promise preferential consideration for touring content to a building that went with its respective ticketing solution—or the reverse if it didn't. Asked about this scenario, Hubbard says, "We are looking for deeper, richer partnerships with our clients and with venues across the board. But there are very clear and regularly investigated and enforced regulations around the tying of those two things [together]."

In this regard, AEG's entrée into ticketing takes some of the heat off Ticketmaster. "We now have a major competitor in AEG that has the same proposition," Hubbard says, adding that C3 has similar promoter ties. "All of those entities are looking for partners where they can have deep business relationships that include content and ticketing, but that doesn't mean you have to take one or the other in any way, shape or form."

Asked about the ticketing/con-

continued on >>p24

OGLE ANALYTICS

SOCIAL NETWORKING, DATABASES, AN IPAD BOX-OFFICE PLATFORM—TICKETING COMPANIES AIM TO OUT-TECH ONE ANOTHER

First the Web and digital technology lowered the barriers to entry to ticketing—cost chief among them. Then technology made ticketing companies marketing partners. "We invest heavily in product and technology," Eventbrite CEO Kevin Hartz says. "We have 50 engineers and growing; if you look at some of the other players out there, their engineering teams are about a tenth of that size." Hartz believes the new iPad box-office platform that Eventbrite is rolling out next quarter is a "game-changer."

Paciolan, the leader in collegiate ticketing, and New Era are different businesses with the same parent, but they're intertwined through tech. "Paciolan creates the technology, installs it and supports it for their clients, but it's up to the client to create the infrastructure around that," New Era president/CEO Fred Maglione says. "A lot of organizations don't have the bandwidth to build that infrastructure, so that's why they contract with us."

The explosion of social networking took what had been an industry relying on database marketing and opened up the floodgates to the most efficient, targeted promotion/marketing tool the industry has ever seen. Word-of-mouth has always been the best tool for promoters. And now, word-of-mouth is on steroids. Ticketing companies are jockeying to be the best in the social game.

Ticketfly has quickly raised its profile through not only nailing down capital funding but signing a string of club, festival and promoter clients.

"Ticketfly is an integrated ticketing, social marketing and website platform that offers an integrated content management system that allows show data to be entered once, and from that data point we push that data out in real time to its website, its ticketing pages, the social networks, its email newsletter, our affiliate networks and its iPhone application," CEO Andrew Dreskin says. He also has thoughts on other companies: "Most of these guys are just ticketing companies—just inventory management."

Many of the newer companies are aggressive on the press release front and plenty are noisy about their digital tools. "A lot of startups have to lead with things they identify as being new and cool, but in fact the industry's been doing them for a while," says Jeff Kreinik, director of sales and marketing at Front Gate, which launched in 2003. "It's possible some smallish or midsize clients may say, 'This startup is doing some really cool stuff,' and the nice thing is we can say, 'We do that too, but check out what we've been doing over the past eight years and how we helped promoter X or festival Y or artist Z sell more tickets, solidify their business, or keep them from having to spend too much time on it because they're turning to somebody who has only a bit of experience.'"



"When I had lunch with Nathan Hubbard six months ago, he told me Ticketmaster had 25 million names, and they were going to build a database marketing company. They just released that they have 180 million names. They must be fertilizing their database."

FRED ROSEN, OUTBOX

ShowClix CEO Joshua Dziabiak says his company experienced a 650% growth in ticket sales and about 250% growth in actual clients. ShowClix is a hybrid. Consumers can go to the venue or ShowClix.com to look for tickets, or the brand can be completely private and the ShowClix brand is nonexistent.

"The thing we pitch as a big differentiator for us is the marketing and analytical component," Dziabiak says. "We dive deep into the marketing end, trying to give our clients a lot of tools to understand who their ticket buyers are and where they're coming from."

ShowClix may be diving deep, but the pool is full. Ticketfly is "very much focused on the provision of analytics," according to Dreskin. "Event promoters historically have had too little empirical data to use to make decisions around talent buying and marketing. No one has richer analytics data than we do."

Of course, others would beg to differ—including Ticketmaster CEO Nathan Hubbard. Ticketmaster just launched LiveAnalytics, which use the company's unrivaled database to draw meaningful conclusions for its clients about the world beyond clients' own events. "Even the big arenas don't see more than

about 50% of a fan's overall live event spending," Hubbard says. "We can help them fill in those gaps, build the right targeted programs and empower them to do that."

Ticketmaster's database, primarily its size and scope, is a matter of much scrutiny from competitors. Earlier this year, Live Nation chairman Irving Azoff told Billboard in an interview that the Ticketmaster database included 180 million names. Others wonder how that could be, including Outbox co-CEO Fred Rosen.

"Ticketmaster makes no bones about the fact that they're going to use their clients' data and make money from it," Rosen says. "And here's what I find amusing: When I had lunch with [Hubbard] six months ago, he told me that Ticketmaster had 25 million names, and they were going to build a database marketing company. They just released that they have 180 million names. They must be fertilizing their database."

Here's how Hubbard quantifies the names in the database: "It's now almost 200 million customer records we manage for our clients. About 100 million of those have opted in to hear directly from us; the rest are in our database. We collect data on them that we use in the aggregate for things like LiveAnalytics, and the client works with us and uses our tools to communicate with them." He adds that some of the analytics would be free to clients, some could be sold, some of it is customizable, and some of it is automated.

Even with the wealth of new models, Ticketmaster has led the way in the evolution of ticketing companies into the realm of marketing partners, and that includes social networking and the monetization of it.

Hubbard says Ticketmaster marketing delivers. "When you look at our clients, our marketing assets sell somewhere between 25% and 75% of their total tickets."

One more thing on Ticketmaster and social networking: Hubbard's Twitter activity has provided a connection between the company and music fans that Ticketmaster has never before seen. Hubbard says his Twitter efforts have been positive for the company. "Aside from the occasional death threat, it's important to have that direct channel," he says of Twitter. "Besides the fact that it feels like it's just my mom, our competitors and the press following me, more and more it has been a great way to communicate with fans." —RW



"It's now almost 200 million customer records we manage for our clients. About 100 million of those have opted in to hear directly from us; the rest are in our database. We collect data on them that we use in the aggregate for things like LiveAnalytics."

NATHAN HUBBARD, TICKETMASTER

THE PRIMARY TICKETING MARKET (AT A GLANCE)

Even to the industry insider, ticketing can be a confusing collection of companies, business models and approaches. To help make sense of the options, Billboard created this comparison of some of the leading companies. This is just a snapshot of the North American market. There are far more companies that serve clients in the United States and around the world.

While they might look similar on the surface, these companies vary by revenue, experience, number of clients and business model. All have one of three business models: portal, which aggregates tickets in one central location; white label, which provides an unbranded ticketing platform to the client; and a hybrid of both. In the cases of hybrid com-

panies, their emphasis is on white label services but they also have a portal where consumers can search for and discover tickets.

From additional services to unique features, these companies all have something that helps separate them from their peers. Ticketmaster, for example, is under the same corporate umbrella as promoter Live Nation and artist

management company Front Line. Tickets.com is owned by Major League Baseball and deals with many sports teams. Most companies are actively integrating social media into their ticketing platforms. Some target such general admission events as festivals. And many are investing in an important evolution: paperless ticketing.

TICKETING COMPANY	MODEL	YEAR LAUNCHED	FULL-TIME EMPLOYEES	EST. YEARLY TICKETS PROCESSED	CLIENTS	FEES	OTHER SERVICES
TICKETMASTER	Portal	1976	3,000	400 million	10,000	Revenue split with clients	White label option; analytics for clients; growing emphasis on social media, and mobile and paperless ticketing; targeted marketing; bundling; Walmart distribution; the Live Nation/Front Line factor.
OUTBOX ENTERPRISES	White label	2005	125-150 (end of 2011 estimate)	10 million	50	Percentage-based	Partnered with AEG, Cirque du Soleil; model based on value of using venue websites as point of sale; aggressive in arenas, AEG buildings coming; the Fred Rosen factor.
SHOWCLIX	White label with portal	2007	30	3 million	1,800	7%-15% of face value	Web-based; mobile/social tech, analytics for clients; has exclusive deal with Groupon for technology integration; just raised additional \$1.7 million in funding.
EVENTBRITE	Portal	2006	120	7 million	10,000-plus	2.5% per ticket plus 99 cents, capped at \$9.95	New push into venue space/reserved seating; open architecture; launching iPad box office this year; privately held, backed by venture capital.
eTIX	White label with portal	1999	80	35 million	4,000	10%-12% per ticket price	Privately held, international; Web-based, open architecture; deep integration of social, analytics and email marketing; marketing services through purchase of Rockhouse Partners.
PACIOLAN	White label	1980	175	100 million-plus	500-plus	Based on per-ticket fees, services or hybrid	Online and box office; social and consumer marketing; deep analytics; heat mapping; paperless ticketing; huge in collegiate market; sold by Ticketmaster to Comcast Spectacor as part of merger with Live Nation.
TICKETBISCUIT	White label	2001	25	3 million	500	Per ticket	Web-based software; suite of social and email marketing tools built in; 300-400 websites in affiliate program; clients range from clubs to arenas; mobile ticketing for all clients.
TICKETS.COM	White label/portal hybrid	1995	430	52.6 million	1,000	More of a software provider than fee-based	A la carte including phones, outlets, digital delivery; new Pro Venue technology; owned by Major League Baseball.
NEW ERA	White label	2003	48	12 million	55	Variable, transaction-based.	Uses Paciolan software for marketing, client-branded, bundling, open architecture; owned by Comcast Spectacor, which also owns Paciolan.
TICKETFLY	White label with portal	2006	30	2.5 million	200-300	Per ticket	Integrated ticketing, social, website, mobile, email platform; 100-plus website clients; database of 47,000 artist profiles.
FRONT GATE	White label/portal hybrid	2003	30	2 million-plus	200-300	Per ticket	Promoter-centric, builds from offer platform to on-sale to settlement; analytics for clients; targets festivals; privately held.

SOURCE: Ticketing companies, Billboard research

from >>p22 tent dynamic, Outbox's Rosen says, "It's always good to have a strong partner. It doesn't hurt you. But everybody knows that ticket companies need to be Switzerland."

Competitors to Outbox and Ticketmaster use their content-neutral status as a sales tool. "I feel like the play that's been made by a couple of our competitors to align themselves with content certainly makes a lot of sense for them and draws a line in the sand for them and their venues and partners," Tickets.com's Walker says. "The fact that they're doing the things that they've done is creating a perfect niche for us. We have venues currently using Tickets.com out there that take both AEG and Live Nation shows and do pretty good business as a result because they're not necessarily aligned with one or the other."

WHAT'S REALLY REAL?

Perhaps the biggest challenge for clients seeking a ticketing solution is determining which companies are real players, which ones have scale and which ones can handle volume and ensure the ticket gets into the fan's hand. Venture capitalists have recently shown much interest in the ticketing space, with many of the aforementioned companies making use of investment dollars. Rosen says that "most of the primary companies that have been funded by venture capital or private equity firms have all failed." Still, he sees the money flowing into the ticketing space.

"They're coming in because they think [ticketing] is easy," Rosen says. "You've got all these MBA kids running around saying, 'It's really great, look what we can do, Ticketmaster's vulnerable.' Great, if that was true, by way of humoring me, explain how I've been gone from an industry for 12 years, I come

"The public is very smart, and promoters historically have communicated to the ticket-buying public how they can acquire a ticket. I don't think the consumer is all that confused."

ANDREW DRESKIN, TICKETFLY

back, I make a deal with a great guy in Jean-Francois my partner, and six months later we wind up with the biggest piece of inventory that's available?"

Kevin Hartz, CEO of online ticketer Eventbrite, sees investment by venture capitalists as a vote of confidence. "We've raised \$30 million to date and we still have \$22 million in the bank," he says, adding that Sequoia Capital is Eventbrite's lead backer. "They're looking for companies that come in and disrupt the market and build great products for their customers, and that's what we're here to do for music. Our business is growing so fast that we're hardly spending a lot of that money. We're in this to be a big, long-standing, stand-alone company, staying independent and being here 30 years from now."

In terms of cash outlay, it costs dramatically less to enter the ticketing business today than it used to, and figuring out what

a ticketing company might actually be worth is a moving target. "We run across some companies that are for sale from time to time," Comcast Spectacor's Luukko says. "In this new world they base their value on how much money they spent trying to build some software that doesn't work. The valuations are almost comical at times."

DECISIONS, DECISIONS

As new venues open and existing contracts expire, venues in particular face intriguing options but ultimately tough decisions. "The building has to figure out what they have the stomach for," New Era's Maglione says. "Some buildings have the appetite to get into the ticketing business and become the Ticketmaster in their market, for want of a better phrase. There is money to be made, but there's a lot to it."

What keeps the ticketing market so compelling is that it's now driven by ideas as well as the ability to pull them off. Leaders of these companies believe in their models and are skilled at pitching them. The ticketing business has moved from "ticketing companies" to "ticketing solutions"—a broad description that places more emphasis on marketing and fan connection than revenue or costs to clients. The winners will be the ones that do the most to deal with an industry-wide thorn of unsold inventory.

"There will be constant consolidation, weeding out and at the same time new players," Luukko says. "There are a lot of great developers and minds out there, and opportunities for people to combine forces and create scale for themselves to get going in this business."

SECONDARY MARKET BRACES FOR CHANGE

PAPERLESS, DISCOUNTING—COMPANIES FACE NEW CHALLENGES (AND OPPORTUNITIES) IN CONNECTING FANS WITH TICKETS

BY GLENN PEOPLES

With rapid technological change and hot-button consumer rights issues, 2011 is shaping up to be a transformative year for the secondary ticket economy. Strong growth has attracted venture capital that has led new companies to reshape the market. And as technology spurs new legislation, the major players are bracing for a fight.

The big challenge is paperless ticketing. The consumer's right to transfer or resell a ticket is at the heart of every secondary company's business. So it's no surprise that secondary companies are concerned about the paperless ticketing technologies being pushed by primary ticketing companies. A secondary company wants a ticket to move freely throughout the marketplace. When a paperless ticket is transferred on a private exchange, the secondary market is shut out.

Ticketmaster's approach is to allow paperless tickets to move throughout its own exchange. That way it can offer fans tickets at a below-market price and prevent the tickets from appearing on the secondary market. "For me it's about artists' rights, it's about fans' rights to get access to tickets," Ticketmaster CEO Nathan Hubbard says, adding that he also wants to make sure everyone "has a way to get access to inventory when it's priced at less than what the

secondary market will pay for it."

Critics of Ticketmaster's system fault the requirements placed on tickets purchased on a single credit card. "It creates confusion the night of the show that all four people have to be together on the same credit card and same ID that you purchased the tickets on," TicketNetwork founder/CEO Dan Vaccaro says.

Veritix president Jeff Kline says, "It's not convenient. And basically you're only capturing [data on] that one credit card."

But lawmakers' concerns transcend any one paperless ticketing system. On March 8, a bill called the Ticket Act of 2011 was introduced that would make it illegal to prohibit the resale of tickets, restrict their resale prices or force the consumer to resell a ticket through a specific channel, such as a privately owned exchange. In the following two weeks, lawmakers in Minnesota and Connecticut approved bills that would prohibit the use of restrictive paperless tickets.

StubHub welcomes paperless tickets but

warns of restrictions on resale and transferability. But its support is drawing criticism from the primary market. Hubbard believes StubHub is misleading consumers on the issues. "The reality is that secondary market, fan-protected ticketing and dynamic pricing can and should exist on a show," he says. "But the notion that legislators would pass laws that would make it impossible for a 14-year-old kid to go see Miley Cyrus at a reasonable price is astounding. StubHub, as a company that supposedly was founded to serve the fan, should be embarrassed at the position they've taken."

Veritix supports legislative efforts to ensure transferability. The company's Flash Seats paperless ticketing technology is a secure, consumer-friendly technology that allows just that, Kline says. "The StubHubs of the world have not invested in that kind of technology. They look at Flash Seats and paperless as a threat to their business, and I don't blame them."

Another main issue is discounting. Consumers can now reap big savings from limited-time offers at discount services like Groupon and LivingSocial. But some in the industry feel that these deep discounts could be doing more harm than good.

"Groupon is a brand-killer," Vaccaro says. While he applauds the performance of industry-specific discount services like GoldStar and Theater Mania, Vaccaro believes the new breed of discount services is harmful to everyone. "If event producers teach consumers to wait, not only will consumers wait, but they'll also pick other

options in the end and probably not go to the show."

StubHub president Chris Tsakalakis says he likes that companies are embracing the concept of discounting, but has some reservations about the concept.

"The approach seems to be, 'Let me take some of my inventory and sell it through a restricted distribution mechanism as a way to keep people from knowing about it.' That kind of restriction is contrary to the openness that fuels the secondary market and companies like StubHub. But if the primary marketplace needs help selling tickets, Tsakalakis says he would be happy to help. "[Consumers] don't want to buy a resale ticket necessarily. They just want to buy a ticket."

For now business is good. Tsakalakis estimates the market is growing at 7%-8% per year. "We've been able to grow faster than that by increasing market share," he says, pointing to continuing efforts to improve customer service.

StubHub was acquired by eBay for \$310 million in 2007. The average selling price on StubHub is down about 19% since 2007, Tsakalakis says. "That was purely our sellers and buyers reacting to market dynamics—sellers reducing their prices and buyers deciding they were only going to buy lower-priced tickets."

TicketNetwork has seen a similar drop in prices. From 2006 to 2010, the average sale price of a concert ticket sold at TicketNetwork has dropped 22% to \$127.37, according to data shared with Billboard. The average broker's margin has dropped from around 50% to as low as 20%, Vaccaro says. "But," he adds, "volume has increased three times."

"Groupon is a brand-killer."

DON VACCARO, TICKETNETWORK

Additional reporting by Ray Waddell.



TWO TO TANGO
Indie darlings pair up for "Thao & Mirah"

26



WHAT'S IN A NAME
Augustana begins anew with self-titled set

26



ADULT EDUCATION
John Oates salutes his musical roots

26



PLUGGING BACK IN
Dirty Vegas reconnects with "Electric Love"

30



MR. SHOWBIZ
Nick Cannon, CBS load up music countdown

31

MUSIC

POP BY CHUCK TAYLOR

THE LEGEND OF JESSIE J

In A Field Crowded With Adored Hitmakers Like Adele, Estelle And Amy Winehouse, This Singer/Songwriter Is Aiming For Stadium Status

It's not often that one's music career becomes a matter of life and death. But for burgeoning U.K. singer/songwriter Jessie J, the lime-light has bordered on harrowing.

"We finished a tour stop in Bristol [England] last night and there were more fans than I've seen in my life. For two hours, they tried to sneak on our bus, touching and grabbing me, begging me to sign their pictures, their badges—and their boobs," she says with a laugh. "One guy knocked a sign into me; I begged him not to kill me."

The previous evening at a gig in Glasgow, Scotland, the manic crowd's screams reached such fever pitch that the venue's sound system shorted. "Onstage," she says, "they kept throwing things at me—notes and messages and God knows what."

Indeed, since January, the buzz around Jessie J, aka Jessica Cornish, 23, has become practically deafening after her first single, the sassy, reggae-tinged "Do It Like a Dude," reached No. 2 on the British singles chart, followed by No. 1 old-soul feel-good anthem "Price Tag," featuring B.o.B. The latter has reached the top 40 in 18 nations.

Debut album "Who You Are"—a veritable spreadsheet of accessible sonic gems, from pop and R&B to hip-hop and velvety ballads—launched at No. 2 in early March, while her music videos have garnered 50 million views on YouTube. Industry aficionados are also raving: Jessie J won the Critics' Choice prize at the 2011 BRIT Awards and the BBC's "Sound of 2011" title.

"You spend so long preparing for success, and after rejections and knock-backs, it doesn't feel real—but,

shit—we did it," Jessie J says. "I don't base my career on awards and chart numbers, but it's wonderful to see the hard work pay off."

At 11, Jessie J appeared in Andrew Lloyd Webber's West End staging of "Whistle Down the Wind." This was before studying at the celebrated BRIT School (alumni include Adele, Amy Winehouse and Leona Lewis). At 17, she recorded an album for the United Kingdom's Gut Records, a label that went bust two weeks before its release. She then inked with Sony/ATV Publishing, co-writing Miley Cyrus' No. 2 Billboard Hot 100 smash "Party in the U.S.A.," along with tracks for Chris Brown and Alicia Keys.

Now signed worldwide with Universal Music Group (Lava/Universal Republic in the United States, Island in the United Kingdom), Jessie J's North American invasion is rapidly accelerating. Her album, slated for U.S. release April 12, is out now. Her single "Price Tag," produced by Dr. Luke, reached No. 1 on Billboard's Heatseekers chart on March 26 and is No. 50 with a bullet on the Hot 100 and No. 26 on Pop Songs. The track was iTunes' Music Video of the Week in February. And Jessie J was the musical guest on "Saturday Night Live" on March 12—the first artist to appear on the show before an album release—and performances are on deck for "The View," "The Tonight Show With Jay Leno," "Today" and "Jimmy Kimmel Live!"

"It's been some time since a singer came out with a voice so immediately captivating," Lava president/founder Jason Flom says. "The lane is wide open. Jessie J writes with her own voice as an instrument, is developed



Who she is: JESSIE J

as a performer and is assured in her style and presence."

"She has the substance to become the next big pop star in the U.S.," Sirius XM VP of music programming Kid Kelly says. "Her sound is noticeably different from the current crop of female icons like Lady Gaga, P!nk and Britney Spears. Jessie J is absolutely a standout artist."

Lava intends to target multiple radio formats, including top 40, R&B and adult top 40. "Jessie J is one of those rare artists who crosses all

boundaries, like Mariah Carey," Flom says. "That's the centerpiece of our whole plan." It helps that Jessie J has the advantage of being more self-made than many maiden acts: She co-wrote all 13 tracks on "Who You Are" and styles herself in vampish, form-fitting cat suits with dark streaks of eye mascara and a blunt black bob.

"I'd be cheating my fans if I were someone else's vision," Jessie J says. "There were arguments along the way, but I stood proudly by my songs. Nothing was watered down. I'm

proud of the fact that the label signed me for me."

Crown Management's Sarah Stennett, Jessie J's manager, says of her client: "What you see is what you get. She hasn't changed since I met her two-and-a-half years ago. She owns her views. That honesty endears people to her; you want her to win."

So far, all signs are pointing in that direction. "I was always convinced that my message would break through," Jessie J says. "I believe I was put on this earth to make music." ●●●

LATEST BUZZ

>>> DYLAN'S FIRST CHINA SHOW A SUCCESS

Bob Dylan received a rapturous welcome from fans on April 6 at his first China concert, despite having agreed to sing only an approved set. Dylan struck a cautious line in Beijing and didn't sing any material that might have overtly offended China's Communist rulers, like "The Times They Are A-Changin'." Onstage for almost two hours at the city's Worker's Gymnasium, Dylan brought the audience to a standing ovation with his "All Along the Watchtower" and returned for two encores. "Like a Rolling Stone" also proved popular.

>>> GAGA SINGLE 'JUDAS' COMING APRIL 19

One week after "Born This Way" ended its six-week run atop the Billboard Hot 100, Lady Gaga has announced that her next single, "Judas," will arrive April 19. The pop star revealed the release date of the second single from sophomore album "Born This Way" in the April 6 installment of her Gagavision video series, stating, "Let the cultural baptism begin."

>>> DRAKE, MANAGEMENT IMPERSONATORS SWINDLE VENUE

The management at the Sherman Theater in Stroudsburg, Pa., says that two Drake shows that were scheduled for late May were bogus from the start. The theater and a local promoter say they were swindled by individuals posing as Drake's manager, tour manager and even the artist himself. Theater president Richard Berkowitz says he began sniffing out the scheme when the Virginia-based booking agency began asking for a cut of the ticket sales. Berkowitz says the matter has been referred to authorities and that a number of other promoters have been victims of similar scams.

Reporting by Jason Lipshutz, the Associated Press and Reuters.

ROCK BY JUSTIN JACOBS

Two Cooks In The Kitchen

Indie Favorites Thao Nguyen, Mirah Yom Tov Zeitlyn Team Up For A New Album

Before Thao Nguyen and Mirah Yom Tov Zeitlyn recorded an album, the two songwriters cooked dinner together. Zeitlyn prepared a kale and kiwi salad; Nguyen made soup.

It was late 2009, and Zeitlyn had just moved to San Francisco. A few weeks after an email introduction and a quick backstage greeting, she was sitting at Nguyen's kitchen table.

"We threw everything on the table at the same time: 'Hello, I like you. Let's do a whole

Nguyen began work on "Thao & Mirah" (out April 26 on Kill Rock Stars), writing alone but shading each song with the stylistic flairs of the other. The resultant 11 songs meet somewhere between Zeitlyn's solemn, tip-toeing chamber pop and Nguyen's harder-edged, almost funky freak-folk. Though both writers, along with Garbus, penned the propulsive, whirling opener "Eleven," the rest of "Thao & Mirah" features two song-

writers "holding the door open for each other, through which we could each enter the project," Zeitlyn says. "We shone lights on each other."

With that door open, Zeitlyn and Nguyen, both guitarists, were confident to try new things. On Nguyen's sparse "Teeth," Garbus and Zeitlyn provide the percussion—a playground hand-clap pattern. All three take turns on the drums. Nguyen plays a "space banjo"; Zeitlyn adds electronic beats.

