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TIPS FOR GETTING
YOUR TUNES ON TV

BIG ON YOUTUBE: WHAT'S IT REALLY WORTH?

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THE LATIN ISSUE

LUIS FONSI

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24-PAGE
PROGRAM GUIDE
TO THE 2011
LATIN MUSIC
CONFERENCE



TOO LEGIT
MC HAMMER'S
SILICON VALLEY
STREET CRED

POP LIFE
PRINCE SPRINGS
21 DATES ON
LOS ANGELES

LEARNED TO FLY
FOO FIGHTERS
FINALLY GET
A NO. 1 ALBUM

"S&M"
RIHANNA WHIPS UP
A NEW RECORD

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MUSCULAR ROCK AND ROLL
THROWDOWN...A-"
- ENTERTAINMENT WEEKLY

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No. 1

ON THE CHARTS

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VOLUME 123, NO. 15

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LM1 AHEAD OF THE CURVE The 22nd annual Billboard Latin Music Conference & Awards, presented by State Farm in association with AT&T, honors the genre's top players.

We hope you enjoy this week's double issue of Billboard. We'll be back with issue No. 16 on May 7. Please be sure to check Billboard.biz for 24/7 music business coverage.

ON THE COVER: Illustration by Hellovon. Photograph by Raul Higuera

JOE JACKSON

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360 DEGREES OF BILLBOARD

HOME FRONT

Online .COM EXCLUSIVES

Visit Billboard.com for the latest video in our Tastemakers video series. This week, watch **Peter, Bjorn and John** perform a trio of songs exclusively for Billboard and sit down for a Q&A.



Events

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.

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.

FAMILY EVENT — JEANS AND TENNIS SHOES!

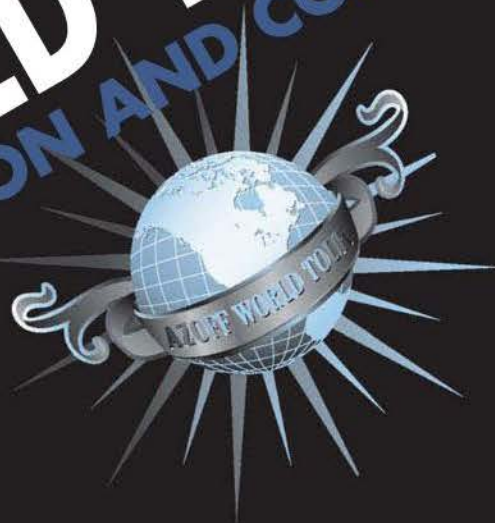
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IN HIS NAME
Christian/gospel makes inroads into mainstream



HAMMER TIME
Former rap star earns respect of startups



NASHVILLE CAT
Music City's mayor on drawing creative classes



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Prince settles in for 21 dates at the L.A. Forum



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>>>WMG EXPANDS BIDDER POOL

After initially deciding to limit a third round of bidding for Warner Music Group to three bidders, the WMG board is leaving the door open to other suitors, sources say. The board is providing those parties with access to company financial data necessary to make informed bids, sources say. Bloomberg has identified the three main bidders as Ron Burkle's Yucaipa Cos., Len Blavatnik's Access Industries and the Gores brothers' Platinum Equity and Gores Group.

>>>U.K. COURT NIXES DIGITAL ACT APPEAL

The British High Court rejected an appeal from U.K. Internet service providers BT and TalkTalk that challenged the legality of the United Kingdom's Digital Economy Act. Of the ISPs' five objections, the only point upheld by the High Court related to a draft provision, which originally stated that ISPs would have to pay 25% of the administrative fees in establishing an appeals body. This clause will now be removed from the act.

>>>TICKETFLY SECURES \$12M IN FUNDING

Ticketing startup Ticketfly has landed \$12 million in a second round of funding led by Mohr Davidow Ventures and with participation from existing investors, including High Peaks Venture Partners, Contour Venture Partners and angel investors Roger Ehrenberg and Howard Lindzon. The San Francisco-based company has now raised a total of \$15 million.

UPFRONT

VIDEO BY ED CHRISTMAN

Stream Dreams

Online Music Videos Still Aren't Generating Big Returns For Rights Holders

Unless you're an artist with the star wattage of Lady Gaga or Justin Bieber, each of whose videos generated more than 1 billion views last year, chances are the big money from online music video streams isn't flowing in just yet.

Exactly how much money is pouring in is impossible to say, given the huge discrepancies in everything from advertising buys and sponsorship packages to accounting practices and artist contracts.

But by most accounts, it appears the real money is still at least a few years away. So while Katy Perry's video for "E.T." has generated north of 32 million views on YouTube and Rihanna's clip for "S&M" has amassed more than 22 million views, the dollars that those clicks generate remain only a fraction of what the artists earn from sales of those tracks.

"To be quite frank, video streams revenue doesn't add up to much," says Eric Custer, a partner at Los Angeles-based law firm Manatt, Phelps & Phillips. "Even if someone has tens of millions of views, you are still only talking tens of thousands of dollars."

Sources say that the cumulative amount paid per stream to all rights holders for officially sanctioned videos can range from about one-tenth of a cent per stream to about five-tenths of a cent, depending on the advertising buys. That translates

into about \$1,000-\$5,000 per million streams.

While labels and such sites as Vevo can and do sell big sponsorships, that's often just one component of a more elaborate partnership between the artist and the brand, and isn't considered the norm when calculating music video streaming payments.

Although rates are trending upward, video streaming payments are all over the map. Each video's payout depends on the kind and amount of advertising it carries, and each type of advertising vehicle carries varying rates.

Popularity also plays a big role in determining the payout. The rates that advertisers pay for online video ads are based on the cost per one thousand impressions, or CPM. Although a non-superstar video may deliver a low CPM rate shortly after release, as its popularity grows, the CPM could increase, resulting in a blended rate that can confuse artists. Add to that the vagaries of the advertising market, and it all makes revenue payments from streaming feel like a roller coaster.

Another possible wild card: How the viewer accesses a video. Vevo, which serves as the back end for many official music videos on YouTube, sells advertising against premium packages of videos and specific artists; YouTube's sales force sells advertisers on reaching certain demos. Consequently, Vevo payouts tend to be higher per stream than YouTube.

In the world of music video advertising, the most desirable placement—and the most ex-



You're so hypnotizing: KATY PERRY shooting her video for "E.T."

pensive—is referred to as in-stream video, which occurs before (pre-roll) and after (post-roll) the video plays. So-called in-video overlays, which usually involve a pop-up ad during the video, are less costly, while adjacent banner ads are cheaper still.

The rates are further dependent on whether the ad was bought at premium pricing or remnant pricing, the online equivalent to spot advertising on TV. A premium in-stream pre-roll can go for \$10-\$20 per

CPM, and even higher for top superstars. Meanwhile, a remnant overlay might go for \$1-\$3 per CPM—a big reason why streaming music video payments can be all over the board.

In general, revenue is divided between the music video services and labels after subtracting for such expenses as sales commissions. Thus, if a video racked up \$10,000 in ad revenue in a month, some 30%, or \$3,000, would be taken off the top by the site; the remaining

\$7,000 is shared between the site and the label, with the label getting 50%-60%. (The latter pays out mechanical licensing royalties to music publishers.)

For official videos, YouTube pays performance royalties to ASCAP, BMI and SESAC, while the publishers collect mechanical royalties from the labels.

A senior music publishing executive says that publishers historically received about 10% of the revenue generated from

continued on >>P8

>>> TICKET-MASTER INKS DEAL TO ROLL OUT DYNAMIC PRICING

Ticketmaster has partnered with analytics company MarketShare to create tools that will allow clients to set and adjust prices for live events. The company says the tools "will allow sports teams, artists, promoters and venues to better understand the value of their ticket inventory throughout the entire ticketing process—both prior to and during the on-sale."

>>> HOSTESS, WARNER MUSIC IN SOUTHEAST ASIA PACT

Hostess Entertainment and Warner Music South East Asia have reached a licensing agreement under which Hostess will gradually expand its footprint beyond Japan to southeast Asia. The partnership encompasses a wide range of artists and labels that Hostess represents in Japan, almost all of which are international repertoire. Hostess is an independent music marketing company in Tokyo whose international label partners include Domino Recording, Beggars Group and PIAS Entertainment Group.

>>> RADIOHEAD GIVES AWAY TWO TRACKS TO ALBUM BUYERS

Radiohead is giving away two new tracks to consumers who bought its latest album, "The King of Limbs," from its website before the album was made available at retail. "It's a thank you for being SO supportive of what we do," the band wrote in an email to album buyers. The two new songs, "Supercollider" and "The Butcher," were released as a limited-edition 12-inch single for Record Store Day (April 16).

Reporting by Ed Christman, Glenn Peoples, Rob Schwartz, Richard Smirke and the Associated Press.

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HOME FRONT

360 DEGREES OF BILLBOARD



KENNY CHESNEY: new Billboard hires KYLE BYLIN (inset, left) and ERIKA RAMIREZ

KENNY CHESNEY TO BE SUPERSTAR Q&A AT BILLBOARD COUNTRY MUSIC SUMMIT

Country hitmaker Kenny Chesney will participate in a candid Superstar Q&A at the second Billboard Country Music Summit in association with the Country Music Assn. (CMA). The summit will be held June 6-7 at the Renaissance Nashville Hotel.

Ray Waddell, Billboard executive director of content and programming for touring and live entertainment, will conduct the rare public interview with Chesney, one of the world's most successful touring artists of any genre. Chesney has set a new standard for country artists in terms of tour production and ticket sales volume, regularly topping sales of 1 million every time he embarks on a tour.

After taking a year off from the road, Chesney is back with his North American Goin' Coastal trek, packing arenas, amphitheaters and stadiums and already selling nearly 800,000 tickets.

The four-time CMA entertainer of the year has racked up U.S. album sales of more than 30 million units, according to Nielsen SoundScan, and his most recent release, 2010's "Hemingway's Whiskey," debuted last October at No. 1 on the Billboard 200, his sixth album to achieve that feat.

"As someone who has followed Kenny Chesney's career since he was playing in clubs, I have a huge appreciation for all he has accomplished in country music," Waddell says. "His insight into how his career has developed, his musical vision and his successful outside projects will make for an informative and entertaining session for summit attendees."

The summit will gather top artists and country music executives to network and discuss all aspects of the country music business. Carrie Underwood will also participate in a Superstar Q&A during the summit.

As it did last year, the summit will kick off the activities leading up to the annual CMA Music Festival, which will be held June 9-12 in Nashville. For more information about the summit and to register, go to countrymusicsummit.com.

KYLE BYLIN NAMED BILLBOARD SOCIAL/STREAMING MEDIA CHART MANAGER

Former Hypebot editor Kyle Bylin has been named social/streaming media chart manager for Billboard. He will be based in Los Angeles and report to Billboard director of charts Silvio Pietroluongo.

Bylin will spearhead Billboard's new-media charting initiatives and oversee the recently launched Social 50 and Uncharted lists. The Social 50 chart ranks artist popularity using a formula blending their weekly additions of friends/fans/followers along with weekly artist page views and song plays on leading streaming and social networking sites. Uncharted, also a weekly ranking, uses similar metrics to track emerging artists who have yet to appear on a major Billboard chart.

Bylin was previously editor of music industry/technology website Hypebot, where he also oversaw the Music Think Tank, a forum for opinions and essays by music industry experts.

"We are thrilled to have Kyle join the Billboard family in this important role as we continue to increase our social and streaming platforms," Pietroluongo says. "Kyle's experience, knowledge of digital media and analytical acumen were just what we were looking for to lead Billboard as we continue to chart the changing landscape of music."

ERIKA RAMIREZ NAMED BILLBOARD.COM ASSOCIATE EDITOR

Erika Ramirez has been named associate editor at Billboard.com. She will be based in New York and report to Billboard.com editor M. Tye Comer.

Ramirez will spearhead the Juice, Billboard.com's hip-hop and R&B news and gossip column.

"Since its launch last spring, the Juice has become Billboard.com's most popular column, and Erika will play a key role in helping us build on its success," Comer says.

Ramirez was previously a researcher at Latina magazine, a freelance writer for MTV.com and an editor-at-large at HoneyMag.com. She has also written for other publications and websites, including Rolling Stone and New York magazine.

from >>p7 long-form music videos, such as concert DVDs or music video compilations. That rate is mostly holding up for music video streaming, the executive says. Another industry veteran familiar with music video payments says that the majors are paying music publishers about 13% of the net revenue, so in cases where a label is getting 55% of net revenue, 13% of the net revenue would go to the publisher, leaving the label with 42% and the video site with 45%.

But another publishing executive says an artist contract with a strong controlled composition clause, which categorizes a music video as a promotional item, could trigger a non-payment to the publisher. That clause is sometimes employed in instances involving inde-

pendent publishers.

Payments from music video streaming to the artist can be just as tricky. Some labels treat revenue from interactive music streaming as a licensing deal, requiring a 50/50 split, while other labels treat it as a revenue stream and give artists their standard royalty rate. So if a contract calls for a 15% royalty, that's what the artist is paid on streaming revenue. And yet at other labels, the artist contract would determine if the act is paid a straight royalty rate or a 50/50 split. Executives at other labels say they're still working out how to make payments.

Representatives at all four major labels declined to comment. "We are treating it as a licensing deal," the GM of a large indie label says, while a senior execu-

tive at another large indie says his label pays artists a straight royalty for music video streams.

At labels where artist contracts determine the payment, most new recording contracts are written so that digital revenue from streaming is paid as a straight royalty. A heritage artist's streams are treated as a license deal with a 50/50 split. Many multirights deals treat video streaming revenue as a licensing deal, with a 50/50 split, an arrangement that even new artists enjoy.

Although some labels treat streaming as a straight royalty play, artists and managers aren't fighting back since the revenue streams from music videos played on YouTube and Vevo are so small. But that could change. Industry sources say unofficial

videos created by fans based on original song masters generate far smaller rates per stream than official videos. But YouTube executives say that user-generated videos are a growing source of revenue for artists and labels, and on a volume basis can account for one-third to one-half of their monthly payments.

"So far the conversation is about official music videos, and we're seeing that user videos are becoming just as interesting in terms of both views and financials," says Glen Brown, head of music partnerships at YouTube.

Sources also say that Vevo's payouts per stream have roughly doubled during the past year for some videos. (Vevo declined to

comment on specific details about its pay rates.)

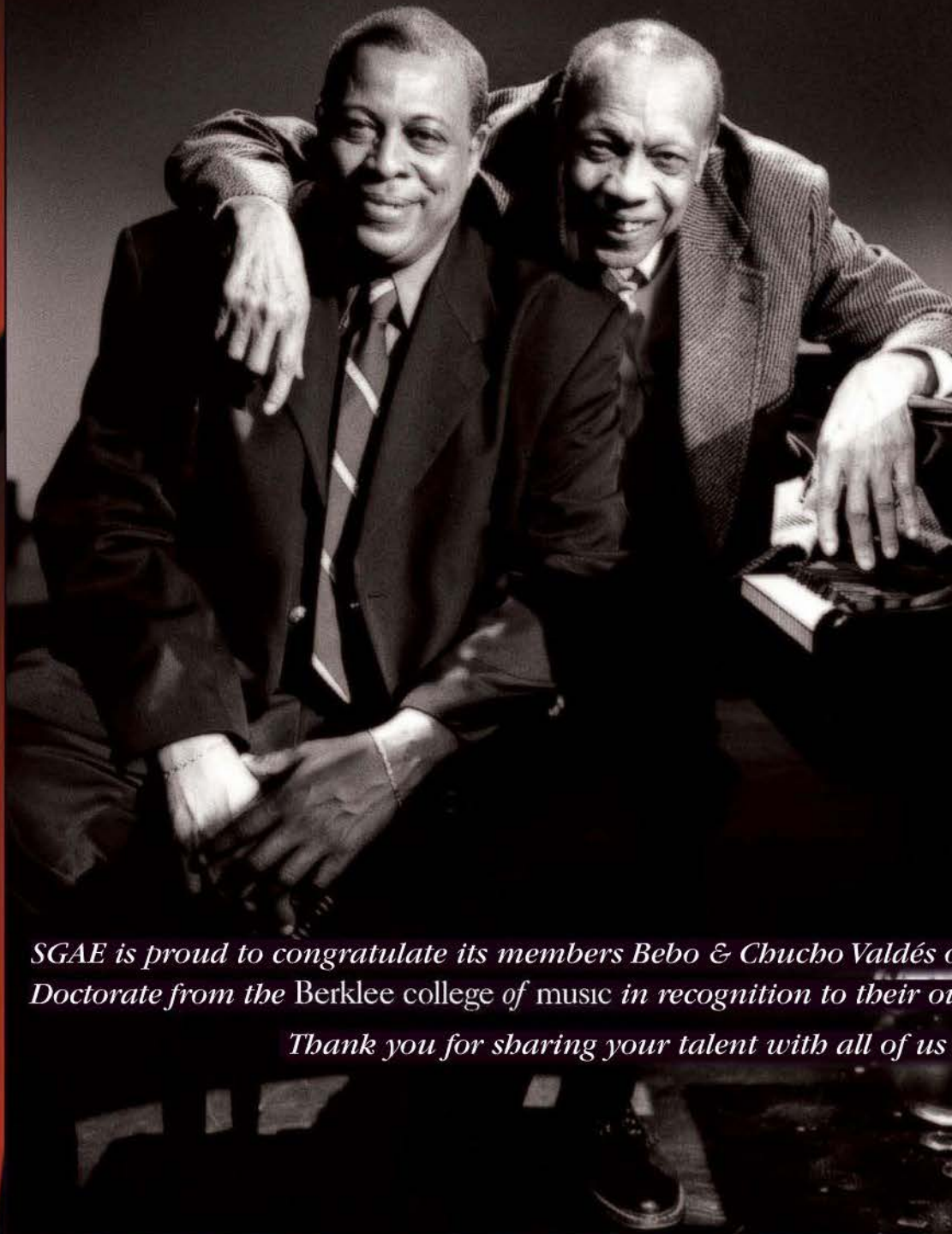
One label executive thinks that once the business becomes more clearly defined in the next three to five years, if there is enough money involved, everyone will fight over the spoils in the next round of contract negotiations.

Doug Mark, a lawyer who heads up Mark Music & Media Law in Beverly Hills, Calif., says he agrees. "Once music streaming becomes less of a moving target and more solidified, everything will work itself out," he says. "In the meantime, it's a total Wild West thing now." >>>

Additional reporting by Antony Bruno.

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SGAE is proud to congratulate its members Bebo & Chucho Valdés on their Honorary Doctorate from the Berklee college of music in recognition to their outstanding careers.

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CHRISTIAN BY DEBORAH EVANS PRICE

Not Just Preaching To The Choir

Christian/Gospel Artists Make Noise On Mainstream Pop Chart

When the Gospel Music Assn. (GMA) held its 42nd annual Dove Awards on April 20, the evening's winners weren't the only ones with something to celebrate.

As the Christian/gospel genre copes with the same sales challenges as the broader recorded-music market, a greater focus on touring and non-traditional promotional platforms has helped artists make noise this year in the mainstream pop market.

Exemplifying this success have been acts like Red, Kirk Franklin and Mary Mary, all of whom have released albums this year that have enjoyed top 10 debuts on the Billboard 200.

Christian rock act Red, whose "Until We Have Faces" bowed at No. 2 in February, landed coveted appearances on NBC's "The Tonight Show With Jay Leno" and Conan O'Brien's late-night talk show on TBS and will hit the road with Hinder beginning May 8.

Gospel star Franklin's "Hello Fear" debuted in March at No. 5 on the Billboard 200 and has spent four consecutive weeks at No. 1 on the Gospel Albums chart, helped in part by his Gospel Comedy tour with comedian Steve Harvey.

And sister duo Mary Mary, which debuted at No. 10 this month on the Billboard 200 with "Something Big," has appeared on "The Tonight Show" and BET's "Mo'Nique Show" and has recently penned a series of advice-oriented blog posts for Essence magazine's website.

"The church is very important and it's certainly part of our marketing plan, but it's more of a secondary layering as opposed to the foundation," says Mary Mary manager Mitchell Solarek, president of Maximum Artists Management and incoming chairman of the GMA.

Solarek adds that "from a retail standpoint and a publicity standpoint, TV bookers are recognizing that there are consumers out there who want to see these artists."

Meanwhile, helping break emerging acts has been the an-

nual multi-artist Winter Jam tour, which has helped launch the careers of acts like Red and 2011 Dove winners Francesca Battistelli and Chris August.

"Ever since the first Winter Jam 16 years ago, we have looked at the tour as a great way to help introduce exciting new artists to Christian fans and consumers," says Eddie Carswell, a member of Christian rock band New-song, which founded the tour. "The platform has exposed their music and ministries to hundreds of thousands of people."

This year's Dove Awards reflected some of the growing mainstream ambitions of Christian/gospel music. The 2011 ceremony was held at Atlanta's Fox Theatre, marking the first time the GMA has held the annual show outside of the Christian music base of Nashville.

The awards show, which sold out the Fox, will be broadcast April 24 on the Gospel Music Channel, an Atlanta-based cable channel that has aired the awards since 2008. Solarek acknowledges that the move to Atlanta was controversial, but adds that the GMA was pleased by the awards' heightened media profile this year.

"The move to Atlanta wasn't completely unanimous within our membership," he says, "so we knew that coming here had to be a success."

Battistelli was one of four artists to take home three Doves this year, winning artist of the year, best female vocalist and pop/contemporary recorded song of the year for "Beautiful, Beautiful." The track appeared on her 2008 album, "My Paper Heart," which has sold 434,000 units in the United States, according to Nielsen Christian SoundScan. Her latest set, "Hundred More Years," debuted at No. 16 on the Billboard 200 in March on first-week sales of 70,000, according to Christian SoundScan.

August won Doves for new artist of the year, best male vocalist and pop/contemporary album of the year for "No Far Away," which has sold 51,000 copies, according to Christian SoundScan.

Jason Crabb won song of the year for "Sometimes I Cry," inspirational recorded song of the year for "Joseph" and traditional gospel recorded song of the year for his rendition of "Go Tell It on the Mountain." Point of Grace won country album of the year for "No Changin' Us," Christmas album of the year for "Home for the Holidays" and country recorded song of the year for "There Is Nothing Greater Than Grace."

Other winners included NeedToBreathe, which was named group of the year; Red, which won rock recorded song of the year for "Start Again"; and Patty Griffin and Sandi Patty, who shared honors for inspirational album of the year for their "Downtown Church" and "The Edge of the Divine" releases, respectively.



Triple plays: **FRANCESCA BATTISTELLI** at the 42nd annual GMA Dove Awards on April 20; inset: **CHRIS AUGUST** performs at the ceremony.



FOR THE RECORD

A story in the April 23 issue of Billboard misidentified Michelle Ebanks as VP of Essence Communications. She is president. A list of festivals in the same issue misidentified the contact person for the Essence Music Festival as being Diane Baxter. Her name is Dana Baxter.

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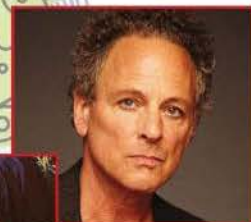


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Let's Get It Started

When MC Hammer Talks, Silicon Valley Startup Companies Listen

Is it possible for the music industry to learn something from an artist who hasn't had a hit song since the mid-'90s?

In the case of MC Hammer, it just might.

To many in the music industry, Hammer is a has-been rapper who squandered a fortune and eventually faded into musical irrelevancy. But in Silicon Valley, he's a respected entrepreneur, investor and adviser with a reputation as a savvy early adopter of new technology.

That's quite an achievement in a region that views most celebrities with suspicion.

"Many folks I've met from the talent side have shown passing interest at a transactional level, but have quickly scurried away when there's no immediate deal with instant payoff to be had," says Tim Chang, a partner at Norwest Venture Partners in Palo Alto, Calif. "Hammer has authentic interest in what's going on."

It's a reputation developed during the course of nearly two decades, during which Hammer has invested in or advised dozens of companies. He helped Pandora founder Tim Westergren prepare for meetings with music executives when the service was still called Savage Beast. He gave marketing advice to Salesforce.com. He visited YouTube's offices when it was still located above a pizzeria in San Mateo, Calif.

More recently, Hammer has entered the business as co-founder of dance-based video network DanceJam, which PureVideo (now part of Source Interlink Media) acquired in 2009.

"Anybody in the Valley who invests around the commodity of music on the digital side, they know how to reach out to me," the Oakland, Calif., native



Please, Hammer, don't hurt 'em. MC HAMMER with Flipboard community manager JON VIRTÉS in February at Flipboard's offices in Palo Alto, Calif.

says. "It's a very, very small community up here. I'm usually just a text away."

In Silicon Valley, Hammer's rise and fall as a hip-hop star isn't seen as a mark of shame or ridicule, but as a valuable experience worth learning from.

"People are a little bit less judgmental here," says Geoffrey Arone, Hammer's DanceJam co-founder and a former entrepreneur-in-residence

at Bessemer Venture Partners and Battery Ventures. "For all you hear about these great companies, remember the majority of them fail. But you try again. So there's something about the psychology here where no one is going to judge you about any challenges you had in the past, but more like, 'What did you do to succeed?' and 'How can we repeat it?'"

Today, Hammer is working with about a

dozen startups. He's an investor and adviser to Bump Technologies, a Mountain View, Calif., developer that makes an app to enable users to share contact information by simply touching their iPhone or Android hand-

sets together. He's an investor in Square, a San Francisco mobile payment service provider founded by Twitter co-founder Jack Dorsey. And Flipboard, the buzzed-about iPad social magazine app, premiered Hammer's single "See Her Face" in February, the first time the company had featured music in its app.

Notice how none of them is a music company?

"Music is definitely not first," Hammer says. "I'm interested in companies that can have a global impact on enterprise in general; things that can make your connected life more interesting and easier. But always, I look for opportunities to support and expand the music business model or reinvigorate the music business model."

For instance, the former rapper, who has 2 million-plus Twitter followers (@MCHammer), hints at "big announcements" in the coming months related to new music files and formats to help artists monetize music on the social Web.

He's also begun advising music executives on how to

best approach companies and investors in the Valley. Specifically, he claims to be working with "the highest levels of the music industry" on the creation of a "consortium of leadership" to figure out how the music industry can launch the next important social music service.

"They're somewhat taken aback by the development here in the Valley," Hammer says. "The developers are coming up with the ideas of how to better maximize music."

And he wants to show other artists, by example where possible, how they can expand their creative activities into new formats. "A lot of musicians and artists are shortchanging themselves because they have so much to offer other than just the song," he says. "Music is not just a song."

Just as artists extended their craft into music videos during the heyday of MTV, so should they be exploring new formats like social games, interactive technologies, and mobile or iPad apps. Hammer is experimenting with these areas himself, he says, having recorded and stored more than 300 tracks in his free time.

So does that mean we may see a comeback?

"Why not?" asks Hammer, who turned 49 in March. "Quincy Jones was 50 when he produced the 'Thriller' album. It's not unprecedented." ♦♦♦

Digital Domain

ANTONY BRUNO



OFF THE WALL

Sceptre's Luna is an MP3 player with a surprising feature: It's also a projector that lets users display videos, photos and documents. Add a pair of portable speakers and users can mount multimedia slideshows on the go. Just an inch thick and featherlight at 2.6 ounces, the Luna supports such file formats as MP3, WMA, AVI, MOV, MPEG and JPEG. It also comes with a 2 GB microSD card, expandable to 32 GB, and black, pink and blue protective skins.

The Luna retails for \$170.



—AB

BITS & BRIEFS

'GUITAR HERO' ON HIATUS?

Maybe the music game genre isn't dying after all. In February, Activision announced it was closing its "Guitar Hero" business unit. But in a recent interview with the blog Game-Industry.biz, Activision VP of developer relations Dan Winters claimed the company is merely putting the series "on hiatus" and that it hasn't ruled out restarting the franchise in the future.

SPRINT UPDATES MOBILE MUSIC STORE

Wireless operator Sprint was the first to sell full-track songs to mobile customers. But it's playing a bit of catch-up with its new Music Plus feature. Powered by RealNetworks (which already provides similar functionality to Verizon Wireless), Music Plus lets users buy ringtones, ringback tones and full songs from the same

screen, rather than three different ones. It also includes music recommendations, playlist creation and sharing, and upgraded search features. It's available for Android and BlackBerry handsets, as well as certain Web-enabled phones.