As they delved deeper musically, the initially stress-free project developed "a meaningfulness that I don't think we were prepared for," Nguyen says. "We have this as an artifact of our friendship. It marks our history together."

With similar, recent side project collaborations like Middle Brother and Monsters of Folk—artists writing separately but creating music together—Nguyen and Zeitlyn are just two of many to put some jamming between friends on record.

"For artists, these collaborations in our community have always happened," Kill Rock Stars VP of A&R Maggie Vail says. "But for fans, this is a weird time. The turnover rate for bands is really high, and fans' attention spans are short. So a collaboration helps, like, 'Oh, yeah, they're here.' You can almost call it something new, though it's not."

"Thao & Mirah" isn't some marketing ploy for forgetful fans—both artists are excited to reach new crowds.

"Our backgrounds are similar enough that there's a crossover potential," Nguyen says. "Mirah has a great, very sweet group of fans. Who doesn't want some of those?"



Let's get collaborative: THAO NGUYEN (left) and MIRAH YOM TOV ZEITLYN

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"We wanted to do this because it wasn't either of our solo records. The pressure wasn't there. That was an incredible freedom."

—THAO NGUYEN

bunch of projects together," Zeitlyn recalls. "It was a 12-burner stove and we had a pot on every burner."

While Zeitlyn grew to know Nguyen and her music simultaneously, Nguyen was a longtime fan. As Nguyen's 2009 sophomore album, "Know Better Learn Faster," had pushed her to become one of Kill Rock Star's best-selling and fastest-rising artists, Zeitlyn slowly cultivated her fan base with more than a dozen releases since 1997. And yet after a tour together in 2010, the two found themselves in a similar spot: not quite ready to step back into the spotlight alone.

"We wanted to do this because it wasn't either of our solo records," Nguyen says. "The pressure we would feel for the next official studio release wasn't there. That was an incredible freedom."

Paired with mutual friend Merril Garbus of Tune-Yards as co-producer, Zeitlyn and



ROCK BY MIKAEL WOOD

THIS TIME, IT'S PERSONAL

Augustana Owns Its Sound On Third, Self-Titled Release

Dan Layus of Augustana isn't sure which metaphor best suits his band's new self-titled album: On one hand it strikes him as "the final word at the end of a very long paragraph"; on the other, it resembles "the beginning of a brand-new chapter." Either way, the 10-track set, due April 26 on Epic, "feels like a milestone for me personally and for the band," he says. "That's

why calling our third record 'Augustana' just felt right."

Augustana's "very long paragraph" began with the band's plaintive 2005 hit "Boston," which cracked the top 40 of the Billboard Hot 100 and led quickly to high-profile tours with Maroon 5, the Fray and Counting Crows, among others. And the rest of the story? "Learning to forge our own path in a way that

6 QUESTIONS

with JOHN OATES
 by DEBORAH EVANS PRICE

Having grown up in Philadelphia, John Oates might be expected to pay tribute to that city's soulful sound when recording an homage to his musical roots. Instead on "Mississippi Mile," Oates indulges his love for Delta blues and roots music, reinterpreting such classics as Elvis Presley's "All Shook Up," Curtis Mayfield's "It's Alright" and Mississippi John Hurt's "Pallet." Out April 12 on PS Records/Elektra Nashville, Oates' third solo album is an Americana effort that includes two new songs—the title track and "Deep River"—as well as a Texas swing version of "You Make My Dreams Come True," one of the classic Hall & Oates hits he recorded with Daryl Hall.

- 1 Why this approach on your new album?**
 I started out to make a record of songs that I really liked when I was a kid. When we were cutting the tracks, I realized what I had done unconsciously is I created a musical autobiography. This is the music, the inspiration and the influences that really made me who I am as a musician before I met Daryl and before we became Hall & Oates. I started playing guitar at 5. I had an entire musical life before I met Daryl when I was 18 or 19. One night I'd be wearing a suit playing R&B in a band, the next night I'd be wearing a denim work shirt playing folk blues.
- 2 You recorded in Nashville with such notable musicians as Jerry Douglas and Sam Bush. Why did you pick producer Mike Henderson?**
 I wanted to make it swampy and really authentic, to have a certain kind of live feel. I started asking around in Nashville about various people because I have so much experience in the studio that sometimes I can get a little overanalytical. Sam Bush recommended Mike Henderson. I knew he played mandolin for the Steel Drivers, but I didn't know much about his blues stuff, so I started listening to him and thought, "Wow, he's really a deep blues guitar player."



A milestone:
AUGUSTANA

would make this career sustainable," Layus says, as opposed to the stuff of one-hit wonderdom. "All of this got handed to us on a silver platter when we were 19, and in a lot of ways I wish it hadn't been; I wish we'd had to fight a little bit harder to get noticed. Instead, it went in reverse." According to Nielsen SoundScan, Augustana's major-label debut, "All the Stars and Boulevards," has sold 345,000 copies; 2008's "Can't Love, Can't Hurt" is at 121,000.

"They had all this radio success while they were still figuring out who they were," says the band's manager Rich Egan, who also heads Vagrant Records. "So we went about building this as

though they didn't have a hit. Now we're seven years and a couple of thousand shows down the road, and they've been able to build and become a much better band. If radio comes to the party, great; if not, we're still going to do what we do."

Egan says Epic has been "immensely supportive," though he admits that Augustana has been through "a lot of transitions," including the label presidencies of both Charlie Walk and Amanda Ghost. "I can bellyache like any manager that we're not getting this or that from the promo department," he says. "But the people at the label support this band like they're family. That's why we're still there."

Epic product marketing manager Arjun Pulijal says the label's campaign emphasizes the group's live show ("It's their best asset") and the "Americana/Petty/Springsteen vibe" emerging in Layus' songwriting. In February the band performed at triple A radio confab Sunset Sessions, and on March 10 it played New York's Rockwood Music Hall for an audience of fans and gatekeepers; Augustana kicks off a month-long North American tour with the Maine on May 12 in Dallas.

Pulijal and Egan also point to licensing as an important revenue stream for Augustana. "We got music out to everyone before the Christmas break so they could really sit with the record and understand it," Pulijal says, noting that the CW's "One Tree Hill" is scheduled to feature two songs from the album (which was helmed by Kings of Leon producer Jacquire King) the week before release. "Dan's voice just fits when it's put to a picture," Egan says, adding that Augustana might be his most-licensed client. "We're often the [place-holder] band that ends up staying," he says with a laugh. "We'll take it."



lyrics are about the recent Nashville flood. What inspired the other original, "Mississippi Mile"?

The album was pretty much done. As a songwriter, I wanted to summarize the record, and I realized that so much of the music on this record came from the Mississippi Delta where so much great American music originated from. Even though I'm not from there, I wanted to put myself in that place; I fantasized about what it would be like to walk down one of those old country roads.

3 How did you achieve the kind of sound you wanted?

We assembled the dream band and we cut this thing in about four days. It's about as live a record as you could possibly make in the studio. There's hardly any overdubs; in fact, 80% of the vocals you hear are the ones I sang while we were cutting the tracks. I don't think we did more than two takes on any songs. That's exactly what I wanted and Mike is the guy who could do that.

4 "Deep River" was inspired by Doc Watson's "Deep River Blues" and the

5 Why partner with Warner Music Nashville?

I haven't had a record company affiliation since 1991. Through some mutual friends I met [Warner Music Nashville president/CEO] John Esposito . . . We hit it off and he asked me what I was doing. I told him I was recording an album and the studio was about 200 yards away from Warner . . . so he came by around lunch time. I put some headphones on him and he was sitting right next to Sam Bush. I think he had a good time . . . He liked what I was doing and we worked out a

promotion and distribution deal. It's on PS Records, which is my own imprint through Electra Nashville. He opened the door to their resources and their staff and everybody has been amazing.

6 What else have you been working on?

Daryl and I still tour, but we're not really recording. My next phase, especially in Nashville, will be songwriting. I have a second home in Nashville now. I just love the songwriting process. If I had to drop everything and just be a songwriter, I would be OK with that because that's the real joy.

I'm actually doing my own songwriting festival right now—the 7908 Aspen Songwriters Festival. [The number reflects the Colorado city's elevation.] We did it last September for the first time and it was really successful. People loved it, but the weekend we did it wasn't a great weekend because it was in between the ski season and the summer . . . so we picked the last week of March and that's why we did it only six months apart. We're going to try to keep it in March from now on so it will be a yearly event.

NOTICE OF PROPOSED CLASS ACTION SETTLEMENT

If You Are the Legal Owner of a Sound Recording and/or Musical Composition That Was Transmitted Without License or Authorization by or Under the Authority of BET LLC During the Time Period January 14, 2003 – February 3, 2011, Your Rights May Be Affected and You May Be Entitled To A Benefit

The purpose of this notice is to inform you of a class action settlement in the action *The Music Force LLC, et al. v. Black Entertainment Television LLC, et al.*, 09-cv-00376 (GBD) (S.D.N.Y.) pending in the U.S. District Court for the Southern District of New York. In order to resolve the claims against them, defendants Black Entertainment Television, LLC and Viacom Inc. have agreed to make a payment of \$2,750,000 for the benefit of the Classes.

The Court has scheduled a public Final Approval Hearing on July 21, 2011, 10:00 a.m. at the Daniel Patrick Moynihan United States Courthouse, Southern District of New York, 500 Pearl Street, New York, New York 10007-1312 in Courtroom 21D.

A copy of the Settlement Agreement, the formal Settlement Notice, Proof of Claim and other important documents are available on the settlement website at www.MFClassSettlement.com. The settlement website also describes the sound recordings and musical compositions to which this settlement applies. For additional information, you may also contact the Settlement Administrator (The Garden City Group, Inc.) at BET Class Settlement, Settlement Administrator, c/o The Garden City Group, Inc., P.O. Box 9715, Dublin, OH 43017-5615 or by calling 1 866-584-7635.

If you are a member of one or both Classes, you may seek to participate in the Settlement by filing a Proof of Claim on or before October 19, 2011. You may obtain a Proof of Claim on the settlement website referenced above. If you are a member of the Class but do not file a Proof of Claim, you will still be bound by the releases set forth in the Settlement Agreement, and will be deemed to have waived the right to object to the Settlement Agreement in any action or proceeding including an appeal, if the Court enters an order approving the Settlement Agreement. All objections to the Settlement must be filed by July 1, 2011. All requests to be excluded from a Settlement Class must be filed no later than June 6, 2011. Objections and requests to be excluded from a Settlement Class must be made in accordance with the instructions set forth in the formal Settlement Notice.

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ALBUMS

ROCK

HOLLYWOOD UNDEAD

American Tragedy
Producers: various
A&M/Octone

Release Date: April 5

Rap-rock has taken its lumps in recent years and has certainly slipped further back underground from its heyday of dominance in the late 1990s and early 2000s. Those who miss it, however, should be heartened by Hollywood Undead's second studio set, "American Tragedy," a tight mash-up between contemporary sonics and old-school aesthetic. In fact, new "clean" vocalist Danny Murillo's keening upper register hews so close to Chester Bennington's that this may be a salve for fans dismayed by the stylistic left turn of Linkin Park's latest album, "A Thousand Suns." There's plenty of metallic hip-hop stomp in such tracks as "Been to Hell," "Glory," "Lights Out," "Tendencies" and "Levitate," while "Comin' In Hot" and "Gangsta Sexy" are boozed-and-booty-fueled party an-



TV ON THE RADIO

Nine Types of Light

Producer: Dave Sitek
Interscope Records

Release Date: April 12

On its first studio outing since 2008's lauded "Dear Science," TV on the Radio is "on optimistic" and "on overdrive"—a bit of new and old, if you will. The album, "Nine Types of Light," the band's first recorded away from Brooklyn, is actually the most restrained and craft-conscious of its releases, introducing a slower, soulful element that makes it sound like Memphis meeting New York's Lower East Side. As usual in TVOTR land, nothing is particularly straightforward but the songs tend to build more than they shift, a different kind of

them. But Hollywood Undead broadens its parameters this time, too, pulling out acoustic guitars for the decidedly pop-friendly "Coming Back Down" and the Sublime-like "Bullet"—lighter-gauge counterpoints to an otherwise heavy affair.—GG



dynamic approach that yields a more focused intensity. The songs "Killer Crane," "You" and the gorgeous "Will Do" are skewed slow jams, while "Second Song" is mutated Stax soul. Elsewhere, the track "New Cannonball Blues" is propelled by an industrial-flavored throb. And TVOTR still knows how to kick up a rash of righteous (and melodic) noise, evidenced this time on "No Future Shock," "Repetition" and "Caffeinated Consciousness." Once again, TVOTR channels something unique and forward-thinking.—GG

ROBBIE ROBERTSON

How to Become Clairvoyant

Producers: Robbie Robertson, Marius de Vries
Macro-Biotic Records/429 Records

Release Date: April 5

It's been 13 years since Robbie Robertson's last solo album, an unacceptable interim for someone whose output has been consistently stellar, both during his days with the Band and since "The Last Waltz." But his newest album, "How to Become Clairvoyant," was worth the wait. The set is an enveloping mix of melody, mood and texture that speaks to Robertson's triple-threat virtues as a performer, composer and producer. Eric Clapton lent a major hand: "How to Become Clairvoyant" began as a joint project between the two musicians, and even under Robertson's name alone it bears the Slowhand stamp on seven of 12 songs, including two they co-wrote and one duet ("Fear of Falling"). Robertson also gets help from Steve Winwood, Robert Randolph, Tom Morello and Trent Reznor. But it's the songs—from the rootsy soulfulness of "Straight Down the Line," "When the Night Was Young" and "Won't Be Back" to the grit of "He Don't Live Here No More" and "Axman"—that are the stars here. Now let's hope it doesn't take another 13 years for Robertson's next release.—GG

THE PAINS OF BEING PURE AT HEART

Belong

Producer: Flood
Slumberland Records/
Collective Sounds

Release Date: March 29

The 2009 self-titled debut from Brooklyn indie darling the Pains of Being Pure at Heart tends to bring out a polarized reaction: Fans adore it, but others find it overly twee and rever-

ent for the '80s and '90s indie bands that so obviously inspired it. But both camps will agree that it didn't even hint at "Belong," a startlingly confident, poised and powerful rock album that could well vault the Pains of Being Pure at Heart into the big time. A key element in this transformation is production/mixing team Flood and Alan Moulder (Nine Inch Nails, U2, PJ Harvey, My Bloody

Valentine, Sigur Rós, the Smashing Pumpkins). But the sound isn't the only thing arena-sized on "Belong." The band has pulled on some boots and leather pants (figuratively speaking), toning down the twee and slowing down the tempos, making the hooks bigger and letting the riffs linger, particularly on the anthemic "Even in Dreams," the sunshine burst of the title track and the heartstring-tugging closer "Strange." The 10-track set barely has a weak moment and actually ends too soon. It's like '90s alt-rock had a child who suddenly grew up beautiful.—JA

GOSPEL

MARY MARY

Something Big

Producer: Warryn Campbell
My Block/Columbia

Release Date: March 29

It's hard to believe that 10 years have passed since Mary Mary helped unleash gospel music constrictions with its debut crossover hit, "Shackles." But after forging a successful, decade-long career, sisters Erica and Tina Campbell aren't content to phone it in—a maldy affecting many artists these days. No, the ladies prove they're just as vibrant, free-spirited and forward-looking as ever with their new album, "Something Big." Fans have already heated up lead single "Walking" into a top 10 adult R&B hit. But that song is just the preamble to what's in store. The opening title track declares the sisters' mission by way of a heart-pumping, foot-stomping sample from the Jackson 5 gem "Mama's Pearl." From there, it's on to the driven, don't-give-up anthem "Never Wave My Flag." The sisters—who co-wrote a majority of the tracks—show they haven't lost touch with their traditional roots on the compelling track "It Is Well." Whether fusing gospel and soul with everything from R&B/hip-hop to dance, pop, jazz and even folk (on the liberating "Homecoming Glory"), Mary Mary never forgets to weave in an empowering, uplifting message that lingers long after the last note has sounded.—GM



AMBROSE AKINMUSIRE

When the Heart Emerges Glistening

Producers: Ambrose Akinmusire, Jason Moran
Blue Note Records

Release Date: April 5

Three years ago, when the Thelonious Monk Institute of Jazz medal he was awarded was still shiny and new, Ambrose Akinmusire shocked many with a debut recording that reached far beyond bebop and its traditions. To many, Akinmusire is the brightest beacon on trumpet, the sharpest in a few decades. On his Blue Note debut he continues to emphasize ensemble work over showmanship and loose song structures over tight themes. His unorthodox midtempo compositions play out as little more than ambiguous sketches. Each musician finds a motif and goes with it, which in some cases means the bass of Harish Raghavan or Walter Smith III's tenor saxophone dominates a performance rather than Akinmusire. His ballads are more traditionally reflective; an opportunity to create an exchange in solemn tones or exhalation, as he and the band does on the album's fine closer, "Tear Stained Suicide Manifesto." Akinmusire has chosen to challenge listeners, exploring free territory where Smith squeaks and squawks his way into the wilderness. He sets up the experience with the set's opener, "Confessions to My Unborn Daughter," a strength-building exercise in which the musicians find their place and get their collective bearings before taking off for the unknown.—PG



ALISON KRAUSS & UNION STATION

Paper Airplane

Producers: Alison Krauss & Union Station
Rounder Records

Release Date: April 12

It's been seven years since Alison Krauss & Union Station last recorded together, an interim marked by myriad outside projects, none more noteworthy than Krauss' Grammy Award-gobbling "Raising Sand" collaboration with Robert Plant. If that success kindled additional interest for Union Station, the new arrivals won't be disappointed, and longtime fans of the rootsy quintet will feel rewarded for their patience. Austere and melancholy, dealing mostly with heartbreaks and farewells with a modicum of hope, new album "Paper Airplane" still conveys the rich and understated beauty that's always been the group's trademark. Krauss, whose fiddle is a minor presence this time out, sings with a greater authority on versions of Jackson Browne's "My Opening Farewell" and Richard Thompson's "Dimming of the Day," while Robert Lee Castleman's title track and first single is a three-hanky special. Fortunately there's still guitarist Dan Tyminski, who's there for the upswing of tracks like "Dust Bowl Children," "On the Outside Looking In" and "Bonita and Bill Butler."—GG

REVIEWS

SINGLES

TV ON THE RADIO

Will Do (3:43)

Producer: Dave Sitek

Writer: TV on the Radio

Publisher: Chrysalis Music/
Stunzeed Music (ASCAP)
Interscope



On its third and finest studio album, 2008's "Dear Science," TV on the Radio released a fractured version of James Brown soul by amping up the booty-shaking grooves and dialing down the noise. On "Will Do," the lead track from its latest full-length, "Nine Types of Light," the Brooklyn band tries on an even newer wardrobe: insular, space-age balladry. A lonely glockenspiel wanders across the jittery programming, while electric guitar noise sprays across the stereo spectrum. And Tunde Adebimpe, one of music's most arresting singers, is in a lovesick, thoughtful mood: "What choice of words will take me back to you?" he emotes, slightly off-key, amid the colorful swirl. If "Dear Science" was TVOTR's funky one-night stand, "Will Do" is the moody morning after.—RR

group that made its name with singles like "Where the Party At" and "Let's Get Married" nearly a decade ago, Jagged Edge is still thriving, and "Baby" will fit right into any throwback playlist.—MC

R&B

JAGGED EDGE

Baby (3:52)

Producer: Lamb

Writers: C. Lamb, T. Osborne

Publishers: Cainon's Land
Music Publishing/EMI April
Music/Lucky June Music
Publishing (ASCAP)
Slip-N-Slide/Capitol

After laying low for more than three years, R&B quartet Jagged Edge has returned with its latest single, "Baby," a track that pays homage to '80s and '90s R&B. "Girl don't you know that you really got me gone/Blow my mind all

the time, I think about your love," the boys sing in unison on the chorus. The melody smoothly interweaves with the production and highlights the sample of Surface's "Only You Can Make Me Happy" used for the core of the song. While "Baby" isn't a confession of love like "Only You," it is about a strong attraction and works all the same. For a

POP

BC JEAN

I'll Survive You (4:02)

Producers: Max Martin,
Shellback

Writers: M. Martin, Shellback,
S. Kotecha

Publishers: Maratone
administered by Kobalt
Songs Music Publishing
(ASCAP)/Maratone
administered by Songs of
Kobalt Music Publishing, Oh
Suki Music/EMI Blackwood
Music (BMI)
J Records

In a pop landscape full of well-defined female personalities (Lady Gaga, Katy Perry, Ke\$ha) and hungry up-and-comers (Jessie J, Christina Perri), where does a talent like BC Jean fit in? From the sound of her latest single, "I'll Survive You," the California singer/songwriter appears to adhere to Kelly Clarkson's mix of crisp vocals, straightforward lyricism



MANÁ

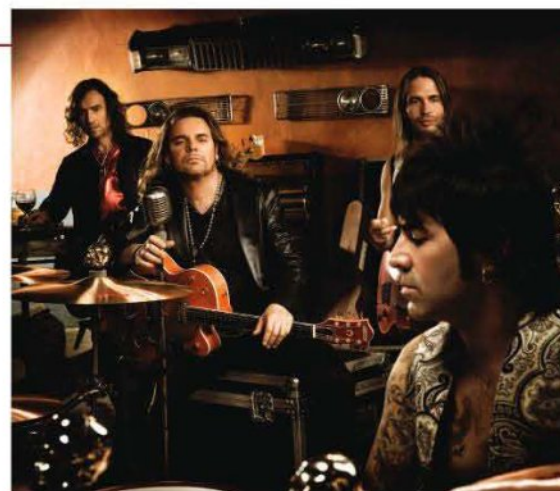
**Lluvia al Corazón
(4:08)**

Producers: Fher
Olvera, Alex

Writers: F. Olvera,
S. Vallín

Publishers: Tulum
Music/Big Cojones
Music (ASCAP), Vallincito Music (BMI) Warner Latina

"Lluvia al Corazón," Maná's latest single that has topped Billboard's Hot Latin Songs chart, enshrines the Mexican rock band's signature sound from beginning to end. The song starts off with Fher Olvera's characteristically husky voice singing over a clean guitar riff that lays down the chords on top of a basic four-on-the-floor drum loop. The verse's chord progression and overall mood are dark and cold, but things start livening up by the time Alex Gonzalez comes in with a punchy backbeat groove on the second verse. While the title, which translates to "Rain to the Heart," may indicate a sadder song, the bright, powerful energy and positive lyrics in the chorus reveal an interesting twist from the group's initial tone. The contrasting elements of "Lluvia al Corazón" nicely coincide with the title of Maná's upcoming album, "Drama y Luz" (Drama and Light).—RG



and unexpected pop punch. A standard breakup rocker, "Survive" benefits from producer Max Martin's steady hand—the song's guitar sound recalls Avril Lavigne's

best singles—as well as Jean's delightfully edgy wail on the line, "I'll undo all of the damage you've done to my life/That's right." Currently working on her debut album, Jean is still finding her personality on songs like "I'll Survive You," but the growing pains are pretty entertaining to watch.—JL

writer has never hidden his rock'n'roll sensibilities. But there's no doubt he's country to the core. His latest single, about two brothers who go their separate ways, does a fine job of bridging the gap between twang and tilt. The well-crafted tune employs the term "homeboy" in three distinct ways: first familiarly, then as an entreaty when the singer pursues his wayward brother to "come on home, boy," and finally, as a plea to his sibling to put his past behind him before his elderly parents are "called home, boy." The stellar song builds musically and thematically like a rock opera, and Church properly accentuates the epic journey that it documents.—KT



CHRISTINA PERRI

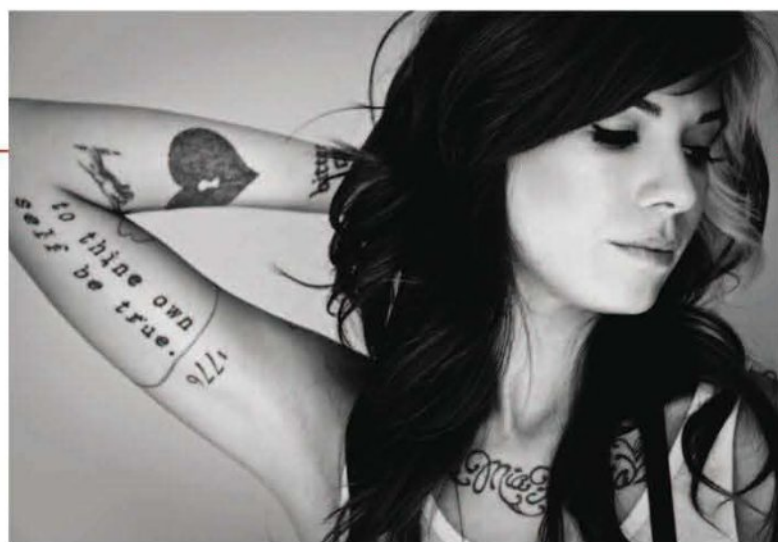
Arms (4:21)

Producer: Joe Chiccarelli

Writers: C. Perri,
D.H. Hodges

Publishers: Miss Perri
Lane Publishing/12:06
Publishing/EMI Blackwood
Music (BMI) Atlantic/RRP

In less than a year's time, Christina Perri has morphed from an unknown singer/songwriter to a rising pop-rock star, thanks to the sorrowful anthem "Jar of Hearts." On the other hand, Perri's follow-up, "Arms," is an effervescent love song that pairs the voracity of Florence & the Machine with the growling undertones of Adele's voice. The result is a hypnotically melodic



tune with lyrics about the discovery of young, angst-ridden love. "How many times will you let me change my mind and turn around/I can't decide if I'll let you save my life or if I'll drown," Perri sings in a sweet, lilting voice that tones down her intensity from "Jar of Hearts." With Perri's debut album set for release on May 10, "Arms" offers another glimpse of the talented newcomer.—KM

COUNTRY

ERIC CHURCH

Homeboy (3:49)

Producer: Jay Joyce

Writers: E. Church,
C. Beathard

Publishers: Sony/ATV Tree
Publishing/Sony/ATV Acuff
Rose Music/Six Ring Circus
Songs (BMI)
EMI Nashville

Eric Church is a rarity: As a musician who built his fan base by playing rock clubs, the singer/song-

LEGEND & CREDITS

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ELECTRONIC BY KERRI MASON

Seven-Year Itch

Dirty Vegas Tunes Back Up With 'Electric Love'



Celebration time: DIRTY VEGAS

As with "Shiny Happy People" for R.E.M. or "Today" for the Smashing Pumpkins, Dirty Vegas will always have a love-hate relationship with "Days Go By."