SOUNDCLOUD PROVIDES BERKLEE SITE WITH SHARING FEATURES

BerkleeMusic.com, the online division of the Berklee College of Music that conducts Web-based music classes, has joined forces with SoundCloud, a Web-based tool that lets artists, labels and other creators upload, record and share music online. The partnership lets registered users of BerkleeMusic upload and share their music and collect feedback as part of the educational process. The deal will let students view listener feedback, get usage data and share music with friends and classmates.

RINGTONES™

APR 30 2011 Billboard

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	7	#1 E.T.	KE\$HA FEATURING KANYE WEST
2	2	11	LOOK AT ME NOW	CHRIS BROWN FEATURING LL WAYNE & BUSTA RHYMES
3	3	5	ROLL UP	WIZ KHALIFA
4	5	18	DOWN ON ME	JEREMIH FEATURING 50 CENT
5	4	16	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
6	8	19	F**K YOU!	CELLO GREEN
7	6	26	BLACK AND YELLOW	WIZ KHALIFA
8	9	3	DIRT ROAD ANTHEM	JASON ALDEAN
9	10	7	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LL WAYNE
10	7	16	6 FOOT 7 FOOT	LL WAYNE FEATURING CORY GUNZ



The Black Eyed Peas make the largest position jump (up five) from within last week's top 20 with "Just Can't Get Enough" (19-14, up 13%). The song eclipses the No. 16 peak of previous hit "The Time (Dirty Bit)." The Peas are one of only three groups on the printed chart this week.

11	12	7	SURE THING	MIGUEL
12	14	23	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
13	13	8	S&M	TRAVIS
14	19	4	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS
15	11	22	PRETTY GIRL ROCK	KERI HILSON
16	17	9	THE SHOW GOES ON	LUPE FIASCO
17	16	9	I WON'T LET GO	RASCAL FLATTS
18	23	4	THE LAZY SONG	BRIND WARS
19	15	22	GRENADE	BRIND WARS
20	21	9	COUNTRY BOY	AARON LEWIS FEATURING GEORGE JONES & CHARLIE DANIELS

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



Mix It Up

Startup Legitmix Aims To Help Remixers Make Money, Legally

Remix artists who want to sell legal recordings of their work have to secure licenses from all rights holders whose recordings they use. Given the high number of source tracks found on a single remix, that can be a costly, time-consuming exercise.

Legitmix, a year-old startup company based in the Williamsburg section of Brooklyn, thinks it has a solution. And it has \$1.2 million in seed financing from family, friends and third-party investors who agree.

Company co-founder and engineer/entrepreneur **Omid McDonald** developed the idea for Legitmix after his friend **Booker Sim** couldn't obtain all the music licenses he needed for a documentary he was shooting about Queens hip-hop.

The product McDonald created doesn't address the exact issues that Legitmix co-founder/chief marketing officer Sim faced as a filmmaker. But

it could be a solution for remix artists looking to work within the confines of copyright law and make some money for their work—as well as for the artists they remix.

Say an artist has assembled a long remix set and wants to sell it through Legitmix. He or she submits a list of all the source tracks to the site, which provides customers with a downloadable file containing information

about all the source tracks, but no audio. Customers can then recreate the remix on their computer through the Legitmix site by purchasing any source tracks that Legitmix doesn't detect on their hard drive.

Because customers technically purchase the source tracks and then re-create the remix themselves on their computer (with Legitmix software), the company maintains that the remix isn't a commercial work but rather an example of "personal use" that doesn't require licenses from rights holders.

Legitmix works with digital fulfillment service provider MediaNet to

sell tracks directly to consumers. The company considered selling tracks through iTunes or Amazon but wanted to minimize the number of clicks a buyer would have to make, McDonald says.

So far, Universal Music Group and Warner Music Group have agreed to let Legitmix sell tracks; McDonald says Legitmix is in talks with EMI Music as well.

Because all of the source tracks have to be purchased, remixes sold through Legitmix can be pricey. For instance, the source tracks for the company's first mix by **Diplo** cost \$14.46, assuming a customer doesn't own any of them.

That doesn't include the cost of the remix itself. Diplo isn't charging for his Legitmix remix beyond the cost of the source tracks, but McDonald says other remixers can charge for their work. The site splits the proceeds from the sale of remixes 70/30 with the remixer, and the source artists are compensated for the sale of their material.

"We're not going after the kids who just download everything for free," Sim says. "We're targeting the people who spend money on iTunes al-



Firsthand sources: Legitmix co-founders **OMID McDONALD** (left) and **BOOKER SIM**

ready and are maybe a little older and more affluent but still interested in new music."

That raises the central question about Legitmix: Will people used to downloading remixes off the black market for free suddenly be willing to pay a premium for what is essentially a playlist and a remix album?

Irving Ebert, co-founder of Canadian venture capital firm Purple Angel, one of Legitmix's investors, believes the answer is "yes." Purple Angel also invested in McDonald's previous startup, Simbit, an Ottawa, Ontario-based mobile

software company.

"I didn't have a clue about the remix market when Omid brought the idea to me, but the basic innovation of how to solve the copyright problem is brilliant," he says. "It's simple and implementable and elegant."

Legitmix launched in private beta in March so it's too early to say whether it will pan out. But it's refreshing to see someone take on the challenges that DJs face without resorting to calling for the death of copyright. ★★★

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6 QUESTIONS

with **KARL DEAN**
by **GLENN PEOPLES**

Nashville has long been a major hub for music-related businesses beyond its historically important status as the capital of country music. In recent years, the local government and business community have sought new ways to make the local economy more attractive to the creative and entrepreneurial classes that have lent Music City much of its vitality.

A central player in these efforts is Karl Dean, who was elected mayor of the Metropolitan Government of Nashville and Davidson County in 2007. Dean is a key supporter of the Music City Center, a new convention center slated to open in 2013. And he worked with the local chamber of commerce and visitors bureau in 2009 to launch the Nashville Music Council, which comprises music industry executives and artists dedicated to enhancing Nashville's status as a global music capital.

On April 16, Dean, who co-chairs the council, presented area resident Jack White and his Third Man Records label with Nashville's first Music City Ambassador Award. After the award

presentation, Dean spoke with Billboard about his music initiatives.

1 What's the overall goal of the Music Council?

We formed the Music Council to promote, develop and support the music industry in Nashville. The music industry is so key to our economy and

our identity that it's something I want to be much more proactive about in terms of supporting. And [it's] an opportunity for the industry to work with the city. For instance, there's a big effort we're doing together on music education in public schools.

2 What's been achieved so far?

The most dramatic thing is we've worked with the Metropolitan Housing and Development Authority on creating low-cost housing for artists, which would include musicians and songwriters.

We have a website [NashvilleMusicCouncil.com] that will be [expanded]

in the next couple weeks. [It will be] specifically designed to encourage people to go [see] live music, to do music business in Nashville and to live in Nashville if you're interested in music. The [National] Folk Festival will be on Labor Day this year by Bicentennial Mall. It will be a huge event for the next three years. We're hoping to attract somewhere between 100,000 and 120,000 people a year. And then Musician's Corner in Centennial Park, which I think was a great success last year. That will be expanded this year.

3 What's your pitch to companies considering a move to Nashville?

Companies I talk to may be in the technology field, they may be in health care or they may be in music. The music industry is based on creative people, people who come here because they have a talent to write a song or play a song. That level of creativity is what you want to attract to your city.

It's a low-tax city and state. The city is pro-business. And then you have this great artistic, creative community.

4 What attracts entrepreneurs to the city?

There's a spirit of risk-taking in Nashville, which I think the health care industry represents pretty dramatically. I think Jack White makes such a great first recipient of [the Music City Ambassador

Award] because he is this interesting mixture of a guy who had already achieved a lot of success as an artist who chose to come to Nashville. He's invested in this city. He's an entrepreneur. And he's a smart businessman.

5 How has the live music business been doing in Nashville?

We rank well as a city for live music but we need to be doing more of it. One of the great transformations that has occurred in Nashville over the last 20 years has been Lower Broadway. When I was a young public defender, Lower Broadway was peep shows, massage parlors and not considered safe. We basically folded up our sidewalks after dark. Now I think it's one of the best entertainment corridors in the country. The excitement you feel when there's an event at the Ryman [Auditorium] or the Bridgestone [Arena] or a hockey game, you go out there at 10 o'clock at night and people are lined up to get into the clubs.

6 How is Nashville faring overall?

We're going up. I believe, for a whole lot of reasons, that Nashville is a city where our best days are yet to come. The business climate here is excellent. Again, the fact that we attract the creative people to our city is key. Our crime rate is going down. There is an energy and a buzz about this city that I think is going to position us well for the future. ★★★



Let's shake hands: Nashville Mayor **KARL DEAN** (right) presents **JACK WHITE** with the Music City Ambassador Award.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$32,754,065 (52,209,980 seats) \$238.39/\$112.92	U2, MUSE Estadio do Morumbi, São Paulo, April 9-10, 13	269,491 three sellouts	Live Nation Global Touring, T4F-Time For Fun
2	\$20,550,302 (83,290,375 seats) \$20.75/\$38.24	U2, MUSE Estadio Único Ciudad de La Plata, Buenos Aires, March 30, April 1-2	172,029 three sellouts	Live Nation Global Touring, T4F-Time For Fun
3	\$8,531,415 \$250/\$175/\$140/ \$95	CELINE DION The Colosseum at Caesars Palace, Las Vegas, April 1-3, 6-7, 9-10, 12-13, 15-17	50,842 12 sellouts	Concerts West/AEG Live
4	\$7,550,446 (3,655,530,000 pesos) \$375.90/\$39.68	U2, MUSE Estadio Nacional, Santiago, Chile, March 25	77,765 sellout	Live Nation Global Touring, T4F-Time For Fun
5	\$3,471,360 \$152/\$77/\$32	ELTON JOHN Madison Square Garden, New York, March 16, 20	36,338 two sellouts	Live Nation
6	\$2,037,580 (24,764,838 pesos) \$61.79/\$18.92	IRON MAIDEN, MALINGO Foro Sol, Mexico City, March 18	47,489 52,036	OCESA/CIE-Mexico
7	\$1,976,484 \$245.50/\$120.50/ \$95/\$59	JANET JACKSON, MINDLESS BEHAVIOR Radio City Music Hall, New York, March 18-19, 21	17,662 three sellouts	MSG Entertainment, Live Nation
8	\$1,681,740 (\$164,223 Australian) \$813.14/\$102.18	USHER, TREY SONGZ, THE POTBELLEEZ Brisbane Entertainment Centre, Brisbane, Australia, March 26	11,482 sellout	Frontier Touring
9	\$1,649,468 \$175/\$95/\$45/ \$15.60	PRINCE, CEE LO Madison Square Garden, New York, Feb. 7	16,147 19,203	Live Nation
10	\$1,540,288 \$149.50/\$49.50	ROD STEWART & STEVIE NICKS United Center, Chicago, April 9	14,039 sellout	Live Nation
11	\$1,419,297 \$152.50/\$52.50	ROD STEWART & STEVIE NICKS Wells Fargo Center Philadelphia, April 5	13,127 sellout	Live Nation
12	\$1,415,830 (\$140,224 Australian) \$140.75/\$100.51	RIHANNA Brisbane Entertainment Centre, Brisbane, Australia, Feb. 25	10,788 10,855	Michael Coppel Presents
13	\$1,238,370 \$155/\$100/\$79.50/ \$30.50	CONCIERTO DE ENAMORADOS: MARCO ANTONIO SOLÍS, RICARDO MONTANER Madison Square Garden, New York, Feb. 12	14,446 15,230	Latin Events, 3-N-1 Entertainment
14	\$1,178,610 (1,958,195 reais) \$120.38/\$90.28	OZZY OSBOURNE Gigantinho, Porto Alegre, Brazil, March 30	12,706 13,226	T4F-Time For Fun
15	\$1,011,298 \$137/\$77/\$27	ELTON JOHN Spokane Arena, Spokane, Wash., April 8	11,604 sellout	Live Nation
16	\$881,258 (\$83,032 Australian) \$125.42/\$104.34	A STATE OF TRANCE 500: ARMIN VAN BUUREN & OTHERS Acer Arena, Sydney, April 16	7,893 sellout	Future Entertainment
17	\$866,388 \$250/\$72.50	BOB SEGER & THE SILVER BULLET BAND, FRANKIE BALLARD BAND Van Andel Arena, Grand Rapids, Mich., April 2	11,571 sellout	Live Nation
18	\$863,942 \$85/\$39	BOB SEGER & THE SILVER BULLET BAND, THE HOOTERS Atlantic City Boardwalk Hall, Atlantic City, N.J., April 16	10,342 sellout	Live Nation
19	\$848,780 (\$835,422 Australian) \$814.52/\$109.88	LIONEL RICHIE, GUY SEBASTIAN Brisbane Entertainment Centre, Brisbane, Australia, March 25	5,663 12,605	Frontier Touring
20	\$765,786 \$89/\$69	JOURNEY, NIGHT RANGER Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 16	9,524 9,919	Jose Dueño Entertainment
21	\$745,622 (1,244,190 reais) \$269.68/\$59.83	SEAL Credicard Hall, São Paulo, March 17, 24	6,330 8,434 two shows	T4F-Time For Fun
22	\$741,144 \$153/\$43	JANET JACKSON Santa Barbara Bowl, Santa Barbara, Calif., April 9-10	9,158 9,352 two shows one sellout	Nederlander Concerts
23	\$724,250 \$50	THE STROKES, DEVENDRA BANHART & THE GROGS Madison Square Garden, New York, April 1	14,485 sellout	The Bowery Presents
24	\$715,722 \$85/\$27	KID ROCK, JAMEY JOHNSON KFC Yum! Center, Louisville, Ky., Feb. 11	16,022 sellout	Blue Deuce Entertainment, Red Mountain Entertainment
25	\$704,018 (2,848,215 pesos) \$98.87/\$35.84	OZZY OSBOURNE Estadio GEB, Buenos Aires, March 26	10,558 22,000	T4F-Time For Fun
26	\$672,310 \$74.50/\$24.50	SUGARLAND, LITTLE BIG TOWN, MATT NATHANSON Bridgestone Arena, Nashville, April 16	13,480 sellout	The Messina Group/AEG Live
27	\$638,160 (\$128,633 Australian) \$87.46	GOOD CHARLOTTE, SHORT STACK, NEW EMPIRE Rod Laver Arena, Melbourne, Australia, April 13	7,482 7,900	Michael Coppel Presents
28	\$615,212 (\$608,031 Australian) \$151.67/\$121.32	JOE COCKER, GEORGE THOROGOOD & THE DESTROYERS Brisbane Entertainment Centre, Brisbane, Australia, Feb. 4	4,482 4,831	Michael Coppel Presents
29	\$614,488 (245,988,500 pesos) \$161.88/\$36.50	BACKSTREET BOYS Movistar Arena, Santiago, Chile, March 3	9,689 12,676	T4F-Time For Fun
30	\$567,354 \$45/\$35/\$30.50	LCD SOUNDSYSTEM, LIQUID LIQUID Madison Square Garden, New York, April 2	13,781 sellout	The Bowery Presents
31	\$545,149 \$93/\$44	RUSH KFC Yum! Center, Louisville, Ky., April 5	8,139 8,358	Live Nation Global Touring
32	\$534,057 \$175/\$125/\$85/ \$40.50	YANNI Radio City Music Hall, New York, April 9	5,961 sellout	Live Nation
33	\$533,755 (\$327,914) \$56.97/\$28.49	BOYZONE, GUY SEBASTIAN, WONDERLAND LG Arena, Birmingham, England, March 2	9,537 9,600	3A Entertainment
34	\$525,184 (\$326,171) \$52.33/\$26.16	THE X FACTOR LIVE Brighton Centre, Brighton, England, March 15-17	10,800 three sellouts	3A Entertainment
35	\$517,465 (254,758,600 pesos) \$107.65/\$29.29	OZZY OSBOURNE Movistar Arena, Santiago, Chile, March 28	7,693 11,273	T4F-Time For Fun

UPFRONT

Whenever, Wherever

Prince's Spur-Of-The-Moment Scheduling Keeps Live Nation On Its Toes

Call it "guerrilla touring."

Prince is flying without a net on his current Welcome 2 America tour, rolling out multiples on short notice and keeping promoter Live Nation on its toes.

After successful runs in Oakland, Calif.; New York; New Jersey; and the Carolinas, the big enchilada on Welcome 2 America is a planned 21-night stand at the Forum in Inglewood, Calif. The run began April 14 and will wrap—well, that's up to Prince. Live Nation doesn't yet know when it will end—it just knows that it will be 21 shows. At press time, the last show on the schedule was April 23. But that would only be show No. 4.

"Everything comes from Prince," says Mark Campana, co-president of North America concerts for Live Nation. And, as Prince is prone to making quick decisions, the remainder of the tour after Los Angeles, or even when the L.A. run will wrap, is still up in the air.

"He has not discussed anything beyond L.A., and L.A. was decided literally as the trucks were

that night you've got a show. This is obviously much larger scale than that, but he is literally allowing his natural artistic tendencies to guide him. There's no promoter or anyone in our company giving him any guidance in terms of what this show is about or where it's going."

Campana says this approach meshes with a recent Live Nation reorganization that seeks more input from local and regional promoter offices.

"The local offices are what allow us to do it," he says. "When you can call up a pro like [Live Nation Carolinas chairman] Wilson Howard and give him 24 hours notice to mobilize his team in the Carolinas, you know it's going to come off without a hitch. Our infrastructure and resources seem to lend itself to that 24-hour-notice spontaneity that's going on with Prince. We're all waiting with bated breath as to where he's going after Los Angeles."

Madison Square Garden Entertainment is finalizing the purchase of the Forum from the Faithful Central Bible Church, a deal in which Live Nation is involved. But that's not why Prince is playing the Forum. Prince is playing the Forum because Prince wants to.

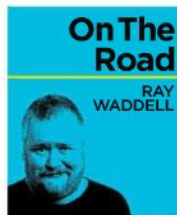
"This has nothing to do with any relationship between Live Nation and the building. This really came from Prince wanting to support the church that's there, and it's not often that there's a building he felt was as related to and as close to a community as is the Forum," says Campana, who points out that there's a large charitable component to Welcome 2 America, with Prince donating money in all the communities he plays.

As for ticket prices, Campana says it was, again, Prince's call to have 85% of the tickets available at \$25. The other 15% will be made up of pricier VIP packages that help foot the bill. "He did not want price to be a barrier to attending the shows," Campana says.

Even though Prince is playing in a 360-degree configuration, the Forum's smaller size and the stand's affordable ticket prices mean that the shows aren't likely to touch his legendary run at the O2 in London in 2007, which was produced by AEG Live, grossed \$22 million and drew 351,527, according to Billboard Boxscore. The O2 shows were priced at \$62.73.

Would such a guerrilla approach to touring work with other acts?

"If they were a superstar and they poured their heart and soul into it like Prince does, it could," Campana says. "But there aren't many with his talent and fan base. You need extraordinary talent and a very, very rich fan base in order to pull this off. This is not for the faint of heart." ■■■



On The Road
RAY WADDELL



I just want your extra time: PRINCE; Inset: Live Nation's MARK CAMPANA.



leaving the Carolinas [at the end of March]," Campana says. "The drivers needed to know what direction to go and Prince said, 'Head west.' By the time they were halfway across the country, they were told to go to Los Angeles and we were announcing the shows and putting them on sale for the Forum. So spontaneity is in play on all levels."

Such a dynamic approach runs counterintuitive to a touring industry that plans, routes and books months—if not a year—in advance.

"Journey is a smash this summer, and we were working on that with [manager] John Baruck for almost two-and-a-half years," Campana says. "We knew exactly what was going to happen in the Journey world. [Prince] is so spontaneous, it allows us to kind of feel like the kids we used to be, when a band would say they wanted to play and you drag the stuff out of the garage and down to the local bar and

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NARM VP
OF DIGITAL
STRATEGY
AND BUSINESS
DEVELOPMENT

Bill Wilson

With NARM's annual confab on the horizon, its digital strategist discusses urgent priorities on the industry's agenda.



The National Assn. of Recording Merchandisers' Bill Wilson makes no attempt to hide his disdain for the myriad conferences that purport to analyze what ails the recording industry. Such events, the NARM VP of digital strategy and business development says, offer little more than "the same talking heads repeating their public statements."

To some, that might come off as a bit of artful salesmanship as NARM prepares for its annual convention May 9-12 at the Hyatt Century Regency Plaza in Los Angeles. But give Wilson and NARM president Jim Donio their due: Their organization has emerged as a vital force behind industry-wide initiatives to deal with some of the most intractable issues getting in the way of maximizing music sales on digital platforms.

Format standardization or metadata cleansing may not be exciting, headline-grabbing topics, but these are the vital, nuts-and-bolts issues that NARM is working with labels, retailers and digital services to resolve. Focused on addressing these issues are NARM's "Digital Think Tank" work groups, which will provide updates on their progress during the 2011 NARM convention.

"This year's convention programming is a continuing reflection of how NARM has been transforming itself," Donio says, adding that "since I brought Bill Wilson on in February 2009 to head up our digital strategy and business development, he has done a terrific job of ensuring that NARM plays a prominent and meaningful role in the digital community."

Wilson previously served as Atlantic Records senior director of mobile sales and business development. He has also held business development posts at mobile marketing and Web design companies, and has been a product manager at Relativity Records and a marketing director at Caroline Distribution. He also founded Blackout! Records, a label specializing in hardcore punk.

In an interview with *Billboard*, Wilson talks about NARM's top digital priorities.

One of NARM's key work groups focuses on digital supply chain operations. What are the main issues it's addressing?

It is examining how the industry identifies music [through standards like] the International Standard Recording Code and the International Standard Musical Work Code.

We are getting into developing standards for content so that the data being communicated is fully cleansed. It's making sure that the water runs through the pipeline cleanly and is not clogging it up. We are looking at the direction the music industry is headed and we see it is shifting from product-based to information-technology based.

What will that mean?

The music industry is evolving into a system of interoperable databases, both proprietary and independent, to create an ecosystem that has to be able to communicate in common standards with clean data. We are looking at how this all fits together. NARM is a part of the global efforts to determine how copyright

information will be managed in the future. We are bringing the voice of the commerce community to those initiatives.

What is the digital supply chain work group doing to fulfill this mandate?

The database of physical music [that labels, retailers and distributors use for ordering and tracking inventory] is being expanded to a full-product platform. It is bringing in all the assets from product suppliers—digital, physical and mobile—to form a well of information to alleviate some of the common problems faced by our constituents on the retail side. It's coming up with standards—like, is it "Joan Jett and the Blackhearts" or "Joan Jett & the Blackhearts"? Or is it "featuring" or "feat.?" We are pulling all this dirty data and creating clean data. The standards that we are using to build this database have been used by organizations like the Smithsonian Institute, the Library of Congress and the Centers for Disease Control, all of which manage a high volume of critical data.

Where do things stand with that effort?

If the digital [market] is the most vibrant part of the industry, the plumbing of the business is the most important ingredient in developing music as an information-technology industry. [NueMeta founder/president] Nick Sincaglia, who has been in the data business for years, is the primary architect of the system. We are still building it and testing it and are looking forward to the beta coming out at the [convention].

After the NARM convention, we will implement all the features and make sure that product suppliers are onboard with all product types. And then there will be a full-court press to get the full version done by the summer, when we will get a consensus of what needs to be fixed and tweaked.

What are the Digital Think Tank's other work groups focusing on?

We have metrics and sales analysis, which investigates solutions for better sales analytics and evaluates new technologies to gain better insights from retail data. It is examining the

technology of measurement to better hone how we market and sell to the consumer.

We also have the product development working group, which is designed to reduce the friction between the legacy music business and the new crop of music entrepreneurs. It will also reach out to a new constituency to create products for the future.

We want to reach the new entrepreneurs and put them on the grid and let them use our resources and help them to have business relationships within the industry. Up until recently, it seems the only time there was communications between the groups it occurred during lawsuits.

NARM has also started a group for subscription services. The needs of a subscription company are different from the needs of a download service, so it was appropriate to create separate groups for each, kind of like the way NARM focuses on retailers, one-stops and rackjobbers. So we are replicating the whole NARM experience by catering to all these different types of [digital] retail.

What other initiatives do you have in development?

We also have two other pending working groups—one for apps and gaming, and one to work on the archival and contextual metadata of the business. For the latter, the products of the future will be based not just on music, but on editorial content. These are the things that need to be honed; the labels have vast libraries of content, of editorial and music videos, and all of this needs to be sorted and tagged.

We want to gather all these secondary and tertiary assets and formats and place them in a standard format. Why should new products be built from the ground up every time? The products of the future will require instantly scalable libraries of content, not just of music but of all the information surrounding it, including art, pictures, biographies, etc. In the semantic Web, everything will have context to something else, which could influence how it will be pulled into search engines. These are the heavy, thought-provoking issues that companies need to be engaged in to move the business forward. ●●●

"The products of the future will require instantly scalable libraries of content, not just of music but of all the information surrounding it."

SPANISH
GLOSSATION
SOLUTION

ARE BICULTURAL ARTISTS LIKE
LUIS FONSI THE KEY TO REVIVING
LOST LATIN REVENUE?

BY LEILA COBO





On a recent Tuesday afternoon, with the strains of his new single, “Gritar” (Shout), playing in the background, Luis Fonsi—the Puerto Rican heartthrob with the plaintive voice and earnest, boy-next-door good looks—stood in front of a video camera in a park in downtown Miami and said in Spanish: “Congratulations to all moms. Let’s all shout in happiness!”

“And shout, shout, shout!” played his song in the background, as Fonsi displayed his very white, open smile.

Fonsi’s endearing, He’s entreating. He sings and writes mainly in Spanish, but thinks in Spanish and English—a result of having been raised in Orlando, Fla., most of his life. And the duality spills into his music, which is Latin pop with hues of R&B in the vocals and rock in the arrangements. Fonsi has the sort of wide appeal that both labels and sponsors find increasingly valuable—a fact AT&T first seized upon in 2008, when the company used him and his single “No Me Doy Por Vencido” (I Won’t Give Up) for a major campaign tied to the Summer Olympics. At the time, sales of Latin music in the United States were already on a downward spiral, but Fonsi bucked the trend. “Palabras del Silencio” (Universal Music Latino)—the album linked to the AT&T campaign single—sold close to 250,000 copies in the United States, according to Nielsen SoundScan, more than any of Fonsi’s previous albums.

Now that AT&T has brought him back for a Mother’s Day campaign, can Fonsi do an encore with his new set, “Tierra Firme,” due out this summer?

The U.S. Latin population continues to climb—50.5 million in 2010, up from 35.3 million in 2000, according to the latest Census numbers. But sales of Latin albums—defined as those whose content is at least 51% in Spanish—hit an all-time low in 2010. According to Nielsen SoundScan, year-end sales of Latin albums for 2010 tallied 12.4 million, a 28% drop from the 16.9 million sold in 2009 (those figures don’t include single downloads) and just a third of the 37.8 million sold at the height of the market in 2006. By contrast, overall album sales in the United States last year dipped 12.8%—from 373.9 million units in 2009 to 326.2 million units in 2010.

In the first three months of 2011, the decline has slowed somewhat. Across the U.S. market as a whole, album sales were down 5.3% compared with first-quarter 2010. For Latin, the first-quarter drop was 7.9%, from 3.4 million to 3.1 million albums sold, according to Nielsen SoundScan. Of those, only 266,000 were digital albums—a significant 29.8% increase over the 205,000 sold in the same period last year, but a minuscule number nevertheless.

Thus, the predicament: As the Hispanic population has grown, the market for Latin music hasn’t kept pace—it’s shrunk. For years, loss of retail space, the tough economy, physical piracy, immigration crackdowns and a still-developing Latin digital marketplace have all been named as culprits. But many in the industry also suspect that a potential audience for Latin music simply isn’t being reached—either through marketing and promotional efforts or at a more visceral, emotional level, with the music and artists themselves.

One big problem, says a label executive who asked to remain anonymous, is, “We segment too much. Latino this, Latino that, and we’re not hitting this second-, third-generation consumer that is not going to go to iTunes Latino or AOL Latino. They’re going to go to the regular iTunes store. And yet, we continue segregating Hispanic artists from the rest of the bunch.”

Labels in search of a solution are increasingly focusing on artists who have bilingual, bicultural appeal, while relying on sponsors for added exposure and expanding online marketing and sales efforts. And the emphasis, meanwhile, has shifted beyond mere music sales.

“It’s no longer about how many albums we sell but how much we make overall,” says Walter Kolm, president of Universal Music Latino/Machete, Fonsi’s label. “How much is an artist’s revenue from all his businesses and endorsements? Today, the marketing we do is not only to sell albums but to increase an artist’s success and generate income of all kinds.”