The 2003 electro-soul hit peaked at No. 14 on the Billboard Hot 100, landed a high-rotation clip on MTV (featuring an older man in a suit breakdancing to his regret outside Chroni's Famous Sandwich Shop in Los Angeles) and won the U.K. trio a Grammy Award for best dance recording.

Beyond that, "Days Go By" was one of the first significant licensing synchs, featured in an overly hip TV spot for Mitsubishi's Eclipse, complete with a pop-locking dancer in the passenger seat. The ad was so omnipresent and borderline strange that comedian Dave Chappelle lampooned it on "Chappelle's Show."

But for Dirty Vegas, the song's success was dubious. The United States didn't know what to make then of an electronic music act. Thankfully, that sentiment has changed—just in time for the April 26 arrival of the group's third studio album, "Electric Love" (Om).

"When we first came through 10 years ago, we'd play places like Kansas or Missouri and they'd never even heard of electronic music," DJ/producer Paul Harris says. "'Are you a band? Where are your instruments?' We heard that many times."

Now—thanks to creatives like Lady Gaga and David Guetta—dance music is all over the radio. And, thanks to 150,000-person events like Miami's recent Ultra Music Festival (where Dirty Vegas played both a DJ and live set), the genre's more underground guises are attracting big audiences.

"Before, it was kind of frustrating," Dirty Vegas singer Steve Smith says. "People didn't get it; our label [Capitol] didn't get it. They inherited us because we had a song on a commercial. But now it's such a celebratory time for electronic music."

The forthcoming album has spun off two singles. The first was the title cut (peaking at No.

27 on Dance Club Songs), a smarmy electronic bump-and-grind with a video featuring actress Jena Malone as an object of workplace lust. The clip has racked up more than 461,000 YouTube views. Second single "Changes" (moving 40-37 on Dance Club Songs) continues the office fixation story over a disco bassline and singalong chorus. Next up will be "Little White Doves," a rockier affair that brings the Killers to mind. Om is currently assembling a remix package as well.

"Electric Love" mashes up the U.K. rave era during which Dirty Vegas came of age—defined by rock-oriented psychedelic bands like Primal Scream—with the synth-washed after-hours sounds of its earliest work. The hooky, song-oriented set aims to graduate the trio from nightclubs to live venues. It's the same path taken by another early-2000s U.K. dance outfit, Groove Armada. Its 2010 album "Black Light" was also released stateside by Om.

"[Dirty Vegas] reached out to us because they saw we had the Groove Armada record," Om A&R manager Jason McDonald says. "And they had been fans of the label as DJs and music lovers."

"Electric Love" continues Om's evolution as well from a dominantly deep house, local-focused San Francisco label to a home for great British electronic bands. (The label also released Underworld's "Barking" last year.)

Dirty Vegas—whose third member is DJ/producer Ben Harris (no relation to Paul)—kicks off a two-week tour April 24 in Toronto. During the trek, the act will play a show every night at intimate venues like New York's Mercury Lounge and Los Angeles' Echoplex.

So is there still a place for "Days Go By" in the trio's set?

"They know it's their bread and butter," McDonald says. "They played it during Om's Grammy party at L.A.'s Supper Club. As soon as it started, everyone and their mother put up their cameras and sang along. It still has so much weight."

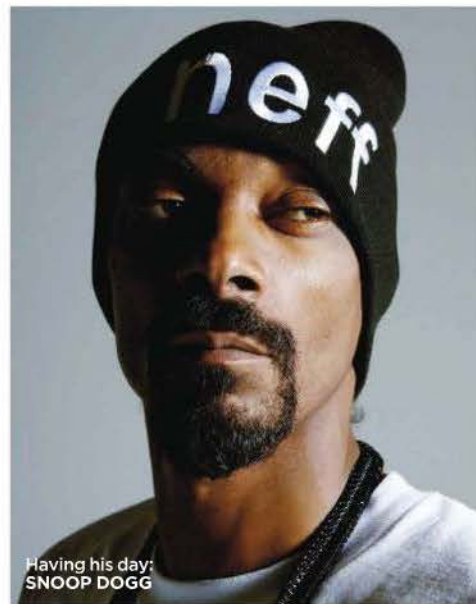
HOT DOGG

Only Jay-Z has more top 10 pop albums than Snoop Dogg. With his 11th top 10 album on the Billboard 200, Snoop surpasses 2Pac and Nas in posting the second-most top 10 sets among rappers in the history of the chart. Jay-Z has 13.

This week, Snoop's "Doggumentary"—his second studio effort for Doggystyle/Capitol since rejoining the latter label in 2009—arrives at No. 8 with 50,000, according to Nielsen SoundScan. The album's first single, "Sweat," peaked at No. 40 on Hot R&B/Hip-Hop Songs and climbs 27-21 on Dance Club Songs this week.

Snoop famously scored his first top 10 with 1993's "Doggy Style," when it hit No. 1 in its debut week with 803,000. The set continues to hold the first-week SoundScan-era sales record for an act's debut album.

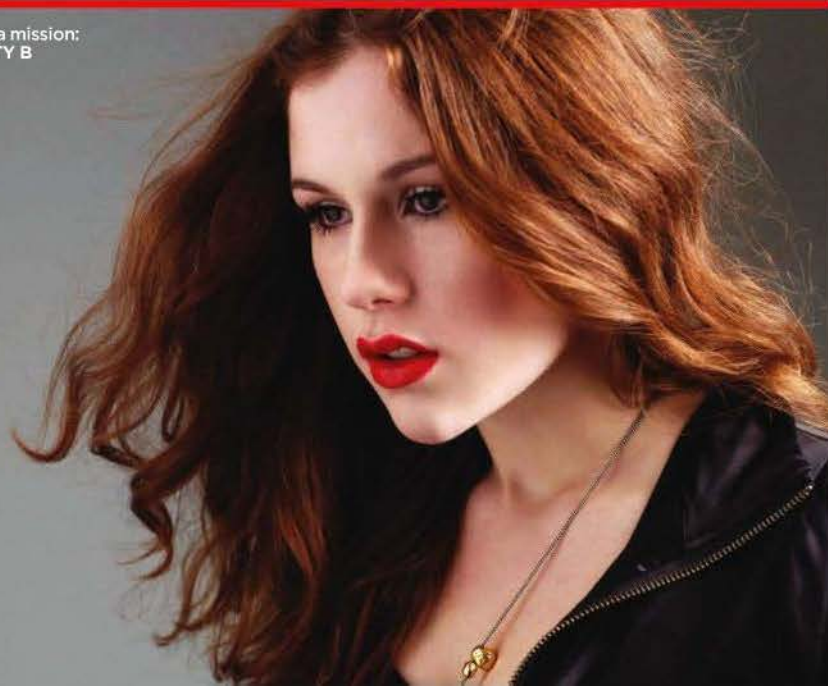
—Keith Caulfield



Having his day: SNOOP DOGG

TITLE	PEAK	DATE	LABEL
Doggystyle	1 (3 weeks)	12/11/93	Death Row/Interscope/AG
Tha Doggfather	1	11/30/96	Death Row/Interscope
Da Game Is To Be Sold, Not To Be Told	1 (2)	8/22/98	No Limit/Priority
No Limit Top Dogg	2	5/29/99	No Limit/Priority
Snoop Dogg Presents Tha Eastsidaz	8	2/19/00	Dogg House/TVT
Tha Last Meal	4	1/20/01	No Limit/Priority/Capitol
Duces 'N Trayz: The Old Fashioned Way	4	8/18/01	TVT
R&G (Rhythm & Gangsta): The Masterpiece	6	10/4/04	Doggystyle/Geffen/Interscope
Tha Blue Carpet Treatment	5	12/09/06	Doggystyle/Geffen/IGA
Ego Trippin'	3	3/29/08	Doggystyle/Geffen/IGA
Doggumentary	8	4/16/11	Doggystyle/Priority/Capitol

On a mission: KATY B



DIRTY VEGAS: JAMES GOODING; SNOOP: CHERYL FICK

Nick At Work

Nick Cannon Hosts New Radio Countdown Show; Also Has MTV Docu-Series, Cable Comedy Special And Album In The Works

Joking to Billboard that “Ryan Seacrest ain’t got nothing on me,” Nick Cannon, morning personality at top 40 WXRK (92.3 Now) New York, is adding countdown host to his expanding list of jobs. The actor/comedian/artist will host the nationally syndicated weekly show “Cannon’s Countdown.”

Premiering the weekend of April 23, the program will be broadcast on CBS Radio stations and syndicated nationally by Citadel Media. Featuring a mix of music and celebrity interviews, the countdown will be available in four-hour (top 40/rhythmic) and three-hour (R&B) versions.

“It’s all part of my plan to be a media monster,” says Cannon, who also hosts NBC’s “America’s Got Talent” and serves as chairman of TeenNick.

While declining to reveal any hints about guests for the first show, Cannon says, “Whatever is happening in pop culture, I’m there. It won’t be your typical countdown. I’ll be giving my comedic take on what’s happening in music, the world.”

Produced by Cannon’s

NCredible Entertainment in association with CBS Radio (whom Cannon calls “an incredible partner”), “Cannon’s Countdown”—using a custom weighted chart based on the show’s affiliate airplay—will debut in 24 markets. Those markets include CBS outlets in New York (WXRK, for whom Cannon has been helming mornings on “Rollin’ With Nick Cannon” for a year); Washington, D.C. (WPGC); Chicago (WBBM); Atlanta (WVEE); and Las Vegas (KLUC). Among the Citadel Broadcasting markets onboard are Providence-New Bedford, R.I. (WFHN, WWKX); New Orleans (KKND); Reno, Nev. (KWYL); and Oklahoma City (KKWD).

Launching concurrently will be CannonsCountdown.com. In addition to showcasing the program’s weekly list of the most popular top 40/rhythmic and R&B songs and streaming the countdown, the website will offer daily overviews on what’s hot in pop culture, the latest entertainment and fashion news, and other timely topics.

That’s not all on Cannon’s plate. He will release a com-



Media monster: NICK CANNON

edy mixtape, “Children of the Corn,” as a free download on April 11 on NickCannon.com. The mixtape, featuring Akon, Talib Kweli and others, will precede Cannon’s upcoming cable stand-up comedy special. The network and airdate will be announced shortly.

Cannon’s recently released track “Famous,” featuring

Akon, with whom he coproduced the cut, will double as the special’s theme song. In the meantime, Cannon plans to release his “Mr. Showbiz” stand-up comedy album for purchase on iTunes May 15. Before that, however, he’s gearing up for the April 28 premiere of MTV’s “Son of a Gun.” The

docu-series, which Cannon created and executive-produced, stars Young Money artist Cory Gunz, son of legendary rapper Peter Gunz.

Media mogul aspirations aside, the dad-to-be does admit he’s “on pins and needles” about the twins he and wife Mariah Carey are expecting “any day now.”

R&B RESURGENCE

Although rap has ushered in a new era of MCs and styles in the last couple of years—a la Drake or this week’s No. 1, Wiz Khalifa—R&B basically has had the same cast in place for five or six years now. But that scenario looks like it’s about to change thanks to the Internet and the age of the free digital mixtape as new R&B acts generate their own buzz and online followings.

In the wake of Billboard’s March 19 cover featuring Odd Future, the Los Angeles-based group’s resident R&B singer Frank Ocean released his “Nostalgia, Ultra” mixtape on his Tumblr page despite his team’s desires for a proper rollout of the project. Spurred by his brilliant songwriting, intriguing production and uncanny ability to take classic records and make them his, like standout track “American Wedding” laced over the beat from the Eagles’ “Hotel California,” Ocean has become an Internet darling and garnered praise from Lupe Fiasco and Sean “Diddy” Combs.

Toronto-based singer the Weeknd is following in the same footsteps with the March 21 release of his nine-song mixtape “House of Balloons.” After fellow Toronto native Drake posted the haunting Weeknd line “Bring your love baby, I could bring my pain” on his Twitter account and then linked to his blog featuring the “Wicked Game” cut it comes from, the Weeknd’s social media and musical stock has multiplied: Since joining Twitter on Feb. 21, he has racked up 12,800 followers and counts 10,900 likes on Facebook. With hypnotizing production and a sultry yet painstakingly honest take on romance in the 21st century, the 20-year-old singer is bringing R&B into the new millennium.

With the DIY market gaining in prominence every day, expect to see more artists of all genres breaking new ground. —Raully Ramirez

DANCING QUEEN

U.K. singer/songwriter Katy B is a graduate of the same London-based BRIT School that produced Adele and Amy Winehouse. But that’s where her similarities with those pop stars begin and end. More at home lending her vocals to a hard-hitting club track than belting out retrotinged soul, Katy B (real name Kathleen Brien) has quickly made a name for herself as the first lady of U.K. dance. Now the 21-year-old is making the cross over to mainstream.

Her breakthrough occurred last September when “Katy on a Mission” (Rinse/Columbia), a propulsive electro single produced by British dubstep star Benga, hit No. 5 on the U.K. charts. Follow-up singles “Lights On” (featuring Ms. Dynamite) and “Broken Record” also went top 10 ahead of the April 4 bow of her debut set, “On a Mission.” The 12-track dance record, featuring production by DJ Zinc, Benga and Rinse founder

Geeneus (also Katy B’s manager), is being released by Croydon (London)-based indie dance label Rinse and licensed to Columbia/Sony for the world. At press time, the album was challenging Adele for the U.K. top spot.

“‘Lights On’ showed us we had an excellent pop songwriter with flawless underground credibility on our hands,” Columbia product manager Laura Kirkpatrick says. She identifies the artist’s demographic as largely “savvy pop and urban music fans” and credits strong support from top 40 stations Capital and BBC Radio 1, coupled with Katy B’s dance fan base, as key sales drivers. “[Those] two aspects have allowed us to be selective about our promo plotting and stay true to Katy’s roots,” Kirkpatrick says.

Katy B embarks on a nearly sold-out U.K. headline tour April 29-May 18, booked by London-based Coda Agency. The EMI Music-published

singer is also set to appear at Glastonbury and other European summer festivals. An international tour is being planned.

“We are confident that Katy will grow to be a major international career artist,” Kirkpatrick says, citing strong tastemaker reaction in Australia and New Zealand where the artist has had support from Triple J and specialist networks. In the United States, Katy B has received early press coverage from Pitchfork and the Fader, with Columbia/Sony eyeing a potential fall state-side release for “On a Mission,” accompanied by live dates. Chicago-based Windish Agency will handle booking.

“Katy has a unique, understated confidence and charm, with no need to be in your face or wear outrageous outfits,” Kirkpatrick says. “It’s this uncontrived attitude that makes her accessible for so many fans.” —Richard Smirke



Breaking new ground: The Weeknd’s mixtape “House of Balloons”

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



ROCKIN' RETURN

>>>Here they go again... Whitesnake slithers onto the Billboard 200 at No. 49 with "Forevermore," the band's highest rank in exactly 21 years—1989's "Slip of the Tongue" was at No. 43 this week in 1990 after reaching No. 10.

NOT 'ORIGINAL'

>>>INXS links its first Billboard hit in nearly five years as a new version of its classic "Original Sin" (featuring Rob Thomas) debuts at No. 48 on Dance Club Songs. It's the title track of the band's new album, which features the act covering its own material with an array of guest vocalists.



KEEP ON DANCIN'

>>>Lady Gaga tops the Dance Club Songs chart for an eighth time, as "Born This Way" hits No. 1. Out of her nine official club singles, only one missed the top—"Just Dance," ironically, it peaked at No. 2 on June 28, 2008.

CHART BEAT

>>>The "Glee" cast charts its first nonseasonal song on an airplay ranking, as "Loser Like Me" launches on Adult Top 40 at No. 37. The cast's Matthew Morrison concurrently makes his solo Billboard chart debut, as "Summer Rain" bows on Adult Contemporary at No. 29. It previews his self-titled debut album, due May 10.

>>>Debuting on the Billboard 200 at No. 24 with the soundtrack to its March 31 special musical episode, the cast of "Grey's Anatomy" isn't the first TV troupe not regularly known for bursting into song to grace the chart. The cast of "Buffy the Vampire Slayer" staked out a No. 49 peak with "Once More, With Feeling" in 2002.

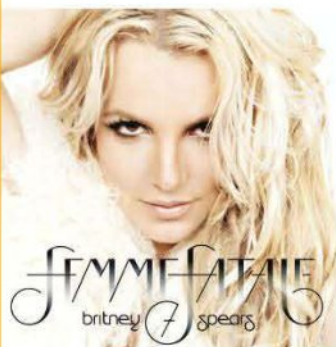
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Billboard

CHARTS

Spears Scores Sixth No. 1 Album

Britney Spears flies in at No. 1 on the Billboard 200 with her sixth chart-topping album, "Femme Fatale," selling 276,000 copies in its first week, according to Nielsen SoundScan. The feat ties her for the third-most No. 1s among women with Mariah Carey and Janet Jackson. Only Barbra Streisand (nine No. 1s) and Madonna (seven) have earned more No. 1 albums.



Spears has hit the top with six out of her seven studio albums, only missing with 2007's "Blackout," which debuted and peaked at No. 2 (290,000). (This famously occurred during the week when we altered the Billboard 200's rules that excluded retailer-exclusive albums, in order to allow the Eagles' Walmart-only "Long Road Out of Eden" to debut at No. 1 with 711,000.)

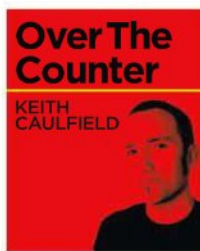
Her last effort, 2008's "Circus," started more robustly than "Fatale," as it launched at No. 1 with 506,000 following its Dec. 2 release. The debut of "Fatale" with 276,000 is Spears' second-lowest sales start with a studio set—only her 1999 debut, "... Baby One More Time," began with a smaller figure (121,000 at No. 1).

But one could conclude that "Circus" was a more highly anticipated album, since it was considered a comeback after a few years where Spears' personal and professional life was pretty chaotic. "Circus" was ushered in by the No. 1 Billboard Hot 100 single "Womanizer," complete with a return-to-sexy-form video.

"Femme Fatale," however, isn't a comeback album. There's nothing to come back from; rather, it continues Spears' significant commercial success: She has sold 1.7 million copies of "Circus" in the United States, snared three top 20 Hot 100 singles from the set and mounted a blockbuster global tour.

While the first single from "Fatale," "Hold It Against Me," debuted at No. 1 on the Hot 100, it quickly peaked at No. 3 on the Mainstream Top 40 radio airplay chart—Spears' home turf for-

mat on the airwaves. This week, it falls 19-26 in its 12th week on the list. The album's second single, "Till the World Ends," earns a bullet at No. 14 on the list, but is the fifth-biggest spin-gainer on the chart. To compare:



"Womanizer" had climbed to No. 5 with a bullet when "Circus" debuted on the Billboard 200, and reached No. 1 two weeks later.

Also worth noting is that "Fatale" is Spears' first album to be released in the spring in more than a decade.

While her first set dropped in January 1999 and her second offering, 2000's "Oops!... I Did It Again," came out in May 2000, the rest of her catalog (even her hits packages and remix sets) was issued during the always busy holiday shopping period of November-December.

And, not like anyone needs to be reminded, but album sales aren't what they used to be. Even if it's been less than two-and-a-half years since "Circus."

Finally, perhaps Spears' tepidly received "Good Morning America" performance on the album's street date (March 29) put a damper on the set's first-week festivities. The social buzz

ranged from critiques on her tentative dancing to commentary about her unusually husky voice. She also hit the stage the same night on "Jimmy Kimmel Live!" to moderately better reviews.

Overall, her promotion activities have been rather limited, considering her superstar status. Aside from "GMA" and "Kimmel," she's managed a handful of brief radio chats, an MTV sitdown on April 3 and a performance in Las Vegas (March 25) that was seen in the MTV special.

On the brighter side, the opener for "Fatale" is the second-largest sales week of the year, behind only Adele's "21," which debuted with 352,000.

JAMMIN' ON THE RADIO: The mainstream release of Radiohead's "The King of Limbs" enables the set's debut at No. 6 on the Billboard 200 with 69,000. It was initially issued digitally on Feb. 18, but didn't appear on our charts, as its sales weren't reported to Nielsen SoundScan.

Meanwhile, Pearl Jam bows at No. 43 with "Vs./Vitalogy" (13,000), a bundled pack of the band's newly reissued 1993 and 1994 albums, respectively. They were also released individually: "Vs." on its own shifted 3,000—No. 37 on Top Pop Catalog (see billboard.biz/charts)—while "Vitalogy" moved 2,000.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,633,000	2,217,000	24,522,000
Last Week	6,479,000	2,035,000	24,782,000
Change	2.4%	8.9%	-1.0%
This Week Last Year	6,844,000	1,563,000	22,679,000
Change	-3.1%	41.8%	8.1%

*Digital album sales are also counted within album sales.

Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	81,955,000	77,828,000	-5.0%
Digital Tracks	312,377,000	339,116,000	8.6%
Store Singles	506,000	707,000	39.7%
Total	394,838,000	417,651,000	5.8%
Albums w/TEA*	113,192,700	111,739,600	-1.3%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2010	2011	CHANGE
CD	59,455,000	51,863,000	-12.8%
Digital	21,843,000	25,110,000	15.0%
Vinyl	646,000	838,000	29.7%
Other	10,000	17,000	70.0%

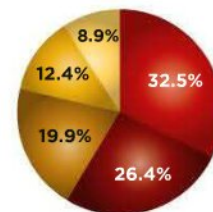
For week ending April 3, 2011. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen SoundScan

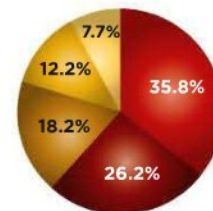
Distributors' Market Share: 02/28/11-04/03/11

● SME ● UMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



Main Billboard 200 chart table with columns for Week, Last Week, Peak, Artist, Title, Cert., Peak Position. Includes entries for Britney Spears, Wiz Khalifa, Adele, Chris Brown, etc.



After 'Grey's Anatomy' aired its first musical episode, the show's companion soundtrack bows at No. 24 with 19,000. Meanwhile, a few steps below at No. 37 is a 'Grey's' cast member, bounding in with 14,000. (See also No. 69 on the Hot 100, page 38.)

John's package returns (up 458%) following his double-duty turn as host and musical guest on 'Saturday Night Live' (April 2). Meanwhile, Foo Fighters' hits set (No. 47) returns after an Amazon MP3 Daily Deal on April 1 (up 482%).

Following the hit film's DVD release (March 29), its soundtrack takes a 382% leap back onto the tally with 10,000 sold last week—its second-best frame, next to only Christmas week of last year.



An Amazon MP3 deal rears its head again, boosting Jones' set of collaborations. It's up by 338%.



After charting for a week last issue (1,000 copies) on Heatseekers Albums thanks to street-date-violation sales, the set graduates to the big list with 6,000.

Continuation of the Billboard 200 chart table, including entries for Aaron Lewis, Big Time Rush, Boney James, etc.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions.