As a result, artists like Fonsi, who can touch fans on both sides of the language divide, are increasingly more in demand.

“The [Spanish-only-speaking] niche has become smaller and smaller,” says Guillermo Page, senior VP of commercial and sales for Sony Music Latin.

GROWING BILINGUAL POPULATION

According to U.S. Census data published in 2010, the number of Spanish speakers in the United States stood at 34.5 million in 2007, having grown by 23.4 million between 1980 and 2007, more than any other language. But among Spanish speakers, nearly as many were U.S.-born as foreign-born—17 million vs. 17.5 million, respectively. And 53% of all Spanish speakers reported speaking English “very well.”

“Nowadays you have to really work on the general market,” Page says. “The increase you see of Hispanics in the U.S. Census, those guys are fully acculturated and bilingual.”

Such sentiment is borne out by 2010 Latin album sales, with Enrique Iglesias’ “Euphoria” (Universal/Republic), Marc Anthony’s “Iconos” and Shakira’s “Sale el Sol” (both on Sony) finishing as the three top-selling Latin albums of the year, respectively, according to Nielsen SoundScan. No big surprise there: All three are major artists with broad crossover appeal. But similarly, the top-selling album by a new act

was the self-titled debut by Prince Royce—a New York-born bachata singer bolstered by the radio success of his cover of “Stand by Me.”

Despite being sung mostly in English, the track found airplay on top 40 Spanish-language stations that, especially in the past year, have become more willing to play English repertoire. Today, there are not only more English-language songs than ever on Billboard’s Hot Latin Songs chart, but they’re also staying on the chart longer.

In 2010, for example, 25 English-language tracks appeared on the Hot Latin Songs chart and 15 spent more than 10 weeks each on the tally, both unprecedented occurrences. By contrast, in 2009, 16 English-language tracks charted on Hot Latin Songs, but only four stayed for more than 10 weeks; in 2008, 14 English tracks charted and only one exceeded the 10-week mark.

“It was a question of timing,” says Sergio George, president of Royce’s indie label, Top Stop Music. “In the past, [Spanish-language] radio didn’t want to play anything that was over 50% in English. But they totally embraced it. They’re incorporating American music because they knew American kids weren’t listening to them before. Maybe ‘Stand by Me’ wouldn’t have played on Latin radio five years ago.”

In fact, many things didn’t happen five years ago, despite labels’ best efforts. As recently as 2007, major pushes behind bilingual acts like Kat De Luna (who’s now resurfacing) and the Dey fell short. Part of the reason, George says, is that those artists didn’t have a Latin base to begin with.

While Spanish-language radio plays tracks in English, the reverse doesn’t happen, so for Latin acts to get recognized in the mainstream, they have to record in English or get promoted on mainstream outlets. If an artist already has a Latin or bilingual base, the task is easier.

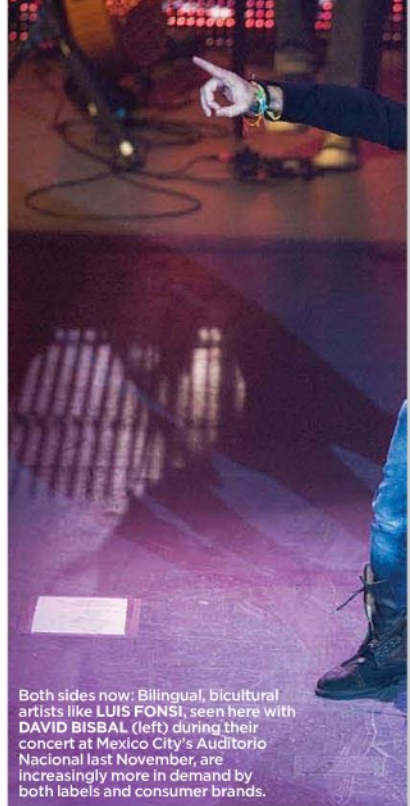
“It’s tried and true. Enrique Iglesias, Ricky Martin; they’ve all had that Latin base first,” George says. “Once you build that, you have that solid following. But pretending to hit the American and Hispanic market at the same time, it’s never been done. Or I don’t know about it.”

Now, with radio a more willing player for such acts, with increasing online access for Hispanics, and with a younger U.S. Hispanic population ready to consume, simultaneously breaking acts in pop and Latin markets becomes more feasible.

If one looks at Billboard’s Latin Digital Songs

“THE SPANISH-ONLY NICHE HAS BECOME SMALLER AND SMALLER.”

—GUILLERMO PAGE, SONY MUSIC LATIN



Both sides now: Bilingual, bicultural artists like LUIS FONSI, seen here with DAVID BISBAL (left) during their concert at Mexico City’s Auditorio Nacional last November, are increasingly more in demand by both labels and consumer brands.

chart, the top-selling Latin digital tracks of the year have consistently been those by crossover artists like Iglesias, Shakira and Pitbull.

According to “The Latino Digital Divide,” a study published last July by the Pew Hispanic Center, the U.S. Latin population still lags behind the overall population in Internet and cellphone use; according to this and past Pew studies, 64% of Latinos aged 18-plus go online, compared with 78% of non-Latinos. And 76% of Latinos use a cellphone, compared with 86% of non-Latinos.

But nativity is a key factor in determining who uses cellphones and the Internet, according to Pew. Only half (51%) of foreign-born Latinos go online, for example, while 85% of U.S.-born Latinos do so. The figures are in line with numerous studies that have found Internet use is higher among younger Latinos—of which more are born here—than older Latinos, of which more are born abroad. According to this particular study, almost two-thirds (65%) of all Latinos aged 16-plus go online, at least occasionally, but use varies with age: 84% of Latinos ages 16-19 report that they email or use the Internet while only 74% of those ages 20-25 do so. Only 61% of those aged 26-plus use the Internet at all.

The nativity gap persists across age differences. Among those ages 16-19, for example, 92% of those U.S.-born use the Internet, but only 59% of those foreign-born do so.

BICULTURAL ORIENTATION

Last February, meanwhile, Telemundo Communications released what it called its “GenYLA” (Generation Young Latino Americans) study that delved into the preferences of young Hispanics ages 18-34. The study measured a sample of 400 in that age bracket—hardly definitive, but perhaps enough to provide interesting insight.

Slightly more than 37% of those surveyed identified themselves as both “Hispanic” and “American,” identifying with both cultures equally; only 2% felt more American than Hispanic. Likewise, those surveyed said they moved easily between cultures, had both Latin and



non-Latin friends and spoke both English and Spanish. Spanish dominated with family (55%), English at work (74%) and school (79%). Between friends, Spanglish was cited as common.

Within this panorama, Fonsi is a sort of poster boy who travels with ease between both worlds. Even though he sings mostly in Spanish (he's released one English-language album, the little-noted "Fight the Feeling," in 2002), he sees his music as akin to country, "because it's song-driven," he says. "There's storytelling, there's emotion."

At a practical level, "I talk bilingual," Fonsi says. "I am 100% proud Puerto Rican, but have lived two-thirds of my life in the United States. So, there will be some things I write in English, but my main way of conversing with my audience is in Spanish, because at the end of the day, I'm a Latino. But I also understand how U.S. people think, because I've lived here so long and so many of my friends are 100% Americans."

Such understanding is often subtle. But it connects, says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula, "because of the type of music, the production, the sound, the themes he touches upon—and of course, we have future collaborations planned with English-speaking acts."

"Fonsi is a crossover artist because he's a second-generation Latino, bilingual, bicultural and raised in the U.S.," Lopez continues. "He uses Spanish to communicate his art, but he also uses English when we've thought it could be useful to his career."

On his social sites, Fonsi communicates mostly in Spanish, but tweets occasionally in English. Moreover, much of the warm-up campaign for his new album has taken place online, beginning in March when Universal released a teaser video on YouTube to promote "Gritar." Other elements followed, including personal messages from Fonsi to his nearly 900,000 Twitter followers and his Facebook fans (3.9 million "Likes"), asking them to register on his website to get the full lyrics to "Gritar," which premiered on both radio and iTunes on April 11.

Because Fonsi has such a visible online pres-

ence, the digital sales of "Gritar" will be an important marker, particularly because the Latin digital marketplace is still being developed. Last year, for example, overall digital album sales in the United States tallied 86.3 million copies, according to Nielsen SoundScan, a 13% increase over the 76.4 million tallied in 2009.

In contrast, of the 12 million-plus Latin albums sold in the United States, only 917,000 were digital, up by 201,000 units (or 28%) from the 716,000 copies sold in 2009. While the percentage growth was much higher than the overall market, it was still a drop in the bucket compared with the 4 million physical units lost.

But Sony's Page sees a Latin digital buyer beginning to emerge, and calculates that approximately 35% of his Latin music sales— which skewed heavily toward Latin pop—are digital. Earlier this month, for example, the top-selling album on the iTunes Latino chart was "Morir y Existir" (Del Records/Sony) by regional Mexican up-and-comer Gerardo Ortiz, who also debuted at No. 1 on Billboard's Top Latin Albums chart. Of the 8,000 units Ortiz sold the first week, roughly 20% were digital, Page says, unusually high for a regional Mexican act.

In promoting Ortiz's release, Sony aggressively promoted it on all of his social networks, including Facebook, Twitter and Myspace, but always making the connection back to retail, in particular iTunes and Amazon, which allow for immediate purchase.

"Gerardo is reaching that acculturated audience that enjoys his music but is more [digitally] 'advanced' than the typical Latin consumer," Page says. "Gerardo Ortiz has been basically underground. It's only now that he's reaching that critical mass and exploding. We had very good digital numbers with his first album, so with the second album we knew what to expect. We knew that audience was there and we went after them." ■■■

Luis Fonsi will speak at the Billboard Latin Music Conference as part of BMI's "How I Wrote That Song" panel.

BRAND NEW KEY

LATIN LABELS AND SPONSORS LINK UP FOR MUTUAL GAIN

Branding and sponsorship alliances, long entrenched in the mainstream realm, are accelerating in the Latin music world, as labels increasingly vie for partnerships to support marketing plans and provide added income. Although most—if not all—new signings nowadays incorporate ancillary revenue from areas other than music sales, many deals with established artists still don't tap into lucrative touring revenue. But increasingly, they do include a percentage of sponsorships.

"It's not that I won't release an album if I don't have a major sponsor attached," says Luis Estrada, GM of Universal Music Latino and Machete. "But these campaigns provide a super vitamin boost. They add marketing dollars that you simply cannot have otherwise."

Case in point: Luis Fonsi's AT&T TV spot, which touts the company's Samsung cellphones for a Mother's Day campaign and features Fonsi singing his new single, "Gritar." The campaign is one of four simultaneously running AT&T campaigns involving Latin acts, developed by Miami-based ad agency the Bravo Group. Another features Natalia Jimenez, former singer of Spanish group La Quinta Estacion, who's releasing her first solo album on June 28, and whose first single, "Por Ser Tu Mujer," is also featured in an AT&T TV commercial for its Viva Mexico calling plan.

AT&T is running spots tied to Juanes' P.A.R.C.E. tour as well, following an extensive campaign in support of his similarly named album that was tied to the Windows phone. And a new AT&T smartphone TV spot features Ricky Martin riding a motorcycle with friends and singing by a fireplace.

"We know two things: Latinos, whether they're English- or Spanish-dominant, are attracted by music. So it's a good marketing tool, no question," says Roberto Garcia, executive director of Hispanic marketing for AT&T, who's also in conversations with rock band Maná for its upcoming tour. "The other thing is the nature of our product," he says, noting the compatibility of music to AT&T's three screens: cell phone, Internet and TV.

Although Garcia declined to outline details, he said his budget had increased in recent years, and AT&T's "two-way relationship" with labels opens the company up to different types of acts. Last year, for example, AT&T featured Mexican electronica duo Belanova—hardly a superstar in the United States—in its commercial for the BlackBerry Torch, as well as Chino y Nacho when the Venezuelan duo was just starting to pick up steam.

With the decline of retail, record labels—in this case, Universal—increasingly measure an act's success using a metric that considers branding as well as music sales. In Belanova's case, Estrada says, 50% of all album sales during the week the spot aired were digital, an overwhelming percentage for a Latin release.

AT&T, in turn, measures success both by the memorability and impact of the campaign, and by its specific results—for example, subscriptions to the company's U-Verse service. Beyond promotion of an album, tour or single, sponsorships have also gained importance at a time when an artist's brand equity is extremely valuable. Pitbull, for instance, secures sponsorships virtually year-round; he currently has ongoing partnerships with Kodak, Dr Pepper and, for his upcoming tour, Bud Light. He recently became a stakeholder in, and spokesman for, Voli light

vodka, a low-calorie line that will be distributed nationwide in the fall. Having several deals in place keeps his name out there, Pitbull says. "With the Census numbers coming back, I have to stay relevant all the time, because I see that in the near future we'll be the bridge to bring those two worlds together, Latin and non-Latin," he says. "It's not English and it's not Spanish. It's Spanglish."

Pitbull says highly visible deals like his one with Dr Pepper, which featured his song "Good Times (Vida 23)" in a TV spot, as well as Kodak's Easy Share cameras campaign, which included a spot featuring his T-Pain collaboration "Hey Baby" and a billboard in New York's Times Square, set the stage for more innovative deals like the one struck with Voli.

While having name recognition certainly helps to, say, put one's face on a billboard, many brands—recognizing music as a "passion point" with Hispanics—are open to new names and faces if the project is right. Western Union, for example, has Daddy Yankee as the face of its "Love in Any Language" campaign. But it also seeks to "discover" new talent through the campaign, which asks fans to submit videos to enter the competition.

Ditto for Wrigley's 5 Gum, which just launched its third annual Vive Tu Musica, an online competition for unsigned Latin rock or pop bands where finalists compete to play at a grand finale also featuring major acts. This year, Vive Tu Musica has added a reality show element, which will air on LATV.

"Music is a crucial component, but we don't start the other way around, striking a deal with a music licensing company or a brand. We start with an understanding of what role music plays in the life of our consumer," says Luis Miguel Messianu, president/creative officer for advertising agency Alma. "I always tell my creatives, 'The dog needs to wag the tail.'"

—LC



Hi, Mom: A Mother's Day-themed ad for AT&T features Luis Fonsi singing his new single, "Gritar."



THE VOICE

AFTER RELEASING A GOSPEL ALBUM, KELLY PRICE IS GOING BACK TO HER R&B ROOTS WITH 'KELLY'

BY GAIL MITCHELL

When Kelly Price was nominated for a Grammy Award in the best female R&B vocal performance category last December, the nod caught many people off guard. Up until that point, Price hadn't released an R&B album since 2003's "Priceless." In fact, when she delivered the contemporary gospel album "This Is Who I Am" three years after that, most people assumed the soulful singer had chosen a new career path.

"It's never been a secret that I'm a preacher's kid," says Price from her Los Angeles home. "Gospel will forever be a part of my life; that's why I sing the way I sing. But I never said I was leaving R&B."

Now Price is adding an exclamation point to that declaration with the May 3 release of "Kelly" (My Block/Sang Girl!/Malaco). Not only does the project plant Price squarely back into the R&B scene, it's helped the singer achieve her first top 40 hit on Billboard's Hot R&B/Hip-Hop Songs chart in 11 years and also her first top 10 on Adult R&B: "Not My Daddy," featuring Stokley.

Price's sixth album also represents a career rebirth. In addition to partnering with producer Warryn Campbell's My Block Records, Price has hired a new co-manager, Devyne Stephens of Upfront Megatainment, as she eyes several brand-building ventures. In short, the artist known for belting out such hits as "Friend of Mine," "As We Lay" and "Heartbreak Hotel" is back with a whole new do-it-my-way attitude, ready to claim, in Campbell's words, "that big shot to show what she can really do. She's never had that look, in my opinion. But everybody needs to know how great and talented she is as a singer and as an amazing writer."

Price and her manager, husband Jeffery Rolle, began dressing the stage for her return three years ago when they relocated from Atlanta to Los Angeles. After the 2006 release of "This Is Who I Am" through Gospo Centric, Price continued performing, averaging between 200 and 250 dates per year. But the urge to return to writing—she had written songs for R. Kelly, Wynonna Judd, Ronald Isley and Faith Evans, among others—and expand into film and TV began to take hold. That's when her attorney suggested she move to L.A.

Three days after the move, Price contacted Campbell, who first worked with her in the late '90s when she began recording with Island Def Jam and later Def Soul. Their subsequent discussions led to Price teaming her Sang Girl! Production company/label with Campbell's My Block Records, whose roster includes Mary Mary, the Soul Seekers and Campbell's younger sister, Joi Starr.

"My hiatus [between albums] wasn't really an accident or on purpose," Price says of her chance to refocus and re-energize. "It just worked out that way. When my break came from Def Jam, the timing was good to do something more personal to me—the gospel album. And when I thought about going back to a major or doing something on my own, I thought I should have the opportunity to experience being in charge of my career—and benefit from it as well."

Price, Rolle and Campbell began testing the waters with "Tired," the anthemic ballad that opens "Kelly." At the time of its release, the trio hadn't yet secured distribution. But the single went on to earn a Grammy nod for best female R&B vocal performance (the last year for that honor in the wake of the Recording Academy's recent restructuring of award categories). And Price found herself competing against such peers as Faith Evans, Monica, Jazmine Sullivan and Fantasia, the last of whom won the statuette.

But that loss triggered bigger things, most notably the growing response to second single "Not My Daddy," featuring Mint Condition frontman Stokley Williams. Currently No. 9 on Adult R&B and No. 35 on Hot R&B/Hip-Hop Songs,

the compelling ballad expresses a frequently overlooked message: Don't forget to let love into your relationship. "You're not my daddy, you're my man/And I think it's time you understand/So just make me happy if you can." Its accompanying video, directed by actress Regina King, will premiere the week of April 25.

"Kelly understands the watchwords, the things that will turn your head," Williams says. "Just the title alone makes people wonder, 'What is that about?' But it goes deeper than that, and that's why it's resonating across generations with everybody."

Married since she was 19 and celebrating her 19th anniversary this year, Price says "Not My Daddy" came to her as she was cleaning the house. "I was literally singing something I didn't know. So I stopped, sat down and got the song out. It's not based on one particular incident. It stems from the experience of being in a long-term relationship and how easy that dynamic can change when kids come into the picture."

Price's "I'm every woman" outlook stands at the heart of the other tracks on "Kelly." Having overcome her own share of issues—from body image and teen pregnancy to family tensions (both her mother and late mother-in-law were stricken with breast cancer)—Price tackles everything from self-forgiveness ("I'm Sorry [My Apology]") and empowerment ("The Rain") to addictive relationships ("HimAholi"). She even gets into party mode ("And U Don't Stop").

In addition to Campbell and Williams, the singer/songwriter collaborated with songwriter/producers Sher Crawford and Jazz Nixon, who are also longtime colleagues and friends. "I'm grown; that's what this record says," Price says. "I've made a whole lot of mistakes and dumb decisions but I'm not beating myself up over it. There's a lot of resolve here but happiness as well. I've come of age doing what I know how to do: soothing myself through music and hopefully helping someone else."

Another longtime industry relationship recently blossomed into a new co-management arrangement for Price. Rolle is now co-managing his wife's career with Devyne Stephens, who heads Atlanta-based Upfront Megatainment. Its roster includes Akon, Kelly Rowland, Dave Hollister and Upfront/SRC newcomer Majic Massey.

"I've managed Kelly from day one," says Rolle, who'll still handle day-to-day responsibilities. "But now I don't have to do everything. In Devyne, I found someone who believes in Kelly like I do and someone who works just as hard as she does."

Stephens says, "Kelly is one of the premier vocalists and songwriters of this generation; someone like a Maxwell and Sade who can come back and still sell. It's time to take her brand to the next level, diversifying into TV, film and other projects."

Those other projects include plans for a summer tour with Hollister and Angie Stone, an upcoming TV pilot, a clothing line, an audio version of her 2005 book "Inscriptions of My Heart," a cookbook and her ongoing philanthropic work on behalf of breast cancer. In the meantime, Price is slated to perform at the 2011 Essence Music Festival in July and is busy collaborating on new songs for Massey, Hollister, Toni Braxton and Keke Wyatt.

"I don't get much sleep these days," Price says. "But that's OK. Everything is lining up. My prayers are being answered." ■■■

KELLY PRICE

ALBUM TITLE
"Kelly"

LABEL
My Block/Sang Girl!/Malaco

U.S. RELEASE
May 3

PUBLISHING
For the Write Price (ASCAP)

MANAGEMENT
Sang Girl!, Upfront Megatainment

WEBSITE
KellyPrice.com

TWITTER
@kellyprice4real

Digitizing The Canon

INSPIRED BY DANCE MUSIC
RETAILER BEATPORT, SONY'S
ARIAMA BUILDS AN ONLINE SALES
HUB FOR CLASSICAL MUSIC
BY KERRI MASON ■ ILLUSTRATION BY PETER OUMANSKI

THE CLASSICAL-MUSIC BUYING EXPERIENCE of yore played out like a first-class flight of fancy.

Consumers would make a path through the front of the store, past the din of the pop racks, perhaps down or up a staircase and into a glass-walled or otherwise soundproofed room. Within this cloistered environment: rows and rows of music, fastidiously organized by a dedicated overseer. Sometimes to a curated soundtrack, sometimes in silence (a sort of aural palate-cleanser, perhaps), customers were left to browse freely and to discover new additions to their libraries.

But that was then, when brick-and-mortar still ruled. Today's experience—in major online music stores—is more like a bus ride. Noisy and crowded, with a smattering of relevant titles, lots of incorrectly sorted immaterial ones (like searching for "Tosca"—the Giacomo Puccini opera—and getting the electronic downtempo band instead) and no informed assistance. For the aficionado? Maddening. For the novice: alienating.

It was into this environment that Sony Music launched Ariama.com in October 2010. The ambitious site acts like a retail portal—users can purchase physical as well as digital formats, from more than 200 labels, not just Sony—but with enhanced genre-specific search and sort capabilities, and an expert editorial voice that contextualizes and curates classical music with care and acuity. The resulting experience blends content and commerce, empowering the consumer and potentially providing the genre its best chance yet to break through to a new digital audience.

"We remember what it was like to go into that glass-enclosed room at Tower Records, and all of a sudden being in a world where it was all about your experience with classical," says Leslie Cohen, Sony senior VP of new products and services for global digital business. "We wanted to replicate that online, where you can explore, flip through different releases and take recommendations. You may have gone in for one thing, but you'll come out with three others."

Schumann



Beethoven



Versi



Prokofiev



Tchaikovsky



Strauss



Handel



Bach



Mozart



Schubert



Liszt



Beethoven



Wagner



Dvorak



Debussy



Brahms



Stravinsky



Mendelssohn



Vivaldi



Prokofiev



Even its acolytes will say that classical isn't the sexiest beast, or the easiest nut to crack. Very few selections are under five minutes long, and some—Richard Wagner's epic operas, for instance—run more than four hours. The catalog is vast and daunting, with multiple recordings of the same works by different labels, orchestras and artists. There aren't any—or, at least, few (Beethoven's "Für Elise" might count)—hit singles. Mainstream press features are rare.

But classical is one of the few truly global genres, performed daily all over the world in dedicated venues. And its structures—harmony, motif, theme—are reflected in myriad genres that evolved later. So for music enthusiasts, classical appreciation might be equated with eating your vegetables. This yields two camps: the finicky vegetarian hyper-fan, in many cases graying; and the omnivorous new initiate, tapping on the glass.

"There's an older consumer who used to buy in-store; as the stores dwindled, they need a trusted space to go to," says Collin Rae, senior manager of digital marketing for Naxos, a leading classical indie label and distributor. "Then there's the new kid studying in high school or college who you'd like to inform."

The idea of a niche classical sales site isn't new. Classics Online.com, ClassicalArchives.com and Passionato.com all offer downloads and beat Ariama to market. But Ariama took a problem/solution approach, taking both generations of potential users into account and building into its product offering three services that other sites didn't have: robust genre-specific search, authoritative content and curation, and downloads in the lossless format. The last of which seemed necessary for capturing the audiophiles among classical's core fans, who have resisted going digital because of what they perceived as the medium's poor sonic quality.

"It was more a gap analysis, that all of a sudden this was a need that someone had to fill," Cohen says.

Classical's situation parallels that of another niche genre—electronic dance music. In 2004, a group of media-savvy fans and nightclub promoters in Denver started a digital sales platform called Beatport.com. With specialty record stores all over the globe closing up shop, and the genre's dominant medium—vinyl—rapidly being replaced by illegal file-sharing, dance music was in a fight for its life. The advent of Beatport proved instrumental in keeping the genre's thousands of tiny labels alive, spawned the creation of thousands more and became dance music's built-in distribution platform and community hub.

"Beatport was one of the things that inspired us at a very early stage; how they were able to so successfully identify an underserved niche and then superserve it," Sony's Cohen says. "In our early conversations when we were developing the site, trying to figure out what the [user interface] should be, we would say, 'Well, something like Beatport.' They have such a broad selection, but a completely narrow focus on DJ and club music. To be able to offer what those fans hadn't been able to find anywhere else was a huge win."

Discomfort with digital sound quality among classical's old guard was Ariama's first hurdle. So Cohen, who also spearheaded the development of the Super Audio CD format for Sony, integrated a FLAC (free lossless audio codec) file option, and now 100% of digital inventory is available in the format.

It turned out to be Ariama's first success story. Sony was shocked by how many consumers opted for the bulkier and more expensive downloads (about 30% more expensive): FLAC is now Ariama's most popular format category, outpacing MP3 and physical sales across all categories (tracks, works and albums). In fact, digital sales are surpassing physical sales by more than 2-to-1—which suggests the audience that even Sony thought would be slow to adopt digital is already migrating.

Search was the next issue. By its very nature, classical demands a complex taxonomy; one that goes far beyond the pop model of artist, track title and album title, into composer, soloist, conductor, symphony, movement and so on. So Ariama built a new tagging back-end—one that could handle the several layers of metadata, or information attached to each track,

required to facilitate deeper search. "The engine takes advantage of all that metadata and recaptures it so that when you went to search you can use multiple terms at once and refine results in a number of different ways," Cohen says.

Informed by and layered on top of this significant database is regularly updated content by Ariama's in-house editorial team and syndication partners like British magazine Gramophone and the BBC: articles, news items and artist biographies, as well as curated lists and recommendations.

"To me, content is Ariama's extreme strength," Naxos' Rae says. "The site is very dynamic in how it talks about and features artists; it's more than just a page with an album cover. I'm a classical music consumer even though I work in the business. I want to see the faces and the people who are creating the music we're listening to, and that there's an identity behind the service that's bringing it to me."

When searching Ariama for, say, Italian mezzo-soprano Cecilia Bartoli, the user can then refine the 51 results by several different fields: category of music, like opera, choral or vocal; the composer whose work she's performing, like Mozart or Handel; or the period the work is from, from classical to romantic to baroque; as well as record label and format. While the categories are deeper, search results are comparable to what's found on a site like Amazon or Rhapsody.

From there, Ariama editors are able to leverage the abundance of data with their own knowledge. When the user first searches Bartoli, he or she arrives on the artist's page, with biographical and critical information that puts Bartoli in the broader context of the classical music world. Once within the search results, additional categories like "definitive performances" and "Gramophone basic library" (recommendations from the magazine) serve to pinpoint her most relevant work. And because the site's overall voice is so authoritative, the user can trust that even the more typical categories are correctly sorted—that a wayward release hasn't made its way onto the user's list, but critical ones have.

The Ariama database is an invaluable asset not just to consumers, but also to radio stations and venues that have partnered with the site. (Ariama currently has 12 strategic partners.)

"The biggest thing that people want to do on our site is get a playlist—'What did this on-air host play at 7 o'clock?' " says Graham Parker, VP of WQXR New York, an early Ariama partner. "Our limitation is that we haven't invested in the metadata. We're working on a plan in which we could access Ariama's metadata and pull in information about a given piece." The two are also exploring an affiliate relationship, which would pay WQXR a percentage of sales originating from the station's site.

Other Ariama strategic partnerships take different forms: New York's Lincoln Center offered its subscribers Ariama discount codes, distributed through direct mail and email. Ariama sponsored WFMT Chicago's recent membership drive, rewarding donations with gift certificates. Carnegie Hall and the London Symphony Orchestra recently signed on to curate special programming and features, found on their own dedicated brand pages. (All partners get one.)

Ariama is a Sony project, but the more partners and labels it takes on, the more it resembles a classical community hub.

"On the home page right now, I'm looking at my Mendelssohn Symphony No. 2 next to two Universal projects. My William Bolcom release is under 'must-haves,' with some Sony releases, some Decca. It's a nicely fair and balanced space," says Rae, who has also created exclusive holiday-themed releases for the site.

Still, half a year after its launch, Ariama is just beginning to prove itself. External traffic estimates place the site well under the 100,000 unique visitor mark. But the site has a loftier goal than just eyeballs—it's equipped and ready to make some classical converts.

"If we do this right, hopefully we'll bring in people who haven't bought classical in the past," Cohen says. "It's not just another opportunity to sell product." ...

Neo-Classical

HOW A TATTOOED,
WILD-HAIRED,
POTTY-MOUTHED
PIANIST BECAME
CLASSICAL MUSIC'S
NEXT GREAT
CROSSOVER HOPE

BY HAZEL DAVIS



JAMES RHODES IS A FAR CRY from your average classical pianist.

He looks more like he should be onstage at All Tomorrow's Parties than Carnegie Hall. He never went to music school; he gave up piano at the age of 18, got married as soon as he graduated and went to work in London. He's also spoken publicly about his struggles with mental illness, drug addiction and childhood abuse.

The obvious question: Why him? Of all the hothoused, competition-winning piano geeks the United Kingdom has produced, why does Warner Bros. think this self-taught, untrained 30-something who the label has signed to a six-album deal will have mainstream success?

That, Rhodes can't answer. "Maybe I was just really lucky," he says. "I think Warner were looking for someone who didn't just present an image based on an 18th-century watercolor. Fifty percent of my audiences haven't seen classical music before. Maybe it's that?"

Warner Music Entertainment president Conrad Withey says it's because Rhodes is unique in classical music: "He's passionate, he's fresh, and he's unlike any other classical musician. Most importantly, he will work across TV, radio, print and live performance—that's why we signed him."

Nowhere to be found with Rhodes are the classical music industry's gimmicky crossover tropes—classical musicians "getting down with the kids" (see Vanessa-Mae, Nigel Kennedy). Rhodes simply releases core classical albums with ordinary rock-like titles and delivers concerts that leave audiences rapt.

Rhodes previously released two albums with independent label Signum Classics ("Razor Blades, Little Pills and Big Pianos," "Now Would All Freudians Please Stand Aside"). Both albums are resolutely core classical (featuring works by Busoni, Beethoven and Chopin) and make no concessions to crossover. And why should they? Rhodes asks. "The music is the

only thing that doesn't need changing," he says. "What does need changing is this attitude that people are too stupid to listen to full works. These great classical pieces don't need to be cut down into chunks."

The industry has to alter how it presents classical music, Rhodes says: "There's massive segregation. For some reason we have 'music' and 'classical music.' I long for the day when you go to HMV for classical and you're not shunted downstairs like you're looking for pornography." Withey thinks Rhodes can change this. "James presents this music in a way that makes you listen to the music with new ears," he says, "and this will resonate with new audiences."

Rhodes is candid about his mental health issues and drug addiction. "I haven't met many people who don't have mental health problems," he says with a laugh. "We are human beings and fragile."

The critics have been kind so far, especially for one almost designed to inflame purists. Famously outspoken critic Norman Lebrecht described his sound as "confrontational, brittle, intermittently seductive." Rhodes is self-deprecating: "I'm the first to admit that I'm never going to play as well as [Evgeny] Kissin or [Glenn] Gould. I just don't have the tools to do it. Not having played from the age of 4, you do end up with certain disadvantages, but anyway I am more interested in reaching rock

"I long for the day when you go to HMV for classical and you're not shunted downstairs like you're looking for pornography."

JAMES RHODES

critics and people who would not consider buying a classical disc in a million years."

America is next. TV appearances are lined up—"Something with CBS," Rhodes says—and U.S. album releases are prepped for later this year. "Land of the free" resonates with Rhodes. "I love America. In London, if you see a giant Bentley go past, you think, 'What a wanker,' but in America you cheer. You can do anything you set your mind to. I can't wait to go and perform there."

As for his next discs he says, "I've already got three lined up in my head. Maybe mixed-recital stuff or a full-length work. There's an embarrassment of riches. I could play eight hours a day 10 lifetimes over. There's so much to choose from." ■■■

I N S T R U

FRESH OFF ITS FIRST HEADLINING GIG AT RADIO CITY MUSIC HALL, THE EXPLOSIONS IN

B U S I

AUSTIN. EARLY LAST YEAR. Explosions in the Sky guitarist Munaf Rayani got a phone call from a 6-foot-4-inch basketball enthusiast asking, "Do you have time for a pickup game?" ¶ The caller didn't know who Rayani was, but he'd heard from a friend of a friend that Rayani was a legit player.



M E N T A L

STAY HOT AND SYNCHS
SKY WITH COMMERCIAL, TV AND FEATURE-FILM BY JASON LIPSWITZ

N E S S



NICK SPONHIE

The same, but different: **EXPLOSIONS IN THE SKY** performing at Radio City Music Hall.



Since the caller was Arcade Fire frontman Win Butler, Rayani agreed to play.

"We ended up playing 2-on-2 with some other people . . . it was Win and I versus these other guys—and we murdered them," Rayani says. "The next day he calls me, and he's like, 'Hey, are you in Explosions in the Sky? Man, we love you guys.' . . . Fast-forward about a year, and here came the call [from management]: 'Hey, you guys want to play some shows with Arcade Fire?'"

So you could kind of say that because Rayani dished some assists to Butler, Explosions in the Sky is opening for Arcade Fire on May 3 and 4 in Austin and Houston. One week earlier, "Take Care, Take Care, Take Care," the instrumental quartet's sixth opus of emotionally prodding guitar rock, will be released April 26 through Temporary Residence.

The serendipitous pickup game—and the dream gig that resulted—is nothing new for a foursome whose career has been filled with hard work and good fortune. One of Explosions' first major tours was supporting Austin alt-rock act . . . And You Will Know Us by the Trail of Dead in March 2002—two weeks after Pitchfork gave Trail of Dead's third album, "Source Tags and Codes," a perfect 10.0 rating and made the band a must-see.

But Explosions don't only happen onstage. In 2004, the band landed one of its first licensing deals when it agreed to score the Universal Pictures feature "Friday Night Lights" and lend music to a 2006 TV spinoff. The NBC high school drama became a cult hit for five seasons and placed the band's moving guitar sound front and center. "The show has done wonders for us," Rayani says. "We're still feeling the ripples from years and years ago."

But the multiple strokes of luck underscore the unique commercial challenge that Rayani, guitarists Mark Smith and Michael James, and drummer Chris Hraskey have had to overcome since forming an instrumental rock group in 1999. While joining major tours has played a part in selling albums—a 2009 trek supporting the Flaming Lips helped the band's last effort, 2007's "All of a Sudden I Miss Everyone," sell 107,000 units, according to Nielsen SoundScan—the group's vocal-free, typically seven-minute-plus songs have yet to crack any of Billboard's singles charts.

With radio a non-factor thus far, Explosions in the

EXPLOSIONS IN THE SKY

LABEL
Temporary Residence

PUBLISHING
Explosions in the Sky Music (BMI)

MANAGEMENT
Constant Artists Management

AGENT
Ben Dickey, Billions Corp.

WEBSITE
ExplosionsInTheSky.com

TWITTER
@eits

Sky have looked to more licensing deals, with songs featured in such films as "All the Real Girls" and "Love the Beast" as well as in TV ads for Cadillac and cable TV channel Versus. Rayani says the group has stayed selective with its synchs in order to let its licensed songs "infiltrate the collective consciousness" and connect with viewers on a deeper level. For instance, "Your Hand in Mine," an eight-minute track on 2003 album "The Earth Is Not a Good Dead Place," has sold 135,000 copies since being featured in key scenes in both the "Friday Night Lights" film and 2007 Academy Award nominee "The Diving Bell and the Butterfly."

"They've turned down some massive opportunities in the past—and have done a lot of small things as well—based on purely the content of the spot," manager Ben Dickey says. "They were initially on the fence about licensing to film and TV. It's something they've done more of as time has gone on, but it's something they look at very closely."

While Dickey didn't disclose any licensing deals in the works for the six tracks on "Take Care, Take Care, Take Care," he says the album might finally give the band its first taste of alternative radio airplay. Recorded in two weeks at Sonic Ranch studio in the West Texas desert, "Take Care" is the first Explosions in the Sky album to feature vocal snippets and samples, and at a scant 3:31, "Trembling Hands" made for an obvious first single. "That's something that we haven't had in such a succinct way in the past," Dickey says.

Temporary Residence founder/president Jeremy deVine says that a big draw for the album itself will be the physical packaging: The CD and vinyl each fold out into a 3-D box that resembles a house. And even before Rayani's basketball buddy came calling, Explosions in the Sky had mapped out a world tour this spring that includes upcoming stops at Bonnaroo and Primavera Sound Festival.

"The unique thing is the venues they're playing," deVine says, citing the band's first headlining show at New York's Radio City Music Hall on April 6 and a gig at the Hollywood Forever Cemetery on April 30. "There's some historic venues and a lot of places they haven't played . . . We're just doing it the same way we've always done it—but bigger." ■■■

GET

FIVE TIPS FROM GARY CALAMAR, MUSIC SUPERVISOR FOR 'TRUE BLOOD' AND 'HOUSE'

SYNCHE D

Explosions in the Sky's "Friday Night Lights" synchs helped the group raise its profile, but how can an aspiring artist replicate the band's TV success? For unknown acts trying to land TV licensing deals, veteran music supervisor Gary Calamar ("True Blood," "House," "Dexter") has a few pointers.

1. FOLLOW THE SUPERVISOR

The best thing a band can do to separate itself from the dozens of pitches a music supervisor receives is to find out what project is most current. "If they're pitching me music for 'Dexter' while I'm working on 'House,' I probably won't listen to it for a while and it'll get lost in the piles," Calamar says. "It's hard for everyone to know what I'm working on, but it makes sense to know what's in production and pitch accordingly."

2. KNOW YOUR SHOW

If you're angling for a placement on an established show, study the sounds of that series and send music that fits the tone. Calamar says that he often receives what an artist thinks is a "perfect song" for "True Blood." "We never actually use a song with the word 'vampire' in it," Calamar says with a laugh. "That's just part of doing homework."

3. TAKE WHAT YOU CAN GET

Explosions in the Sky might turn down synch opportunities, but that doesn't mean an unknown artist should wait for the so-called ideal moment. "If you're a young band kind of struggling to make it," Calamar says, "I'd be pretty open to doing whatever's going to get your name out there."

4. DON'T PRICE YOURSELF OUT

Calamar says that a show's budget turns music supervising into a puzzle: One episode might have room to feature a major-label track, which could cost up to \$40,000—while a few tracks from unknown artists might cost \$1,000 each. Although Calamar says he often negotiates clearance prices to snag the perfect synch, artists shouldn't dissuade supervisors by slapping unrealistic price tags on songs.

5. SING!

An instrumental band like Explosions in the Sky is actually the exception for a successful TV synch band, since wordless music can often be handled in-house. "It's rare that I like instrumental music, because our composer could do the type of music that an Explosions in the Sky might do," Calamar says. So if you're a group deciding between a vocal track and an instrumental for submission—let those pipes shine through. —JL

For practical tips and analytics tools, turn to **Billboard Pro** (pro.billboard.com), a subscription-based service for developing and independent artists.



GET LOUD, BRO
Felice Brothers
redefine folk

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MIX IT UP
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MUSIC

LATIN BY LEILA COBO

HER OWN MUSE

Olga Tañón Comes Into Her Own
On 'Ni Una Lagrima Mas'

Olga Tañón has always been willing to step out of her comfort zone.

As a Puerto Rican artist, she broke ground by singing merengue, an eminently Dominican genre, and won two Grammy Awards in the process. Once entrenched in the tropical world, she made waves by moving successfully into pop, including both ballads and dance tracks in many of her releases.

She began writing her own material, in her own studio, in 2005. And now, she's releasing her new album, "Ni Una Lagrima Mas," on her own Mia Musa label on April 26.

The album is distributed by Sony Music Latin, Tañón's only nod to the major-label structure that supported her for nearly two decades.

Tañón launched Mia Musa with her husband/manager, Billy Denizard, who now refers to physical albums as "promotional fliers." The label's first releases were two digital singles, put out in 2009, followed by "4/13," an EP and DVD that was released in November 2009 and featured five tracks and three videos.

"Technology had so much to do with it," Denizard says. "The labels, and us, were in a comfort zone. But technology changed the way people listened to music, and the label structures and the mind-set of many artists that grew under those structures suffered."

By 2009, Tañón parted ways with her last label—Universal Music Latino—and branched out on her own. Now, "Ni Una Lagrima Mas" is her coming-out of sorts, in more ways than one. The album features nine tracks, eight of them co-written by Tañón, including the title track, a duet with Samo of Mexican trio Camila.

The current single, "You Need to Know," jumps 25-13 on Billboard's Tropical Airplay chart, in its fifth week on the tally. The song is a hard-hitting cumbia, rather than Tañón's more traditional merengue.

"With this album, I want people to know I'm alive, that I have a new company, a new label, and that this is an album that was chosen by fans," Tañón says. "With all these Web resources, I took it upon myself to ask people what they wanted to hear. It's important to give fans what they want, because they are the ones who clap at the end of a show. Many artists don't think about that."

Tañón herself didn't think about such things



Miss Independent: OLGA TAÑÓN

until labels began going into crisis mode and she started getting increasingly involved in her musical and business decisions. It was a natural evolution that went hand in hand with her writing, which she began doing in earnest after she was diagnosed with dyslexia, churning out hits like "Bandolero" and "Flaca o Gordita" for her own publishing company, Mia Musa Music, administered by Sony/ATV.

"In her first 16 years in the business, Olga knew nothing about publishing or its importance," Denizard says. "We've been working on this for the past six years and we've slowly but surely made inroads. And it's a great advantage because if Olga ever wants to stop performing she has another income stream."

Tañón, as it happens, has many income streams that have grown rapidly in the years since her husband started managing her. They include touring—her biggest income source—which is taking her to an increasing number of countries. Her Ni Una Lagrima Mas tour, for example, kicked off in Peru in January and has already taken her to Guatemala and Ecuador and soon to Colombia, a country Tañón hasn't visited in 15 years.

Tañón is also vested in branding, using her image as an artist and as a mother for several campaigns, including one to be launched in Puerto Rico by pharmaceutical company Merck to educate the public on asthma. Tañón also has her own clothing line, Fuego, which is sold in Peru and Puerto Rico.

Denizard oversees all aspects of Tañón's career, including touring, and supervises media efforts (handled by Bonnet Media) and promotion (LP Marketing and Promotions).

Together with Tañón, he also hopes to grow Mia Musa as a label and a publishing house.

"We're looking at two artists, but frankly their writing abilities are more important at this point than their singing abilities," Denizard says.

In the meantime, Tañón has recorded enough material to release a second album by year's end, as part of a strategy to release more albums, more often. "I won't be in the industry forever," she says. "And I want to perform less and devote more time to my children. I won't stop entirely, but I'll be writing and producing much more. But I'm happy. I have to accept I've had a great career. It'd be unforgivable of me to complain." ...

LATEST BUZZ

>>>LADY GAGA ANGRY ABOUT 'JUDAS' LEAK

Lady Gaga is devastated over her songs leaking online. Her latest single, "Judas," was rushed out April 15, after it leaked online. " 'Judas' is leaking. It's like a slow death," she said April 20 on her GagaVision YouTube channel. "[The leaks] were tearing at the song. First it was the arm, and then it was the liver." Gaga also described her songwriting process as "15 minutes of vomiting and then days, weeks, months, years of fine-tuning."

>>>MOBY PREPS ALBUM, BOOK RELEASE

When he hit the road in 2010, Moby assigned himself two projects—"One, to write music while on tour," he says, "and project two was to bring my camera along and document the strangeness of touring." The results of both efforts come to light May 17 when the artist releases a new album and photography book, both titled "Destroyed." "They're related in that they're made by the same person and made at the same time in the same environment," Moby says. "I don't know if they necessarily have a specific narrative relationship."

>>>JACKSON ESTATE SETTLES CHARITY SUIT

Michael Jackson's estate reached a settlement on April 19 that ended its lengthy fight with a nonprofit that claimed it was the successor to the singer's Heal the World charity. The deal came just as a trial was set to begin to decide ownership of lucrative trademarks. The singer's estate battled the Heal the World Foundation in federal court for more than 18 months, alleging it was misusing trademarks and likeness rights to create an association with Jackson's defunct charity.

Reporting by Gary Graff, Lindsay Powers and the Associated Press.



Turn up the volume: THE FELICE BROTHERS

ROCK BY JUSTIN JACOBS

Plugging In

The Felice Brothers Get Loud On 'Celebration, Florida'

After three LPs of young-but-wise folk rock, the Felice Brothers have spent their career fighting off Bob Dylan comparisons—and they're about to go electric.

But with "Celebration, Florida," due May 10 on Fat Possum Records, the Palenville, N.Y., band set out to blow past those comparisons right into outer space: the album is a dark, echoing set of synthesizer and drum-machine dirges, complete with funereal horns, chopped-up

samples and a children's choir.

Those descriptions may well put the band's die-hard folkie fans in mourning. But, accordionist James Felice says, "You can't equate an acoustic guitar to honesty. It's the intention—this music is as real and honest as anything we've ever done."

The Felice Brothers—who also include singer/guitarist Ian Felice, fiddler Greg Farley, drummer David Turbeville and bassist Christmas Clapton—first gained

traction in folk circles in 2007.

"Frankie's Gun" was gaining radio spins. The band's raucous, drunken shows kept growing, and barroom anthems like "Whiskey in My Whiskey" didn't hurt. The band's 2009 album, "Yonder is the Clock," crystallized the act's sound: dusty, straightforward roots rock.

But the group was restless. "Our last few records sound very similar to each other; we needed to try something new," Felice says.

Building a studio in an abandoned upstate New York high school, the band began sculpting songs "in tandem with [programmed] beats."

"At the beginning, we really went off the deep end," Felice says. "But the songs didn't touch us. We still want people to connect."

The eventual finished batch of 11 songs fuses the band's thirst for experimentation with the familiar grit and emotion of the Felices' musical past. Lead single "Ponzi" finds Ian Felice's sandpaper croak crawling through a lacerating synthesizer line; on "Best I Ever Had," he's backed by only acoustic guitar

or those who still consider country rap an oxymoron, Colt Ford is working hard to change that perception with the May 3 release of his album "Every Chance I Get," which includes guest vocals by Tim McGraw, Charlie Daniels and Luke Bryan.

"I am a country artist. I live the country life," says Ford, a former professional golfer who lives near Athens, Ga. "What makes a country song a country song is the content."

Fans are embracing Ford's style. He performed more than 250 shows last year, and previous studio albums "Ride Through the Country" (2008) and "Chicken & Biscuits" (2010) have sold 240,000 and 168,000, respectively, according to Nielsen SoundScan.

Still, he's having trouble getting country radio to come to the party. "I would love nothing more than to have a big hit on radio, but there is nothing I can do to make that happen," Ford says.

Ford's new single, "Country Thang," is No. 56 on Billboard's Hot Country Songs chart. The video debuts on CMT and CMT.com during their Big New Music Weekend (April 22-24).

Ford sings solo on the title track, and the remainder of the 13-song album blends his raps with such guest vocal-



Built tough: COLT FORD

COUNTRY BY DEBORAH EVANS PRICE

Joe Six String

Colt Ford Succeeds Despite Radio Silence

ists as McGraw, Daniels, Josh Thompson and Craig Morgan.

Ford admits that lack of radio support has been frustrating. "I have a lot of respect for radio but I feel they don't have a lot of respect for me," he says. However, he's found

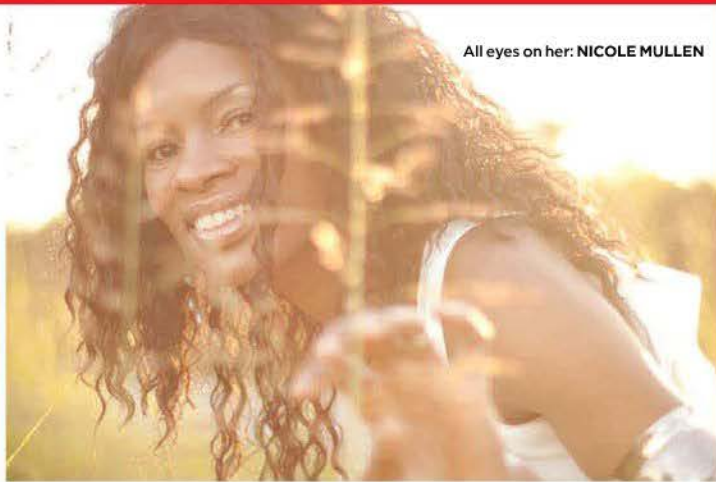
other avenues of exposure. "I have had a ton of success with online marketing [company] Girillia Marketing, through Myspace and Facebook and all of those platforms. I spend a lot of time interacting with my friends and fans online."

Ford says Music Row insiders underestimated he and Shannon Houchins when they opened Average Joe's Entertainment four years ago. The label, whose roster includes Corey Smith, Josh Gracin and Sunny Ledford, recently upped its profile by hiring former Sony Music Nashville VP of marketing Tom Baldrice as label president and signing multiplatinum duo Montgomery Gentry.

To launch Ford's new album, the label is working on promotions with Crowd Twist.com and running a contest on CamoSpace.com for fans to win autographed CDs. "It's affectionately referred to as a 'redneck Facebook' for outdoorsmen," Baldrice says. "We've got a great presence there."

Average Joe's now has an in-house radio promotion team that Baldrice says is already increasing Ford's presence at radio with more than 95 stations on the record, but the artist's live show remains his best asset.

"The fact that he doesn't have a hit on the radio is not deterring the fact that in a lot of these markets he can draw 6,000, 8,000 or 10,000 people," Baldrice says. "It is all radiating from the live show and the way he treats his fans. If he needs to stay and sign autographs for three hours after a show, he'll stay and sign for three hours. He has built this the old-fashioned way." ●●●



All eyes on her: NICOLE MULLEN

CHRISTIAN BY DEBORAH EVANS PRICE

MISSION ACCOMPLISHED

Nicole C. Mullen Comes Back With A Worship Album

After a three-year hiatus, Nicole C. Mullen is back with an album that many of her fans have been clamoring for her to record. "Captivated," due May 3 from Maranatha! Music, is the singer/songwriter's first worship album.

"Some people say, 'We want her to do dance music,' and some say, 'We want to hear her do worship,'" says Mullen, a seven-time Dove Award winner with two female vocalist titles and two songs of the year awards to her credit.

Mullen originally thought her next album would be titled "Funkabilly by Nature," but then felt called in a different direction. "It came down to the audience of one: 'What would God have me do at this time?'" she says.

Mullen began her career as a dancer/choreographer and background vocalist for Amy Grant and Michael W. Smith. She blossomed into a hit songwriter, penning the Jaci Velasquez classic "On My Knees" and became a successful artist in her own right with the award-winning anthem "Redeemer." She's also a sought-after speaker at women's conferences, a clothing designer and a mentor for young girls through her Baby Girls Club.

On "Captivated," Mullen worked for the first time with producer Ed Cash (Amy Grant, Chris Tomlin). The album includes the first song she ever wrote at age 12, the worship song "I'll Praise Your Holy Name." She also covers Andraé Crouch's "My Tribute," blending it with her "Redeemer." First single "Kingdom Come" is a duet with Michael O'Brien.

After more than a decade with Word Records, Mullen signed a deal with Maranatha! "I wanted an independent label again," says Mullen, who began her career on Frontline. "Maranatha! has the ability in the arena of wor-

ship to do great things and they gave me the freedom to be myself. This is the first time I've owned my masters, and I licensed it to Maranatha! For me, it's been a new model and a wonderful experience."

"Maranatha! Music, as a brand, is very recognizable in the church," Maranatha! president Randy Alward says. "Nicole and her new worship CD are a perfect fit here. We're honored to be a part of the team entrusted with introducing her new worship songs to the church."

To expose "Captivated," Mullen's team is working with Christian Copyright Licensing International. "They reach about 70% of all the churches in America," says Linda Klosterman, president of TKO Marketing, an independent company handling marketing of the record. "We are working with CCLI to spread the word about Nicole's new CD to their community of churches using their online, TV and direct channels."

"We also have a partnership with Lifeway Worship," Klosterman adds, "the Southern Baptist Convention's in-house worship label that creates music for the Southern Baptist denomination of churches, of which there are more than 45,000 in the U.S. They will be sharing Nicole's new songs by way of massive print music exposure, events, advertising and other means that reach these churches."

In addition to radio visits and TV interviews, Mullen is touring extensively. "I've done a lot of these songs in Africa," says Mullen, who returns to Zimbabwe in May. "To see how they have translated it across culture and across language barriers has been very encouraging for me." ■■■

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"It came down to the audience of one: 'What would God have me do at this time?'"

—NICOLE MULLEN

6 QUESTIONS

with JOE JACKSON
 by JIM ALLEN

Joe Jackson has enjoyed past lives as a scrappy power-pop practitioner—taking U.K. new wave to the U.S. top 40 with '70s smash "Is She Really Going Out With Him?"—and as an early MTV mainstay, with his cosmopolitan, keyboard-bedecked hit "Steppin' Out." Later, he ventured into classical composition, soundtrack music and more. But recently, Jackson's been a piano-pounding rock journeyman, reunited with his original skinny-tie-era rhythm section for trio shows that find an aural document in his appropriately titled new album, "Live Music," out June 7 on Razor & Tie. He also has an all-star Duke Ellington tribute in the works, with rock, R&B and jazz heavyweights contributing to his eclectic vision.

1 How does it feel performing with bassist Graham Maby and drummer Dave Houghton after all these years?

When you go on the road, there's always a bit of a danger of it being like the Marines or something. It's a lot easier if you do it with people you get along with. I've been amazed at how many bands that are out there touring don't get along—it's more than you would think. They're both very versatile players and they've both gotten better over the years. At the end of a show I have a feeling of triumph. I just know we're better than people expect us to be [laughs].

2 When you play some of the early songs live, how do you rearrange them for a guitar-less band?

I don't think you can really feature guitar and piano at the same time; they get in each other's way. It's a bit like having two divas on the same stage. But an interesting thing happens when you take the guitar away and feature the piano—the piano suddenly sounds huge; it sounds like an orchestra. Not like I have anything against guitars.

3 What's the concept behind your Duke Ellington tribute album?

The idea is to reinvent a lot of Duke Ellington tunes in a very contemporary way, and in a different way to what's been done. There's no horns. There's going to be a lot of guitar on it—a guy called Vinnie Zummo, who I worked with a lot years ago, is going to play on it, and also Steve Vai. I'm also working with [jazz player] Regina Carter on violin, some guys from the Roots, Christian McBride on bass... it's starting to come together. It's very exciting.

4 You cover the Beatles' "Girl," David Bowie's "Scary Monsters" and Ian Dury's "Inbetweenies" on "Live Music." What's your favorite cover of one of your songs?

I quite like Tori Amos' version of "Real Men." It's just very different to how I would have imagined it. She did some things I wouldn't have thought of... she also changed the lyrics at one point. There's a line about "All the gays are macho," and she changed it to "All the gays are macho," which gives it a completely different meaning. It didn't bother me, it's just curious.

5 Where do you see yourself in relation to the rock mainstream these days?

We're in one of those stages where the mainstream is pretty bland again—glossy and rather boring—but there's interesting stuff sort of out on the edges. I don't think it's either a good or bad thing to be mainstream. I'd be quite happy if a lot of people liked [my music]. I don't really see that as a value judgment... I don't think it's heroic to be as obscure as possible. At the same time, the fact that something's all over MTV doesn't necessarily make it great.

6 You have several live albums to your credit now. What differentiates this one?

I think this is the best one. I think the performances are great—mostly Graham and Dave's performance, because it's harder for me to be objective about my own, but even there I think I've done pretty well. Every track shows a different facet of the song; none of them are just like the record. When people say, "How do you feel about your new record?" I always say, "It's fucking great!" What am I supposed to say? I might be the only person that thinks that. ■■■



ALBUMS

R&B

PLAN B
The Defamation of Strickland Banks
Producers: various

679/Atlantic

Release Date: April 19

Plan B—the musical alter ego of English film actor Ben Drew—debuted in 2006 with “Who Needs Actions When You Got Words,” a post-Streets rap album notable for the inclusion of a Hall & Oates-sampling cut titled “Mama (Loves a Crackhead).” But on his latest album, “The Defamation of Strickland Banks,” Drew cleverly reinvents Plan B as a big-city retro-soul singer, à la Amy Winehouse or Daniel Merriweather. Last year, the set entered the Official Charts Co. album tally at No. 1 and has since been certified triple-platinum in the United Kingdom, thanks in large part to the exceedingly “Rehab”-ish hit single “She Said.” Given Adele’s huge success on U.S. shores with her recently released “21,” “The Defamation of Strickland Banks” seems well-positioned for an American breakthrough, even if the concept album’s thorny storyline (in which Drew’s alter ego embodies yet another one) puts off casual



FLEET FOXES

Helplessness Blues

Producers: Fleet Foxes,

Phil Ek

Sub Pop

Release Date: May 3

“If I had an orchard, I’d work till I’m sore,” sings Robin Pecknold on Fleet Foxes’ sophomore album, “Helplessness Blues,” and you don’t doubt him.