See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. JONES, AUTUMN DE WILDE

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	29	-	3	DURAN DURAN SKIN DIVERS/TAPE MODERN 151701/S-CURVE (13.98) ⊕	All You Need Is Now		29
102	99	89	24	KINGS OF LEON RCA 64598*/RMG (13.98)	Come Around Sundown	●	2
103	91	65	29	LINKIN PARK MACHINE SHOP 525375*/WARNER BROS. (18.98)	A Thousand Suns	●	1
104	112	102	84	SKILLET ARIDENT/INO/ATLANTIC 519927/AG (13.98)	Awake	●	2
105	77	86	15	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 015088/AGA (13.98)	No Boys Allowed		11
106	102	77	21	PRINCE ROYCE TOP STOP 30620/SONY MUSIC LATIN (10.98)	Prince Royce	2	77
107	19	-	2	YELLOWCARD HOPELESS 725* (13.98)	When You're Through Thinking, Say Yes		19
108	90	78	33	KEM UNIVERSAL MOTOWN 014648/UMRG (13.98) ⊕	Intimacy: Album III		2
109	NEW		1	PETER BJORN AND JOHN ALMOST/GOLD 88261*/STARTIME (12.98)	Gimme Some		109
110	105	95	28	SELENA GOMEZ & THE SCENE HOLLYWOOD 004625 (10.98) ⊕	A Year Without Rain	●	4
111	109	-	2	VARIOUS ARTISTS ZINEPAK 70335 EX (8.98)	46th Academy Of Country Music Awards: Exclusive 2011 ACM Spotlight		109
112	89	63	72	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	■	5
113	82	64	15	CRISTIAN CASTRO UNIVERSAL MUSIC LATIN 015013/UMLE (10.98) ⊕	Viva El Principe	○	49
114	80	69	15	JAMIE FOXX J 54860/RMG (11.98)	Best Night Of My Life		6
115	116	94	37	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMM (9.98)	Judge Jerrod & The Hung Jury		7
116	83	88	11	THE DECEMBERISTS CAPITOL 47547* (18.98) ⊕	The King Is Dead		1
117	56	9	3	TRAVIS BARKER LASALLE/INTERSCOPE 015394*/IGA (13.98)	Give The Drummer Some		9
118	94	73	17	T.I. GRAND HUSTLE/ATLANTIC 523753*/AG (18.98)	No Mercy	●	4
119	78	29	5	DROPKICK MURPHYS BORN & BRED 526916*/JLG (15.98)	Going Out In Style		6
120	169	92	4	PASSION BAND SIXSTEPS 07179/SPARROW (13.98)	Passion: Here For You		11
121	107	72	25	NEWSBOYS INPOP 21521 (13.98)	Born Again		4
122	101	80	4	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP/HEAR 01916/STARBUCKS (12.98)	Mele O Hawaii: Songs Of Hawaii		63
123	NEW		1	CAVALERA CONSPIRACY ROADRUNNER 617758 (18.98)	Blunt Force Trauma		123
124	37	-	2	JOE BONAMASSA J & R ADVENTURES 93138 (17.98)	Dust Bowl		37
125	113	85	42	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later	■	1
126	126	147	9	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		12
127	115	110	20	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move		9
128	134	120	20	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	●	7
129	108	82	65	KESHA KEMOSABE/RCA 49209*/RMG (11.98)	Animal	■	1
130	120	105	93	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	■	67
131	NEW		1	SMOKIE NORFUL TREMYLES 06152/EMI GOSPEL (13.98)	How I Got Over... Songs That Carried Us		131
132	NEW		1	MIDDLE BROTHER PARTISAN 015* (11.98)	Middle Brother		132
133	111	84	111	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/6.98)	Curtain Call: The Hits	2	1
134	122	101	74	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (12.98) ⊕	War Is The Answer		7
135	106	81	26	WAKA FLOCKA FLAME 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS. (18.98)	Flockavelli		6
136	110	98	20	CHRIS TOMLIN SIXSTEPS 93444/SPARROW (17.98) ⊕	And If Our God Is For Us...		17
137	119	99	25	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	●	2
138	97	34	3	MIRANDA COSGROVE COLUMBIA 85483/SONY MUSIC (9.98 CD/DVD) ⊕	High Maintenance (EP)		34
139	85	46	4	RAEKWON ICE H2O 94906 (16.98)	Shaolin vs. Wu-Tang		12
140	NEW		1	THE SOUNDS ARMONIKI 1439/SIDEONEDUMMY (11.98)	Something To Die For		140
141	100	87	15	KEYSHIA COLE GEMINI 015108/AGA (13.98)	Calling All Hearts		9
142	128	107	177	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers		59
143	103	66	5	LUCINDA WILLIAMS LDS1 HIGHWAY 015189*/UMGN (13.98)	Blessed		15
144	148	130	66	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
145	155	137	51	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin		10
146	173	193	17	QUEEN HOLLYWOOD 162485 (18.98)	Greatest Hits: We Will Rock You		42
147	133	125	90	CASTING CROWNS BEACH STREET/REUNION 101177/SONY MUSIC (17.98)	The Altar And The Door	■	2
148	71	-	2	GLORIA TREVI UNIVERSAL MUSIC LATIN 015368/UMLE (10.98)	Gloria		71
149	75	-	2	INTOCABLE G.I.M. 029/DASMI (15.98)	2011		75
150	127	109	12	CAGE THE ELEPHANT DSP 81421*/JIVE (13.98)	Thank You Happy Birthday		2



109
The group's sixth full-length set arrives with 6,000, also starting at No. 23 on Alternative Albums. Its U.S. tour begins April 28 in Atlanta, with stops lined up through June.



140
Their fourth studio set starts with nearly 5,000—about 3,000 less than what their last release, 2009's "Crossing the Rubicon," launched with.



164
Like Brad Paisley at No. 98 (up 62%), Underwood earns an increase from the Academy of Country Music Awards show (up 57%) following the April 3 broadcast.



174
The rapper charts three different entries this week, with this bundled package (4,000) tracking separately from the two titles within the pack (Nos. 40 and 42, respectively, with 14,000 and 13,000).



186
After the former "American Idol" champion returned to the show last week, her album's sales increase 45%. The song she performed, "Collard Greens & Cornbread," moved 3,000, after selling next to nothing the week previous.

TIM MCGRAW	NICKI MINAJ	PASSION WORSHIP BAND	RICK ROSS	BRITNEY SPEARS	GLEE: THE MUSIC	T.I.	VARIOUS ARTISTS	MELE O HAWAII: SONGS	WAKA FLOCKA FLAME	YELLOWCARD
88	20	120	179	1	1	118	111	122	135	107
132	131	120	137	18	1	136	111	122	135	107
86	43	43	137	41	26	83	111	122	135	107
55	17	139	137	31	24	146	111	122	135	107
72	109	109	153	177	22	90	111	122	135	107
11	109	109	153	177	22	90	111	122	135	107
162	106	106	153	177	22	90	111	122	135	107
182	13	13	153	177	22	90	111	122	135	107
121	92	92	153	177	22	90	111	122	135	107
187	32	32	153	177	22	90	111	122	135	107

UNCHARTED™ DATA PROVIDED BY Next BIG SOUND

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, MYSOURCE, PAGE. Top entry: #1 DJ BL3ND.

Debating at No. 15 this week on Uncharted is Big K.R.I.T., the Mississippi rapper whose two most recent mixtapes, released for free online, have garnered positive reviews from Pitchfork, XXL and Vibe.



SOCIAL 50™ DATA PROVIDED BY Next BIG SOUND

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, IMPRINT/LABEL. Top entry: #1 LADY GAGA.

It's potpourri week on the Social 50 chart: Rebecca Black is still descending (12-22), while Kanye West (pictured) rallies (40-18) thanks to buzz generated from his featured turn in the premiere of Katy Perry's "E.T." video last week.



YAHOO! VIDEO MUSIC The week's most-streamed videos on Yahoo! Music.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 F**KIN' PERFECT by PINK.

I LIKE LIBRARIES: MOST ADDED Most added to social networking, primarily on Facebook, by iLike users.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 ROLLING IN THE DEEP by ADELE.

NEXT BIG SOUND 25™ The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success.

Table with columns: THIS WEEK, ARTIST. Top entry: 1 NUJABES.

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart... SOCIALIZING: Artists' popularity is determined by a formula blending their weekly additions of friends/followers...

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	31	5	#1 TWK GREATEST MIDDLE BROTHER PARTISAN 015* (11.98)	Middle Brother	
2	HOT SHOT DEBUT		UNWRITTEN LAW BREAKSILENCE 275/SUBURBAN NOIZE (13.98)	Swan	
3	NEW		MAX B AMALGAM DIGITAL DIGITAL EX/AMALGAM (9.98)	Vigilante Season	
4	38	3	AWOLNATION RED BULL 1086 (9.98)	Megalithic Symphony	
5	2	2	ANTHONY DAVID PURPOSE 2097/EONE (17.98)	As Above So Below	
6	NEW		BIBIO WARP 10209* (14.98)	Mind Bokeh	
7	NEW		BECOMING THE ARCHETYPE SOLID STATE 08028 (13.98)	Celestial Completion	
8	16	15	SKRILLEX BIG BEAT/ATLANTIC 526018/AG (5.98)	Scary Monsters And Nice Sprites (EP)	
9	8	18	TWO DOOR CINEMA CLUB GLASSNOTE 110 (12.98)	Tourist History	
10	11	75	SIDEWALK PROPHETS FERVENT 887800/WARNER BROS. (9.98)	These Simple Truths	
11	NEW		OBSCURA RELEASE 7126* (14.98)	Omnivium	
12	4	8	JAMES BLAKE POLYDOR/UNIVERSAL REPUBLIC 02/UMRG (13.98)	James Blake	
13	NEW		YELLE RECREATION CENTER/V2/COOPERATIVE 76009/DOWNTOWN (14.98)	Safari Disco Club	
14	NEW		SCALA & KOLACNY BROTHERS IT ALL LEADS TO THIS/ATCO 527369/RHINO (13.98)	Scala & Kolacny Brothers	
15	7	2	CALIBRE 50 DISA 721639/UMLE (11.98)	De Sinaloa Para El Mundo	
16	19	32	CHRIS AUGUST FERVENT 888065/WARNER BROS. (11.98)	No Far Away	
17	NEW		THE VILLAGE CHURCH THE VILLAGE CHURCH DIGITAL EX (9.98)	God Of Victory	
18	RE-ENTRY		JAMIE-GRACE GOTEE 78018 EX/SONY MUSIC (4.98)	Hold Me (EP)	
19	1	2	ART OF DYING INTOXICATION/REPRISE 523137/WARNER BROS. (13.98)	Vices And Virtues	
20	17	19	YELAWOLF GHET-O-VISION/DGC/INTERSCOPE 014450/AGA (10.98)	Trunk Muzik 0-60	
21	10	3	BLACK JOE LEWIS & THE HONEYBEARS LOST HIGHWAY 015215*/JUMGN (10.98)	Scandalous	
22	18	22	FITZ & THE TANTRUMS DANGERSBIRD 051* (15.98)	Pickin' Up The Pieces	
23	12	3	J MASCIS SUB POP 659* (13.98)	Several Shades Of Why	
24	NEW		THOSE DARLINGS OH WOW DANG 004* (13.98)	Screws Get Loose	
25	20	55	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	



The French trio's second album bows with 2,000—one of only two times the act has sold more than 1,000 copies of an album in a week. Its last set, "Pop Up," peaked at No. 14.



Her album returns to the tally (up 102%) following an interview on NPR's "Weekend Edition" on April 2.

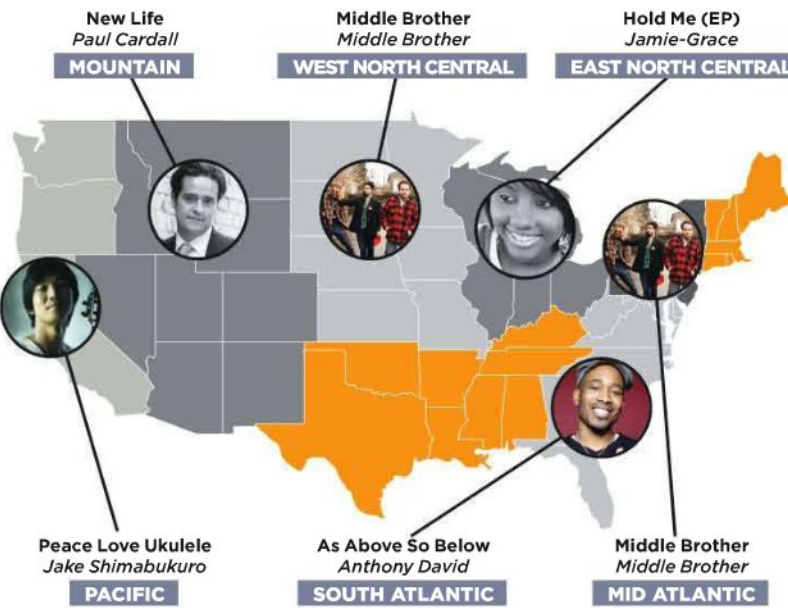
After a West Coast visit and a number of radio and TV interviews in local markets, the album posts a 108% sales gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
26	22	13	YOUNG THE GIANT ROADRUNNER 617806* (13.98)	Young The Giant	
27	14	4	KURT VILE MATADOR 938* (14.98)	Smoke Ring For My Halo	
28	NEW		WE ARE DEFIANCE TRAGIC HERO 90072 (13.98)	Trust In Few	
29	RE-ENTRY		LINDA EDER MASTERWORKS 80717/SONY MASTERWORKS (11.98)	Now	
30	26	7	YUCK FAT POSSUM 1237* (12.98)	Yuck	
31	28	55	NEON TREES MERCURY 013872*/DJMG (10.98)	Habits	
32	RE-ENTRY		WE CAME AS ROMANS EQUAL VISION 174 (13.98) ☉	To Plant A Seed	
33	NEW		THE HAUNTED CENTURY MEDIA 8720 (16.98)	Unseen	
34	NEW		TEN AFTER TWO RISE 125 (12.98)	Truth Is	
35	RE-ENTRY		JAKE SHIMABUKURO HITCHKI 1112 (13.98)	Peace Love Ukulele	
36	NEW		MARCIA BALL ALLIGATOR 4842 (17.98)	Roadside Attractions	
37	32	5	ALEXANDER COMMUNITY 656* (12.98)	Alexander	
38	24	4	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights	
39	NEW		MISSA ELLO SI BEATO GIORDO/FAGLOLINI (HOLLINGWORTH) DECCA 015356/UNIVERSAL CLASSICS GROUP (18.98 CD/DVD) ☉	Alessandro Striggio: Mass In 40 Parts	
40	39	13	MIDDLE CLASS RUT BRIGHT ANTENNA 2338*/JLG (14.98)	No Name No Color	
41	29	3	THE JOY FORMIDABLE CANVASBACK/ATLANTIC 52623/AG (13.98)	The Big Roar	
42	RE-ENTRY		CHRISTINA PERRI ATLANTIC DIGITAL EX/AG (4.98)	Ocean Way Sessions (EP)	
43	47	40	THE LAURIE BERKNER BAND TWO TOMATOES 23409/RAZOR & TIE (9.98)	The Best Of The Laurie Berkner Band	
44	49	69	THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions	
45	RE-ENTRY		WESS MORGAN FEAT. THE CELEBRATION OF LIFE CHOIR BOWTIE 8175/FLIPSIDE (12.98)	Under An Open Heaven	
46	37	4	THE CITY HARMONIC KINGSWAY 23180 (4.98)	Introducing The City Harmonic (EP)	
47	25	3	OH LAND EPIC 55189/SONY MUSIC (9.98)	Oh Land	
48	RE-ENTRY		THE SECRET SISTERS BELADROIT/UNIVERSAL REPUBLIC 014533*/UMRG (10.98)	The Secret Sisters	
49	27	3	NOAH AND THE WHALE YOUNG AND LOST CLUB/MERCURY 015434/DJMG (10.98)	Last Night On Earth	
50	33	4	WYE OAK MERGE 400* (14.98)	Civilian	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 FRIDAY REBECCA BLACK (REBECCA BLACK/ARK MUSIC FACTORY)	
2	NEW		THE STORY SARA RAMIREZ (ATREVIDA/ABC STUDIOS)	
3	2	6	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)	
4	3	6	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)	
5	13	8	BOYFRIEND BIG TIME RUSH (NICKELODEON/COLUMBIA)	
6	16	2	RACKS YC FEATURING FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)	
7	6	5	GEORGIA CLAY JOSH KELLEY (MCA NASHVILLE)	
8	21	3	PARTY ROCK ANTHEM LIMP0 FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE)	
9	5	11	FAMILY MAN CRAIG CAMPBELL (BIGGER PICTURE)	
10	4	5	FAR AWAY MARSHA AMBROSIOUS (J/RMG)	
11	7	7	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)	
12	18	3	MY LAST BIG SEAN FEATURING CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)	
13	8	4	CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE)	
14	12	4	HOMEBOY ERIC CHURCH (EMI NASHVILLE)	
15	9	17	BUZZIN' MANN (MERCURY/IDJMG)	
16	14	5	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)	
17	17	27	DANZA KUDURO DON OMAR & LUENZEO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)	
18	11	14	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)	
19	20	25	CORAZON SIN CARA PRINCE ROYCE (TOP ST0P)	
20	NEW		CHASING CARS GREY'S ANATOMY CAST (ABC STUDIOS)	
21	NEW		HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)	
22	22	6	AWAKE AND ALIVE SKILLEX (ARDENT/INO/ATLANTIC)	
23	NEW		LOOK IT UP ASHTON SHEPHERD (MCA NASHVILLE)	
24	19	5	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)	
25	24	4	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Jessica Wild, "You Like It Wild"
Former "RuPaul's Drag Race" contestant Jessica Wild rides a 42-38 jump on Dance Club Songs with the appropriately titled "You Like It Wild." Wild came in sixth place on the second season of the Logo reality competition program.



SOUTH CENTRAL

- The Village Church**
God Of Victory
- Kevin Fowler**
The Best Of...So Far
- Middle Brother**
Middle Brother
- Josh Abbott Band**
She's Like Texas
- Brantley Gilbert**
Halfway To Heaven
- Max B**
Vigilante Season
- Calibre 50**
De Sinaloa Para El Mundo
- The Band Of Heathens**
Top Hat Crown & The Clapmasters Son
- Marcia Ball**
Roadside Attractions
- Turnpike Troubadours**
Diamonds & Gasoline

NORTH EAST

- Max B**
Vigilante Season
- The Roys**
Lonsome Whistle
- Middle Brother**
Middle Brother
- Bronze Radio Return**
SHAKE! SHAKE! SHAKE!
- Obscura**
Omnivium
- Those Darlings**
Screws Get Loose
- Bibio**
Mind Bokeh
- Yelle**
Safari Disco Club
- Two Door Cinema Club**
Tourist History
- The Wallin' Jennys**
Bright Morning Stars

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 100 of the Billboard Hot 100. Albums by established acts that have never appeared on the top 100 of the Billboard 200 or the top 100 of the Billboard Hot 100 are eligible for inclusion. For more information on the Heatseekers Albums chart, go to www.billboard.com. HEATSEEKERS SONGS: The best-selling songs by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard Hot 100. Songs by established acts that have never appeared on the top 100 of the Billboard Hot 100 are eligible for inclusion. For more information on the Heatseekers Songs chart, go to www.billboard.com. ARTISTS: Artists who have never appeared on the top 100 of the Billboard 200 or the top 100 of the Billboard Hot 100 are eligible for inclusion. For more information on the Heatseekers Artists chart, go to www.billboard.com.

THE BILLBOARD HOT 100

Table of Billboard Hot 100 chart data for week of April 16, 2011. Columns include Rank, Title, Artist, Weeks on Chart, and Peak Position.



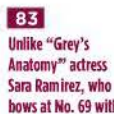
Spurred by the premiere of its special-effects-heavy video on March 31, song surges by 29% to 327,000 downloads sold, according to Nielsen SoundScan. On Hot 100 Airplay, it bounds 10-6 (88 million impressions, up 20%).



The first single from "21," which has sold 941,000 copies in its first six weeks, is the soulful British singer/songwriter's first Hot 100 top 10. The track shoots 11-9 on Hot Digital Songs (122,000, up 16%) and 50-36 on Hot 100 Airplay (up 35%).



After debuting last week following four days of sales, John Lennon-referencing second single from "The Carter IV" (due on May 16) zooms 39-10 on Hot Digital Songs (116,000, up 134%).



Unlike "Grey's Anatomy" actress Sara Ramirez, who bows at No. 69 with her Brandi Carlile cover from the series' March 31 musical episode, the "Victorious" cast regularly sings on its Nickelodeon show. The song starts with 28,000 downloads sold.

Continuation of Billboard Hot 100 chart data, including tracks like 'You Lie', 'When I'm Gone', 'The Cave', 'Without You', etc.

Feature article titled 'BETWEEN THE BULLETS RIHANNA WHIPS UP RECORD STREAK' with a photo of Rihanna and text describing her record-setting streak on the Hot 100.

Vertical text on the right margin providing copyright and data source information.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	9	#1 S&M	Rihanna (SRP/DEF JAM/IDJMG)
2	1	19	F**K YOU (FORGET YOU)	Cee Lo Green (RADICULTURE/ELEKTRA/RRP)
3	4	13	F**KIN' PERFECT	Pink (LAFACE/JLG)
4	7	16	DOWN ON ME	Jeremiah Feat. 50 Cent (MICK SCHULTZ/DEF JAM/IDJMG)
5	3	8	BORN THIS WAY	Lady Gaga (STREAMLINE/KONLIVE/INTERSCOPE)
6	10	6	E.T.	Katy Perry Feat. Kanye West (CAPITOL)
7	8	16	MOMENT A LIFE	Nicki Minaj Feat. Drake (Young Money/Cash Money/Universal Motown)
8	5	19	TONIGHT (I'M LOVIN' YOU)	Enrique Iglesias Feat. Ludacris & DJ Frank E. (Universal Republic)
9	6	22	GRENADE	Bruno Mars (Elektra/Atlantic)
10	11	23	HEY BABY (DROP IT TO THE FLOOR)	Pitbull Feat. T-Pain (Mr. 305/Polo Grounds/JRMG)
11	9	24	FIREWORK	Katy Perry (Capitol)
12	12	13	MORE	Usher (LAFACE/JLG)
13	14	8	LOOK AT ME NOW	Chris Brown (Jive/JLG)
14	13	36	JUST THE WAY YOU ARE	Bruno Mars (Elektra/Atlantic)
15	15	17	COMING HOME	Diddy - Dirty Feat. Skylar Grey (Bad Boy/Interscope)
16	17	11	ALL OF THE LIGHTS	Kanye West (Roc-A-Fella/Def Jam/IDJMG)
17	22	6	JUST CAN'T GET ENOUGH	The Black Eyed Peas (Interscope)
18	19	9	BLOW	Kesha (Kemosabe/RCA/RMG)
19	26	5	TILL THE WORLD ENDS	Britney Spears (Jive/JLG)
20	18	26	RAISE YOUR GLASS	Pink (LAFACE/JLG)
21	16	18	PRETTY GIRL ROCK	Keri Hilson (Mosley/Zone 4/Interscope)
22	34	4	ON THE FLOOR	Jennifer Lopez Feat. Pitbull (Island/IDJMG)
23	29	10	COLDER WEATHER	Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)
24	21	13	6 FOOT 7 FOOT	Lil Wayne Feat. Cory Gunz (Cash Money/Universal Motown)
25	25	11	ARE YOU GONNA KISS ME OR NOT	Thompson Square (Stoney Creek)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	24	24	STEREO LOVE	Edward Maya & Vika Jigulina (Ultra)
27	20	21	YEAH 3X	Chris Brown (Jive/JLG)
28	23	17	ROCKETEER	Fair+Fast Movement Feat. Ryan Tedder (CherryTree/Interscope)
29	32	10	WHAT THE HELL	Avril Lavigne (RCA/RMG)
30	27	42	DYNAMITE	Taio Cruz (Mercury/IDJMG)
31	28	13	DON'T YOU WANNA STAY	Jason Aldean With Kelly Clarkson (Broken Bow)
32	42	4	ROLL UP	Wiz Khalifa (Rostrum/Atlantic/RRP)
33	38	6	WRITTEN IN THE STARS	Time Trench Feat. Eric Turner (Disturbing London/Parlophone/Capitol)
34	33	12	THIS	Darius Rucker (Capitol Nashville)
35	39	5	DID IT ON'EM	Nicki Minaj (Young Money/Cash Money/Universal Motown)
36	50	3	ROLLING IN THE DEEP	Adele (XL/Columbia)
37	41	5	LIVE A LITTLE	Kenny Chesney (BNA)
38	43	8	HEART LIKE MINE	Miranda Lambert (Columbia Nashville)
39	36	9	FOR THE FIRST TIME	The Script (Phonogenic/Epic)
40	45	5	THE SHOW GOES ON	Lupe Fiasco (1st & 15th/Atlantic)
41	35	28	NO HANDS	Waka Flocka Flame (1017 Brick Squad/Asylum Warner Bros.)
42	40	11	WHAT DO YOU WANT	Jerrod Niemann (Sea Gayle/Arista Nashville)
43	47	4	I NEED A DOCTOR	Dr. Dre Feat. Eminem & Skylar Grey (Aftermath/Interscope)
44	30	18	LET ME DOWN EASY	Billy Currington (Mercury Nashville)
45	31	13	JAR OF HEARTS	Christina Perri (Ms. Perri Lane/Atlantic/RRP)
46	46	8	A LITTLE BIT STRONGER	Sara Evans (RCA Nashville)
47	51	3	ON THE LAZY SONG	Bruno Mars (Elektra/Atlantic)
48	48	12	HOLD IT AGAINST ME	Britney Spears (Jive/JLG)
49	49	6	BACKSEAT	New Boyz Feat. The Cataracs & Dev (ShottyWarner Bros.)
50	37	13	MARRY ME	Train (Columbia)