Carefully composed and lovingly arranged, the set sounds like the work of musicians who find meaning in effort. (You needn’t read any of Pecknold’s recent interviews to envision the woodshedding he’s described as part of the new album’s creation.) Yet in spite of its considerable indie-folk intricacies—the delicate fingerpicked guitar on the track “Blue Spotted Tail,” for example, or the lush choral vocals in opener “Montezuma”—



“Helplessness Blues” neatly sidesteps the overworked feeling that weighs down so much Pitchfork fare. In fact, it might be the year’s airiest outing so far, with a natural melodic grace that recalls prime-era Simon & Garfunkel. Only in closer “Grown Ocean,” with crashing cymbals and trilling woodwinds, do you get a sense that Fleet Foxes are actively trying to impress you. Even then, though, you’re impressed all the same.—MW

R&B fans. Listeners in that category should check out opener “Love Goes Down” and “Stay Too Long,” a jumpy garage-soul gem that Raphael Saadiq might admire.—MW

POP

PAUL SIMON
So Beautiful or So What

Producers: Phil Ramone, Paul Simon

Hear Music/Concord Music Group

Release Date: April 12

Twenty-five years ago, Paul Simon’s “Graceland” made him the ambassador who brought Third World music to the New Yorker set. So the obvious move for his latest release, “So Beautiful or So What,” would have been a sort of “Return to Graceland.” After all, that album is the apex of an innovative career that saw him bring reggae and gospel into the U.S. top 10 during the ‘70s and creating one of the most musically diverse “pop” albums ever with Simon & Garfunkel’s “Bridge Over Troubled Water.” Yet obvious has never been his style. “So Beautiful or So What” is vintage Simon, but it’s also all over the map stylistically, touching on blues, African, folk, Indian and more. The music is unmistakably his, but finds the artist challenging himself melodically and with his phrasing. The album’s songwriting and sound are deceptively complex, gradually revealing their intricacy with each listen. It’s natural and earthy, with

acoustic instruments and percussion to the fore. The Afro-pop-flavored “The Afterlife” and bluesy “Love Is Eternal Sacred Light” are the standouts, but Simon rarely makes a misstep and continues to provide a stellar example of how a legend can age gracefully.—JA

ROCK

FOO FIGHTERS

Wasting Light

Producer: Butch Vig

Roswell/RCA

Release Date: April 12

Going back to the garage hardly means that the Foo Fighters are slumming on their seventh studio album,

“Wasting Light.” Recorded in the garage of frontman Dave Grohl’s home in Encino, Calif., the 11-song set is an explosive, high-octane burst of rock energy from a 16-year-old band that is tightly honed and righteously raw. Butch Vig—who worked with Grohl while producing Nirvana’s landmark “Nevermind” (1991)—guides those two sensibilities into a potent attack. Some of the album’s arch, twisting dynamics owe as much to Rush as they do to Led Zeppelin or the Sex Pistols. But the ebb-and-flow power-rock melodicism that’s the Foo’s stock in trade is in fine form on such tracks as “A Matter of Time,” first single “Rope,” “Arlandria,” “Back & Forth” and “Bridge Burning,” while guests Krist Novoselic (“I Should Have Known”) and Bob Mould (“Dear Rosemary”) add emotional and sonic depth to Grohl’s soul-searching peeks into his past.—GG

LATIN

DIEGO GARCIA

Laura

Producer: Jorge Elbrecht

Nacional Records

Release Date: April 12

Possessing a melodic pop sensibility with a nostalgic nod to romantic ballads of the ‘60s and ‘70s, former Elephant frontman Diego Garcia emerges with a stellar solo debut that’s familiar in theme. The haunting “Laura” tugs at the sentiment of lost love; not knowing much about the central figure is irrelevant and captivating at the same time. Smooth harmonies and sweet Spanish guitars provide layers and a steady, cohesive pace that connect the nine tracks poetically. The collection of music here works well mostly because the artist gives the listener an insight to his story, often tragic and understandable. At times the compositions take on chilling undertones, like the title track, which questions her departure: “Do you still think of me, or must you still think of me when he whispers I love you in your ear?” Other songs—like “Inside My Heart,” “You Were Never There” and “Stay”—make the artist’s genuine intentions very clear.—JÁ



BOOTSIE COLLINS

Tha Funk Capital of the World

Producer: Bootsy Collins

Mascot Records

Release Date: April 26

Parliament-Funkadelic universe, has never been one for small, subtle gestures. So it’s not surprising that his first new album in five years, “Tha Funk Capital of the World,” is epic in scale, from its 16 mostly woofer-shaking tracks to the generation-spanning guest list. And, of course, Collins remains solidly in the center. There’s a palpable phatness to every song, even such slow jams as “Chocolate Caramel Angel” and “Yummy, I Got the Munchies.” But most visitors to “Tha Funk Capital of the World” would rather shake their booty than get some. Collins and company deliver on tracks like “Hip Hop @ Funk U” (with Snoop Dogg, Ice Cube and Chuck D), “After These Messages” (featuring Samuel L. Jackson) and the soulful “Don’t Take My Funk” (with Bobby Womack and Bootsy’s brother, the late Catfish Collins). And memorials to Jimi Hendrix, James Brown and P-Funk guitarist Garry Shider give the album some emotional heft without bringing the party down.—GG



AIRBORNE TOXIC EVENT

All at Once

Producer: Dave Sardy

Island Def Jam

Release Date: April 26

Airborne Toxic Event frontman Mikel Jollett sings about just wanting to be “Numb”—hardly the first Los Angeles-based rocker to do that—early on his band’s second album. The truth is that “All at Once” is anything but. Even more than its self-titled 2008 predecessor, this 11-song set is filled with anthemic drama and angst passion, sharing a timeless emotive sensibility with such ‘80s sources as James and the Cure (whose “Kiss Me, Kiss Me” is name-checked in the song “Strange Girl”) and contemporaries like Muse and Modest Mouse. “All at Once” is powered by the thick, stadium-sized gallop of the title track, “All I Ever Wanted” and “Half Off Something Else,” but Airborne Toxic Event turns on a stylistic dime for the folksy Celtic stomp of “It Doesn’t Mean a Thing” and gentler songs like “All for a Woman,” “The Kids Are Ready to Die” and acoustic album-closer “The Graveyard Near the House.” Jollett and company do it one more time, most definitely with feeling.—GG

REVIEWS

SINGLES

JANE'S ADDICTION

End to the Lies (3:01)

Producer: Rich Costey

Writer: Jane's Addiction

Publishers: various

Capitol

Jane's Addiction's first new material in eight years (a short wait compared with the 13-year period between the group's second and third albums) is in some ways both a homecoming and a step forward. After 2003's largely forgettable "Strays," the band has returned with a single that aims to reclaim its radio rock throne. At the same time, Perry Farrell and company have switched up their sound by dressing the track in a hypnotic tribal rhythm, undoubtedly a result of their recent work with Moroccan trance artists the Master Musicians of Joujouka. Dave Navarro's fuzzed-out guitar work is largely understated here, mostly relegated to the driving verse riff. But when Farrell sings "You never really changed like they said/You've only become more like yourself" in the chorus, the listener gets the sense he might be talking about the band itself.—EL

COUNTRY

TRACE ADKINS Just Fishin' (3:29)

Producer: Michael Knox

Writers: C. Beathard,

M. Criswell, E. Hill

Publishers: various

Show Dog/Universal

In a generally consistent career, Trace Adkins' last single, "Brown Chicken, Brown Cow," was a misstep that stalled on the charts. On this new single, Adkins returns to form with a heartfelt tune, penned by hit

writers Casey Beathard, Monty Criswell and Ed Hill. "Just Fishin'" is an engaging mid-tempo song about a father and young daughter spending time together, with Dad relishing every minute because he knows the clock is ticking as his little girl grows up. As the father of five daughters, Adkins has found an angle that fits him perfectly; he wraps his warm, rich baritone around the lyric and serves up a tender performance. Adkins previously

examined parental emotion on such songs as "You're Gonna Miss This" and "All I Ask for Anymore," and this relatable track is a worthy addition to his lengthy list of hits.—DEP

ALTERNATIVE

REDLIGHT KING Old Man (2:45)

Producer: Wax Ltd.

Writer: Neil Young

Publisher: Broken Fiddle

Music (ASCAP)

Hollywood Records

Redlight King's "Old Man" grabs the 1972 classic by Neil Young, who approved a sampling of the song for the first time, and launches it into the 21st century. Young's song is sped up and updated with heavy percussion, while singer/songwriter Mark Kasprzyk's vocals are laid over the track and present an ode to the singer's father. "My old man is a legend/He cast a shadow so great/I think of how he is watchin'/With every move that I make," he sings. Somehow, Kasprzyk's gruff voice and Young's thin warble blend seamlessly in the chorus, and "Old Man" ends up as the first single since Puff Daddy's 1997 hit "I'll Be Missing You" to immerse itself in a



AUBREY O'DAY

Automatic (3:21)

Producer: Adonis

Writer:

A. Shropshire

Publishers: Jaylen

Adonis Music

(EMI), Foray

(SESAC)

SRC/Universal

Motown Records

Singer Aubrey O'Day

brought charisma

and flair to "Making

the Band" girl group Danity Kane, only to get fired by producer Sean "Diddy" Combs during a 2008 episode of the reality series. Fortunately, O'Day has decided to move forward with a solo venture and has brought those same talents to her explosive debut solo single, "Automatic." While its choppy rhythm and breathy vocals are similar to Danity Kane's 2008 single, "Damaged," "Automatic" is more urgent and abrupt, with O'Day's abrasive voice consistently delivering audacious lyrics. "Look at my body/It's so official/Every time they see me/They shoot all there like a missile," O'Day growls with a coquettish rasp similar to Britney Spears. Like "Automatic," O'Day's solo career demands attention—and coupled with the recent launch of a new reality show, "All About Aubrey," she will most likely garner it.—AK



sample of another track without sounding unoriginal.

Redlight King has achieved the near-impossible—and might have scored his first hit—with this respectful, modern reworking.—KM

POP

OWL CITY

Alligator Sky (3:18)

Producer: Adam Young

Writers: A. Young,

S. Christopher

Publishers: Ocean City

Park/Universal Music,

Honour Role Music (BMI)

Universal Republic

You have to hand it to Adam Young, the producer and sole member behind Owl City's twinkly ballad-pop, for knowing his strengths and playing to them. In 2009, he broke out with the Billboard Hot 100-

topping singalong "Fireflies," which boasted a sugar-coated refrain, wide-eyed lyrics and a proficiency for Postal Service-like blips. Now he's back with "Alligator Sky," the first single from forthcoming album "All Things Bright and Beautiful," that demonstrates—along with a recurring fascination with animal life—a continuation of the formula that made him such a success. In fact, it's pretty much an exact rewrite of Young's original smash, from the bubbly electronics to the Ben Gibbard-approved melodic choices to the overblown optimism ("Harmonize with the singing satellites!"). Love him or hate him, you'll be hearing Owl City on the radio for years.—RR

LEGEND & CREDITS

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

CONTRIBUTORS: Justino Águila, Jem Aswad, Ricardo Gomez, Gary Graff, Alisa Kolenovic, Evan Lucy, Katie Morgan, Deborah Evans Price, Ryan Reed, Mikael Wood

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



PITBULL FEATURING NE-YO, AFROJACK & NAYER

Give Me Everything (4:16)

Producer: Afrojack

Writers: A. Perez, N. Van De Wall,

S. Smith

Publishers: Pitbull's Legacy (BMI), Afrojack Music/Talpa Music, Pen in the Ground Publishing/Universal Music—Z Songs (ASCAP)

Mr. 305/Polo Grounds/L/RMG

Pitbull's long list of successful collaborations just keeps growing: Following his last hit, "Hey Baby (Drop It to the Floor)," featuring T-Pain, the rapper plots his way back to the top of the charts alongside Ne-Yo, Afrojack and Nayer on new single "Give Me Everything." Ne-Yo delivers the catchy melodic hooks, while Nayer's voice blends in unison with the lead synth line during the pre-chorus. Her soothing voice creates the impression of being suspended in the air before landing with the chorus' stomping beat. Pitbull's performances during the verses may not be his strongest, but his dynamic phrasing during the song's interlude quickly makes up for the underwhelming rhymes. Although the song's anticlimactic ending may fall short of listeners' expectations, Pitbull has produced another well-crafted smash for the club.—RG



HIP-HOP BY ERIKA RAMIREZ

Soulja Of Fortune

Soulja Boy Cranks Up Multitiered 'Juice' Project



Now tweeting to 2.7 million: SOULJA BOY

Soulja Boy released a new mixtape on April 20, hosted by Atlanta's DJ Scream and DJ Swamp Izzo. The 22-track "Juice" features artwork inspired by the 1992 film of the same name starring rap icon Tupac Shakur. However, that's just the first step in Soulja Boy's ambitious rollout.

Music video director Rage, who helmed clips for Soulja Boy's "Crank That (Soulja Boy)" and "Kiss Me Thru the Phone," has signed on to direct videos for three mixtape tracks: "Juice," "Zan With That Lean" and "That Right" featuring Diamond of Crime Mob. Once those are released, a Rage-helmed "Juice" mini-movie will follow. Tentatively set to join Soulja Boy in front of the camera is original "Juice" cast member Jermaine "Huggy" Hopkins.

Soulja Boy insists—for him, at least—that the multitiered project isn't a warm-up for a fourth album. "Right after my third album [The DeAndre Way], Interscope wanted me to put out a new CD," the 20-year-old rapper says. "Although I am capable of doing that, I feel like it's not just [about] music. It's my life. I want to focus on this mixtape and be excited. Then I'll worry about an album."

Released last November, "The DeAndre Way" (Collipark Music/Interscope) triggered talk when its lackluster sales didn't reflect the perceived power of Soulja Boy's 2.5 million Twitter followers (Billboard.com, Dec. 18, 2010) or even rival the performance of his 2008 sophomore set. Tallying first-week digital and physical sales of 2,000 and 11,000, respectively, "Way" has sold a total of 71,000 copies, according to Nielsen SoundScan. Predecessor "iSoulja Boy Tellem" has sold 369,000. The rapper's album debut, 2007's "souljaboytellem.com," has racked up 1 million.

Very much a singles artist, Soulja Boy's breakthrough single "Crank That" netted more than 4.6 million downloads. Yet he, too, was surprised

by the sales reaction to his latest CD. "I felt 'Way' was one of my best albums," he says. "The reviews were all good: A- and 4.5 stars. Then the sales came in and they weren't what everybody had projected. I was confused. My first album was one of the higher-selling albums that year, and the critics bashed it."

Industry insiders say Interscope chose the wrong singles for "The DeAndre Way." Soulja Boy, however, believes the personal strife he was experiencing at the time of its release negatively effected sales. Last August, self-proclaimed "hip-hop groupie" Kat Stacks recorded a videoclip of herself in what she claimed was Soulja Boy's hotel room in Atlanta, displaying cocaine that she alleged belonged to the rapper. Soulja Boy quickly denied the drug allegations, tweeting, "God knows I didn't do that. That's all that matters."

"I was going through a personal situation I'd never gone through in my life," Soulja Boy says. "It was crazy. Everybody knew me for my dancing. They would have never thought I'd be caught up in a media scandal; my personal life put on display. I was handling it in front of the whole world."

Now with 2.7 million Twitter followers in tow, the rapper plans to utilize an old hip-hop formula: taking it to the streets. Soulja Boy plans to personally hand out his mixtape to fans, starting in his home base of Atlanta.

Whether or not a new studio album is in Soulja Boy's immediate future, one key question remains: Has the rapper's recent roller-coaster ride cost him his core fans?

Soulja Boy remains circumspect. "I'm always going to make music that makes me feel good," he says. "I just hope that more people will like more of the tracks that I like. And when I say, 'Oh, man, I like this song right here' and somebody else doesn't like it, it's just because they don't understand it." ...

RIHANNA'S PERFECT 10

Rihanna's "S&M" (featuring Britney Spears) rises 2-1 on the Billboard Hot 100 (see page 42), granting the singer her 10th No. 1 on the survey and ownership of two historic chart records.

Having first topped the Hot 100 the week of May 13, 2006, with "SOS," Rihanna logs the shortest span—four years, 11 months and two weeks—between a solo artist's first and 10th No. 1s, besting Mariah Carey's mark (five years, four months). Among all acts, Rihanna trails only the Beatles (one year, eight months and one week) and the Supremes (two years, eight months and three weeks) for the fastest accumulation of 10 leaders.

Rihanna is also the youngest soloist to notch 10 Hot 100 chart-toppers. At 23 years, two months and one week, Rihanna (born Feb. 20, 1988) likewise eclipses the record established by Carey, who was 25 years, eight months and one week old when she tallied her 10th No. 1.

Between "SOS" and "S&M," Rihanna commanded the Hot 100 with "Umbrella," featuring Jay-Z (2007); "Take a Bow"; "Disturbia"; "Live Your Life" (T.I. featuring Rihanna) (2008); "Rude Boy"; "Love the Way You Lie" (Eminem featuring Rihanna); "Only Girl (In the World)"; and "What's My Name?," featuring Drake (2010). —Gary Trust



Taking a bow: RIHANNA

10-TIMERS CLUB

Here is a look at the select nine acts to tally at least 10 Billboard Hot 100 No. 1s.

20	The Beatles
18	Mariah Carey
13	Michael Jackson
12	Madonna
12	The Supremes
11	Whitney Houston
10	Janet Jackson
10	Rihanna
10	Stevie Wonder

Counting her blessings: LAURA STORY



Escape To New York

Best Coast, White Rabbits, Vaccines Confirmed for Inaugural Festival

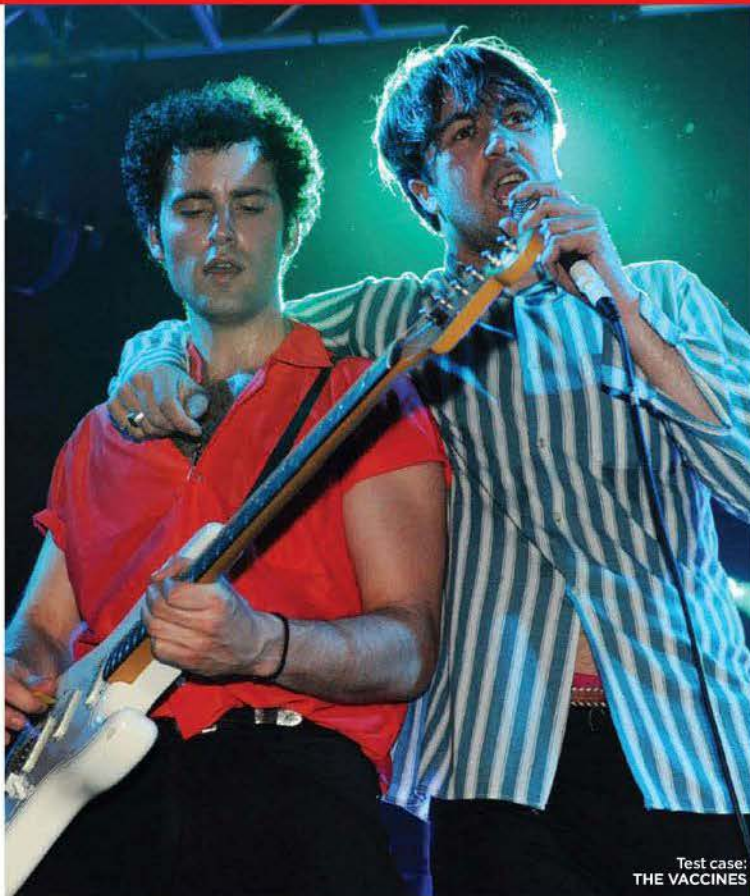
As the 2011 North American music festival season kicks into high gear during the next several months, U.K. fest organizer Fred Fellowes will test the New York market with a three-day lifestyle event in August modeled after his Secret Garden Party in England.

The inaugural Escape to New York festival will be held Aug. 5-7 on the Shinnecock Reservation in Southampton, N.Y. The initial lineup includes Best Coast, White Rabbits and the Vaccines, and a full list of performers will be announced in the coming weeks, a representative says.

"We're not coming out guns blazing with a huge mega-list of an event, by any means," says Fellowes, whose summertime Secret Garden Party annually draws about 30,000 people to Grange Farm in Cambridgeshire. Founded in 2003, the event has featured such acts as Phoenix, Florence & the Machine and the xx. "We are trying to start with a modest grass-roots type of approach with about 5,000 people and slowly grow it from there," Fellowes adds.

The idea to stage an event on an Indian reservation was spurred by a chance encounter Fellowes had five years ago at Austin's South by Southwest with entrepreneur Rocco Gardner, who had ties with the Shinnecock tribe.

"He had been looking at ways to help them out and take their desire to look at live events as a way to generate not income but a more positive image for how tribes can leverage their unique position in America," Fellowes says. "Due to the unique nature of the lure of an Indian nation land, in that the same permit laws don't apply, it seems more appropriate to bring over the boutique festival model—something that's been growing hugely in the festival market over the



Test case: THE VACCINES

last eight years in England."

With production duties handled by Dave Lory Productions, Fellowes stresses that Escape to New York is "much more of a lifestyle event rather than the traditional rock concert event in a field." In addition to musical performances, he says the festival will boast high-end food, camping and a range of activities including walk-around theater, spoken word, lectures and debates.

Single-day tickets will cost \$100 and a weekend pass runs \$275. In light of the U.S. economy, Fellowes hopes festival-goers will view Escape to New York as an alternative to an expensive vaca-

tion. "It's comparatively a cheap way to spend your time off," he says.

If all goes well the first year, Fellowes hopes to forge relationships with other Indian tribes across the United States and expand the event beyond the East Coast. "As it progresses into the future, we're looking to attract people from farther afield," he says.

"We're also looking at extending this relationship with other tribes on other reservations around America," Fellowes adds, "once the initial trust has been established and they can see that it's worked for the Shinnecock." ■■■

SING A SIMPLE SONG

So maybe you don't have the chops of Mariah Carey, Matthew Bellamy or Alicia Keys. That still shouldn't stop you from singing to your baby.

Offering a coaching hand are Grammy Award-winning singer/songwriter/musicians Cathy Fink and Marcy Marxer with "Sing to Your Baby." The project, which spent four years in development, features a 32-page book and a companion audio CD of 11 songs designed to foster early communication and developmental skills as parents bond with their babies.

Fink and Marxer note that the CD isn't a traditional lullaby album. "Our goal was to create a new repertoire," says Fink, who, with Marxer, has been making folk and children's recordings for more than 25 years. "We didn't need another version of 'Twinkle, Twinkle Little Star.'"

Marxer adds, "This is a relationship-builder for one of the most personal and intimate times that parents will spend with a new child."

"Sing to Your Baby" features such Fink/Marxer originals as "Rockin' My Baby," "Love Is What I Feel for You" and "Bouncing." The songs appear in both "mom" and "dad" versions, the latter featuring Grammy-nominated musician and original "Jesus Christ Superstar" cast member Mike Stein. James Nocito colorfully illustrates the songs' lyrics and related sing-play activities. Rounding out the package is a parent guide penned by psychologist/educator Laura Brown.

Arriving May 3, "Sing to Your Baby" will retail for \$19.95, available through SingToYourBaby.net and Amazon. Fink and Marxer are crisscrossing the country to promote the project at book fairs, concerts and workshops, and they plan to release an iPad version in the fall.

"Whether or not you're a good singer," Fink says, "you just have to want to sing to your baby. And your baby will think you're a rock star. That's what's really important."

—Gail Mitchell

STORY TIME

Finding hope in hardship is a theme that's resonating globally for singer/songwriter Laura Story.

"We're starting to get emails from all over the world," Story says, referring to sophomore album "Blessings" (INO Records). "I got an email from someone in Japan saying, 'I translated the song ['Blessings'] into Japanese and I've been sharing it with my friends. It's really been a source of hope.' An email like that lets you know the song you've written is bigger than yourself."

Her project is resonating at home as well. The album debuted at No. 2 on Billboard's Christian Albums chart, while the title track lead single rises to No. 15 on Christian Songs. It also topped iTunes' Christian download chart for four weeks.

Story is also again nominated for female vocalist of year at the Dove Awards (see story, page 10), airing April 24 on the Gospel Music Chan-

nel. She won her first Dove in 2009 (for inspirational album) for debut project "Great God Who Saves." Best-known for writing worship anthem "Mighty to Save" and the Chris Tomlin hit "Indescribable," Story melds pop sensibilities and faith on "Blessings," an uplifting collection that doesn't shy away from life's trials.

Story had been married less than two years when her husband, Martin, suffered a brain tumor in 2006. "He still has a vision and memory deficit," Story says, "so a lot of the songs I write come from asking questions. How do I still sing songs about the Lord? How do I still believe he's good when there are things that I'm praying for that aren't being answered the way I want them to be? [But] at the end of the day, there's still hope."

Six weeks before the album's release, INO set up

a presale campaign on Story's website, engaging her fans through Facebook, Twitter, Myspace and email. INO senior VP of marketing and promotions Dan Michaels says the label also utilized its music discovery site, FreeCCM.com, providing sample clips to further promote the release.

During street week, Story did interviews with more than 30 radio stations and performed at free listener appreciation shows for such stations as WAFY Augusta, Ga.; WRCM Charlotte, N.C.; WBFJ Greensboro, N.C.; and WCQR Johnson City, Tenn. INO sent other radio outlets a video of Story talking about the inspiration behind the single.

"It was important to set the tone," Michaels says. "This is a special and personal song specific to Laura that has a universal message."

—Deborah Evans Price

Music lessons: CATHY FINK (left) and MARCY MARXER



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



COUNTRY STRONG

>> Lady Antebellum's "Need You Now" surpasses the 5 million digital song sales mark this week, according to Nielsen SoundScan—just the ninth song to do so. A month ago, it passed Taylor Swift's "Love Story" as the biggest country download in history.

NEW 'ALABAMA'

>> Guesting on Brad Paisley's "Old Alabama," Alabama notches its 51st top 10 on Hot Country Songs (14-10), extending its mark among groups, and first since 1999. Alabama scored its first top 10 with its first of its 32 No. 1s, "Tennessee River," in 1980.



SIMON SAYS

>> Paul Simon has a career-high debut at No. 4 on the Billboard 200 with "So Beautiful or So What" (68,000). It's his best sales week since Nielsen SoundScan began tracking data in 1991 and his highest rank since "Rhythm of the Saints" peaked at No. 4 in 1990.

CHART BEAT

>> Although her "E.T." featuring Kanye West, cedes the No. 1 spot to Rihanna's "S.M.", featuring Britney Spears, Katy Perry makes Billboard Hot 100 history, spending a record-setting 49th consecutive week in the chart's top 10. Perry's streak began with "California Gurls," featuring Snoop Dogg, which debuted at No. 2 the week of May 29, 2010, and continued with "Teenage Dream" and "Firework" prior to "E.T." Perry passes Ace of Base, which logged 48 straight weeks in the top tier with "All That She Wants," "The Sign" and "Don't Turn Around" from Oct. 16, 1993, through Sept. 10, 1994. Santana ranks third with 42 consecutive frames in the Hot 100's top 10 (1999-2000), followed by Mariah Carey (41 weeks, 1995-96).

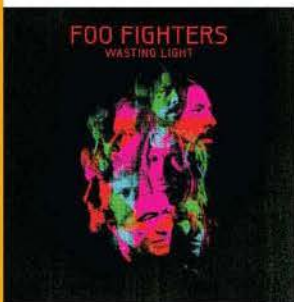
Read Chart Beat every week at billboard.com/chartbeat.

Billboard CHARTS

Foo Fighters' First No. 1; Record Store Day Buzz

Foo Fighters finally notch their first No. 1 album on the Billboard 200 as "Wasting Light" debuts atop the list with 235,000 copies sold, according to Nielsen SoundScan.