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	24	#1 MARRY ME	Train (Columbia)
2	3	21	FOR THE FIRST TIME	The Script (Phonogenic/Epic)
3	2	21	THE CAVE	Mumford & Sons (Gentleman of the Road/RoadGlass/Note)
4	4	38	DOG DAYS ARE OVER	Florence + The Machine (Universal Republic)
5	5	37	LITTLE LION MAN	Mumford & Sons (Gentleman of the Road/RoadGlass/Note)
6	6	34	RHYTHM OF LOVE	Plain White T's (Hollywood)
7	7	29	WAITING FOR THE END	Linkin Park (Machine Shop/Warner Bros.)
8	-	3	CHASING CARS	Snow Patrol (Polydor/Asylum/Interscope)
9	12	4	COUNTRY SONG	Seether (Wind-Up)
10	-	2	THE STORY (I WAS MADE FOR YOU)	Brandi Carlile (Columbia)
11	15	65	HEY, SOUL SISTER	Train (Columbia)
12	10	17	COUNTRY BOY	Arion Lewis Feat. George Jones & Charlie Daniels (Stoney Creek)
13	8	16	SING	My Chemical Romance (Reprise)
14	14	46	SECRETS	OneRepublic (Mosley/Interscope)
15	-	1	I WRITE SINS NOT TRAGEDIES	Panic! at the Disco (Geffen/Capitol/Reprise)

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	24	#1 ARE YOU GONNA KISS ME OR NOT	Thompson Square (Stoney Creek)
2	2	12	COLDER WEATHER	Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)
3	3	22	DON'T YOU WANNA STAY	Jason Aldean With Kelly Clarkson (Broken Bow)
4	5	29	A LITTLE BIT STRONGER	Sara Evans (RCA Nashville)
5	4	13	I WON'T LET GO	Rascal Flatts (Big Machine)
6	6	37	STUCK LIKE GLUE	Sugarland (Mercury)
7	9	9	YOU LIE	The Band Perry (Republic Nashville)
8	8	22	LET ME DOWN EASY	Billy Currington (Mercury)
9	10	24	WHAT DO YOU WANT	Jerrod Niemann (Sea Gayle/Arista Nashville)
10	27	4	IF HEAVEN WASN'T SO FAR AWAY	Justin Moore (Valory)
11	15	42	IF I DIE YOUNG	The Band Perry (Republic Nashville)
12	7	65	NEED YOU NOW	Lady Antebellum (Capitol Nashville)
13	20	9	HEART LIKE MINE	Miranda Lambert (Columbia)
14	16	7	TOMORROW	Chris Young (RCA)
15	22	5	WITHOUT YOU	Keith Urban (Capitol Nashville)

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	6	#1 JUST CAN'T GET ENOUGH	The Black Eyed Peas (Interscope)
2	4	9	LOOK AT ME NOW	Chris Brown Feat. Lil Wayne & Busta Rhymes (Jive/JLG)
3	1	2	NO SLEEP	Wiz Khalifa (Rostrum/Atlantic)
4	3	25	F**K YOU (FORGET YOU)	Cee Lo Green (Radiculture/Elektra/Atlantic)
5	19	2	JOHN	Lil Wayne Feat. Rick Ross (Cash Money/Universal Motown/JRMG)
6	6	21	DOWN ON ME	Jeremiah Feat. 50 Cent (Mick Schultz/Def Jam/IDJMG)
7	5	9	I NEED A DOCTOR	Dr. Dre Feat. Eminem & Skylar Grey (Aftermath/Interscope)
8	8	7	WRITTEN IN THE STARS	Time Trench Feat. Eric Turner (Disturbing London/Parlophone/Capitol)
9	7	2	BEST LOVE SONG	T-Pain Feat. Chris Brown (Konvict/Nappy Boy/Jive/JLG)
10	11	20	THE SHOW GOES ON	Lupe Fiasco (1st & 15th/Atlantic)
11	10	8	ROLL UP	Wiz Khalifa (Rostrum/Atlantic)
12	9	19	COMING HOME	Diddy - Dirty Money Feat. Skylar Grey (Bad Boy/Interscope)
13	14	21	PRETTY GIRL ROCK	Keri Hilson (Mosley/Geffen/Interscope)
14	12	14	ALL OF THE LIGHTS	Kanye West (Roc-A-Fella/Def Jam/IDJMG)
15	13	19	MORE	Usher (LAFACE/JLG)

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	47	#1 WAKA WAKA (THIS TIME FOR AFRICA)	Shakira Feat. Freshlyground (Epic/Sony Music Latin)
2	2	65	I KNOW YOU WANT ME (CALLE OCHO)	Pitbull (Ultra)
3	3	22	BON, BON	Pitbull (Mr. 305/Famous Artist/Sony Music Latin)
4	4	33	DANZA KUDURO	Bon Jovi & Lucenzo (World Circuit/MCA/Universal Music Latin)
5	5	29	LOCA	Shakira Feat. El Cata (Epic/Sony Music Latin)
6	6	65	HIPS DON'T LIE	Shakira Feat. Wyclef Jean (Epic/Sony Music Latin)
7	7	44	CORAZON SIN CARA	Prince Royce (Top Stop)
8	8	65	HEROE	Enrique Iglesias (Interscope/Universal Music Latin)
9	9	65	LOBA	Shakira (Epic/Sony Music Latin)
10	12	59	STAND BY ME	Prince Royce (Top Stop)
11	18	11	EL AMOR QUE PERDIMOS	Prince Royce (Top Stop)
12	14	30	THE ANTHEM	Pitbull Feat. Lil Jon (Famous Artist/TVT)
13	13	36	ESTOY ENAMORADO	Wisin & Yandel (World Circuit/Universal Music Latin)
14	15	22	SI NO LE CONTESTO	Plan B (Pina)
15	10	5	ME RIO DE TI	Glória Trevi (Universal Music Latin)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	#1 E.T.	Katy Perry Feat. Kanye West (Capitol)
2	3	5	JUST CAN'T GET ENOUGH	The Black Eyed Peas (Interscope)
3	4	11	S&M	Rihanna (SRP/DEF JAM/IDJMG)
4	7	6	ON THE FLOOR	Jennifer Lopez Feat. Pitbull (Island/IDJMG)
5	8	9	LOOK AT ME NOW	Chris Brown Feat. Lil Wayne & Busta Rhymes (Jive/JLG)
6	2	2	NO SLEEP	Wiz Khalifa (Rostrum/Atlantic/RRP)
7	5	32	F**K YOU (FORGET YOU)	Cee Lo Green (RADICULTURE/ELEKTRA/RFP)
8	6	8	BORN THIS WAY	Lady Gaga (STREAMLINE/KONLIVE/INTERSCOPE)
9	11	12	ROLLING IN THE DEEP	Adele (XL/COLUMBIA)
10	39	2	JOHN	Lil Wayne Feat. Rick Ross (CASH MONEY/UNIVERSAL MOTOWN)
11	9	9	BLOW	Kesha (KEMOSABE/RCA/RMG)
12	14	20	DOWN ON ME	Jeremiah Feat. 50 Cent (MICK SCHULTZ/DEF JAM/IDJMG)
13	13	9	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
14	19	5	WRITTEN IN THE STARS	TIME TRENCH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL)
15	18	5	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
16	15	2	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
17	12	3	WHO SAYS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
18	23	14	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
19	16	26	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
20	26	4	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
21	22	6	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
22	17	14	F**KIN' PERFECT	PINK (LAFACE/JLG)
23	25	24	FIREWORK	KATY PERRY (CAPITOL)
24	21	12	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
25	24	27	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	20	19	COMING HOME	Diddy - Dirty Money Feat. Skylar Grey (Bad Boy/Interscope)
27	29	16	PRETTY GIRL ROCK	Keri Hilson (Mosley/Zone 4/Interscope)
28	27	12	ALL OF THE LIGHTS	Kanye West (Roc-A-Fella/Def Jam/IDJMG)
29	28	14	MORE	Usher (LAFACE/JLG)
30	34	5	BOW CHICKA WOW WOW	Nike Posner Feat. Lil Wayne (JRMG)
31	31	27	HEY BABY (DROP IT TO THE FLOOR)	Pitbull Feat. T-Pain (Mr. 305/Polo Grounds/JRMG)
32	30	16	6 FOOT 7 FOOT	Lil Wayne Feat. Cory Gunz (Cash Money/Universal Motown)
33	35	13	ARE YOU GONNA KISS ME OR NOT	Thompson Square (Stoney Creek)
34	40	10	COLDER WEATHER	Zac Brown Band (Southern Ground/Atlantic/Bigger Picture)
35	-	1	WHEN I'M GONE	Wiz Khalifa (Rostrum/Atlantic/RRP)
36	36	13	MOMENT A LIFE	Nicki Minaj Feat. Drake (Young Money/Cash Money/Universal Motown)
37	52	23	YEAH 3X	Chris Brown (Jive/JLG)
38	37	19	TONIGHT (I'M LOVIN' YOU)	Enrique Iglesias Feat. Ludacris & DJ Frank E. (Universal Republic)
39	41	7	BACKSEAT	New Boyz Feat. The Cataracs & Dev (ShottyWarner Bros.)
40	42	4	PRICE TAG	Jessie J Feat. B.o.B (Lava/Universal Republic)
41	47	21	DON'T YOU WANNA STAY	Jason Aldean With Kelly Clarkson (Broken Bow)
42	43	14	MARRY ME	Train (Columbia)
43	58	5	A LITTLE BIT STRONGER	Sara Evans (RCA Nashville)
44	38	3	FRIDAY	Rebecca Black (Rebecca Black/Ark Music Factory)
45	46	30	NO HANDS	Waka Flocka Flame (1017 Brick Squad/Asylum Warner Bros.)
46	44	26	RAISE YOUR GLASS	Pink (LAFACE/JLG)
47	-	1	THE STORY	Sara Ramirez (Atrevida/ABC Studios)
48	53	6	I WON'T LET GO	Rascal Flatts (Big Machine)
49	51	9	FOR THE FIRST TIME	The Script (Phonogenic/Epic)
50	56	21	THE TIME (DIRTY BIT)	The Black Eyed Peas (Interscope)

KID™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 BEGGIN' ON YOUR KNEES	Nickelback (Geffen/Capitol/Columbia/Sony Music)
2	1	25	BOYFRIEND	Big Time Rush (Nickelodeon/Columbia/Sony Music)
3	3	15	I SEE THE LIGHT	Mandy Moore & Zachary Levi (Walt Disney)
4	10	19	WHEN WILL MY LIFE BEGIN	Mandy Moore (Walt Disney)
5	8	23	WHEREVER I GO	Hannah Montana (Walt Disney)
6	-	1	MAKE IT SHINE (VICTORIOUS THEME)	Victorious Feat. Victoria Justice (Nickelodeon/Columbia/Sony Music)
7	2	25	BIG NIGHT	Big Time Rush (Nickelodeon/Columbia/Sony Music)
8	4	26	TIL I FORGET ABOUT YOU	Wiz Khalifa (Rostrum/Atlantic/RRP)
9	-	4	HEALING INCANTATION	Mandy Moore (Walt Disney)
10	-	31	HERO	Christopher Wilde (Walt Disney)
11	-	4	MOTHER KNOWS BEST	Donna Murphy (Walt Disney)
12	5	11	DYNAMITE	Kidz Bop Kids (Razor & Tie)
13	-	2	I'VE GOT A DREAM	Mandy Moore (Walt Disney)
14				

MAINSTREAM TOP 40 chart with columns for rank, weeks on chart, title, and artist. #1: F**K YOU (FORGET YOU) by CEE LO GREEN.

ADULT CONTEMPORARY chart with columns for rank, weeks on chart, title, and artist. #1: JUST THE WAY YOU ARE by BRUNO MARS.

ROCK SONGS chart with columns for rank, weeks on chart, title, and artist. #1: ROPE by FOO FIGHTERS.

ACTIVE ROCK chart with columns for rank, weeks on chart, title, and artist. #1: ROPE by FOO FIGHTERS.

ADULT TOP 40 chart with columns for rank, weeks on chart, title, and artist. #1: F**K YOU (FORGET YOU) by CEE LO GREEN.

HERITAGE ROCK chart with columns for rank, weeks on chart, title, and artist. #1: ROPE by FOO FIGHTERS.

Cee Lo Green's "F**k You (Forget You)" rises 3-1 in its 25th week on Mainstream Top 40...

The Mainstream Top 40 chart span of "F**k You" is actually 30 weeks, dating to its debut on the Sept. 25, 2010, survey...

Following the song's first chart run, its pop culture profile surged. The cast of Fox's "Glee," featuring Gwyneth Paltrow on lead vocals...



GREEN

Death Cab for Cutie previews its seventh studio set, "Codes and Keys" (due May 31), as "You Are a Tourist" storms Rock Songs at No. 19...



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, HERITAGE ROCK, and ROCK SONGS: All-format rock stations...

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	4	16	#1 COLDER WEATHER K STEGALL, Z BROWN, Z BROWN, W DUFFRETT, L LOHMEYER, C BOWLES	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE		1
2	1	37	ARE YOU GONNA KISS ME OR NOT NEW VOICE (J COLLINS, D L MURPHY)	Thompson Square CAPITOL NASHVILLE		1
3	2	22	DON'T YOU WANNA STAY M KNOX (J SELLERS, P JENKINS, A GIBSON)	Jason Aldean With Kelly Clarkson BROKEN BOW		1
4	5	21	THIS F ROGERS (D RUCKER, F ROGERS, K DIOGUARDI)	Darius Rucker CAPITOL NASHVILLE		4
5	3	1	LET ME DOWN EASY C CHAMBERLAIN, B CURRINGTON (M DODSON, J HANSON, M NESLER)	Billy Currington MERCURY		1
6	7	11	GREATEST GAINER LIVE A LITTLE B GANNON, K CHESNEY (S MINOR, D L MURPHY)	Kenny Chesney BNA		6
7	6	7	WHAT DO YOU WANT D BRAINARD, J NIEMANN (J L NIEMAN, R BROWN, R BRADSHAW)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE		6
8	8	10	HEART LIKE MINE FLIDDELL, M WRUCKE (M LAMBERT, T HOWARD, A MONROE)	Miranda Lambert COLUMBIA		8
9	9	29	A LITTLE BIT STRONGER T BROWN (L LAIRD, H LINDSEY, S SCOTT)	Sara Evans RCA		9
10	10	13	I WON'T LET GO D HUFF, K RASCAL FLATTS (S ROBSON, J SELLERS)	Rascal Flatts BIG MACHINE		10
11	13	15	WITHOUT YOU D HUFF, K URBAN (D PAHANISH, J WEST)	Keith Urban CAPITOL NASHVILLE		11
12	11	12	LITTLE MISS B GALLIMORE, K BUSH, J NETTLES (J O NETTLES, K BUSH)	Sugarland MERCURY		11
13	12	14	BLEED RED R DUNN (A DORFF, T L JAMES)	Ronnie Dunn ARISTA NASHVILLE		12
14	14	16	FAMILY MAN K STEGALL (C CAMPBELL, J HENDERSON, J SHEWMAKE)	Craig Campbell BIIGER PICTURE		14
15	15	17	YOU LIE P WORLEY (B HENNINGSEN, C HENNINGSEN, A HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE		15
16	18	26	OLD ALABAMA F ROGERS (B PAISLEY, C DUBOIS, D TURNBULL, R OWEN)	Brad Paisley Featuring Alabama ARISTA NASHVILLE		16
17	19	24	AIR POWER MEAN N CHAPMAN, T SWIFT (T SWIFT)	Taylor Swift BIG MACHINE		17
18	16	19	I CAN'T LOVE YOU BACK C CHAMBERLAIN (C CHAMBERLAIN, C DANIELS, J HYDE)	Easton Corbin MERCURY		16
19	17	18	GEORGIA CLAY C LAGERBERG (J KELLEY, C LAGERBERG, C KELLEY)	Josh Kelley MCA NASHVILLE		17
20	21	21	AIR POWER IF HEAVEN WASN'T SO FAR AWAY J STOVER (D DAVIDSON, R HATCH, B JONES)	Justin Moore VALORY		20
21	20	20	TOMORROW J STROUD (C YOUNG, F J MYERS, A SMITH)	Chris Young RCA		20
22	22	25	SOMEWHERE ELSE T KEITH (T KEITH, B PINSON)	Toby Keith SHOW DOG-UNIVERSAL		22
23	23	14	LOOK IT UP B GANNON (A PRESLEY, E ORRALL)	Ashton Shepherd MCA NASHVILLE		23
24	25	27	I WOULDN'T BE A MAN F ROGERS (R M BOURKE, M REID)	Josh Turner MCA NASHVILLE		24
25	26	27	RAYMOND B GALLIMORE (B ELDREDGE, B CRISLER)	Brett Eldredge ATLANTIC/WAR		25



Up 3.8 million audience impressions (15%), the artist's 40th top 10 song earns the Greatest Gainer nod in its ninth chart week, the fewest weeks of any title residing in the top 10. Chesney's first top 10, "Fall in Love," reached No. 6 in 1995.



While the singer's fifth radio single achieves Airpower status (top 20 ranks in plays and audience) on this list, download sales for the track more than double to 25,000, sending it 27-10 on Country Digital Songs.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	32	52	3 COUNTRY GIRL (SHAKE IT FOR ME) M BRIGHT, J STEVENS (L BRYAN, D DAVIDSON)	Luke Bryan CAPITOL NASHVILLE		26
27	29	33	7 HOMEBOY J JOYCE (E CHURCH, C BEATHARD)	Eric Church EMI NASHVILLE		27
28	35	40	3 TEENAGE DAUGHTERS B GALLIMORE, M MCBRIDE (M MCBRIDE, B WARREN, B WARREN)	Martina McBride REPUBLIC NASHVILLE		28
29	27	31	16 LAST NIGHT AGAIN D HUFF (J S JONES, M LINSEY, H LINDSEY)	Steel Magnolia BIG MACHINE		27
30	28	29	33 GOOD TO BE ME M KNOX (M SHAFER, B JAMES, J HARDING, R J RITCHIE)	Uncle Kracker Featuring Kid Rock TOP DOG/ATLANTIC/BIIGER PICTURE		28
31	31	30	19 WON'T BE LONELY LONG M KNOX (J THOMPSON, A ALBRITTON, G DUCAS)	Josh Thompson COLUMBIA		30
32	30	32	24 BEAUTIFUL EVERY TIME D JOHNSON (L BRICE, R HATCH, L MILLER)	Lee Brice CURB		30
33	37	37	7 CRAZY GIRL M WRUCKE (L BRICE, L ROSE)	Eli Young Band REPUBLIC NASHVILLE		33
34	33	35	13 LOVE DON'T RUN L MILLER (J LEATHERS, B GLOVER, R THILBODEAU)	Steve Holy CURB		33
35	34	34	8 ME AND TENNESSEE B GALLIMORE, T MCCRAW, A MARTIN (A MARTIN)	Tim McGraw & Gwyneth Paltrow RCA/CURB		34
36	36	36	26 KEEP IN MIND J STEELE (J STEELE, S MINOR)	LoCash Cowboys STROLD/AVARIUS		34
37	47	-	2 AM I THE ONLY ONE J R STEWART (J BEAVERS, J R STEWART, D BENTLEY)	Dirks Bentley CAPITOL NASHVILLE		37
38	40	-	2 JUST FISHER M KNOX (C BEATHARD, M CRISWELL, E M HILL)	Trace Adkins SHOW DOG-UNIVERSAL		38
39	38	41	7 A BUNCHA GIRLS M KNOX (F BALLARD, B HAYS/LIPD, DAVIDSON, R AKINS)	Frankie Ballard WARNER BROS./WAR		38
40	39	47	9 SONGS LIKE THIS M BRIGHT (M DODSON, J FLOWERS, T SHAPIRO)	Carrie Underwood ARISTA NASHVILLE		39
41	41	39	12 1,000 FACES J JOYCE (R MONTANA, T DOUGLAS)	Randy Montana MERCURY		39
42	43	42	8 WHY WAIT FOR SUMMER M ALTMAN (W HAYES, F WILHELM)	Walker Hayes CAPITOL NASHVILLE		42
43	55	-	2 BAREFOOT BLUE JEAN NIGHT J MOI, R CLAWSON (D ALTMAN, E PASLAY, T SAWCHUK)	Jake Owen RCA		43
44	46	50	7 SHOTGUN GIRL J RICH (D LEVERETT, D BUTTAN)	The JaneDear Girls WARNER BROS./WMN		44
45	44	44	20 BEST SONG EVER C CARLSON (K ARMIGER, A FLYNN, B WALLACE)	Katie Armiger COLD RIVER		42
46	42	46	9 LET IT RAIN FLIDDELL, C AINLEY (D NAIL, J SINGLETON)	David Nail MCA NASHVILLE		42
47	49	51	3 MR. BARTENDER J RICH (C PENNACHIO, B GASKIN)	Bradley Gaskin COLUMBIA		47
48	48	48	9 I'D LOVE TO BE YOUR LAST G WILSON, B CHANCEY (R RUTHERFORD, S TATE, A TATE)	Gretchen Wilson REDNECK		47
49	53	57	11 DIRT ROAD ANTHEM M KNOX (B GILBERT, C FORD)	Jason Aldean BROKEN BOW		49
50	51	55	5 THE REASON WHY W KIRKPATRICK, W KIRKPATRICK, K SCHLAPMAN, S WELLS, J WESTBROOK	Little Big Town CAPITOL NASHVILLE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	22	#1 JASON ALDEAN BROKEN BOW 7677 (18.98)	My Kinda Party		1
2	2	4	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE 321/226 (8.98)	You Get What You Give		1
3	3	3	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This		1
4	5	6	TAYLOR SWIFT BIG MACHINE TSB300A (18.98)	Speak Now		1
5	6	5	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		1
6	4	1	SARA EVANS RCA 49693/SMN (10.98)	Stronger		1
7	8	12	SUGARLAND MERCURY 014758/UMGN (13.98)	The Incredible Machine		1
8	7	8	AARON LEWIS STROLD/AVARIUS 01013 (7.98)	Town Line (EP)		1
9	13	14	GREATEST GAINER MIRANDA LAMBERT COLUMBIA 48854/SMN (12.98)	Revolution		1
10	10	9	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square		3
11	11	10	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry		2
12	12	11	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey		1
13	15	15	ZAC BROWN BAND BIIGER PICTURE/HOME GROUND/ATLANTIC/BIIGER PICTURE 15581/142 (13.98)	The Foundation		2
14	14	13	TIM MCCRAW CURB 79205 (18.98)	Number One Hits		6
15	9	7	KENNY ROGERS JHN 318/MUSIC CATALOGUE 318/CRYSTAL BAY (11.98)	The Love Of God		7
16	17	17	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		2
17	29	25	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		4
18	18	16	BLAKE SHELTON REPRISE 523092/WMN (18.98)	Loaded: The Best Of Blake Shelton		10
19	19	-	VARIOUS ARTISTS 2NEPAK 76035 EX (8.98)	48th Academy Of Country Music Awards: Exclusive 2011 ACM Spotlight		19
20	21	18	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		1
21	24	21	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		2
22	23	19	DARIUS RUCKER CAPITOL NASHVILLE 26839 (18.98)	Charleston, SC 1966		1
23	26	22	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		4
24	28	23	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin		4
25	25	20	ALAN JACKSON ARISTA NASHVILLE 78691/SMN (11.98)	34 Number Ones		7

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	#1 STEVE MARTIN AND THE STEEP CANYON RANGERS MCA SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert		1
2	3	44	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge		2
3	4	8	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars		3
4	5	51	TRAMPLED BY TURTLES BANJANDOL 07*	Palomino		4
5	2	2	TOMMY SHAW PAZZO 333	The Great Divide		2
6	9	4	SIERRA HULL ROUNDER 610658*/CONCORD	Daybreak		6
7	NEW	THE ROYS RURAL RHYTHM 1080	Lonsome Whistle		7	
8	8	28	STEVE IVEY IMI 0017/SONOIMA	Best Of Bluegrass		8
9	6	12	ABIGAIL WASHBURN FOREIGN CHILDREN/ROUNDER 613288*/CONCORD	City Of Refuge		9
10	7	12	THE GRASCALS CRACKER BARREL 10010X/BIG CASAL	The Grascals & Friends: Country Classics With A Bluegrass Spin		10

BETWEEN THE BULLETS
ZBB'S HOT STREAK



The Zac Brown Band claims its fifth consecutive and sixth overall No. 1 on Hot Country Songs, becoming the first artist since Carrie Underwood (2006-08) to send six of his or her first seven radio singles to the summit. The band first topped the list with "Chicken Fried" in 2008, and follow-up "Whatever It Is" hit No. 2 in 2009. On Country Digital Songs, "Colder Weather" holds at No. 2 (53,000 downloads). It should get a boost next issue from a performance featuring James Taylor on the April 3 Academy of Country Music Awards on CBS. —Wade Jessen

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and LABEL. Top entry: #1 WIZ KHALIFA, ROLLING PAPERS (ROSTRUM/ATLANTIC).

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and LABEL. Top entry: #1 LOOK AT ME NOW, CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES.

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and LABEL. Top entry: #1 DOWN ON ME, JEREMIH FEAT. SO CENT.

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and LABEL. Top entry: #1 LOVE LETTER, KELLY (JIVE/JLG).

RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and LABEL. Top entry: #1 MOMENT 4 LIFE, NICKI MINAJ FEAT. DRAKE.