The start is the band's second-largest sales week, trumped only by the No. 2 launch of "In Your Honor" in 2005, which began with 311,000.



Foo Fighters have notched eight previous sets on the Billboard 200, with five earlier top 10s. Their last studio album, "Echoes, Silence, Patience & Grace," debuted at No. 3 in 2007 with 168,000.

The new album's first single, "Rope," debuted at No. 1 on the Rock Songs chart and continues to reign for an eighth straight week. On the Alterna-

tive Songs list, it's in its sixth week at No. 1—the band's eighth chart-topper.

ROCK'N'ROLL: Foo Fighters' arrival has to be good news for rock fans, considering the underwhelming numbers some big-name rock bands posted last year with new albums.

Linkin Park's "A Thousand Suns" bowed with 241,000 (down from the 623,000 that greeted its "Minutes to Midnight" in 2007), while **My Chemical Romance's** "Danger Days" did 112,000 in its first week, compared with the 240,000 that "The Black Parade" opened with in 2006.

We're thinking that Foo Fighters' back-to-basics, lo-fi approach to recording the album played well with fans, as well as those bloggers who like to hype a sexy angle in the press.

Also, because the band's pedigree is so deeply entrenched in rock history—principal **Dave Grohl** played drums for Nirvana before launching the Foo's in 1995—its audience runs the demographic gamut: from older rock devotees who were kids when Nirvana's 1991 album "Nevermind" was released to new, younger fans earned this year from well-

reviewed performances on "Saturday Night Live" and at South by Southwest.

RECORD STORE DAY RECAP: Foo Fighters

also arrive at No. 1 on the Tastemakers chart (viewable at billboard.biz/charts) with "Wasting Light," while also entering at No. 17 with their previously unissued covers collection "Medium Rare," an album specially released for Record Store Day (April 16).

The Tastemakers tally, which ranks the top-selling albums at independent and small-chain stores, is flush with titles that were released for the annual celebration of record stores.

Additionally, the typically slow-moving Singles Sales chart looks especially lively. Basically, the entire chart—save for stray singles by **Lady Gaga**, **Blake Shelton** and **Greyson Chance**—is dominated by specialty 7-, 10- and 12-inch vinyl singles released in time for Record Store Day. The biggest of the bunch is a reissue of the **Rolling Stones'** 7-inch for "Brown Sugar," which moved 2,000 copies.

Overall vinyl LP sales are up this week by 154%: A whopping 165,000 were sold in the week ending April 17 versus the

65,000 sold the previous week.

Singles sales volume jumped from 42,000 to 81,000 (up 93%), marking the biggest week for singles since the seven-day frame ending Aug. 5, 2007, when 85,000 were sold. (That was the third week where the CD single for "What Time Is It?" by the cast of "High School Musical 2" reigned atop the tally, irregularly inflating the chart.)

'TIS NOT THE SEASON: It may be spring, but **Sting's** 2009 Christmas album "If on a Winter's Night . . ." continues to climb the Billboard 200—rising 189-95 with Pacesetter honors (up 88%) after re-entering last week. Credit its gains to going-out-of-business sales at Borders stores, where perhaps overstocked titles are finding their way to customers looking for rock bottom bargains.

The left-field gains are reminiscent of when Circuit City closed shop in 2009 and pumped a re-entry for **Janet Jackson's** "Discipline" on both the Billboard 200 and Top R&B/Hip-Hop Albums. It ultimately rose back to No. 107 on the former and to No. 10 on the latter (when it was still fueled by Nielsen SoundScan's panel of R&B stores) on March 21, 2009. After that week, once Circuit City had permanently closed its doors, the title fell off both tallies.



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,317,000	1,961,000	24,061,000
Last Week	5,871,000	1,857,000	23,167,000
Change	7.6%	5.6%	3.9%
This Week Last Year	5,460,000	1,542,000	22,098,000
Change	15.7%	27.2%	8.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	92,694,000	90,016,000	-2.9%
Digital Tracks	356,844,000	386,345,000	8.3%
Store Singles	604,000	830,000	37.4%
Total	450,142,000	477,191,000	6.0%
Albums w/TEA*	128,378,400	128,650,500	0.2%

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

DIGITAL TRACKS SALES



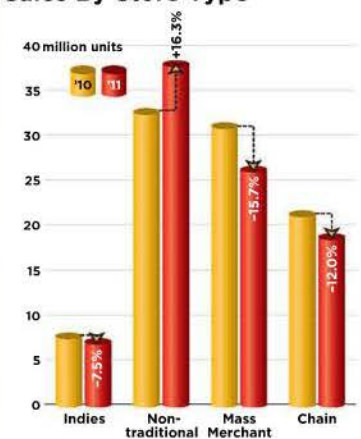
SALES BY ALBUM FORMAT

CD	66,997,000	60,002,000	-10.4%
Digital	24,894,000	28,928,000	16.2%
Vinyl	792,000	1,068,000	34.8%
Other	12,000	19,000	58.3%

For week ending April 17, 2011. Figures are rounded. Compiled from a national sample of retail stores and risk sales reports collected and provided by



Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	#1 FOO FIGHTERS ROSWELL/RCA 84493*/RMG (11.98) ⊕	Wasting Light	1
2	1	3	ADELE XL/COLUMBIA 44699*/SONY MUSIC (11.98)	21	1
3	NEW	1	ALISON KRAUSS + UNION STATION SONYBIS/SONY 60665*/COCORCD (18.98)	Paper Airplane	3
4	NEW	1	PAUL SIMON HEAR 32814*/COCORCD (13.98) ⊕	So Beautiful Or So What	4
5	NEW	1	MANA WARNER LATINA 526530 (16.98) ⊕	Drama y Luz	5
6	2	1	BRITNEY SPEARS JIVE 85332/ULG (13.98)	Femme Fatale	1
7	7	5	VARIOUS ARTISTS EMI/WARNER BROS./SONYUNIVERSAL 91654*/UMRG/UMRG/SONY MUSIC/SONY MUSIC (9.98)	Songs For Japan	5
8	5	2	WIZ KHALIFA SIRIUS/RYLANDTIC 537099/AG (13.98) ⊕	Rolling Papers	2
9	6	4	CHRIS BROWN JIVE 86967/ULG (11.98)	F.A.M.E.	1
10	8	11	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More	2
11	NEW	1	JESSIE J LAVA/UNIVERSAL REPUBLIC 015337/UMRG (10.98)	Who You Are	11
12	NEW	1	TV ON THE RADIO INTERSCOPE 015455*/MGA (13.98)	Nine Types Of Light	12
13	NEW	1	ATMOSPHERE ZYNE/EMERSON 01301* (16.98)	The Family Sign	13
14	10	9	KIRK FRANKLIN 10 10 SOUL/REPTV 7217/ULG (11.98)	Hello Fear	5
15	12	23	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2
16	4	-	HOLLYWOOD UNDEAD ARM/OCTONE 018275*/MGA (13.98)	American Tragedy	4
17	21	14	RIHANNA SRP/DEF JAM 014927/UMRG (13.98) ⊕	Loud	3
18	NEW	1	SOUNDTRACK WALT DISNEY 013446 (13.98)	Lemonade Mouth	18
19	11	7	JENNIFER HUDSON JIVE 80914/UMRG (11.98) ⊕	I Remember Me	2
20	14	17	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream	1
21	23	25	JUSTIN BIEBER SCHOLDOBY/RAYMOND BRAUN/ISLAND 014063/UMRG (10.98) ⊕	My World 2.0	2
22	18	15	JUSTIN BIEBER SCHOLDOBY/RAYMOND BRAUN/ISLAND 015367/UMRG (9.98)	Never Say Never: The Remixes (EP)	3
23	3	6	RADIOHEAD XL/TICKET TAPE 061178D (7.98)	The King Of Limbs	3
24	19	12	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 46746/CAPITOL (18.98)	NOW 37	1
25	17	13	PINK SIRIUS 30657/ULG (13.98)	Greatest Hits... So Far!!!	5
26	RE-ENTRY	17	SOUNDTRACK RCA NASHVILLE 72911/SWN (11.98)	Country Strong	6
27	15	28	ZAC BROWN BAND SOUTHERN BROWN/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	1
28	24	19	BRUNO MARS ELEKTRA 526393* (10.98) ⊕	Doo-Wops & Hooligans	3
29	NEW	1	PANDA BEAR PAW TRACKS 36* (13.98)	Tomboy	29
30	25	33	TAYLOR SWIFT BIG MACHINE 72599A (18.98) ⊕	Speak Now	3
31	26	20	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL 015021*/UMRG (13.98)	Pink Friday	1
32	NEW	1	K.D. LANG AND THE SISS BOW BANG NONESUCH 525874/WARNER BROS. (11.98)	Sing It Loud	32
33	29	43	EMINEM WEBB/SHADY/AFTERMATH/INTERSCOPE 014411*/MGA (13.98)	Recovery	1
34	27	16	LUPE FIASCO 1ST & 15TH/ATLANTIC 520870*/AG (18.98)	Lasers	1
35	34	30	RASCAL FLATTS BIG MACHINE RFD 100A (13.98)	Nothing Like This	6
36	28	35	LADY ANTELLUM CAPITOL 84703 (18.98)	Need You Now	3
37	22	10	MARY MARY MY BLACK COLUMBIA 62330/SONY MUSIC (11.98)	Something Big	10
38	30	21	MARSHA AMBROSIOUS J 64826/RMG (9.98)	Late Nights & Early Mornings	2
39	39	36	CASTING CROWNS BEACH STREET/REUNION 101355/SONY MUSIC (11.98)	Until The Whole World Hears	4
40	32	38	SARA EVANS RCA NASHVILLE 49693/SMN (10.98)	Stronger	6
41	47	52	BIG TIME RUSH NICKELBACK/COLUMBIA 42918/SONY MUSIC (8.98)	BTR (Soundtrack)	3
42	49	56	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	21	10
43	43	40	THE BLACK EYED PEAS INTERSCOPE 015039*/MGA (13.98)	The Beginning	6
44	41	61	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	4
45	89	47	GREATEST HITS ROSWELL/RCA 36921*/RMG (11.98) ⊕	Greatest Hits	11
46	31	26	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 85825/SONY MUSIC (13.98)	Glee: The Music, Season Two: Volume 5	3
47	48	46	KID ROCK TOP GUN/ATLANTIC 521687*/AG (18.98) ⊕	Born Free	5
48	9	-	ASKING ALEXANDRIA SUMMER 50 (11.98)	Reckless & Relentless	9
49	38	29	AVRIL LAVIGNE RCA 55870/RMG (11.98) ⊕	Goodbye Lullaby	4
50	36	167	DAFT PUNK WALT DISNEY 005672 (13.98)	Tron: Legacy (Soundtrack)	4



18
The bow of Disney Channel's TV movie garnered 5.7 million viewers, making it the top-rated original cable movie so far this year. Its soundtrack starts with 21,000. (To compare, the premiere of "High School Musical" attracted 7.7 million viewers in 2006.)

26
After the movie was released on DVD last week, both of its soundtracks re-enter the list. This one gains by 67% while the second volume (No. 91) vaults by 1,401%.

29
The solo side project of Animal Collective's Noah Lennox bows with a personal best of 18,000—almost as many copies as AC's last set, "Merriweather Post Pavilion," started with in 2009 (25,000).

82
The Starbucks-guests collection enters with 7,000, but includes only two of her live top 40 Billboard Hot 100 hits: "Something to Talk About" (No. 5) and "Love Sneakin' Up on You" (No. 19).



83
For every one of the compilations sold, \$8 will be donated to raise funds for maternal health relief worldwide. Set includes Madonna (pictured), Gwyneth Paltrow, Jennifer Lopez and Sheryl Crow.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
51	45	18	THE STROKES RCA 85472*/RMG (11.98)	Angles	4
52	54	57	FLORENCE + THE MACHINE RCA 85472*/RMG (11.98)	Lungs	14
53	13	-	ROBBIE ROBERTSON 429 178215/ULG (15.98)	How To Become Clairvoyant	13
54	NEW	1	BETWEEN THE BURIED AND ME METAL BLADE 14999* (13.98)	The Parallax: Hypersleep Dialogues (EP)	54
55	NEW	1	BRETT DENNEN DUATONE 01534* (13.98)	Loverboy	55
56	79	-	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBIA/SONY CMC 58490/SONY MUSIC (6.98)	VH1 Storytellers	56
57	40	41	SUGARLAND MERCURY NASHVILLE 014758*/UMGN (13.98)	The Incredible Machine	1
58	44	63	SOUNDTRACK WALT DISNEY 005672 (13.98)	Tangled	44
59	50	51	AARON LEWIS STROUD/AVARIUS 01013 (7.98)	Town Line (EP)	7
60	91	-	LYNYRD SKYNYRD MCA 11941 (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2
61	42	54	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution	8
62	57	66	MIGUEL BLACK ICE/RYSTORM/JIVE 76487/ULG (9.98)	All I Want Is You	50
63	NEW	1	THURSDAY SPIN/ABC 87121* (15.98)	No Devolucion	63
64	55	44	RISE AGAINST DGC/INTERSCOPE 015325*/MGA (13.98)	Endgame 2	2
65	64	68	THE BLACK KEYS NONESUCH 52626*/WARNER BROS. (15.98)	Brothers	3
66	92	-	ERIC CLAPTON CHRONICLES/POLYDOR 002756/UMG (9.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	66
67	87	-	AEROSMITH GEPEN 00101/UMG (9.98)	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	67
68	20	-	JIM JONES EGME 2115 (12.98)	Capo	20
69	83	169	EMINEM WEA/INTERSCOPE 0149029*/INTERSCOPE (13.98)	The Marshall Mathers LP	1
70	109	-	BOYZ II MEN MOTOWN/CHRONICLES 90109/UMG (9.98)	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection	70
71	16	-	WALT DISNEY 013549 (13.98)	Tron: Legacy Reconfigured	16
72	35	8	SNOOP DOGG DGG/STYL/PRIORITY 07852/CAPITOL (18.98)	Doggystyle	8
73	NEW	1	LOW SUB POP 905* (13.98)	C'mon	73
74	108	-	CREDENCE CLEARWATER REVISITED POIR BOW/SONY MUSIC CMC 52336/SONY MUSIC (6.98)	Extended Versions	74
75	62	69	ZAC BROWN BAND ROAR/PICTURE HOME/ROAR/ATLANTIC 516631/AG (13.98)	The Foundation	2
76	69	13	KIDZ BOP KIDS FAZOR & TIE 80244 (18.98)	Kidz Bop 19	2
77	60	59	THOMPSON SQUARE SONY CREEK 7677 (13.98)	Thompson Square	15
78	59	64	KANYE WEST RCA-A&P/DEF JAM 014085*/UMRG (13.98) ⊕	My Beautiful Dark Twisted Fantasy	1
79	NEW	1	JASON ISBELL AND THE 400 UNIT LIGHTNING ROD 24632* (13.98)	Here We Rest	79
80	77	78	CEE LO GREEN PAINFUL PLEASURE 5180/ELEKTRA (18.98)	The Lady Killer	9
81	63	73	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 015002*/UMRG (13.98)	I Am Not A Human Being	1
82	NEW	1	BONNIE RAITT PHMO CUSTOM PRODUCTS 8632 EXSTARBUCKS (12.98)	Opus Collection: Something To Talk About	82
83	NEW	1	VARIOUS ARTISTS STARCON 31808 EXSTARBUCKS (12.98)	Every Mother Counts	83
84	58	67	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey	1
85	123	-	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 76971/SONY MUSIC (6.98)	An Afternoon In The Garden	85
86	122	-	BAD COMPANY ORIGINAL AND COMPANY/TURNING/SONY MUSIC CMC 80851/SONY MUSIC (6.98)	Extended Versions	86
87	74	77	LADY GAGA STP/AM, INC./NON-ALIGNED/CHERRYTREE/INTERSCOPE 011805*/MGA (12.98)	The Fame	2
88	135	-	FOREIGNER TRIGGER/SONY MUSIC CMC 82725/SONY MUSIC (6.98)	Extended Versions	88
89	94	86	ARCADE FIRE MERGE 385* (15.98)	The Suburbs	1
90	46	22	SOUNDTRACK WATERTOWER 30229 (14.98)	Sucker Punch	22
91	RE-ENTRY	5	SOUNDTRACK NICKELBACK/PRODUCTIONS 34817/NADSONY GATE (10.98)	Country Strong: More Music From The Motion Picture	23
92	75	71	BON JOVI ISLAND 014903/UMRG (13.98)	Greatest Hits	5
93	71	74	SOUNDTRACK RCA 80285/RMG (11.98)	Burlesque	37
94	37	-	THE KILLS DGMNO 283* (11.98)	Blood Pressure	18
95	189	-	PACE SETTER CHERRYTREE/INTERSCOPE 013329*/UNIVERSAL CLASSICS GROUP (16.98) ⊕	If On A Winter's Night...	6
96	67	65	R. KELLY JIVE 80914/ULG (11.98)	Love Letter	6
97	149	-	GEORGE STRAIT MCA NASHVILLE 170266/UMGN (9.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
98	78	83	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	17
99	98	64	JOSH GROBAN 143/REPRISE 524833/WARNER BROS. (18.98) ⊕	Illuminations	4
100	51	-	RUSH MERCURY 015272/UMG (29.98 CD/DVD) ⊕	Moving Pictures	3

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LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	CERT.
101	152	3	HANK WILLIAMS JR.	Greatest Hits, Vol. 1	5	101
102	NEW	1	Laura Story	Blessings	102	
103	82	85	FRANCESCA BATTISTELLI	Hundred More Years	16	
104	151	2	THE COUNTDOWN KIDS	50 Silly Songs	104	
105	155	3	THE HIT CREW	Pop N Party	105	
106	159	10	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	100	
107	76	100	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	24	
108	61	32	PANIC! AT THE DISCO	Vices & Virtues	7	
109	160	3	STEVIE RAY VAUGHAN	Martin Scorsese Presents The Blues: Stevie Ray Vaughan	109	
110	66	2	MANDISA	What If We Were Real	66	
111	88	95	KESHA	Cannibal	15	
112	84	20	TIM MCGRAW	Number One Hits	27	
113	158	2	JANIS JOPLIN	Super Hits	113	
114	164	2	RED SPEEDWAGON	The Second Decade of Rock & Roll 1981-1991	114	
115	95	110	SELENA GOMEZ & THE SCENE	A Year Without Rain	4	
116	174	3	JIM CROCE	Bad, Bad Leroy Brown & Other Favorites	116	
117	90	99	SOUNDTRACK	Glee, The Music: Season Two: Volume 4	5	
118	33	2	MINT CONDITION	7 ...	33	
119	85	80	JUSTIN BIEBER	My Worlds Acoustic	7	
120	177	3	ROY ORBISON	Super Hits	120	
121	183	2	THE COUNTDOWN KIDS	50 Fun Songs For Kids	121	
122	99	104	SKILLET	Awake	2	
123	NEW	1	PAT BENATAR	10 Great Songs	123	
124	70	39	R.E.M.	Collapse Into Now	5	
125	186	3	WILLIE NELSON	Super Hits	125	
126	176	3	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	126	
127	97	89	VARIOUS ARTISTS	WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs	29	
128	NEW	1	BOB DYLAN	Bob Dylan In Concert: Brandeis University 1963	128	
129	128	121	NEWSBOYS	Born Again	4	
130	125	136	CHRIS TOMLIN	And If Our God Is For Us...	17	
131	197	3	TOMMY JAMES AND THE SHONDELLS	The Essentials	131	
132	119	129	KESHA	Animal	1	
133	100	97	THE BLACK EYED PEAS	The E.N.D.	2	
134	101	91	KENNY ROGERS	The Love Of God	27	
135	93	106	PRINCE ROYCE	Prince Royce	27	
136	86	130	CREDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	67	
137	81	58	GUCCI MANE	The Return Of Mr. Zone 6	18	
138	112	137	DARIUS RUCKER	Charleston, SC 1966	2	
139	120	2	JOAN SEBASTIAN	Los Huevos Rancheros	120	
140	106	84	KESHA	I Am The Dance Commander + I Command You To Dance	36	
141	52	2	TIESTO	Club Life Volume One: Las Vegas	52	
142	104	93	BILLY CURRINGTON	Enjoy Yourself	9	
143	RE-ENTRY	3	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	143	
144	105	90	TREY SONGZ	Passion, Pain & Pleasure	2	
145	131	116	THE DECEMBERISTS	The King Is Dead	1	
146	124	108	KEM	Intimacy: Album III	2	
147	RE-ENTRY	73	TOM PETTY	Full Moon Fever	5	3
148	136	115	JERROD NIEMANN	Judge Jerrod & The Hung Jury		
149	53	3	VARIOUS ARTISTS	The 99 Most Essential Relaxing Classics	53	
150	65	2	CRAIG CAMPBELL	Craig Campbell	65	

102
With a debut at No. 2 on Christian Albums, the artist instantly bypasses the Heatseekers Albums chart. (Any act that reaches the top 10 of Christian, Gospel, Country, Latin or R&B Albums is ineligible for the Heatseekers tally.)

105
It is still baffling how an album of studio musicians covering pop hits can sell 6,000 copies total—much less in a week. Credit goes to clearance pricing at big boxes, which continue to push gains for many catalog titles on the chart.

123
The icon performed on "The Oprah Winfrey Show" last week, duetting with Avril Lavigne on "Love is a Battlefield." In turn, this sets an 83% increase. (Figure that its budget pricing at Walmart—\$5—and other stores also helped.)

128
Originally packaged as a bonus disc in a deluxe edition of last year's "Witness Demos" release, the long lost live gty finds a release of its own (\$,000).

188
It's likely that both his performances on "Lopez Tonight" (April 13) and the launch of his 21-night concert stand in Los Angeles helped pump the 137% gain for the hits package.

151
121 112 74
JUSTIN BIEBER
My World (EP)

152
107 144 58
ERIC CHURCH
Carolina

153
115 102 26
KINGS OF LEON
Come Around Sundown

154
140 133 113
EMINEM
Curtain Call: The Hits

155
190 126 11
THE CIVIL WARS
Barton Hollow

156
137 135 26
WAKA FLOCKA FLAME
Flockavell

157
RE-ENTRY 37
RED HOT CHILI PEPPERS
Greatest Hits

158
146 142 179
BOB MARLEY AND THE WAILERS
Legend: The Best Of Bob Marley And The Wailers

159
133 134 76
FIVE FINGER DEATH PUNCH
War Is The Answer

160
NEW 1
THE COUNTDOWN KIDS
50 Sing Along Songs For Kids

161
150 152 26
VARIOUS ARTISTS
WOW Hits 2011

162
111 103 31
LINKIN PARK
A Thousand Suns

163
168 - 21
BLAKE SHELTON
All About Tonight (EP)

164
157 171 105
MICHAEL JACKSON
Number Ones

165
167 176 6
VARIOUS ARTISTS
WOW #1's (Yellow)

166
114 128 22
KEITH URBAN
Get Closer

167
RE-ENTRY 16
BEYONCÉ
Above And Beyond: Video Collection & Dance Mixes (EP)

168
180 185 184
JOURNEY
Journey's Greatest Hits

169
130 125 44
DRAKE
Thank Me Later

170
RE-ENTRY 27
FLEETWOOD MAC
Greatest Hits

171
NEW 1
GEORGE THOROGOOD
10 Great Songs

172
138 105 17
KERI HILSON
No Boys Allowed

173
161 161 180
BOB SEGER & THE SILVER BULLET BAND
Greatest Hits

174
118 113 17
CRISTIAN CASTRO
Viva El Principe

175
103 80 4
BOBBY V
Fly On The Wall

176
139 75 3
GERARDO ORTIZ
Morir Y Existir: En Vivo

177
RE-ENTRY 14
THE NOTORIOUS B.I.G.
Greatest Hits

178
145 118 19
T.I.
No Mercy

179
RE-ENTRY 28
LARRY THE CABLE GUY
The Right To Bare Arms

180
RE-ENTRY 18
DEADMAU5
4X4=12

181
117 98 24
BRAD PAISLEY
Hits Alive

182
175 162 26
MY DARKEST DAYS
My Darkest Days

183
158 145 53
EASTON CORBIN
Easton Corbin

184
101 170 203
GUNS N' ROSES
Greatest Hits

185
RE-ENTRY 16
TIM MCGRAW
Greatest Hits

186
110 34 3
ANOM AMARTH
Surtur Rising

187
56 - 5
VARIOUS ARTISTS
The 99 Darkest Pieces of Classical Music

188
RE-ENTRY 27
PRINCE
The Very Best Of Prince

189
NEW 1
JERRY CLOWER
Jerry Clower's Greatest Hits

190
RE-ENTRY 17
DIDDY - DIRTY MONEY
Last Train To Paris

191
RE-ENTRY 77
ALAN JACKSON
Drive

192
182 187 123
NICKELBACK
Dark Horse

193
172 175 10
JEREMIH
All About You

194
NEW 1
GRATEFUL DEAD
Flashback With The Grateful Dead

195
141 114 1
JAMIE FOXX
Best Night Of My Life

196
198 168 38
AVENGED SEVENFOLD
Nightmare

197
165 177 127
TAYLOR SWIFT
Fearless

198
RE-ENTRY 6
LUCINDA WILLIAMS
Blessed

199
192 178 140
SHINEDOWN
The Sound Of Madness

200
RE-ENTRY 2
ELBOW
Build A Rocket Boy!

AVRIL LAVIGNE	49	WAILERS	158	NICKELBACK	192	PANDA BEAR	29	RADIOHEAD	23	DARIUS RUCKER	138	SNOOP DOGG	72	COUNTRY STRONG	26	THOMPSON SQUARE	77	TREY SONGZ	144	OF CLASSICAL MUSIC	187	WOW HITS 2011	161	
ARON LEMONS	59	MARY MARY	37	NICKI MINAJ	31	FRANCY AT THE DISCO	108	BONNIE RAITT	32	FRANCY AT THE DISCO	108	BRITNEY SPEARS	6	COUNTRY STRONG	26	THOMPSON SQUARE	77	TREY SONGZ	144	OF CLASSICAL MUSIC	187	WOW HITS 2011	161	
LIK WAYNE	61	TIM MCGRAW	112	JERROD NIEMANN	148	KATY PERRY	20	RASCAL FLATTS	35	KATY PERRY	20	STRING	102	MUSIC FROM THE	91	GEORGE THOROGOOD	171	THURSDAY	63	KEITH URBAN	66	EVERY OTHER COUNTS	83	
LINKIN PARK	82	MIGUEL	62	THE NOTORIOUS B.I.G.	177	TOM PETTY	147	RED HOT CHILI PEPPERS	15	TOM PETTY	147	LAURA STORY	102	FROM PICTURE	91	THREE DOG NIGHT	126	THURSDAY	63	KEITH URBAN	66	EVERY OTHER COUNTS	83	
LDW	73	MINT CONDITION	318	PINK	25	157	157	GEORGE STRAIT	97	PINK	25	GEORGE STRAIT	97	THE MUSIC SEASON	51	THURSDAY	63	KEITH URBAN	66	EVERY OTHER COUNTS	83	WAKA FLOCKA FLAME	156	
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M		MY DARKEST DAYS	182	PRINCE ROYCE	135	LIONEL RICHIE	143	BULLET BANDO	173	THE NOTORIOUS B.I.G.	177	SUGARLAND	147	THE MUSIC SEASON	51	THURSDAY	63	KEITH URBAN	66	EVERY OTHER COUNTS	83	BARRY WHITE	106	
MAMA	5	WILLIE NELSON	126	GERARDO ORTIZ	176	PRINCE	168	BLAKE SHELTON	107	143	BLAKE SHELTON	107	TAYLOR SWIFT	30	TWO VOLUMES 5	48	CHRIS TOMLIN	109	STEVIE RAY VAUGHAN	109	WOW #1'S (YELLOW)	165	WIC KHALIFA	8
MARSHIA	110	NEWSBOYS	129	BRAD PAISLEY	181	R	124	SHINEDOWN	199	124	SHINEDOWN	199	PAUL SHANNON	4	LEMONADE MOUTH	18	TOMMY JAMES AND THE	109	STEVIE RAY VAUGHAN	109	WOW GOSPEL 2011: THE	165	WIC KHALIFA	8
BOB MARLEY AND THE		NEWSBOYS	129	BRAD PAISLEY	181	R.E.M.	124	KENNY ROGERS	134	124	KENNY ROGERS	134	SKILLET	122	SHINEDOWN	199	SHONDELLS	121	VARIOUS ARTISTS	121	THE 99 DARKEST PIECES	127	WIC KHALIFA	8

UNCHARTED™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	ARTIST	MSPACE PAGE	
1	2	#1 DJ BL3ND	WWW.MYSPACE.COM/BL3NDZY	
2	4	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	
3	14	JAVIER JOFRE	WWW.MYSPACE.COM/JAVIERJOFRE	
4	5	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD	
5	1	COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR	
6	7	THE 40NTHFLOOR	WWW.MYSPACE.COM/THE40NTHFLOOR	
7	6	LAURA ROPPE	WWW.MYSPACE.COM/LAURAROPPE	
8	8	MADDI JANE	WWW.MYSPACE.COM/MADDIANEMUSIC	
9	44	THE BLOODY BEETROOTS - DEATH CREEP 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	
10	10	SUNGH A JUNG	WWW.MYSPACE.COM/JUNGSUNGH A	
11	9	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA	
12	10	PORTA	WWW.MYSPACE.COM/PORTA1	
13	11	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS	
14	16	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET	
15	14	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES	
16	17	SOZAY	WWW.MYSPACE.COM/SOZAY	
17	15	NANA	WWW.MYSPACE.COM/NANAWORLD	
18	13	DJ BAM BAM	WWW.MYSPACE.COM/DJBAMBAM	
19	19	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	
20	26	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	
21	RE-ENTRY	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR	
22	21	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK	
23	22	CALL US FORGOTTEN	WWW.MYSPACE.COM/CALLUSFORGOTTEN	
24	33	METRONOMY	WWW.MYSPACE.COM/METRONOMY	
25	30	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMANN	
26	24	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	
27	28	NOISIA	WWW.MYSPACE.COM/DENNOISIA	
28	20	GALAXY FARM	WWW.MYSPACE.COM/GALAXYFARM	
29	RE-ENTRY	SLEEPERSTAR	WWW.MYSPACE.COM/SLEEPERSTAR	
30	29	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN	
31	34	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC	
32	27	AJ RAFAEL	WWW.MYSPACE.COM/AJRAFAEL	
33	37	NERO	WWW.MYSPACE.COM/NEROUK	
34	35	SAM TSUI	WWW.MYSPACE.COM/SAMTSUI	
35	25	BIG K.R.I.T.	WWW.MYSPACE.COM/BSKRRIT	
36	38	DIGGY SIMMONS	WWW.MYSPACE.COM/DIGBYSIMMONS	
37	31	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI	
38	32	BONDAN PRAKOSO & FADEZBLACK	WWW.MYSPACE.COM/BONDANFADEZBLACK	
39	18	OTENKI	WWW.MYSPACE.COM/OTENKI	
40	40	ARASH	WWW.MYSPACE.COM/ARASHMUSIC	
41	NEW	DRIVE A	WWW.MYSPACE.COM/DRIVEA	
42	45	JORDAN JANSEN	WWW.MYSPACE.COM/JORDANJANSEN	
43	41	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC	
44	36	MANGA	WWW.MYSPACE.COM/MANGAWEB	
45	43	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	
46	23	BLIND FURY	WWW.MYSPACE.COM/THEREALBLINDFURY	
47	42	PAROV STELAR	WWW.MYSPACE.COM/STELAR1	
48	39	LIL CRAZED THE K.I.D	WWW.MYSPACE.COM/LILCRAZED	
49	NEW	TOKIMONSTA	WWW.MYSPACE.COM/TOKIBREATS	
50	NEW	HEMP GRU	WWW.MYSPACE.COM/HEMPGRU	

Italian dance/electronic act the Bloody Beetroots-Death Creep 77 makes a huge leap on *Uncharted*, from No. 44 to No. 9. The jump is no doubt thanks to its performance during the April 15-17 weekend at the Coachella Valley Music and Arts Festival in Indio, Calif. The act racked up more than 67,000 SoundCloud and 38,000 Last.fm song plays last week.