BETWEEN THE BULLETS WIZ KHALIFA ROLLS IN AT NO. 1



Pittsburgh MC Wiz Khalifa's major-label debut "Rolling Papers" starts at No. 1 on Top R&B/Hip-Hop Albums with 197,000 sold, according to Nielsen SoundScan. He first appeared on the list in the Dec. 12, 2009, issue...

Nicki Minaj posts two songs in the top five of Mainstream R&B/Hip-Hop as "Did It on 'Em" skips 6-4 (up 15%, according to Nielsen BDS) and "Moment 4 Life" slips 3-5.



TOP R&B/HIP-HOP ALBUMS: See charts, legend for rules and explanations. THE MAINSTREAM R&B/HIP-HOP, RHYTHMIC, AND ADULT R&B sections are electronically monitored 24 hours a day, 7 days a week. RAP SONGS: Reflects the top 25 titles of Mainstream R&B/Hip-Hop and Rhythmic radio. See charts legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	26	#1 YOU ARE MORE	TENTH AVENUE NORTH REUNION/PLG
2	2	13	GREATEST GAINER	GLORIOUS DAY (LIVING HE LOVED ME) CASTING CROWNS BEACH STREET/REUNION/PLG
3	6	13	STRONGER	MANDISA SPARROW/EMI CMG
4	4	22	CHILDREN OF GOD	THIRD DAY ESSENTIAL/PLG
5	5	30	I REFUSE	JOSH WILSON SPARROW/EMI CMG
6	3	14	THIS IS THE STUFF	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
7	8	30	YOUR LOVE	BRANDON HEATH MONOMODE/REUNION/PLG
8	7	29	BEAUTIFUL	MERCYME INO
9	9	33	I WILL FOLLOW	CHRIS TOMLIN SIXTEPS/SPARROW/EMI CMG
10	10	10	7X70	CHRIS AUGUST FERVENT/WORD-CURB
11	11	32	EVERYTHING I NEED	KUTLESS BEC/TOOTH & NAIL
12	12	51	LEAD ME	SANCTUS REAL SPARROW/EMI CMG
13	14	42	LIGHT UP THE SKY	THE AFTERS INO
14	13	28	HOLD ON	TOBYMAC FOREFRONT/EMI CMG
15	15	20	CLOSER	SHAWN MCDONALD SPARROW/EMI CMG
16	16	5	LISTEN TO THE SOUND	BUILDING 429 ESSENTIAL/PLG
17	17	24	I AM NEW	JASON GRAY CENTRICITY
18	18	14	YOUR GREAT NAME	NATALIE GRANT CURB
19	21	6	YOU LOVE ME ANYWAY	SIDEWALK PROPHETS FERVENT/WORD-CURB
20	20	7	BLESSINGS	LAURA STORY INO
21	19	20	CHRIST IS RISEN	MATT MAHER ESSENTIAL/PLG
22	22	22	DAY AFTER DAY	KRISTIAN STANFILL SIXTEPS/SPARROW/EMI CMG
23	24	7	WE REMEMBER	NEWSBOYS INPOP
24	26	12	SEARCH MY HEART	HILLSONG UNITED HILLSONG/EMI CMG
25	23	14	BEAUTY OF THE CROSS	JONNY DIAZ INO
26	25	14	SMS (SHINE)	DAVIS CROWDER BAND SIXTEPS/SPARROW/EMI CMG
27	30	3	THE REDEEMER	SANCTUS REAL SPARROW/EMI CMG
28	27	12	MANIFESTO	THE CITY HARMONIC KINGSWAY
29	28	8	HOLD ME	JAMIE-GRACE FEAT. TOBYMAC GOTEE
30	29	13	THIS LITTLE LIGHT OF MINE	ADDISON ROAD INO
31	31	15	SOMETHING GLORIOUS	REVIVE ESSENTIAL/PLG
32	32	9	TAKE YOU AWAY	KERRIE ROBERTS REUNION/PLG
33	48	2	REACH	PETER FURLER SPARROW/EMI CMG
34	33	11	SOMETHING IN YOUR EYES	SHONLOCK ANROW
35	45	2	TONIGHT	TOBYMAC FOREFRONT/EMI CMG
36	39	5	THIS LOVE IS FREE	HYLAND BEC/TOOTH & NAIL
37	34	13	FACELESS	RED ESSENTIAL/PLG
38	HOT SHOT DEBUT	THE WAY	JEREMY CAMP BEC/TOOTH & NAIL	
39	36	19	NEVER LOOK AWAY	THE MUSEUM BEC/TOOTH & NAIL
40	41	4	ARMS THAT HOLD THE UNIVERSE	33MILES INO
41	35	6	FEEL IT IN YOUR HEART	ABANDON FOREFRONT/EMI CMG
42	37	14	WHAT I'VE OVERCOME	FIRELIGHT FLICKER/PLG
43	42	3	ALL THINGS NEW	NICOL SPONBERG CURB
44	44	9	LAST TRAIN HOME	FM STATIC TOOTH & NAIL
45	38	8	INVISIBLE	DISCIPLE INO
46	NEW	ONE	CHRIS SLIGH WORD-CURB	
47	RE-ENTRY	CANT SHUT UP	ANTHEM LIGHTS REUNION/PLG	
48	40	12	NO PLAN B	MANIFEST BEC/TOOTH & NAIL
49	47	11	THE STAND	JAMIE JAMGOGHAN CENTRICITY
50	NEW	STRONG ENOUGH	MATTHEW WEST SPARROW/EMI CMG	

Rock band Emery snares its fifth consecutive top 10 start on Christian Albums, as "We Do What We Want" pops on with 8,000 copies at No. 2 (No. 76 on the Billboard 200). The top 10 run began when "The Question" bowed at No. 2 in 2005 and includes the act's sole No. 1, "In Shallow Seas We Sail" (2009).



CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	CERT.
1	1	72	#1 CASTING CROWNS	UNTIL THE WINDS BLEW/REUNION/PLG	●
2	HOT SHOT DEBUT	EMERY	WE DO WHAT WE WANT/TOOTH & NAIL	7196/EMI CMG	
3	4	5	FRANCESCA BATTISTELLI	HUNDRED MORE YEARS FERVENT/WORD-CURB	
4	2	4	KENNY ROGERS	THE LOVE OF GOD/IN 116/MUSIC CATALOGUE 3192/CCRACKER BARREL	
5	8	84	SKILLET	AWAKE/ARNDT/INNOVATIVE/ATLANTIC DIGITAL EXAG	●
6	13	4	PASSION BAND	PASSION: HERE FOR YOU/SIXTEPS/SPARROW 7179/EMI CMG	
7	6	38	NEWSBOYS	BORN AGAIN INPOP 1521/EMI CMG	
8	9	24	THIRD DAY	MOVE ESSENTIAL 10921/PROVIDENT-INTEGRITY	
9	7	20	CHRIS TOMLIN	AND IF OUR GOD IS FOR US...SIXTEPS/SPARROW 3444/EMI CMG	⊕
10	11	26	VARIOUS ARTISTS	WOW HITS 2011/PROVIDENT-INTEGRITY/WORD-CURB/EMI 6516/EMI CMG	
11	10	9	RED	UNTIL WE HAVE FACES ESSENTIAL 10916/PLG	
12	12	5	VARIOUS ARTISTS	WOW #1'S YELLOW/PROVIDENT-INTEGRITY/EMI CMG 8816/WORD-CURB	
13	18	75	KUTLESS	IT IS WELL/SEC 7174/EMI CMG	
14	38	31	GG ISRAEL HOUGHTON	LOVE GOD: LOVE PEOPLE: INTEGRITY 8181/PROVIDENT-INTEGRITY	
15	15	7	HILLSONG UNITED	AFTERMATH HILLSONG/SPARROW 2693/EMI CMG	
16	16	47	TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK REUNION 10144/PROVIDENT-INTEGRITY	
17	RE-ENTRY	MARIE OSMOND	I CAN DO THIS OSMOND 46220		
18	NEW	BECOMING THE ARCHETYPE	CELESTIAL COMPLETION SOLID STATE 8028/EMI CMG		
19	17	66	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS FERVENT/WORD-CURB	
20	24	60	TOBYMAC	TONIGHT FOREFRONT 6371/EMI CMG	⊕
21	3	2	DAVID PHELPS	THE BEST OF DAVID PHELPS GATHER 6116/EMI CMG	
22	21	27	CHRIS AUGUST	NO FAR AWAY FERVENT 888665/WORD-CURB	
23	14	2	SHAWN MCDONALD	CLOSER SPARROW 6505/EMI CMG	
24	NEW	THE VILLAGE CHURCH	GOD OF VICTORY THE VILLAGE CHURCH DIGITAL EX		
25	19	27	LECRAE	REHAB: REACH 8161/INFINITY	
26	41	15	MORMON TABERNACLE CHOIR	MEM OF THE MORMON TABERNACLE CHOIR (VERSION 2) REHAB/SEC 9053/18	
27	49	6	JAMIE-GRACE	HOLD ME (EP) GOTEE 70118 EX/PROVIDENT-INTEGRITY	
28	22	12	LECRAE	REHAB: THE OVERDOSE REACH 8178/INFINITY	
29	32	32	JEREMY CAMP	WE CRY OUT: THE JAMIE CAMP PROJECT SEC 7916/EMI CMG	⊕
30	20	5	VARIOUS ARTISTS	SONGS 4 WORSHIP/ULTIMATE THE LIFE INTEGRITY 5003/PROVIDENT-INTEGRITY	⊕
31	23	9	CANTON JONES	DOMINIONAIRE CAJO 8182/INFINITY	
32	31	57	VARIOUS ARTISTS	WOW WORSHIP PURPLE/PLG/EMI CMG 887989/WORD-CURB	
33	30	39	ELVIS PRESLEY	AN EVENING PRAYER SONY MUSIC 61423/SONY MUSIC	
34	26	11	BRANDON HEATH	THE GENUINE MR. LOVEWELL INO 4913/PROVIDENT-INTEGRITY	
35	28	48	MERCYME	LEAVING EDEN MONOMODE/REUNION 10151/PROVIDENT-INTEGRITY	
36	27	56	SANCTUS REAL	PIECES OF A REAL HEART SPARROW 6506/EMI CMG	
37	RE-ENTRY	PASSION	PASSION: AWAKENING SIXTEPS/SPARROW 7175/EMI CMG		
38	29	26	MATTHEW WEST	THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG	⊕
39	34	19	JESUS CULTURE	COME AWAY JESUS CULTURE/KINGSWAY 8443/EMI CMG	⊕
40	25	27	MICHAEL W. SMITH	WONDER REUNION 10153/PROVIDENT-INTEGRITY	
41	NEW	VARIOUS ARTISTS	ULTIMATE HITS VOL. 2/WORD-CURB 888155 EX/WARNER BROS.		
42	NEW	MISSA ELLO SI BEATO GIORDANO FAGLIOLINI (HOLLINGWORTH)	ALSOVERO SPOGO: TRASS IN ANTONI/SEC 03566/INFERA CLASSIS DRUP	⊕	
43	36	8	HAWK NELSON	CRAZZY LOVE SEC 9244/EMI CMG	
44	33	5	THE CITY HARMONIC	INTRODUCING THE CITY HARMONIC (EP) KINGSWAY 3180/EMI CMG	
45	40	23	CASTING CROWNS	UNTIL THE WINDS BLEW/SPECT REUNION 10150/PROVIDENT-INTEGRITY	⊕
46	5	2	SKILLET	AWAKE AND REMBED (EP) ARNDT/INNOVATIVE/ATLANTIC DIGITAL EXAG	
47	39	8	JOSH WILSON	SEE YOU SPARROW 7850/EMI CMG	
48	RE-ENTRY	GROUP 1 CREW	OUTTA SPACE LOVE FERVENT 887991/WORD-CURB		
49	48	2	SOVEREIGN GRACE MUSIC	RISEN SOVEREIGN GRACE MUSIC 4300001 EX/SOVEREIGN GRACE MINISTRIES	
50	RE-ENTRY	KRISTIAN STANFILL	MOUNTAINS MOVE SIXTEPS/SPARROW 7088/EMI CMG		

Grammy Award-winning singer/pianist Smokie Norful opens inside the top 10 for the sixth time on Gospel Albums as "How I Got Over... Songs That Carried Us" starts with 5,000 copies at No. 4. Lead single "Sunday Morning Medley" ranks at No. 21 in its fifth week on Gospel Songs.



CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	24	#1 YOU ARE MORE	TENTH AVENUE NORTH REUNION/PLG
2	2	13	GLORIOUS DAY (LIVING HE LOVED ME)	CASTING CROWNS BEACH STREET/REUNION/PLG
3	8	12	STRONGER	MANDISA SPARROW/EMI CMG
4	3	13	THIS IS THE STUFF	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
5	4	14	CHILDREN OF GOD	THIRD DAY ESSENTIAL/PLG
6	5	29	YOUR LOVE	BRANDON HEATH MONOMODE/REUNION/PLG
7	6	31	I WILL FOLLOW	CHRIS TOMLIN SIXTEPS/SPARROW/EMI CMG
8	9	17	I REFUSE	JOSH WILSON SPARROW/EMI CMG
9	7	28	BEAUTIFUL	MERCYME INO
10	10	27	HOLD ON	TOBYMAC FOREFRONT/EMI CMG
11	11	8	7X70	CHRIS AUGUST FERVENT/WORD-CURB
12	14	14	YOUR GREAT NAME	NATALIE GRANT CURB
13	13	31	EVERYTHING I NEED	KUTLESS BEC/TOOTH & NAIL
14	12	43	LEAD ME	SANCTUS REAL SPARROW/EMI CMG
15	15	40	LIGHT UP THE SKY	THE AFTERS INO
16	16	5	LISTEN TO THE SOUND	BUILDING 429 ESSENTIAL/PLG
17	19	16	I AM NEW	JASON GRAY CENTRICITY
18	18	14	CLOSER	SHAWN MCDONALD SPARROW/EMI CMG
19	20	12	BEAUTY OF THE CROSS	JONNY DIAZ INO
20	17	20	YOU ARE	JASON CASTRO ATLANTIC/WORD-CURB
21	21	4	YOU LOVE ME ANYWAY	SIDEWALK PROPHETS FERVENT/WORD-CURB
22	24	9	CHRIST IS RISEN	MATT MAHER ESSENTIAL/PLG
23	29	3	GREATEST BLESSINGS GAINER	LAURA STORY INO
24	22	6	WE REMEMBER	NEWSBOYS INPOP
25	23	14	SOMETHING GLORIOUS	REVIVE ESSENTIAL/PLG

CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	13	#1 FACELESS	RED ESSENTIAL/PLG
2	1	26	CRAZY LOVE	HAWK NELSON BEC/TOOTH & NAIL
3	3	23	SOMETHING IN YOUR EYES	SHONLOCK ANROW
4	4	12	THIS IS THE STUFF	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
5	8	7	HOLD ME	JAMIE-GRACE FEAT. TOBYMAC GOTEE
6	12	8	CANT SHUT UP	ANTHEM LIGHTS REUNION/PLG
7	9	10	LAST TRAIN HOME	FM STATIC TOOTH & NAIL
8	5	18	WHAT I'VE OVERCOME	FIRELIGHT FLICKER/PLG
9	6	24	YOU ARE MORE	TENTH AVENUE NORTH REUNION/PLG
10	7	19	CLOSER	SHAWN MCDONALD SPARROW/EMI CMG
11	11	8	FEEL IT IN YOUR HEART	ABANDON FOREFRONT/EMI CMG
12	10	20	OUTCAST	KERRIE ROBERTS REUNION/PLG
13	17	4	LISTEN TO THE SOUND	BUILDING 429 ESSENTIAL/PLG
14	16	5	INVISIBLE	DISCIPLE INO
15	18	11	WE WERE MADE FOR YOU	AARON GILLESPIE BEC/TOOTH & NAIL
16	13	11	PLEASE DON'T LET ME GO	GROUP 1 CREW FERVENT/WORD-CURB
17	15	9	MAKE YOUR MOVE	THIRD DAY ESSENTIAL/PLG
18	20	13	STRAIGHT TO YOUR HEART	MIKESCHAIR CURB
19	19	13	NO PLAN B	MANIFEST BEC/TOOTH & NAIL
20	23	5	STRONGER	MANDISA SPARROW/EMI CMG
21	22	14	MANIFESTO	THE CITY HARMONIC KINGSWAY
22	26	2	DON'T WAIT	ADDISON ROAD INO
23	30	2	GREATEST TONIGHT GAINER	TOBYMAC FOREFRONT/EMI CMG
24	21	11	EVERYTHING IS DIFFERENT NOW	STELLAR KART INO
25	25	3	LUCY	SKILLET ARDENT/INO

GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	CERT.
1	1	2	#1 KIRK FRANKLIN	HELLO FEAR FO YO SOUL/GOSPEL CENTRICITY/ILG	
2	47	2	G6 MARY MARY	SOMETHING BIG MY 818/SONY COLUMBIA 62303/SONY MUSIC	
3	2	9	VARIOUS ARTISTS	WOW GOSPEL 2011/WORD-CURB/EMI CMG/VERITY 77818/ILG	
4	HOT SHOT DEBUT	SMOKIE NORFUL	HOW I GOT OVER... TREMYLES 06152/EMI GOSPEL		
5	3	10	DEITRICK HADDON	CHURCH ON THE MOON/RELEVA/WORD-CURB/VERITY 77336/ILG	
6	18	30	ISRAEL HOUGHTON	LOVE GOD: LOVE PEOPLE: INTEGRITY/COLUMBIA 73697/SONY MUSIC	
7	4	90	WILLIAM MCDOWELL	AS WE WORSHIP: LIVE EONE 5103	
8	5	34	VASHAWN MITCHELL	TRUMPHANT VMAN 0660/EMI GOSPEL	
9	7	56	MARVIN SAPP	HERE I AM VERITY 53156/ILG	
10	6	27	LECRAE	REHAB: REACH 8161/INFINITY	
11	9	10	MARVIN SAPP	PLAYLIST VERITY/LEGACY 67460/SONY MUSIC	
12	10	13	LECRAE	REHAB: THE OVERDOSE REACH 8178/INFINITY	
13	8	17	JAMES FORTUNE & FIYA	I BELIEVE: LIVE BLACKSMOKE 3052/WORLDWIDE	
14	11	9	CANTON JONES	DOMINIONAIRE CAJO 8182/INFINITY	
15	12	11	VARIOUS ARTISTS	GOSPEL'S BEST WORSHIP EMI GOSPEL 07538	
16	13	5	ARETHA FRANKLIN	MORE GOSPEL GREATS RHINO FLASHBACK S27306/RHINO	

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	2	7	#1 BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
2	3	8	E.T.	KATY PERRY CAPITOL	
3	5	7	GOOD GIRL	ALEXIS JORDAN ROC NATION/COLUMBIA	
4	6	8	ARMY OF LOVE	KERLI ISLAND/IDJMG	
5	1	7	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG	
6	4	10	S&M	RIHANNA SRP/DEF JAM/IDJMG	
7	9	7	WALKING	MARY MARY MY BLOCK/COLUMBIA	
8	10	6	CALL MY NAME	SULTAN & NED SHEPARD FEAT. NADIA ALI HAREM	
9	8	12	HIGHER	TIAO CRUZ FEAT. KYLIE MINOGUE & TRAVIS MCCOY MERCURY/IDJMG	
10	11	10	HARE KRISHNA	SIR IVAN PEACEMAN	
11	15	5	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG	
12	12	8	SUN OF A GUN	ON LAND EPIC	
13	13	7	TURN IT UP	ULTRA NATE DEEP SUGAR/STRICTLY RHYTHM	
14	16	4	DANCING TONIGHT	KAT DELUNA UNIVERSAL MUSIC BELGIUM	
15	20	6	HEY (NAH NEH NAH)	RICO BERNASCONI VS. VAYA CON DIOS STARSHIP/CAPP	
16	19	6	TACALACATEO	INDIA & PEPPE CITARELLA ANGEL EYES	
17	7	10	HOLD IT AGAINST ME	BRITNEY SPEARS JIVE/JLG	
18	25	4	WHERE YOU AT	JENNIFER HUDSON ARISTA/RMG	
19	21	8	BEAUTY QUEEN	KELSEY B CARRILLO	
20	24	6	PUSH IT	JESSIE AND THE TOYS FEAT. YELAWOLF PROSPECT PARK	
21	27	3	POWER PICK SWEAT	SNOWP DOGG DOGGSTYLE/PRIORITY/CAPITOL	
22	23	7	IF THIS AIN'T LOVE	CHRIS "THE GREEK" PANAGHI FEAT. SOPHIA CRUZ DJG	
23	18	11	KEEP ON DANCING	ALYSSA RUBINO FIRST ENT.	
24	22	10	TWIST OF LOVE	KIMBERLY DAVIS D1	
25	26	8	NEVER SEE YOU AGAIN	TALIA COLES PHASE ONE	
26	28	9	I'LL BE THERE	TIFFANY EVANS MUSIC WORLD/COLUMBIA	
27	34	3	BLOW	KESHA KEMOSABE/RCA/RMG	
28	30	4	RELIGIOUS	GRAVITAS SOFO	
29	38	2	WORLD KEEPS TURNING	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC	
30	14	14	DOG DAYS ARE OVER	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC	
31	17	14	SANITY	HANNAH SNOWDOG	
32	41	2	KICK US OUT	HYPER CRUSH UNIVERSAL MOTOWN	
33	45	2	FADE	KRISTINE W FLY AGAIN	
34	35	3	WRITTEN IN THE STARS	TIME TEMPAH FEAT. ERIC TURNER DISTURBING LONDON/PARLOPHONE/CAPITOL	
35	31	8	READY WHEN YOU ARE	FAWNI FAWNI	
36	48	2	ROLLING IN THE DEEP	ADELE XL/COLUMBIA	
37	40	2	CHANGES	DIRTY VEGAS OM	
38	42	2	YOU LIKE IT WILD	RAINY FEAT. JESSICA WILD ROCKBERRY	
39	32	15	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC	
40	50	2	SN FRANCISCO IS MY DISCO	LAURA LARUE NEAR	
41	39	5	CONSEQUENCES	VANESSA DADU DADU/KID/OUTSIDER	
42	33	10	DESPERATE GIRLS & STUPID BOYS	KIMBERLY CALDWELL VANGUARD/CAPITOL	
43	46	2	FALLING	JACKIE MADDEN JEM	
44	HOT SHOT DEBUT		ALL HERE NOW	DAVID GARCIA & HIGH SPIES FEAT. SARAH TANCER SOLMATIC	
45	29	11	AS DAYS GO BY	MICKEY OLIVER FEAT. KIM SMITH INTENSI-T	
46	NEW		PERFECT STRANGER	MAGNETIC MAN FEAT. KATY B COLUMBIA	
47	37	6	RIDE	OSCAR P & GREG STAINER SEA TO SUN	
48	NEW		ORIGINAL SIN	INDS FEAT. ROB THOMAS & DJ VALENTYS PETROL ELECTRIC/ATO/RHINO	
49	NEW		RUMBLE	OB& FRANK LORDS MONITOR SOUND/GLUT	
50	49	12	YEAH 3X	CHRIS BROWN JIVE/JLG	

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / DISTRIBUTING LABEL	CERT.
1	2	127	#1 LADY GAGA	THE RAHE STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011985*ICA	3
2	1	2	KESHA	I AM THE DANCE COMMANDER KEMOSABE/RCA 86508/RMG	
3	3	17	DEADMAU5	4X4=12 MAUSTRAP 2518/ULTRA	
4	4	17	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872	
5	5	71	LADY GAGA	THE RAHE MONSTER EP STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 03827*ICA	
6	7	35	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*ICA	
7	8	15	SKRILLEX	SCARY MONSTERS AND NICE SPRITES EP BIG BEAT/ATLANTIC 526918/AG	
8	6	8	JAMES BLAKE	JAMES BLAKE POLYDOR/UNIVERSAL REPUBLIC 021UMRG	
9	NEW		YELLE	SAFARI DISCO CLUB RECEPTION/CENTURY2COOPERATIVE 78008/DOWNTOWN	
10	16	46	LCD SOUNDSYSTEM	THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL	
11	9	8	CUT /// COPY	ZONOSCOPE MODULAR 134*/	
12	10	10	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734	
13	13	18	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX	
14	RE-ENTRY		SCISSOR SISTERS	NIGHT WORK POLYDOR 70178*/DOWNTOWN	
15	12	25	VARIOUS ARTISTS	NEW THIS WAVE! CALL CLUB MIXES 2 VOL UNIVERSAL SONY MUSIC 17803/CAPITOL	
16	14	14	SWEDISH HOUSE MAFIA	UNTIL ONE ASTRALWERKS 09666	
17	18	40	3OH!3	STREETS OF GOLD PHOTO FINISH 523412/AG*	
18	17	10	DAVID GUETTA	ONE MORE LOVE EP GUM 71634/ASTRALWERKS	
19	11	3	ARMIN VAN BUUREN	A STATE OF TRANCE 2011 NAPITH DIGITAL EX	
20	NEW		LADYTRON	BEST OF 00-10 NETTWERK 30904	
21	19	3	TED THE DILLINGER	THE NEW DANCE MIX USA: IN THE CLUB PHASE ONE 1011	
22	20	25	LOUIE DEVITO	THE NEW DANCE MIX USA PHASE ONE 1009	
23	RE-ENTRY		BASSNACTAR	TIMESTRETCH EP AMORPHOUS DIGITAL EX	
24	22	3	VARIOUS ARTISTS	BEST OF DISCO SONOMA 0045	
25	RE-ENTRY		M.I.A.	MAYA N.E.E.T./XL/INTERSCOPE 014344*/JGA	