SOCIAL 50™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	ARTIST	IMPRINT LABEL	
1	1	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN ISLAND/UMG	
2	2	LADY GAGA	STREAMLINE/KON LIVE/INTERSCOPE	
3	11	RIHANNA	SRP/DEF JAM/UMG	
4	3	EMINEM	WEB SHADY/AFTERMATH/INTERSCOPE	
5	6	AKON	KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN	
6	4	SHAKIRA	SONY MUSIC LATIN/EPIC	
7	5	KATY PERRY	CAPTOL	
8	8	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN	
9	10	THE BLACK EYED PEAS	INTERSCOPE	
10	7	BRITNEY SPEARS	JIVE/JLG	
11	18	PITBULL	MR. 305/FAMA ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG	
12	12	AVRIL LAVIGNE	ARISTA/RMG	
13	21	TAYLOR SWIFT	BIG MACHINE	
14	32	CHRISTINA GRIMMIE	UNSIGNED	
15	14	SELENA GOMEZ	HOLLYWOOD	
16	17	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
17	16	ADELE	XL/COLUMBIA	
18	20	USHER	LAFACE/JLG	
19	15	CHRIS BROWN	JIVE/JLG	
20	9	MICHAEL JACKSON	MJJ/EPIC	
21	38	BOB MARLEY	TUFF GONG/ISLAND/UMF	
22	27	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	
23	22	LUDACRIS	SRP/DEF JAM/UMG	
24	21	DAVID GUETTA	SIJIA VIRGIN/CAPTOL	
25	23	BEYONCÉ	MUSIC WORLD/COLUMBIA	
26	24	DEADMAU5	MAULSTRAP/ULTRA	
27	31	SNOOP DOGG	PRIORITY/CAPTOL	
28	25	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	
29	30	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC	
30	28	50 CENT	SHADY/AFTERMATH/INTERSCOPE	
31	29	KANYE WEST	ROC-A-FELLA/DEF JAM/UMG	
32	36	DON OMAR	DRIFANATO/MACHETE	
33	26	TIESTO	MUSICAL FREEDOM	
34	35	KESHA	KEMOSABE/RCA/RMG	
35	33	JENNIFER LOPEZ	ISLAND/UMG	
36	34	GREEN DAY	REPRISE	
37	39	REBECCA BLACK	REBECCA BLACK/ARK MUSIC FACTORY	
38	19	WIZ KHALIFA	ROSTRUM/ATLANTIC	
39	46	DEMI LOVATO	HOLLYWOOD	
40	50	JUSTIN TIMBERLAKE	JIVE/JLG	
41	RE-ENTRY	NICKELBACK	ROADRUNNER	
42	37	BRING ME THE HORIZON	VISIBLE NOISE/EPITAPH	
43	41	PINK	LAFACE/JLG	
44	43	BRUNO MARS	ELEKTRA	
45	RE-ENTRY	ALICIA KEYS	JRMG	
46	RE-ENTRY	MY CHEMICAL ROMANCE	REPRISE	
47	RE-ENTRY	METALLICA	WARNER BROS.	
48	RE-ENTRY	T.I.	GRAND HUSTLE/ATLANTIC	
49	40	COLDPLAY	CAPTOL	
50	RE-ENTRY	GUNS N' ROSES	GEFFEN	

Wiz Khalifa slides down the *Social 50*, moving 19-38 after the flutter of activity surrounding his "Rolling Papers" album release died down. This past week, he had a 19% decline in Myspace plays and a 28% decrease in new fans. The momentum behind the album propelled him 23-17 two weeks ago.



AOL RADIO SONGS		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT LABEL)	
1	1	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
2	2	F**KIN' PERFECT	PINK (LAFACE/JLG)	
3	1	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
4	5	E.T.	KATY PERRY FEATURING KANYE WEST (CAPITOL)	
5	1	GONE	NELLY FEATURING KELLY ROWLAND (DERRITY/UNIVERSAL MOTOWN/UMG)	
6	1	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)	
7	6	S&M	RIHANNA (SRP/DEF JAM/UMG)	
8	7	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/UMG)	
9	9	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)	
10	1	RIP TIDE	SICK PUPPIES (RMR/VIRGIN/CAPTOL)	
11	3	21ST CENTURY GIRL	WILLOW (ROC NATION/COLUMBIA)	
12	1	HIT THE LIGHTS	JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC/UNIVERSAL)	
13	11	F**K YOU (FORGET YOU)	CEE LO GREEN (MAD/CULTURE/ELEKTRA/RMP)	
14	10	FIREWORK	KATY PERRY (CAPITOL)	
15	4	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/UMG)	

I LIKE LIBRARIES: MOST ADDED		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT LABEL)	
1	1	#1 ROPE	FOO FIGHTERS (ROSWELL/RCA/RMG)	
2	1	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
3	1	DEAR ROSEMARY	FOO FIGHTERS (ROSWELL/RCA/RMG)	
4	1	BRIDGE BURNING	FOO FIGHTERS (ROSWELL/RCA/RMG)	
5	1	BACK & FORTH	FOO FIGHTERS (ROSWELL/RCA/RMG)	
6	1	WALK	FOO FIGHTERS (ROSWELL/RCA/RMG)	
7	1	WHITE LIMO	FOO FIGHTERS (ROSWELL/RCA/RMG)	
8	1	A MATTER OF TIME	FOO FIGHTERS (ROSWELL/RCA/RMG)	
9	1	ARLANDRIA	FOO FIGHTERS (ROSWELL/RCA/RMG)	
10	1	MISS THE MISERY	FOO FIGHTERS (ROSWELL/RCA/RMG)	
11	1	THESE DAYS	FOO FIGHTERS (ROSWELL/RCA/RMG)	
12	2	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	
13	1	I SHOULD HAVE KNOWN	FOO FIGHTERS (ROSWELL/RCA/RMG)	
14	3	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)	
15	4	S&M	RIHANNA (SRP/DEF JAM/UMG)	

NEXT BIG SOUND 25™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.		
1	2PM			
2	CASPA			
3	MARCO DI MAURO			
4	NOISECONTROLLERS			
5	HEADHUNTERZ			
6	REDLIGHT KING			
7	WANG LEE HOM			
8	RAMY AYACH			
9	ANGERFIST			
10	KORSAKOFF			
11	HAMZA NAMIRA			
12	HIGH CONTRAST			
13	MARIAJOSE			
14	MARK KNIGHT			
15	NATALIA Y LA FORQUETINA			

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans, according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, MySpace, Last.fm, the art and lifestyle websites, and social networking sites. SOCIAL 50: A ranking of the most socially active artists on the world's leading social networking sites. Artists' popularity is determined by a formula including streamed plays, page views and fans, according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, MySpace, Last.fm, the art and lifestyle websites, and social networking sites. AOL RADIO SONGS: The week's most-streamed songs on AOL. I LIKE LIBRARIES: Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike.com.

HOT 100 AIRPLAY™				TITLE				ARTIST (IMPRINT/PROMOTION LABEL)			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT.
1	1	11	●	26	22	28	●	27	27	12	●
#1 S&M				RAISE YOUR GLASS				WHAT THE HELL			
Rihanna (SRP/DEF JAM JMG)				Pink (LAFACE/J.G.)				Avril Lavigne (RCA/RMG)			
2	2	8	●	28	35	5	●	28	35	5	●
E.T.				THE LAZY SONG				LIVE A LITTLE			
Katy Perry feat. Kanye West (Capitol)				Bruno Mars (Elektra Atlantic)				Kenny Chesney (BNA)			
3	3	21	●	29	34	7	●	30	29	7	●
F**K YOU (FORGET YOU)				DID IT ON'EM				DID IT ON'EM			
Cee Lo Green (RCA/Columbia/Elektra/RRP)				Nicki Minaj, Young Money/Cash Money/Universal Motown				Darius Rucker (Capitol Nashville)			
4	4	18	●	31	33	14	●	31	33	14	●
DOWN ON ME				THIS				DYNAMITE			
Jeremiah feat. 50 Cent (Mack Schultz/Def Jam JMG)				Chris Brown (Jive/J.G.)				Taio Cruz (Mercury JMG)			
5	5	18	●	33	36	10	●	33	36	10	●
MOMENT 4 LIFE				HEART LIKE MINE				HEART LIKE MINE			
Nicki Minaj, Drake, Young Money/Cash Money/Universal Motown				Miranda Lambert (Columbia Nashville)				Miranda Lambert (Columbia Nashville)			
6	6	15	●	34	41	10	●	34	41	10	●
F**KIN' PERFECT				A LITTLE BIT STRONGER				A LITTLE BIT STRONGER			
Pink (LAFACE/J.G.)				Sara Evans (RCA Nashville)				Sara Evans (RCA Nashville)			
7	7	11	●	35	37	26	●	35	37	26	●
LOOK AT ME NOW				STEREO LOVE				I NEED A DOCTOR			
Chris Brown (Jive/J.G.)				Edward Maya & Vika Jigulina (Ultra)				Dr. Dre, Feat. Eminem & Skylar Grey (Aftermath/Interscope)			
8	8	14	●	36	39	6	●	36	39	6	●
JUST CAN'T GET ENOUGH				6 FOOT 7 FOOT				6 FOOT 7 FOOT			
The Black Eyed Peas (Interscope)				LL Cool J, Wayne Feat. Cory Gunz (Cash Money/Universal Motown)				LL Cool J, Wayne Feat. Cory Gunz (Cash Money/Universal Motown)			
9	9	18	●	38	40	13	●	38	40	13	●
BLOW				WHAT DO YOU WANT				COLDER WEATHER			
Kesha (Remosabe/RCA/RMG)				Jerrod Niemann (Sixa Gray/Artist Nashville)				Zac Brown Band (Southern Ground/LandCruiser Picture)			
10	10	19	●	39	32	12	●	39	32	12	●
TILL THE WORLD ENDS				PRETTY GIRL ROCK				PRETTY GIRL ROCK			
Britney Spears (Jive/J.G.)				Keri Hilson (Mosley/Def Jam/Interscope)				Keri Hilson (Mosley/Def Jam/Interscope)			
11	11	7	●	40	25	20	●	40	25	20	●
BORN THIS WAY				ARE YOU GONNA KISS ME OR NOT				ARE YOU GONNA KISS ME OR NOT			
Lady Gaga (Streamline/KonLive/Interscope)				Jason Aldean with Kelly Clarkson (Broken Bow)				Jason Aldean with Kelly Clarkson (Broken Bow)			
12	12	7	●	41	38	13	●	41	38	13	●
GRENADE				BACKSEAT				BACKSEAT			
Bruno Mars (Elektra Atlantic)				New Boyz feat. The Cataracs & Dev (Shitty/Warner Bros.)				New Boyz feat. The Cataracs & Dev (Shitty/Warner Bros.)			
13	13	20	●	42	46	8	●	42	46	8	●
ON THE FLOOR				I WON'T LET GO				I WON'T LET GO			
Jennifer Lopez feat. Pitbull (Island JMG)				Rascal Flatts (Big Machine)				Rascal Flatts (Big Machine)			
14	14	8	●	43	47	9	●	43	47	9	●
TONIGHT (I'M LOVIN' YOU)				DON'T YOU WANNA STAY				DON'T YOU WANNA STAY			
Chris Brown, J. R. & B. (Jana/Universal Republic)				Jason Aldean with Kelly Clarkson (Broken Bow)				Jason Aldean with Kelly Clarkson (Broken Bow)			
15	15	26	●	44	43	15	●	44	43	15	●
FIREWORK				NO HANDS				NO HANDS			
Katy Perry (Capitol)				Waka Flocka Flame (D17 Brock Squad/SLW/Warner Bros.)				Waka Flocka Flame (D17 Brock Squad/SLW/Warner Bros.)			
16	16	13	●	45	45	30	●	45	45	30	●
ALL OF THE LIGHTS				ROCKETEER				ROCKETEER			
Kanye West (Roc-A-Fella/Def Jam JMG)				Far East Movement feat. Ryan Tedder (Cherrytree/Interscope)				Far East Movement feat. Ryan Tedder (Cherrytree/Interscope)			
17	17	15	●	46	44	19	●	46	44	19	●
MORE				RACKS				RACKS			
Usher (LAFACE/J.G.)				Y. G. feat. Future (Big Play/Universal Republic)				Y. G. feat. Future (Big Play/Universal Republic)			
18	18	38	●	47	52	4	●	47	52	4	●
JUST THE WAY YOU ARE				JUDAS				JUDAS			
Bruno Mars (Elektra Atlantic)				Lady Gaga (Streamline/KonLive/Interscope)				Lady Gaga (Streamline/KonLive/Interscope)			
19	19	21	●	48	50	5	●	48	50	5	●
ROLLING IN THE DEEP				WRITTEN IN THE STARS				WRITTEN IN THE STARS			
Adele (XL/Columbia)				The Topman feat. Eric Turner (Island/Phonogenic/Epic)				The Topman feat. Eric Turner (Island/Phonogenic/Epic)			
20	20	9	●	49	59	6	●	49	59	6	●
HEY BABY (DROP IT TO THE FLOOR)				FOR THE FIRST TIME				FOR THE FIRST TIME			
Pitbull feat. P. Diddy, J. R. & B. (Jana/Universal Republic)				The Script (Phonogenic/Epic)				The Script (Phonogenic/Epic)			
21	21	16	●	50	59	6	●	50	59	6	●
COMING HOME											
Diddy - Dirty Money feat. Skylar Grey (Bad Boy/Interscope)											
22	22	4	●				●				●
THE SHOW GOES ON											
Lupe Fiasco (1st & 15th Atlantic)											
23	23	7	●				●				●
ROLL UP											
Wiz Khalifa (Rostrum Atlantic/RRP)											
24	24	23	●				●				●
WRITTEN IN THE STARS											
The Topman feat. Eric Turner (Island/Phonogenic/Epic)											
25	25	28	●				●				●
FOR THE FIRST TIME											
The Script (Phonogenic/Epic)											

HOT DIGITAL SONGS™				TITLE				ARTIST (IMPRINT/PROMOTION LABEL)			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT.
1	1	3	13	26	26	21	●	26	26	21	●
#1 S&M				COMING HOME				COMING HOME			
Rihanna feat. Britney Spears (SRP/DEF JAM JMG)				Diddy - Dirty Money feat. Skylar Grey (Bad Boy/Interscope)				Diddy - Dirty Money feat. Skylar Grey (Bad Boy/Interscope)			
2	2	1	10	27	25	14	●	27	25	14	●
E.T.				WHAT THE HELL				WHAT THE HELL			
Katy Perry feat. Kanye West (Capitol)				Avril Lavigne (RCA/RMG)				Avril Lavigne (RCA/RMG)			
3	3	7	●	28	21	26	●	28	21	26	●
JUST CAN'T GET ENOUGH				FIREWORK				FIREWORK			
Cee Lo Green (RCA/Columbia/Elektra/RRP)				Katy Perry (Capitol)				Katy Perry (Capitol)			
4	4	1	●	29	22	28	●	29	22	28	●
Judas				JAR OF HEARTS				JAR OF HEARTS			
Lady Gaga (Streamline/KonLive/Interscope)				Christina Perri (MCA Nashville)				Christina Perri (MCA Nashville)			
5	5	8	14	30	23	16	●	30	23	16	●
ROLLING IN THE DEEP				F**KIN' PERFECT				F**KIN' PERFECT			
Adele (XL/Columbia)				Pink (LAFACE/J.G.)				Pink (LAFACE/J.G.)			
6	6	13	22	31	30	18	●	31	30	18	●
DOWN ON ME				6 FOOT 7 FOOT				6 FOOT 7 FOOT			
Jeremiah feat. 50 Cent (Mack Schultz/Def Jam JMG)				LL Cool J, Wayne Feat. Cory Gunz (Cash Money/Universal Motown)				LL Cool J, Wayne Feat. Cory Gunz (Cash Money/Universal Motown)			
7	7	7	●	32	29	20	●	32	29	20	●
ON THE FLOOR				PRETTY GIRL ROCK				PRETTY GIRL ROCK			
Jennifer Lopez feat. Pitbull (Island JMG)				Keri Hilson (Mosley/Def Jam/Interscope)				Keri Hilson (Mosley/Def Jam/Interscope)			
8	8	6	11	33	20	12	●	33	20	12	●
LOOK AT ME NOW				COLDER WEATHER				COLDER WEATHER			
Chris Brown feat. Lil Wayne & Busta Rhymes (Jive/J.G.)				Zac Brown Band (Southern Ground/LandCruiser Picture)				Zac Brown Band (Southern Ground/LandCruiser Picture)			
9	9	16	6	34	4	2	●	34	4	2	●
THE LAZY SONG				HONEY BEE				HONEY BEE			
Bruno Mars (Elektra Atlantic)				Blake Shelton (Warner Bros. Nashville/Warner)				Blake Shelton (Warner Bros. Nashville/Warner)			
10	10	5	7	35	36	15	●	35	36	15	●
TILL THE WORLD ENDS				MOMENT 4 LIFE				MOMENT 4 LIFE			
Britney Spears (Jive/J.G.)				Nicki Minaj, Drake, Young Money/Cash Money/Universal Motown				Nicki Minaj, Drake, Young Money/Cash Money/Universal Motown			
11	11	34	●	36	33	29	●	36	33	29	●
F**K YOU (FORGET YOU)				GRENADE				GRENADE			
Cee Lo Green (RCA/Columbia/Elektra/RRP)				Bruno Mars (Elektra Atlantic)				Bruno Mars (Elektra Atlantic)			
12	12	14	7	37	38	16	●	37	38	16	●
WRITTEN IN THE STARS				MORE				MORE			
The Topman feat. Eric Turner (Island/Phonogenic/Epic)				Usher (LAFACE/J.G.)				Usher (LAFACE/J.G.)			
13	13	9	●	38	32	29	●	38	32	29	●
GIVE ME EVERYTHING				HEY BABY (DROP IT TO THE FLOOR)				HEY BABY (DROP IT TO THE FLOOR)			
Pitbull feat. Ne-Yo, Armand & Myster (MCA/3550 Records/RRP)				Pitbull feat. P. Diddy, J. R. & B. (Jana/Universal Republic)				Pitbull feat. P. Diddy, J. R. & B. (Jana/Universal Republic)			
14	14	12	11	39	39	1	●	39	39	1	●
BLOW				RED NATION				RED NATION			
Kesha (Remosabe/RCA/RMG)				Game feat. Lil Wayne (Jeffery Interscope)				Game feat. Lil Wayne (Jeffery Interscope)			
15	15	17	16	40	37	15	●	40	37	15	●
THE SHOW GOES ON				ARE YOU GONNA KISS ME OR NOT				ARE YOU GONNA KISS ME OR NOT			
Lupe Fiasco (1st & 15th Atlantic)				Jason Aldean with Kelly Clarkson (Broken Bow)				Jason Aldean with Kelly Clarkson (Broken Bow)			
16	16	27	6	41	39	7	●	41	39	7	●
PRICE TAG				A LITTLE BIT STRONGER				A LITTLE BIT STRONGER			
Herbie Hancock feat. J.R. & B. (Jana/Universal Republic)				Sara Evans (RCA Nashville)				Sara Evans (RCA Nashville)			
17	17	11	●	42	41	1	●	42	41	1	●
I NEED A DOCTOR				MOTIVATION				MOTIVATION			
Dr. Dre feat. Eminem & Skylar Grey (Aftermath/Interscope)				Kelly Rowland feat. Lil Wayne (Universal Motown)				Kelly Rowland feat. Lil Wayne (Universal Motown)			
18	18	10	●	43	62	3	●	43	62	3	●
BORN THIS WAY				PARTY ROCK ANTHEM				PARTY ROCK ANTHEM			
Lady Gaga (Streamline/KonLive/Interscope)				DJ Fathead, Usher, Busta Rhymes, J. R. & B. (Jana/Universal Republic)				DJ Fathead, Usher, Busta Rhymes, J. R. & B. (Jana/Universal Republic)			
19	19	8	●	44	48	11	●	44	48	11	●
ROLL UP				FOR THE FIRST TIME				FOR THE FIRST TIME			
Wiz Khalifa (Rostrum Atlantic/RRP)				The Script (Phonogenic/Epic)				The Script (Phonogenic/Epic)			
20	20	18	5	45	34	4	●	45	34	4	●
WHO SAYS				NO SLEEP				NO SLEEP			
Selena Gomez & The Scene (Hollywood)				Wiz Khalifa (Rostrum Atlantic/RRP)				Wiz Khalifa (Rostrum Atlantic/RRP)			
21	21	28	7	46	41	3	●	46	41	3	●
BOW CHICKA WOW WOW				MEAN				MEAN			
Nicki Minaj feat. Lil Wayne (J.RMG)				Taylor Swift (Big Machine)				Taylor Swift (Big Machine)			
22	22	14	●	47	52	8	●	47	52	8	●
ALL OF THE LIGHTS				I WON'T LET GO				I WON'T LET GO			
Kanye West (Roc-A-Fella/Def Jam JMG)				Rascal Flatts (Big Machine)				Rascal Flatts (Big Machine)			
23	23	44	23	48	42	21	●	48	42	21	●
BACKSEAT				TONIGHT (I'M LOVIN' YOU)				TONIGHT (I'M LOVIN' YOU)			
New Boyz feat. The Cataracs & Dev (Shitty/Warner Bros.)				Enrique Iglesias feat. Usher & DJ Fiancé (Universal Republic)				Enrique Iglesias feat. Usher & DJ Fiancé (Universal Republic)			
24	24	31	9	49	47	28	●	49	47	28	●
OLD ALABAMA				BLACK AND YELLOW				BLACK AND YELLOW			
Brad Paisley feat. Alabama (Arista Nashville)				Wiz Khalifa (Rostrum Atlantic/RRP)				Wiz Khalifa (Rostrum Atlantic/RRP)			
25	25	1	●	50	49	32	●	50	49	32	●
OLD ALABAMA				NO HANDS				NO HANDS			
Brad Paisley feat. Alabama (Arista Nashville)				Waka Flocka Flame (D17 Brock Squad/SLW/Warner Bros.)				Waka Flocka Flame (D17 Brock Squad/SLW/Warner Bros.)			

ROCK				TITLE				ARTIST (IMPRINT/PROMOTION LABEL)			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	CERT.
1	1	23	●	1	1	23	●	1	1	23	●
#1 FOR THE FIRST TIME				FOR THE FIRST TIME				FOR THE FIRST TIME			
The Script (Phonogenic/Epic)				The Script (Phonogenic/Epic)				The Script (Phonogenic/Epic)			
2	2	4	●	2							

WEEK		LAST WEEK		ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	1	1	1	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
2	1	12	2	1	2	S&M	RIHANNA (SRP/DEF JAM/JMG)
3	3	27	3	1	3	F**K YOU (FORGET YOU)	DEE L.O. GREEN (RADICULTURE/ELECTRA/RRP)
4	6	13	4	1	4	BLOW	KE\$HA (KENDASAVE/RCR/RMG)
5	5	15	5	1	5	F**KIN' PERFECT	PINK (LAFACE/J.G.)
6	10	10	6	1	6	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
7	4	10	7	1	7	BORN THIS WAY	LADY GAGA (STREAMLINE/KON LIVE/INTERSCOPE)
8	11	14	8	1	8	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
9	12	6	9	1	9	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/J.G.)
10	7	19	10	1	10	MORE	USHER (LAFACE/J.G.)
11	14	9	11	1	11	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DMG)
12	8	22	12	1	12	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (IMP. 305/P.O.D. GROUPS/J.RMG)
13	9	21	13	1	13	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
14	15	10	14	1	14	WRITTEN IN THE STARS	THE PIMPERS PATROL (IMP. 305/P.O.D. GROUPS/CAPITOL)
15	16	8	15	1	15	DOWN ON ME	JEREMIH FEAT. 50 CENT (IMP. 305/SCHULTZ/DEF JAM/JMG)
16	17	7	16	1	16	THE LAZY SONG	BRUNO MARS (ELECTRA/ATLANTIC)
17	18	12	17	1	17	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
18	19	11	18	1	18	PRICE TAG	JESSIE J FEAT. B.O.B. (J.A.V.A./UNIVERSAL/REPUBLIC)
19	24	5	19	1	19	ROLLING IN THE DEEP	ADELE (COLUMBIA)
20	21	6	20	1	20	MOMENT 4 LIFE	WISIN YATTA FEAT. DRE (CASH MONEY/UNIVERSAL/ATLANTIC)
21	20	13	21	1	21	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
22	22	6	22	1	22	I NEED A DOCTOR	DR. DRE FEAT. BENNY & SKYLAR GREY (AFROBATH/INTERSCOPE)
23	27	8	23	1	23	BOW CHICKA WOW WOW	MIKE POSNER FEAT. LL WYAYE (J.RMG)
24	23	20	24	1	24	ROCKETEER	FAV*FAST MOVEMENT FEAT. RYAN REEDER (4-FRONT/INTERSCOPE)
25	28	6	25	1	25	BACKSEAT	NEW NOIZ FEAT. THE GAININGS & DEV (SHOUTY/WARNER BROS.)
26	30	9	26	1	26	SING	MY CHEMICAL ROMANCE (REPRISE)
27	32	4	27	1	27	THE SHOW GOES ON	LUPE FANGSO (1ST & 15TH/ATLANTIC)
28	26	14	28	1	28	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/J.G.)
29	25	18	29	1	29	JAR OF HEARTS	CHRISTINA PERRI (IMP. 305/P.O.D. GROUPS/ATLANTIC/RRP)
30	NEW	NEW	30	1	30	GREATEST GAINER	JUDAS LAID (STREAMLINE/KOLM/INTERSCOPE)
31	33	5	31	1	31	CLOSER TO THE EDGE	THURTY SECONDS TO MANS (UNIVERSAL/VIRGIN/CAPITOL)
32	35	3	32	1	32	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/J.G.)
33	37	2	33	1	33	WHO SAYS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
34	36	4	34	1	34	BOYFRIEND	GIVE TIME RUSH (NICKEL/DEON/COLUMBIA)
35	NEW	NEW	35	1	35	BIG ME EVERYTHING	PITBULL FEAT. NEVO, AFRONACK & MAFER IMP. 305/P.O.D. GROUPS/PINK)
36	31	16	36	1	36	MARRY ME	TRAIN (JIVE/J.G.)
37	38	2	37	1	37	PARTY ROCK ANTHEM	UNIVERSAL LABELMENT & GOODBYE PARTHENON (UNIVERSAL/REPRISE)
38	40	2	38	1	38	MELLO	HILTON SOLIVIG & DRAGONETTE (BIG BEAT/ATLANTIC)
39	NEW	NEW	39	1	39	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
40	NEW	NEW	40	1	40	SAY HELLO TO GOODBYE	SHONTELLE (SRP SRC/UNIVERSAL/MOTOWN)

Katy Perry's "Teenage Dream" becomes just the third album in the **Mainstream Top 40** chart's 18-year history to yield a quartet of No. 1s, as "E.T.," featuring Kanye West, ascends 2-1. The song follows "California Gurls," featuring Snoop Dogg, the title cut and "Firework" to the top of the tally.