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	3	8	#1 S&M	RIHANNA SRP/DEF JAM/IDJMG	
2	5	5	E.T.	KATY PERRY FEAT. KANYE WEST CAPITOL	
3	8	12	MORE	USHER LAFAGE/JLG	
4	1	8	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
5	2	17	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC	
6	6	14	FREEFALLIN'	ZOE BADWI BIG BEAT/ATLANTIC	
7	4	9	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG	
8	18	3	ROLLING IN THE DEEP	ADELE XL/COLUMBIA	
9	9	15	SEEK BROMANCE	TIM / BERG NAPITH	
10	15	3	WALKIN' ON THE MOON	KRIS MENACE FEAT. EMIL NERVOUS	
11	11	5	INDESTRUCTIBLE	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
12	14	27	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS ROBBINS	
13	NEW		MR. SAXOBEAT	ALEXANDRA STAM ULTRA	
14	NEW		TILL THE WORLD ENDS	BRITNEY SPEARS JIVE/JLG	
15	24	4	RAINING	KASKADE & ADAM K FEAT. SUNSUN ULTRA	
16	7	16	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
17	22	2	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG	
18	13	12	BELIEVER	FREEMASONS FEAT. WYNER GORDON BIG BEAT/ATLANTIC	
19	NEW		NITON (THE REASON)	ERIC PRYZD ULTRA	
20	21	3	MY STORY	CELIA SOLTREZ/LOUD 9	
21	20	10	F**K YOU (FORGET YOU)	CEE LO GREEN RADICALLY/ELEKTRA/RRP	
22	NEW		THE ISLAND, PT. II (DUSK)	PENDULUM EASTTORM/ATLANTIC	
23	16	4	WRITTEN IN THE STARS	TIME TEMPAH FEAT. ERIC TURNER DISTURBING LONDON/PARLOPHONE/CAPITOL	
24	17	8	SO TRUE	AGO NERVOUS	
25	NEW		ADDITION	MEDIA ULTRA	

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / DISTRIBUTING LABEL	CERT.
1	NEW		#1 WOLFGANG 40	MARC ANTONINI FRAZZY FROG	
2	1	78	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE 520733/WARNER BROS. 4	2
3	3	5	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY COLUMBIA/LEGACY 7726/SONY M.B.C. 4	
4	2	2	CHARLIE HADEN QUARTET WEST	SOPHISTICATED LADIES EMARCY 0115347/DECCA	
5	4	10	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE FAT MAN FRANK SINATRA DEAN MARTIN & SAMMY DAVIS JR. WARNER BROS.	
6	5	23	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE 143/REPRISE 526141/WARNER BROS.	
7	12	27	SOUNDTRACK	TREME: SEASON 1 HBO/GEFFEN 014910/IGA	
8	8	7	NINA SIMONE	S.O.U.L. SONY MUSIC CMG 83788/SONY MUSIC	
9	11	14	VARIOUS ARTISTS	CLASS ACTS OF THE YEARS STRIP EP SPECIAL WARNERS 10867 EK/SAB/BLDS	
10	6	3	DIONNE WARWICK	ONLY TRUST YOUR HEART MP/CA 2573/BDG	
11	7	3	YELLOWJACKETS	TIMELINE MACK AVENUE 1058	
12	NEW		VARIOUS ARTISTS	JAZZ: THE SMITHSONIAN ANTHROPOLOGY SMITHSONIAN FOLKWAYS 40920	
13	18	55	MICHAEL BUBLE	SPECIAL DELIVERY 143/REPRISE DIGITAL EVANER BROS.	
14	17	26	LOUIS ARMSTRONG	LOUIS ARMSTRONG SONOMA 0018	
15	10	8	KURT ELLING	THE GATE CONCORD JAZZ 31230/CONCORD	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / DISTRIBUTING LABEL	CERT.
1	NEW		#1 BONEY JAMES	CONTACT VERVE FORECAST 015375/VEG	
2	1	33	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD	
3	3	4	AL DI MEOLA	PIRLOT OF RADICAL ANIMOSITY II MELOSON/DELFER TELARC 3285/CONCORD	
4	9	50	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014184/VEG	
5	4	25	DAVE KOZ	HELLO TOMORROW CONCORD 31753	
6	8	23	FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD	
7	5	40	KENNY G	HEART AND SOUL CONCORD 32048	
8	6	41	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*	
9	7	9	PAUL HARDCASTLE	DESIRE: THE ULTIMATE SEDUCTIVE ALBUM TRIPPIN' IN RHYTHM 46	
10	10	9	THE RIPPINGTONS FEATURING RUSS FREEMAN	COTE D'AZUR PEAK 32580/CONCORD	
11	12	31	KIRK WHALUM	EVERYTHING IS BURNING: THE MUSIC OF ROYAL TROMBONE SHORTY 46/VEG/BLDS	
12	14	37	BRIAN CULBERTSON	XII GRP 014460/VEG	
13	2	6	TOWER OF POWER	40TH ANNIVERSARY TOP 380207 4	
14	11	8	HERB ALPERT & LANI HALL	I FEEL YOU CONCORD JAZZ 32757/CONCORD	
15	15	27	LIZZ WRIGHT	FELLOWSHIP VERVE FORECAST 014673/VEG	

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	28	#1 JUMP START	NILS BAJA/TSR	
2	2	6	CONTACT	BONEY JAMES VERVE FORECAST/VERVE	
3	3	12	GLOBAL KISS	STEVE OLIVER SON	
4	6	38	LET IT SHINE	TIM BOWMAN TRIPPIN' IN RHYTHM	
5	8	12	IT'S TIME	BRIAN CULBERTSON GRP/VERVE	
6	9	19	LOVE TKO	FOURPLAY HEADS UP/CMG	
7	7	9	UNDUN	STEVE COLE MACK AVENUE/ARTISTRY	
8	10	31	PUT THE TOP DOWN	DAVE KOZ FEAT. LEE RITTNER CONCORD/CMG	
9	4	35	DANCE WITH ME	JACKIEM JOYNER MACK AVENUE/ARTISTRY	
10	5	4	BOTSWANA BOSSA NOVA	DAVID BENIOT HEADS UP/CMG	
11	14	19	START ALL OVER AGAIN	DAVE KOZ & DANA GLOVER CONCORD/CMG	
12	13	20	ENCANTADORA	BLAKE AARON FEAT. NAJEE INNERVISION	
13	11	26	EASE UP	CRAG SHARMA SCOREDRO	
14	12	9	I FOUND THE KLUGH	GERALD ALBRIGHT HEADS UP/CMG	
15	18	18	WOLFGANG 40	MARC ANTONINI FRAZZY FROG	

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / DISTRIBUTING LABEL	CERT.
1	1	16	#1 MORMON TABERNAACLE CHOR ORCH	AT TEMPLE SQUARE HELIX BY THE MORMON TABERNAACLE CHOR HELIX BY THE MORMON TABERNAACLE CHOR 015375/VEG	
2	NEW		MISSA ELLO SI BEATO GIORDANO FAGLONI	ALESSANDRO GREGORI INDIAS IN 4 PARTS/DECCA/UNIVERSAL CLASSICS GROUP 4	
3	NEW		ZUILL BAILEY/AWADGIN PRATT	BRANWYN WORKS FOR CELLO AND PIANO TELARC 3266/CONCORD	
4	3	33	VARIOUS ARTISTS	BEEZIE CARMEN SUGAR/DECCA 014391/UNIVERSAL CLASSICS GROUP	
5	2	11	SIMONE DINVERSTEN/KAMMERORCHESTER STAATSKAPLELE BERLIN	BACH A STRANGE BEAUTY SONY CLASSICAL 81742/SONY MASTERWORKS	
6	4	13	CHICAGO SYMPHONY ORCHESTRA	VERDI: MESSA DA REQUIEM CSO RESOUND 9011006	
7	5	4	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCH.	TCHAIKOVSKY & SHAKESPEARE DG 015286/UNIVERSAL CLASSICS GROUP	
8	11	39	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA	FOREVER VIENNA ANDRE RIEU/DOLBY/IMP/O 014438/UME 4	
9	8	3	TRIO MEDIAEVAL	A WOODSTOCK LADYMASS COM FOR SIREGEM 015286/UNIVERSAL CLASSICS GROUP	
10	13	18	ERIC WHITACRE	LIGHT & GOLD DECCA 014858	
11	10	38	ZUILL BAILEY	BACH: CELLO SUITES TELARC 31878/CONCORD	
12	7	61	EMANUEL AXYO-YO MAITZAK PERLMAN	MENDELSSOHN PIANO TRIOS SONY CLASSICAL 82163/SONY MASTERWORKS	
13	RE-ENTRY		L. PRICER CORELLI C. MACIEL METROPOLITAN OPERA	PULCINI: TOSCA SONY CLASSICAL 82548/SONY MASTERWORKS	
14	RE-ENTRY		VITTORIO GRIGOLO	THE ITALIAN TENOR SONY CLASSICAL 76257/SONY MASTERWORKS	
15	RE-ENTRY		LEF OVE ANDSNES LONDON SYMPHONY ORCH.	RACHMANOV	

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 LLUVIA AL CORAZON	MAMA (WARNER LATIN)
2	2	36	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
3	5	22	ME ENCANTARIA	FIDEL RUEDA (DISA)
4	3	32	DANZA KUDURO	DON OMAR & LUCENZO (WMS ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
5	6	29	NI LO INTENTES	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
6	7	17	LLUEVE EL AMOR	TITO "EL BAMBINO" SIENIE
7	4	19	EL PADRINO	JOAN SEBASTIAN FONOVISA
8	8	17	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
9	19	8	GREATEST GAINER CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
10	14	9	EL CULPABLE	ESPIÑOZA PAZ (DISA/ASL)
11	10	30	ESTOY ENAMORADO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN)
12	11	19	ROBARTE UN BESO	INTOCABLE (G.I.M.)
13	9	18	NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
14	18	8	TU ANGELITO	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
15	15	11	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
16	13	30	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
17	12	25	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
18	17	6	CONTESTAME EL TELEFONO	ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN)
19	22	11	LA MELODIA	JOEY MONTANA (CAPITOL LATIN)
20	21	11	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
21	28	8	LA CIUDAD DEL OLVIDO	EL TRONO DE MEXICO (FONOVISA)
22	23	18	STEREO LOVE	EDWARD MAYA & VIKI JIGUINA (ULTRA)
23	25	8	HASTA MI ULTIMO DIA	LA ORIGINAL BANDA EL LIMON (FONOVISA)
24	20	12	SALE EL SOL	SHAKIRA (EPIC/SONY MUSIC LATIN)
25	30	2	ENTRE TUS ALAS	CAMILA (SONY MUSIC LATIN)
26	35	2	MAS	RICKY MARTIN (SONY MUSIC LATIN)
27	27	10	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
28	29	7	TENGO TU LOVE	SIE7E (LA VIDA BUENA)
29	26	7	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
30	38	4	HABITACION 69	BANDA LOS RECODITOS (DISA)
31	33	6	ME RIO DE TI	GLORIA TREVI (UNIVERSAL MUSIC LATIN)
32	36	6	MIENTRAS DORMIAS	PESADO (DISA/ASL)
33	32	19	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISA)
34	24	12	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATIN)
35	40	7	ERES MI NECESIDAD	EL BEBETO Y SUS BANDA PATRIA (DISA/ASL)
36	37	5	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESSILLAS (SONY MUSIC LATIN)
37	44	2	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
38	34	9	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J.R.M.G)
39	31	6	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
40	39	12	FIREWORK	KATY PERRY (CAPITOL)
41	45	3	EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISA)
42	48	3	MI BENDICION	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
43	HOT SHOT DEBUT	LA HUMMER Y EL CAMARO	ESCOLTA DE GUERRA, VOZ DE MANDO Y JORGE SANTACRUZ (PATORRELLI)	
44	NEW	MI CORAZON ESTA MUERTO	RKM & KEN-Y (PIRLA)	
45	43	2	LA GRAN SENORA	JENNI RIVERA (FONOVISA)
46	47	2	APOCO NO QUISIERAS	ALX VILLARREAL (MUSART/BALBOA)
48	41	5	EL HOMBRE QUE MAS TE AMO	VICENTE FERNANDEZ (SONY MUSIC LATIN)
49	RE-ENTRY	TE ODO Y TE AMO	DUO EL (FONOVISA)	
50	RE-ENTRY	VIP	FITO BLANCO FEAT. FUEGO (CHOSEN FEW EMERALD CROWN/LOLTY)	

Puerto Rican producer-turned-singer Gocho notches his first top five on Tropical Airplay as his solo debut "Dandole" jumps 8-5 with 1.3 million listener impressions, according to Nielsen BDS. His previous best showing came as the featured act on Angel & Khiriz's "De Lao a Lao," which peaked at No. 14 in 2005.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	HOT SHOT DEBUT	#1	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 8/2/09 SONY MUSIC LATIN
2	4	57	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30920/SONY MUSIC LATIN
3	3	18	CRISTIAN CASTRO	VIVA EL PRINCE UNIVERSAL MUSIC LATIN 015033/UMLE
4	1	2	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE
5	2	2	INTOCABLE	2011 G.I.M. 029/DASMI
6	5	2	EL TRONO DE MEXICO	SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE
7	6	60	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 50881
8	8	10	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
9	7	9	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472
10	NEW	PESADO	UNA HISTORIA PARA SI DISA 721636/UMLE	
11	11	24	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
12	9	11	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
13	12	39	ENRIQUE IGLESIAS	EPIC UNIVERSAL REPUBLIC/SONY MUSIC LATIN 01448/UMLE
14	10	2	ALEXIS & FIDO	PERROLOGIA SONY MUSIC LATIN 78992
15	13	2	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
16	NEW	LOS TITANES DE DURANGO	MUY AFORTUNADOS DISA 721637/UMLE	
17	14	10	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
18	18	20	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE
19	19	21	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 72689/UMLE
20	21	8	TITO "EL BAMBINO"	INVENCIBLE SIENIE 655070/UMLE
21	20	2	RIGO TOVAR	40 ANIVERSARIO FONOVISA 354633/UMLE
22	15	2	BANDA LOS RECODITOS	A TODA MADRE DISA 721612/UMLE
23	17	2	LOS HURACANES DEL NORTE	SOY MEXICANO DISA 721641/UMLE
24	22	22	PITBULL	ARMANDO (MR. 305/FAMOUS ARTIST 33026/SONY MUSIC LATIN)
25	28	44	GERARDO ORTIZ	NI HOY NI MANANA DEL 6/8/24/SONY MUSIC LATIN
26	23	20	DON OMAR	MEET THE OPPONENT: THE KING IS BACK (ORFANATO/MACHETE 01467/UMLE)
27	24	21	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE
28	26	45	MARC ANTHONY	ICONOS SONY MUSIC LATIN 67402
29	30	7	RKM & KEN-Y	FOREVER PINA 70204/SONY MUSIC LATIN
30	25	6	ROBERTO TAPIA	LIVE FONOVISA 354623/UMLE
31	27	33	VARIOUS ARTISTS	AMANEGER BAILANDO PLATINO 11097
32	29	17	JUANES	P.A.R.C.E UNIVERSAL MUSIC LATINO 015802/UMLE
33	31	2	SOUNDTRACK	EVA LUNA UNIVERSAL MUSIC LATINO 015432/UMLE
34	34	25	MARCO ANTONIO SOLIS	EN TOTAL PLENTIUD FONOVISA 354570/UMLE
35	33	21	VARIOUS ARTISTS	CORINDOS #1'S 2010 DISA 721623/UMLE
36	32	74	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
37	40	19	JENNI RIVERA	LA GRAN SENORA: EN VIVO FONOVISA 354603/UMLE
38	43	5	MARC ANTHONY	DOS CLASICOS: LOBE/AMAR SIN MENTIRAS SONY MUSIC LATIN 84067
39	36	21	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624/UMLE
40	37	34	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS SAGE MEX. 3012
41	NEW	JUAN VELEZ	CON OTRA PIEL UNIVERSAL MUSIC LATINO 015266/UMLE	
42	41	20	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISA 354613/UMLE
43	38	26	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78478
44	45	23	VOZ DE MANDO	CON LA MENTE EN BLANCO DISA 721613/UMLE
45	44	8	LOS TERRIBLES DEL NORTE	SUPER #1'S FREDDIE 3067
46	39	52	CHINO Y NACHO	MI NIÑA BONITA MACHETE 014142/UMLE
47	51	70	JENNI RIVERA	LA GRAN SENORA FONOVISA 354308/UMLE
48	49	24	HECTOR ACOSTA: EL TORITO	OBRAJUNA G.I.M. VENEMUSIC UNIVERSAL MUSIC LATINO 64038/UMLE
49	16	2	ZOE	MTV UNPLUGGED/MUSICA DE FONDO MTV 95147/CAPITOL LATIN
50	47	26	RAMON AYALA Y SUS BRAVOS DEL NORTE	SUPER #1'S FREDDIE 3065

Ricky Martin scores his 25th top 10 on Latin Pop Airplay as "Mas" jumps 13-4 in its second week. His top 10 count now breaks his tie with Shakira and Chayenne (24) and puts him fourth among all artists in the chart's 17-year history, behind Cristian Castro and Enrique Iglesias (each with 30) and Luis Miguel (29).



REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	24	#1 ME ENCANTARIA	FIDEL RUEDA (DISA)
2	3	30	NI LO INTENTES	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
3	1	21	EL PADRINO	JOAN SEBASTIAN FONOVISA
4	4	23	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
5	9	11	GREATEST GAINER CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
6	7	12	EL CULPABLE	ESPIÑOZA PAZ (DISA/ASL)
7	5	20	ROBARTE UN BESO	INTOCABLE G.I.M.
8	10	13	LA ULTIMA SOMBRA	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
9	6	35	INCREIBLE	BANDA SIN ALMOSNE MS DE SERGIO LIZARRAGA (DISA/ASL)
10	13	10	LA CIUDAD DEL OLVIDO	EL TRONO DE MEXICO FONOVISA
11	11	28	MENTE EN BLANCO	VOZ DE MANDO (DISA)
12	8	31	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
13	12	19	HASTA MI ULTIMO DIA	LA ORIGINAL BANDA EL LIMON (FONOVISA)
14	14	35	ME DUELE	ROBERTO TAPIA FONOVISA
15	22	5	HABITACION 69	BANDA LOS RECODITOS (DISA)
16	17	29	EL TROKERO LOKOCHON	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
17	15	46	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ MENDIETA/FONOVISA
18	21	10	MIENTRAS DORMIAS	PESADO (DISA/ASL)
19	16	37	MI NECESIDAD	GRUPO MONTEZ DE DURANGO (DISA)
20	18	24	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISA)

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	31	#1 DANZA KUDURO	DON OMAR & LUCENZO (WMS ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
2	3	37	CORAZON SIN CARA	PRINCE ROYCE TOP STOP
3	1	14	LLUEVE EL AMOR	TITO "EL BAMBINO" SIENIE
4	4	3	LLUVIA AL CORAZON	MAMA (WARNER LATIN)
5	8	28	DANDOLE	GOCHO FEAT. JOWELL Y OMEGA NEW ERA/VEVEMUSIC
6	6	32	ME DUELE LA CABEZA	HECTOR ACOSTA D.A.M./VENEMUSIC
7	5	25	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
8	15	5	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
9	13	10	EL AMOR QUE PERDIMOS	PRINCE ROYCE TOP STOP
10	7	4	CONTESTAME EL TELEFONO	ALEXIS & FIDO FEAT. FLEX SONY MUSIC LATIN
11	18	17	DOMINICANITA	YUNEL CRUZ (KOBIS/SDI)
12	16	12	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATIN)
13	12	6	MI CORAZON ESTA MUERTO	RKM & KEN-Y (PIRLA)
14	9	27	ESTOY ENAMORADO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN)
15	20	16	NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
16	19	12	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
17	10	7	NO PUEDO CREER (I CANT BELIEVE)	24 HORAS CACA/MACHETE/UNIVERSAL MUSIC LATIN)
18	17	4	OTRO AMOR	RICKY & SOLLVIA/MACHETE/UNIVERSAL MUSIC LATIN)
19	14	13	PORQUE TE AMO	LOISABAS 848
20	11	21	APRENDE A SER INFIEL	JMARTIN EL MOVIMIENTO

BETWEEN THE BULLETS

ORTIZ'S POST-AMBUSH DEBUT



Gerardo Ortiz's sophomore set "Morir y Existir: En Vivo" opens at No. 1 on Top Latin Albums with 8,000 sold (according to Nielsen SoundScan) just three weeks after his business manager and driver were killed during an ambush on his vehicle following a performance in Colima, Mexico, on March 20. The tragedy raised the profile of the 20-year-old narco-corrido singer, who more than doubles the first-week sales of his debut set, 2010's "Ni Hoy Ni Manana" (No. 5, 3,000).

—Raully Ramirez

HOT LATIN SONGS: 13 stations (64 regional heaters); 26 Latin pop; 16 tropical; 9 Latin rhythm; are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on Billboard.biz for rules and explanations. All charts © 2011 Promotional Charts Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	1 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	3 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
3	2 SOMEONE LIKE YOU ADELE XL
4	4 S&M RIHANNA SRP
5	19 PARTY ROCK ANTHEM LADY GAGA STREAMLINE/KONLIVE
6	6 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
7	5 ROLLING IN THE DEEP ADELE XL
8	15 E.T. KATY PERRY FT. KANYE WEST CAPITOL
9	12 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGSY/STYLE/PRIORITY
10	8 GRENADE BRUNO MARS ELEKTRA

JAPAN	
BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK
	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) APRIL 16, 2011
1	2 BORN THIS WAY LADY GAGA UNIVERSAL
2	1 UTSUKUSHIKI HITOBITO NO UTA MAXIMUM THE HORMONE VAP
3	14 LOVE YOU NEED YOU THE BAWDIES FEAT AI VICTOR
4	24 YOU & ME SUPERFLY WARNER
5	6 JET COASTER LOVE KARA UNIVERSAL
6	8 SAKURA NO KI NI NAROU AK48 KING
7	3 SLOW RUMER WARNER
8	7 ROOKIE SAKANACTON VICTOR
9	11 UNDER COVER OF DARKNESS THE STROKES SONY
10	4 SHUMATSU NOT YET NOT YET COLUMBIA

UNITED KINGDOM	
SINGLES	
THIS WEEK	LAST WEEK
	(THE OFFICIAL UK CHARTS CO.) APRIL 16, 2011
1	NEW ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	1 SOMEONE LIKE YOU ADELE XL
3	NEW PARTY ROCK ANTHEM LADY GAGA UNIVERSAL
4	3 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
5	2 DON'T HOLD YOUR BREATH NICOLE SCHERZINGER INTERSCOPE
6	7 BLACK AND YELLOW WIZ KHALIFA ROSTRUM
7	5 PRICE TAG JESSIE J FT. B.O.B LAVA
8	NEW BROKEN RECORD KATY B AMMUNITION/RINSE
9	6 S&M RIHANNA SRP
10	8 I NEED A DOCTOR DR. DRE FT. EMINEM & SKYLAR GREY AFTERMATH

GERMANY	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	5 S&M RIHANNA SRP
2	8 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
3	1 GRENADE BRUNO MARS ELEKTRA
4	6 HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL
5	4 YEAH 3X CHRIS BROWN JIVE
6	2 YOU AND ME (IN MY POCKET) MILOW HOMERUN
7	3 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
8	9 HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE
9	7 ROLLING IN THE DEEP ADELE XL
10	10 MORE USHER LAFACE

FRANCE	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	1 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
2	2 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
3	3 ROLLING IN THE DEEP ADELE XL
4	NEW CIVILIZATION JUSTICE ED BANGER
5	NEW CHERIE COCO MAGIC SYSTEM & SOPRANO SHOWBIZ
6	4 S&M RIHANNA SRP
7	5 TOUTES LES NUITS COLONEL REVEL STEP OUT
8	10 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGSY/STYLE/PRIORITY
9	8 PRICE TAG JESSIE J FT. B.O.B LAVA
10	6 COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY

CANADA	
BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN/BDS) APRIL 16, 2011
1	2 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	1 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
3	5 E.T. KATY PERRY FT. KANYE WEST CAPITOL
4	3 S&M RIHANNA SRP/DEF JAM
5	4 PRICE TAG JESSIE J FT. B.O.B LAVA/UNIVERSAL REPUBLIC
6	7 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
7	13 COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY/INTERSCOPE
8	6 F**KIN' PERFECT PINK LAFACE
9	8 TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESAS FT. LUDWIGS & DJ FRANK UNIVERSAL REPUBLIC
10	9 MORE USHER LAFACE

AUSTRALIA	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	2 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGSY/STYLE/PRIORITY
2	1 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
3	3 PRICE TAG JESSIE J FT. B.O.B LAVA
4	NEW PARTY ROCK ANTHEM LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
5	4 COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY
6	9 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
7	6 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
8	10 BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE
9	8 THE SHOW GOES ON LUPE FIASCO 1ST & 15TH
10	7 S&M RIHANNA SRP

ITALY	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	1 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	2 LE TASCHE PIENE DI SASSI JOVANNOTTI MERCURY
3	8 MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
4	5 PRICE TAG JESSIE J FT. B.O.B LAVA
5	4 ARRIVERA MODA FT. EMMA ULTRASUONI
6	3 ROLLING IN THE DEEP ADELE XL
7	7 TRANNE TE FABRI FIBRA UNIVERSAL
8	10 VUOTO A PERDERE NOEMI COLUMBIA
9	9 THE SHOW GOES ON LUPE FIASCO STREAMLINE/KONLIVE
10	NEW E.T. KATY PERRY FT. KANYE WEST CAPITOL

SPAIN	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	1 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	2 SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES
3	6 BLANCO Y NEGRO MALU SONY MUSIC
4	4 MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
5	3 TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESAS FT. LUDWIGS & DJ FRANK UNIVERSAL REPUBLIC
6	5 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
7	8 LEAD THE WAY CARLOS JEAN NOVAEMUSIK
8	10 LOCA SHAKIRA FT. EL CATA EPIC
9	RE QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER
10	9 LEAD THE WAY CARLOS JEAN FT. ELECTRIC NANA NOVAEMUSIK

IRELAND	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	1 SOMEONE LIKE YOU ADELE XL
2	2 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
3	NEW PARTY ROCK ANTHEM LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
4	9 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGSY/STYLE/PRIORITY
5	3 PRICE TAG JESSIE J FT. B.O.B LAVA
6	4 DON'T HOLD YOUR BREATH NICOLE SCHERZINGER INTERSCOPE
7	7 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
8	5 S&M RIHANNA SRP
9	6 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
10	RE E.T. KATY PERRY FT. KANYE WEST CAPITOL

SWEDEN	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	3 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	2 ME AND MY DRUM SWINGFLY FT. CHRISTOFFER HIDING EM
3	1 POPULAR ERIC SAADE KING ISLAND ROCKYSTAR
4	6 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
5	7 GRENADE BRUNO MARS ELEKTRA
6	4 IN THE CLUB DANNY SAUCEDO ARTISHUSET
7	RE JAG KOMMER VERONICA MAGDIO UNIVERSAL
8	5 OH MY GOD! THE MONIKER WARNER
9	9 S&M RIHANNA SRP
10	RE MY HEART IS REFUSING ME LOREEN MOHITO

NORWAY	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	1 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	2 OLBRILLER ERIK OG KRISS MTG
3	3 RADIO CIR.CUZ COSMOS
4	4 GRENADE BRUNO MARS ELEKTRA
5	10 TILL THE WORLD ENDS BRITNEY SPEARS JIVE
6	RE SNAKKE LITT ADMIRAL P. JAMPPRODUCTIONS
7	5 HAPPINESS ALEXIS JORDAN STARROC/ROC NATION
8	7 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
9	8 HABA HABA STELLA MWANGI MWANGI
10	RE S&M RIHANNA SRP

NETHERLANDS	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	NEW AFSCHEID GLENNIS GRACE TROS
2	2 HAPPINESS ALEXIS JORDAN STARROC/ROC NATION
3	1 SET FIRE TO THE RAIN ADELE XL
4	3 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
5	4 ROLLING IN THE DEEP ADELE XL
6	6 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGSY/STYLE/PRIORITY
7	9 SUN IS UP INNA ROTOM ROMANIA
8	NEW FEEL YOUR LOVE JIM BAKKUM M BIZZ SERVICES
9	7 MORE USHER LAFACE
10	5 PRICE TAG JESSIE J FT. B.O.B LAVA

BELGIUM	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	2 MORE TO ME IDOL 2011 FINALISTEN 19
2	1 ROLLING IN THE DEEP ADELE XL
3	3 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
4	4 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGSY/STYLE/PRIORITY
5	5 MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
6	7 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
7	6 S&M RIHANNA SRP
8	8 DISCOTEXI! (YAH!) DJ F.R.A.N.K. BIP
9	RE BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
10	NEW HAPPINESS ALEXIS JORDAN STARROC/ROC NATION

AUSTRIA	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	6 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
2	2 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
3	4 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
4	3 S&M RIHANNA SRP
5	1 GRENADE BRUNO MARS ELEKTRA
6	RE MIRRORS NATALIA KILLS CHERRYTREE
7	8 HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL
8	5 HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE
9	NEW PRICE TAG JESSIE J FT. B.O.B LAVA
10	7 YEAH 3X CHRIS BROWN JIVE

SWITZERLAND	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	2 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	1 GRENADE BRUNO MARS ELEKTRA
3	5 S&M RIHANNA SRP
4	9 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
5	4 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
6	3 ROLLING IN THE DEEP ADELE XL
7	7 YEAH 3X CHRIS BROWN JIVE
8	8 SUN IS UP INNA ROTOM ROMANIA
9	NEW HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE
10	10 MORE USHER LAFACE

FINLAND	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	1 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	5 HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL
3	2 SELVA PAIVA PETRI NYGARD OPEN RECORDS
4	4 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGSY/STYLE/PRIORITY
5	6 MA ANNAN SUT POIS LAURA NARHI WARNER
6	NEW JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
7	3 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
8	9 MAAILMAN TOISELLA PUOLEN HALO HELSINKI EMI
9	8 S&M RIHANNA SRP
10	RE HEAVY LAURI DYNASTY

NEW ZEALAND	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 16, 2011
1	6 PARTY ROCK ANTHEM LADY GAGA UNIVERSAL
2	2 PRICE TAG JESSIE J FT. B.O.B LAVA
3	1 LOVE LOVE LOVE AVALANCHE CITY LTPS
4	4 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
5	3 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
6	5 S&M RIHANNA SRP
7	NEW SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGSY/STYLE/PRIORITY
8	7 COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY
9	8 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE
10	NEW JAZMINE D.L LADIS QUESTION

MEXICO	
AIRPLAY	
THIS WEEK	LAST WEEK
	(NIELSEN BDS) APRIL 16, 2011
1	3 ENTRE TUS ALAS CAMILA SONY MUSIC
2	6 LLUVIA AL CORAZON MANA WARNER
3	2 THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
4	7 DIA DE SUERTE ALEJANDRA GUZMAN CAPITOL
5	1 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
6	8 A PARTIR DE HOY MARCIO DI MAURO DUETO CON MAITE PERRONI WARNER
7	4 ME RIO DE TI GLORIA TREVI UNIVERSAL
8	5 FIREWORK KATY PERRY CAPITOL
9	10 SONE ZOE CAPITOL
10	9 SALE EL SOL SHAKIRA EPIC

BRAZIL	
ALBUMS	
THIS WEEK	LAST WEEK
	(APBD/NIELSEN) MARCH 20, 2011
1	1 PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
2	2 25 ANOS AO VIVO EXALTASAMBA RADAR
3	3 PISTA SERTANEJA REMIX VARIOUS ARTISTS SOM LIVRE
4	RE SALE EL SOL SHAKIRA EPIC
5	4 SUMMER ELETROHITS VOLUME 7 VARIOUS ARTISTS SOM
6	9 PERFIL LEGIAO URBANA SOM LIVRE
7	7 BOLA DE CRISTAL AO VIVO FERNANDO & SOROCABA SOM LIVRE
8	6 ILUMINAR AO VIVO PATRICIO FABIANO DE MELO SOM LIVRE
9	8 MULTISHOW AO VIVO MARIA GADU SOM LIVRE
10	NEW INSENSATO CORACAO: NACIONAL VARIOUS ARTISTS SOM LIVRE

1,000 FACES (Sony/ATV) The Publishing Company, BM/Int...

CAUGHT MY EYE (Cajal Bird Music) BM/RH 56

ALL ABOUT THE SEX (A1) TAIN ALL ABOUT THE SEX (Chromaton Music) ASCAP/RBH 55

COLDIER WATER (Weinhand Music) BM/ATV Dub Music, BM/Warner/Interscope Music, BM/Southern Group...

ALL YOUR LOVE (Songs Of Rebel) ASCAP/Britannic K/L Buggs Publishing, ASCAP/Fitty Six-Hops Road Music...

COUNTRY BOY (W.M. Music Corp.) ASCAP/Greentalk, ASCAP/ACS 55

AM I THE ONLY ONE (Sony/ATV) The Publishing Company, BM/Warner/Interscope Music, BM/Regency Publishing Corp...

COUNTRY KING (SHAKE IT FOR ME) (Sony/ATV) The Publishing Company, BM/Sony/ATV Music, BM/Interscope Music...

APOD NO QUISERAS (Lumen Music LLC) BM/Matino Music Publishing, BM/Universal Music Corp...

COUNTRY KING (SHAKE IT FOR ME) (Sony/ATV) The Publishing Company, BM/Sony/ATV Music, BM/Interscope Music...

ASTON MARTIN MUSIC (First IV) Gold Publishing, ASCAP/Sony/ATV Music, BM/Warner/Interscope Music...

DANCE KUDURO (Crown P Music Publishing) BM/Halo Publishing, BM/Interscope Music, BM/Warner/Interscope Music...

BEAUTIFUL EVERY TIME (Miles Carb Music) BM/Sweat Hysteria Music, BM/Music Mustard Music, BM/Songs of Universal, Inc...

DIRTY ROAD ANTHEM (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

BEAUTIFUL EVERY TIME (Miles Carb Music) BM/Sweat Hysteria Music, BM/Music Mustard Music, BM/Songs of Universal, Inc...

DIRTY ROAD ANTHEM (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

BLACK AND YELLOW (PRG) Sound Publishing, ASCAP/PWS Music Corp, ASCAP/EMI Music Publishing, PRS/EMI April Music, Inc...

DIRTY ROAD ANTHEM (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

BLEED RED (Songs of Universal, Inc) BM/Warner/Interscope Music, BM/Interscope Music, BM/Warner/Interscope Music...

DIRTY ROAD ANTHEM (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

BOOM (My Own City) BM/Interscope Music, BM/Warner/Interscope Music, BM/Interscope Music...

DIRTY ROAD ANTHEM (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

BOUNCE GIRLS (Sony/ATV) The Publishing Company, BM/Warner/Interscope Music, BM/Warner/Interscope Music...

DIRTY ROAD ANTHEM (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

BUZZIN' (Day Boy Publishing) ASCAP/Ovation North Music, BM/Sony/ATV Songs LLC, ASCAP/Rentme 4 Publishing...

DIRTY ROAD ANTHEM (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

Music, ASCAP/Interscope Music, ASCAP/Interscope Music...

LIC. BM/Interscope Music, BM/West Coast Lwin Publishing, ASCAP/Henderson Music Publishing, BM/Interscope Music...

NO HANDS (Jungblut/Phonographic Publishing) ASCAP/Rescue Dash Publishing, ASCAP/Dead Stock Music, BM/WBM Music Corp...

STEREO LOVE (Ultra International Music Publishing/Media Services, UCM/RSN) HD 01, LT 22

HEART LIKE MINE (Sony/ATV) The Publishing Company, BM/Interscope Music, BM/Warner/Interscope Music...

LET IT RAIN (Scarbler Music) ASCAP/Carnival Music Group, ASCAP/BMG Gold Songs, ASCAP/GlobeSound, ASCAP/Warner/Interscope Music...

OH, TONIGHT (Philly Denny Club) ASCAP/RainDazz, ASCAP/CS 60

TABOO (Crown P Music Publishing) BM/EMI Blackwood Music, Inc., BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

HOLD IT AGAINST ME (Marscape) ASCAP/Kobalt Music Publishing America, Inc., ASCAP/RCA Music Publishing, ASCAP/EMI Music Publishing...

LET ME DOWN EASY (Songs That Sell) BM/Black to Black Songs, BM/Interscope Music, BM/Warner/Interscope Music...

OLD ALABAMA (House of Sea Galle Music) ASCAP/Words & Music, ASCAP/Cherish C Songs, ASCAP/Bulls Music, ASCAP/Interscope Music Publishing, LLC, ASCAP/Sony/ATV...

TENGO TU LOVE (Warner-Tamela Publishing Corp) BM/Interscope Music, BM/Warner/Interscope Music...

Vertical text on the right edge of the page, including page number 134.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group International appoints **Ross Foster** senior VP of commercial affairs and **Olivier Robert-Murphy** senior VP of international business development. Foster was VP of commercial affairs, and Robert-Murphy was head of international business development.

Razor & Tie names **John Franck** senior VP of marketing. He was senior VP of marketing at **eOne Music**.

Tooth & Nail Records/BEC Recordings appoints **Charles Van Dyke** director of national promotions. He was manager of national promotions at **Provident Music Group**.

Arista Nashville names **Ryan Dokke** manager of regional promotion. He was assistant PD/music director/on-air personality at country **WKKT** Charlotte, N.C.



FOSTER FRANCK FRIEDMAN ROSEN

TOURING: Global Spectrum promotes **Robyn Schon** to GM of the Roanoke (Va.) Civic Center. She was assistant GM.

DIGITAL: Digital distribution company **TuneCore** appoints **Jamie Purpora** president of music publishing administration. He was senior VP of administration at **Bug Music**.

Music Choice taps **Jason Guarracino** as director of Web and mobile application development. He was director of e-commerce and mobile technology at **Empathy Lab**.

RELATED FIELDS: MTV Networks Music & Logo Group appoints **Stephen K. Friedman** president of MTV. He was GM. Online musician network **Indaba Music** appoints **J.J. Rosen** CEO. He was executive VP of **Sony Music Entertainment's Commercial Music Group**.

Entertainment industry vet **Tony Cornelius** launches Los Angeles-based production company **Akabueze Productions**. He was producer/executive in charge of production at **Don Cornelius Productions**.

—Edited by Mitchell Peters

GOODWORKS

HARD ROCK TAPS RINGO STARR FOR SIGNATURE SERIES DESIGN

Ringo Starr had only one request after being chosen to design the 28th edition of Hard Rock International's Signature Series T-shirt.

"He really wanted to make sure it covered the concept of peace and love," Hard Rock senior director of global philanthropy and artist relations Annie Balliro says. "So we were able to take Ringo's art and that philosophy and put it together into this really cool T-shirt design."

Starr's T-shirt is available at 133 Hard Rock Cafes and 15 Hard Rock Hotel locations worldwide, as well as at **HardRock.com**. Fifteen percent of the proceeds from the T-shirt's sales—available for men (\$26) and women (\$28)—will benefit the **Make-a-Wish Foundation**. The organization is supported by Starr's **Lotus Foundation**. A limited-edition pin is also being sold for \$14.

"When we are working on this program with different artists, we ask for very iconic and meaningful artwork elements from the artist themselves," Balliro says, "which can then be interpreted to account for market trends and different things that we know Hard Rock guests might be interested in purchasing."

"The more shirts and pins we sell, the more money we raise for charity. So it's important that the core DNA of the program is inspired and conceived by the artist," she adds. "Then we like to put a little Hard Rock twist on it to make sure we sell the heck out of it."

—Mitchell Peters



biz Additional photos online this week at billboard.biz.
To submit your photos for consideration, please send images to backbeat@billboard.com.

SESAC HONORS JAZZ COMMUNITY

SESAC's sixth annual Jazz Awards Luncheon was March 28 at New York's Red Eye Grill. The top jazz albums of 2010 were honored.

PHOTOS: SHAWN EHLERS

ABOVE: Former SESAC jazz honoree **Ben Allison** (left) enjoys his lunch with SESAC VP of writer/publisher relations **Linda Lorence Critelli** and **Ted Nash**, who was honored for his contribution to "Portrait in Seven Shades."

BELOW LEFT: SESAC director of writer/publisher relations **Jamie Dominguez** (left) and chairman/CEO **Stephen Swid** (right) share a laugh with **Bob Baldwin**, honored for his "Never Can Say Goodbye: Tribute to Michael Jackson."

BELOW RIGHT: Recognized for his "Rhapsody in Blue," **Bill O'Connell** cozies up to SESAC's **Linda Lorence Critelli**.



ASCAP CHRISTIAN MUSIC AWARDS

ASCAP celebrated the songwriters and publishers of Christian music's most-performed songs at its 33rd annual Christian Music Awards on March 28 at Nashville's **Richland Country Club**. PHOTOS: KAY WILLIAMS

ABOVE: In line for honors are (from left) songwriter of the year **Dan Muckala**; ASCAP VP/managing executive for Nashville **Tim DuBois**; EMI CMG Publishing president **Eddie DeGarmo**; **Mark Lee**; **Tai Anderson** and **Marc Powell** of ASCAP Vanguard Award honoree **Third Day**; and ASCAP VP/GM for Nashville **Marc Driskill**.

UPPER LEFT: ASCAP's **Marc Driskill** (left), senior creative director for Nashville **Michael Martin** (third from left) and **Tim DuBois** (right) congratulate Dove Award nominee/ASCAP award winner **Matthew West**.

LOWER LEFT: ASCAP's **Marc Driskill** (left) gathers Sanctus Real members **Matt Hammitt**, **Pete Prevost**, **Mark Graalman**, **Chris Rohman** and **Dan Gartley** to show off their shiny new ASCAP medals after picking up an award for their hit "Lead Me."



ACADEMY OF COUNTRY MUSIC AWARDS

Huge night for country! At the annual Academy of Country Music Awards show, broadcast live on CBS, Taylor Swift took home the entertainer of the year prize. Miranda Lambert was named female vocalist of the year, and Brad Paisley (see story, page 14) was honored as male vocalist of the year.

ABOVE: At a private dinner following the show, the Sony Music Nashville family celebrated its roster of nominees, honorees and performers. From left: Singer/songwriter **Bradley Gaskin**, **Carrie Underwood**, **Casey James**, **Miranda Lambert**, Sony Music Nashville chairman/CEO **Gary Overton**, **Chris Young**, **Sara Evans**, **Jake Owen** and **Brad Paisley**. PHOTO: EDYTA SOKOLOWSKA/EXCEED PHOTOGRAPHY

UPPER LEFT: During rehearsals for the ACM Awards, show producers were filled with excitement. From left: Dick Clark Productions executive producer **Rac Clark**, producer **Barry Adelman** and executive producer **Orly Adelson**, CBS executive VP of specials, music and live events **Jack Sussman**, and ACM CEO **Bob Romeo**. PHOTO: GETTY IMAGES/ACADEMY OF COUNTRY MUSIC AWARDS

LOWER LEFT: Big Machine Label Group artists snagged both entertainer of the year and new artist awards. Flanking Big Machine president/CEO **Scott Borchetta** (looking happy!) are (from left) the Band Perry's **Reid Perry** and **Kimberly Perry**, **Taylor Swift** and the Band Perry's **Neil Perry**. PHOTO: NATALIE HILGORE

BELOW: Capitol Records Nashville celebrated its artists and staff at a StrpSteak feast following the awards. Giving up their seats are (from left) Little Big Town's **Phillip Sweet**, **Lady Antebellum's Charles Kelley**, **Eric Church**, Little Big Town's **Jimi Westbrook**, **Dierks Bentley**, **Alan Jackson**, Capitol/EMI Nashville president/CEO **Mike Dungan**, recording artists **Eric Paslay** and **Troy Olsen**, Lady A's **Dave Haywood**, recording artist **Luke Bryan**, Capitol/EMI Nashville senior VP of promotion **Steve Hodges** and COO **Tom Becci**. Seated are (from left) actress/recording artist **Jennette McCurdy**, Little Big Town's **Karen Fairchild**, Lady A's **Hillary Scott**, Little Big Town's **Kimberly Schlapman**, **Darius Rucker**, singer/songwriter **Walker Hayes** and Capitol/EMI Nashville senior VP of marketing **Cindy Mabe**. PHOTO: RICK DIAMOND



Grammy and Academy Award winner **Jennifer Hudson** celebrates the release of sophomore album "I Remember Me" with the help of her Arista/RCA RMG label family. From left are senior VP of urban promotions **Geo Bivins**, senior VP of artist development **Scott Seviour**, executive VP/GM **Tom Corson**, Sony Music Entertainment chief creative officer **Clive Davis**, executive VP of pop/rock promotion **Richard Palmese** and Hudson's manager **Damien Smith** of AGPS Management. PHOTO: KEVIN MAZUR



On March 15, **Glenn Danzig** (second from right) entered into a long-term worldwide publishing renewal agreement with Reach Global Music Publishing. Smiles all around from (from left) Reach Global director of synch creative **Joe Mondry** and president **Michael Closter**, artist manager **Peter Katsis** and Reach Global executive VP **Scott Rubin**. PHOTO: REACH GLOBAL MUSIC PUBLISHING



The Music and Entertainment Industry Educators Assn. (MEIEA) along with its student association, MEISA, held its annual conference in Los Angeles on April 1-2, hosting 300-plus industry tastemakers, educators and students. Participating in the event were executives from every sector of the music business including Rightsflow CEO **Patrick Sullivan**, Universal Music Publishing Group worldwide president **David Renzer** and Billboard editorial director **Bill Werde**. After the panel "The New World of Music Publishing," the speakers gathered. From left are EMI Music Publishing head of creative for North America "**Big" Jon Platt**, SESAC senior VP of strategic development, distribution and research operations **Hunter Williams**; MEIEA president and Berklee School of Music assistant chairman **John Kellogg**; BMI VP of writer/publisher relations **Catherine Brewton**; Victoria (Australia) University lecturer **Adrian Marchesani**; attorney/panel moderator **Todd Brabec**, author of "Music, Money & Success"; UMPG senior VP of business affairs **Michael Rexford**; and Grammy Award-winning songwriter/producer **Rodney Jerkins**. PHOTO: ELIZABETH HURST

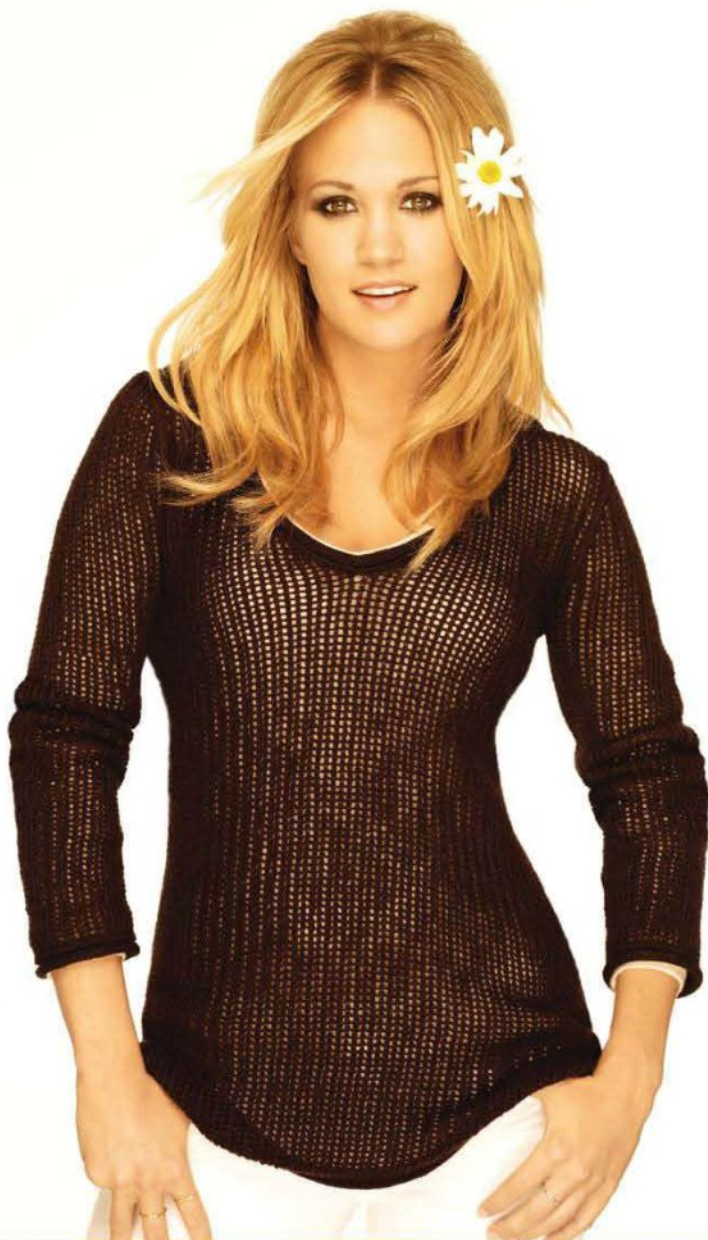


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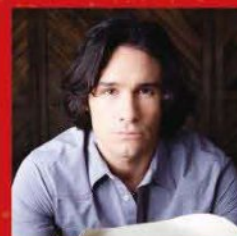


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A photograph of Taylor Swift on stage, smiling and holding a white acoustic guitar high in the air. She is wearing a black sequined dress with fringe. The background is a blurred crowd of people.

Taylor Swift

ACM ENTERTAINER OF THE YEAR

Taylor,

You never cease to amaze us!

Your tireless commitment to your art, your beautiful music, your amazing sense of humor, your wonderful and thoughtful anecdotes, your electrifying stage show and everything you do for your fans...

Sounds like Entertainer of the Year to us!

Congratulations on winning something you so richly deserve.

We love you, your fans love you, your industry loves you.

Thank you for being you,

Your Big Machine Records Family.