The only prior albums to generate four **Mainstream Top 40** No. 1s apiece were Justin Timberlake's "FutureSex/LoveSounds" (2006-07), with "SexyBack," "My Love" (featuring T.I.), "What Goes Around... Comes Around" and "Summer Love"; and Lady Gaga's "The Fame" (2009), with "Just Dance" (featuring Colby O'Donis), "Poker Face," "LoveGame" and "Paparazzi."

With a twin 2-1 coronation for "E.T.," on **Dance Airplay** (see page 49), Perry also logs a fourth No. 1 on the list from "Dream." The only other set to produce four loaders on the chart was Madonna's "Confessions on a Dance Floor" (2005-06).



WEEK		LAST WEEK		ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	1	1	1	JUST THE WAY YOU ARE	#1 13 WKS BRUNO MARS (ELECTRA/ATLANTIC)
2	2	16	2	1	2	FIREWORK	KATY PERRY (CAPITOL)
3	4	36	3	1	3	SEPTEMBER	DAUGHTRY (13/RCA/RMG)
4	3	15	4	1	4	MARRY ME	TRAIN (COLUMBIA)
5	5	58	5	1	5	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)
6	6	35	6	1	6	MINUTE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
7	7	19	7	1	7	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
8	8	42	8	1	8	KING OF ANYTHING	SARA BAREILLE (EPIC)
9	9	21	9	1	9	RAISE YOUR GLASS	PINK (LAFACE/J.G.)
10	10	28	10	1	10	WHAT DO YOU GOT?	RON Jovi (ISLAND/DMG)
11	12	12	11	1	11	GREATEST GAINER	F**KIN' PERFECT PINK (LAFACE/J.G.)
12	11	17	12	1	12	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	13	15	13	1	13	JAR OF HEARTS	CHRISTINA PERRI (IMP. 305/P.O.D. GROUPS/ATLANTIC/RRP)
14	15	6	14	1	14	HOLD ON	BRUNO MARS (14.9/REPRISE)
15	14	12	15	1	15	GRENADE	BRUNO MARS (ELECTRA/ATLANTIC)
16	16	11	16	1	16	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
17	17	6	17	1	17	ROLLING IN THE DEEP	ADELE (COLUMBIA)
18	18	18	18	1	18	DYNAMITE	TAYO CRUZ (MERCURY/JMG)
19	20	5	19	1	19	F**K YOU (FORGET YOU)	DEE L.O. GREEN (RADICULTURE/ELECTRA/RRP)
20	19	16	20	1	20	ONLY GIRL (IN THE WORLD)	RHIANNA (SRP/DEF JAM/JMG)
21	21	8	21	1	21	SECRET LOVE	STEVE NICKS (REPRISE)
22	21	5	22	1	22	DOWNTOWN TRAIN	BOB SEGER & THE SILVER BULLET BAND (CAPITOL)
23	23	19	23	1	23	DI GOT US FALLIN' IN LOVE	USHER FEATURING PITBULL (LAFACE/J.G.)
24	24	6	24	1	24	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
25	23	11	25	1	25	FELT GOOD ON MY LIPS	TIM MCGRAW (CUBA/REPRISE)

WEEK		LAST WEEK		ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	1	1	1	F**KIN' PERFECT	#1 6 WKS PINK (LAFACE/J.G.)
2	2	13	2	1	2	ROLLING IN THE DEEP	ADELE (COLUMBIA)
3	5	19	3	1	3	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
4	4	25	4	1	4	GRENADE	BRUNO MARS (ELECTRA/ATLANTIC)
5	3	19	5	1	5	FIREWORK	KATY PERRY (CAPITOL)
6	6	24	6	1	6	BORN THIS WAY	LADY GAGA (STREAMLINE/KON LIVE/INTERSCOPE)
7	7	10	7	1	7	RAISE YOUR GLASS	PINK (LAFACE/J.G.)
8	8	28	8	1	8	NEVER GONNA LEAVE THIS BED	MARQUEE HANNE (JAS/JMG/INTERSCOPE)
9	10	11	9	1	9	GREATEST GAINER	E.T. KATY PERRY (CAPITOL)
10	16	5	10	1	10	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL/REPUBLIC)
11	12	26	11	1	11	I DO	COLBIE CAILLAT (J.A.V.A./UNIVERSAL/REPUBLIC)
12	14	11	12	1	12	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
13	13	14	13	1	13	TONIGHT (I'M LOVIN' YOU)	THURTY SECONDS TO MANS (UNIVERSAL/REPUBLIC)
14	11	13	14	1	14	FALLING IN	LIFESHOUSE (GREEN/INTERSCOPE)
15	15	7	15	1	15	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
16	17	11	16	1	16	SING	MY CHEMICAL ROMANCE (REPRISE)
17	19	13	17	1	17	UNCHARTED	SARA BAREILLE (EPIC)
18	20	13	18	1	18	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
19	18	16	19	1	19	CLOSER TO THE EDGE	THURTY SECONDS TO MANS (UNIVERSAL/VIRGIN/CAPITOL)
20	21	11	20	1	20	MORE	USHER (LAFACE/J.G.)
21	24	9	21	1	21	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
22	22	5	22	1	22	SOMETHING TO BELIEVE IN	PARACHUTE (MERCURY/JMG)
23	23	8	23	1	23	PARIS	GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
24	25	8	24	1	24	S&M	RIHANNA (SRP/DEF JAM/JMG)
25	27	4	25	1	25		

WEEK		LAST WEEK		ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	1	1	1	ROPE	#1 8 WKS FOO FIGHTERS (ROSWELL/RCR/RMG)
2	2	24	2	1	2	THE CAVE	MANFORD & SONS (GENTLEMAN OF THE ROAD/RECORDS/ASSOCIATED)
3	3	13	3	1	3	HELPS ON THE WAY	RISE AGAINST (JIVE/J.G./INTERSCOPE)
4	4	6	4	1	4	COUNTRY SONG	SEETHER (WIND-UP)
5	5	22	5	1	5	SHAKE ME DOWN	CADE THE ELEPHANT (DSP/JIVE/J.G.)
6	6	32	6	1	6	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
7	9	15	7	1	7	HOWLIN' FOR YOU	THE BLACK KEYS (MOSLEY/WARNER BROS.)
8	7	46	8	1	8	TIGHTEN UP	THE BLACK KEYS (MOSLEY/WARNER BROS.)
9	13	2	9	1	9	ADOLESCENTS	INCUBUS (IMMORTAL/EPIC)
10	8	18	10	1	10	BURN	PAPA ROACH (EVEN SEVEN)
11	12	41	11	1	11	SAY YOU'LL HAUNT ME	STONE SOUR (ROADRUNNER/RRP)
12	10	45	12	1	12	LITTLE LION MAN	MANFORD & SONS (GENTLEMAN OF THE ROAD/RECORDS/ASSOCIATED)
13	11	21	13	1	13	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)	SHREDDOWN (ATLANTIC)
14	17	3	14	1	14	YOU ARE A TOURIST	DEATH CAB FOR CUTIE (ATLANTIC)
15	16	22	15	1	15	AWAKE AND ALIVE	SKILLIE (ARJENT/IND/ATLANTIC)
16	14	30	16	1	16	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL/REPUBLIC)
17	19	10	17	1	17	RIP TIDE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
18	22	14	18	1	18	PUMPED UP KICKS	FOSTER THE PEOPLE (51/TIME/COLUMBIA)
19	15	15	19	1	19	ROLLING IN THE DEEP	ADELE (COLUMBIA)
20	18	14	20	1	20	MY BODY	YOUNG THE GIANT (ROADRUNNER/RRP)
21	21	8	21	1	21	LIES OF THE BEAUTIFUL PEOPLE	SIX: A.M. (EVEN SEVEN)
22	26	2	22	1	22	GREATEST GAINER	MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
23	23	11	23	1	23	LOST IN YOU	THREE DAYS GRACE (JIVE/J.G.)
24	24	14	24	1	24	HEAR ME NOW	HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
25	27	9	25	1	25	CHANGING	THE ARKIBOS TONIC EVENT (IMP. 305/P.O.D. GROUPS/ISLAND/DMG)
26	29	14	26	1	26	LAST MAN STANDING	POP EVIL (UNIVERSAL/REPUBLIC)
27	25	10	27	1	27	UNDER COVER OF DARKNESS	THE STRONGERS (RCA/RMG)
28	26	18	28	1	28	HESITATE	STONE SOUR (ROADRUNNER/RRP)
29	34	4	29	1	29	WARRIOR	DISTURBED (REPRISE)
30	32	8	30	1	30	SAIL	AMBITION (RED BULL)
31	31	11	31	1	31	PEOPLE SAY	POUR THE TEA (EQUAL VISION/ATLANTIC)
32	36	7	32	1	32	DIE TRYING	ART OF DYING (INTOXICATION/REPRISE)
33	35	11	33	1	33	DOWN BY THE WATER	THE DECIBELISTS (CAPITOL)
34	30	13	34	1	34	WHEN YOU'RE YOUNG	3 DOORS DOWN (UNIVERSAL/REPUBLIC)
35	39	4	35	1	35	OLD MAN	NIGHTMARE KING (HOLLYWOOD)
36	41	4	36	1	36	FIX ME	10 YEARS (UNIVERSAL/REPUBLIC)
37	37	6	37	1	37	YOUNG BLOOD	THE WOOD AND BIRCH (SHOUTY/DEF JAM/JMG)
38	38	18	38	1	38	MONEY GRABBER	FITZ & THE TANTRUMS (DANGERBIRD)
39	42	6	39	1	39	THE BALLAD OF MONA LISA	PUNCH AT THE DISCO (DECA/DANCE/FILED BY PARENT/RRP)
40	33	12	40	1	40	PYRO	KINGS OF LEON (RCA/RMG)
41	46	6	41	1	41	WINDOWS ARE ROLLED DOWN	303S LEG (BLUE NOTE/CAPITOL)
42	NEW	NEW	42	1</			

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	4	#1 THIS WEEK LIVE A LITTLE F. ROGERS, D. RUCKER, F. ROGERS, K. DOUGLARD	Darius Rucker Capitol Nashville	1
2	4	6	LIVE A LITTLE B. CANNON, A. CHESNEY, J. MUMFORD, D.L. MURPHY	Keith Urban RCA	2
3	5	8	HEART LIKE MINE L. LUTHELL, M. WOLFE, M. LAMBERT, T. HONARD, A. MONROE	Miranda Lambert Capitol Nashville	3
4	7	9	A LITTLE BIT STRONGER T. BROWN, J.L. LARO, R. LINDSEY, H. SCOTT	Sara Evans RCA	4
5	1	18	COLDER WEATHER K. STEGALL, Z. BROWN, Z. BROWN, W. KRETTE, L. LOWMEYER, B. OWENS	Zac Brown Band Capitol Nashville	1
6	6	7	WHAT DO YOU WANT D. BRAINARD, J. NIEMANN, J.L. NIEMANN, R. BROWN, R. BRADSHAW	Jerrold Niemann RCA	6
7	3	2	ARE YOU GONNA KISS ME OR NOT NEW VOICE, J. COLLINS, D.L. MURPHY	Thompson Square Capitol Nashville	1
8	10	10	I WON'T LET GO K. STEGALL, C. CAMPBELL, J. S. ROSSON, J. SELLERS	Rascal Flatts RCA	8
9	11	11	WITHOUT YOU D. HUFF, K. URBAN, D. PARANISH, J. WEST	Keith Urban Capitol Nashville	9
10	14	16	OLD ALABAMA F. ROGERS, B. PAISLEY, C. O'BRIEN, D. TURNBULL, B. OWEN	Brad Paisley Capitol Nashville	10
11	12	15	YOU LIE P. WOLFE, B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN	The Band Perry Capitol Nashville	11
12	17	17	MEAN N. CHAPMAN, T. SWIFT, T. SWIFT	Taylor Swift Big Machine	12
13	15	13	BLEED RED R. BURN, J. DORFF, T.L. JAMES	Ronnie Dunn Capitol Nashville	13
14	16	14	FAMILY MAN K. STEGALL, C. CAMPBELL, J. HENDERSON, J. SHEWMAKE	Craig Campbell Capitol Nashville	14
15	18	23	I CAN'T LOVE YOU BACK C. CHAMBERLAIN, C. CHAMBERLAIN, C. DANIELS, J. HYDE	Easton Corbin Mercury	15
16	19	21	TOMORROW J. STROUD, C. YOUNG, F.J. MYERS, A. SMITH	Chris Young RCA	16
17	20	20	IF HEAVEN WASN'T SO FAR AWAY J. STOVER, D. DAVIDSON, R. HATCH, B. JONES	Justin Moore Valory	17
18	21	22	AIR POWER T. KEITH, T. B. PINSON	Toby Keith Show Dog-Universal	18
19	23	26	AIR POWER M. BRIGBT, J. STEVENS, J.L. BRYAN, D. DAVIDSON	Luke Bryan Capitol Nashville	19
20	22	23	AIR POWER B. CANNON, K. PRESLEY, R.E. ORRALL	Ashton Shepherd RCA Nashville	20
21	31	2	GREATEST HONEY BEE S. HENDRICKS, D. HAYS, L.P. AKINS	Blake Shelton Warner Bros.-WMN	21
22	25	28	TEENAGE DAUGHTERS B. SALL MOORE, M. MCBRIDE, J.M. MCBRIDE, B. WARREN, B. WARREN	Martina McBride Capitol Nashville	22
23	27	25	RAYMOND B. SALL MOORE, B. ELDREDGE, B. CRISLER	Brett Eldredge Atlantic War	23
24	26	27	HOMEBODY J. JOYCE, C. BEATHARD	Eric Church EMI Nashville	24
25	24	24	I WOULDN'T BE A MAN F. ROGERS, B. M. BOURKE, M. REID	Josh Turner MCA Nashville	24



Artist scores his second No. 1 from "Charleston, S.C., 1966" album and the fifth of his career. "Come Back Song," lead single from his latest set, led for two weeks last fall. He will perform on "Late Night With Jimmy Fallon" on April 25.



After bowing atop Country Digital Songs last issue (139,000 downloads), radio audience surges 4.2 million impressions (up 89%), good for Greatest Gainer honors on this chart. Title moves 49,000 downloads (No. 4, down 64%) —not unheard of following such a high debut.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	33	37	AM I THE ONLY ONE J.R. STEWART, J. BEAVERS, J.R. STEWART, O. BENTLEY	Dierks Bentley Capitol Nashville	26
27	28	29	LAST NIGHT AGAIN D. HUFF, J.S. JONES, M. LINSEY, H. LIMDREY	Steel Magnolia Big Machine	27
28	29	30	GOOD TO BE ME M. BRUCE, J. JAMES, J. HARTON, R.J. RITCHIE	Uncle Kracker Featuring Kid Rock Top Dog-Atlantic Bigger Picture	28
29	30	31	WON'T BE LONELY LONG M. KNOX, J. THOMPSON, A. ALBRITTON, B. DUCAS	Josh Thompson Capitol Nashville	29
30	32	32	BEAUTIFUL EVERY TIME D. JOHNSON, J.L. BRICE, R. HATCH, J.L. MILLER	Lee Brice Capitol Nashville	30
31	39	49	DIRT ROAD ANTHEM M. KNOX, C. BEATHARD, M. CRISWELL, E.M. HILL	Jason Aldean Warner Bros.-WMN	31
32	35	38	JUST FISHIN' M. KNOX, C. BEATHARD, M. CRISWELL, E.M. HILL	Trace Adkins Show Dog-Universal	32
33	34	33	CRAZY GIRL M. BRUCE, J.L. BRICE, L. ROSE	Republic Band Capitol Nashville	33
34	36	34	LOVE DON'T RUN L. MILLER, J. LEATHERS, B. GUYER, R. THLODEAD	Steve Holy Capitol Nashville	34
35	37	36	KEEP IN MIND J. STEELE, J. STEELE, S. MINOR	LoCash Cowboys Strobeland	35
36	41	43	BAREFOOT BLUE JEAN NIGHT J. MOIR, R. CLAWSON, D. ALTMAN, E. PASK, A.K. SAMCHUK	Jake Owen RCA	36
37	40	39	A BUNCHA GIRLS M. KNOX, F. BALLARD, B. HAYS, L.P. DAVIDSON, R. AKINS	Frankie Ballard Warner Bros.-WMN	37
38	38	35	ME AND TENNESSEE B. GALL MOORE, T. MCGRAW, A. MARTIN, J.A. MARTIN	Tim McGraw & Gwyneth Paltrow RCA	38
39	42	40	SONGS LIKE THIS M. BRIGBT, M. DOBSON, J. FLOWERS, T. SHAPIRO	Carrie Underwood Capitol Nashville	39
40	43	41	1,000 FACES J. JOYCE, B. MONTANA, T. DOUGLAS	Randy Montana Mercury	40
41	44	42	COUNTRY MUST BE COUNTRYWIDE D. HUFF, M. DEKLE, C. FORD, B. BERT	Brantley Gilbert Valory	41
42	46	47	MR. BARTENDER J. RICH, C. PENNACIO, B. GASKIN	Bradley Gaskin Capitol Nashville	42
43	45	44	SHOTGUN GIRL J. RICH, D. LEVERETT, R. RUTAN	The JaneDear Girls Warner Bros.-WMN	43
44	49	50	THE REASON WHY M. BRIGBT, J. LITTLE, B. LOWN, F. FRIEDL, W. WARRICK, K. SCH, A. MAURER, M. WESTBROOK	Little Big Town David Label	44
45	47	46	LET IT RAIN F. FRIEDL, C. ANLYN, D. NALL, J. SINGLETON	David Nail MCA Nashville	45
46	51	51	WANNA TAKE YOU HOME M. SERLETIC, T. BOSSIN, M. SERLETIC, W. MURLEY	Gloriana Enigma Warner Bros.-WMN	46
47	48	42	WHY WAIT FOR SUMMER M. ALTMAN, W. HAYES, S. WILHELM	Walker Hayes Capitol Nashville	47
48	50	52	OLD SCHOOL M. KNOX, C. WICKS, C. TOMPKINS, R. CLAWSON	Chuck Wicks RCA	48
49	52	53	SOMETHING BETTER J. WESBANK, J. MOORE, E. M. FLEENER, R. FLEENER, N. DIAMOND	The Dirt Drifters Warner Bros.-WMN	49
50	53	59	AMEN M. BRIGBT, S. BLACK, M. BLAYLOCK, C. BRANNIT, G. O'BRIEN	Edens Edge Big Machine	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	ALISON KRAUSS & UNION STATION RCA	Paper Airplane	1
2	1	1	JASON ALDEAN RCA	My Kinda Party	1
3	36	34	GREATEST SOUNDTRACK GAINER RCA	Country Strong	2
4	2	2	ZAC BROWN BAND RCA	You Get What You Give	3
5	3	4	TAYLOR SWIFT Big Machine	Speak Now	1
6	6	3	RASCAL FLATTS Big Machine	Nothing Like This	1
7	4	5	LARRY ANTEBELLUM Capitol Nashville	Need You Now	1
8	5	6	SARA EVANS RCA	Stronger	1
9	8	11	THE BAND PERRY Republic Nashville	The Band Perry	2
10	7	7	SUGARLAND Mercury	The Incredible Machine	1
11	10	8	AARON LEWIS Strobeland	Town Line (EP)	1
12	9	9	MIRANDA LAMBERT Capitol Nashville	Revolution	1
13	13	13	ZAC BROWN BAND Capitol Nashville	The Foundation	2
14	12	10	THOMPSON SQUARE Stoney Creek	Thompson Square	3
15	11	12	KENNY CHESNEY BNA	Hemingway's Whiskey	1
16	RE-ENTRY	11	SOUNDTRACK Various Artists	Country Strong: More Music From The Major Picture	5
17	16	18	BLAKE SHELTON RCA	Loaded: The Best Of Blake Shelton	1
18	17	14	TIM MCGRAW Curb	Number One Hits	6
19	18	15	KENNY ROGERS J&R	The Love Of God	1
20	21	21	DARIUS RUCKER Capitol Nashville	Charleston, SC 1966	2
21	19	16	BILLY CURRINGTON Mercury	Enjoy Yourself	2
22	24	20	JERROD NIEMANN Capitol Nashville	Judge Jerrod & The Hung Jury	1
23	14	2	CRAIG CAMPBELL Acoustic Peaches	Craig Campbell	14
24	20	23	ERIC CHURCH Capitol Nashville	Carolina	4
25	26	33	BLAKE SHELTON Reprise	All About Tonight (EP)	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	22	21	KEITH URBAN Capitol Nashville	Get Closer	2
27	23	24	BRAD PAISLEY Arista Nashville	Hits Alive	4
28	27	24	EASTON CORBIN Mercury	Easton Corbin	4
29	26	19	VARIOUS ARTISTS Various Artists	4th Anniversary Of Country Music Awards Exclusive 2011 ACM Spotlight	19
30	25	21	ALAN JACKSON Arista Nashville	34 Number Ones	7
31	32	28	BILLY CURRINGTON Mercury	Icon: Billy Currington	22
32	29	37	ZAC BROWN BAND Southern Republic	Pass The Jar: Live	2
33	31	26	JOSH TURNER MCA Nashville	Icon: Josh Turner	20
34	15	7	CARRIE UNDERWOOD RCA	Play On	2
35	30	30	REBA StarTrack	All The Women I Am	3
36	33	31	TOBY KEITH Show Dog-Universal	Bullets In The Gun	1
37	35	32	STEEL MAGNOLIA Big Machine	Steel Magnolia	3
38	34	2	THE JUDDS Curb	I Will Stand By You: The Essential Collection	34
39	38	29	JOSH KELLEY MCA Nashville	Georgia Clay	16
40	37	35	TRACE ADKINS Show Dog-Universal	Cowboy's Back In Town	1
41	42	40	JOSH TURNER MCA Nashville	Haywire	2
42	40	50	JOHNNY CASH Mercury	American VI: Ain't No Grave	2
43	43	46	BRANTLEY GILBERT Average Joe's	Halfway To Heaven	19
44	41	39	JAMEY JOHNSON Mercury	The Guitar Song	1
45	44	41	COLT FORD Average Joe's	Chicken & Biscuits	8
46	39	38	THE JANEDEAR GIRLS Warner Bros.	The JaneDear Girls	10
47	45	42	JOE NICHOLS Show Dog-Universal	Greatest Hits	12
48	65	2	PACE RAY D. MERCER Capitol Nashville	10 Great Skits	48
49	49	45	HAYES CARL Lost Highway	QMag YOYO (& Other American Stories)	12
50	47	47	TRACE ADKINS Capitol Nashville	The Definitive Greatest Hits: The Last Shots Fired	12

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	ALISON KRAUSS & UNION STATION RCA	Paper Airplane	1
2	1	5	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARER/ROUNDER	Rare Bird Alert	1
3	2	46	DIERKS BENTLEY Capitol Nashville	Up On The Ridge	1
4	3	53	TRAMPLED BY TURTLES BanjoAD 07*	Palomino	1
5	NEW	NEW	PRESERVATION HILL JAZZ BAND & THE DEL MCCOURY BAND McCOURY 001*	American Legacies	1
6	9	14	THE GRASCALS Grascals Records	The Grascals & Friends: Country Classics With A Bluegrass Spin	1
7	4	10	THE WALIN' JENNYS Red House 234	Bright Morning Stars	1
8	7	6	SIERRA HULL Rounder	Daybreak	1
9	8	4	TOMMY SHAW Pazzo 333	The Great Divide	1
10	5	30	STEVE IVEY MCA	Best Of Bluegrass	1

BETWEEN THE BULLETS
'AIRPLANE' FLIES HIGH



With her third-biggest sales week, Alison Krauss reunites with her longtime band Union Station for her first No. 1 on Top Country Albums (and her third on Top Bluegrass Albums) as "Paper Airplane" pops on with 83,000 copies sold. It's also the first No. 1 country album without an accompanying single on Hot Country Songs since Johnny Cash's "American V: A Hundred Highways" in 2006. Krauss twice sold better—"Raising Sand" (with Robert Plant) bowed with 112,000 copies in 2007, and "Lonely Runs Both Ways" sold 86,000 during Christmas week in 2004.

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS

Table with 5 columns: Rank, Last Week, Weeks on Chart, Artist, Title, Label. Top entries include Wiz Khalifa's 'Rolling Papers', Chris Brown's 'Chris Brown', and Atmosphere's 'The Family Sign'.

Marsha Ambrosius reaches the top of Adult R&B for the first time as "Far Away" skips 3-1 in its 20th week on the list...

MAINSTREAM R&B/HIP-HOP

Table with 5 columns: Rank, Last Week, Weeks on Chart, Title, Artist, Label. Top entries include Look at Me Now, Did It On Em, and All of the Lights.

BETWEEN THE BULLETS

Advertisement for Atmosphere's album 'The Family Sign' featuring a fist icon and promotional text.

RHYTHMIC

Table with 5 columns: Rank, Last Week, Weeks on Chart, Title, Artist, Label. Top entries include Down on Me, S&M, and Look at Me Now.

ADULT R&B

Table with 5 columns: Rank, Last Week, Weeks on Chart, Title, Artist, Label. Top entries include Far Away, Love Letter, and Where You At.

Minneapolis duo Atmosphere notches its highest-charting set on Top R&B/Hip-Hop Albums as "The Family Sign" opens at No. 3 with 28,000, according to Nielsen SoundScan.

Atmosphere's 21-date Family tour kicked off April 20 in Columbus, Ohio, to a sold-out crowd. Just before hitting the stage, Atmosphere's Slug told Billboard, "It means a lot to us to know that some people appreciate us enough to want to hear our music as soon as possible."

—Rauldy Ramirez

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for more on chart appearances. 76: MAINSTREAM R&B/HIP-HOP. 77: RHYTHMIC. 66: ADULT R&B. Stations are... See Charts Legend on billboard.com for full details and explanations. All charts as of 4:00 p.m. EDT on April 29, 2011. Promoted by Global, Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS™ chart listing with columns for week, title, artist, and album.

CHRISTIAN ALBUMS™ chart listing with columns for week, artist, title, and album.

CHRISTIAN AC SONGS™ chart listing with columns for week, title, artist, and album.

GOSPEL ALBUMS™ chart listing with columns for week, artist, title, and album.

CHRISTIAN CHR™ chart listing with columns for week, title, artist, and album.

GOSPEL SONGS™ chart listing with columns for week, title, artist, and album.

Former Silers Band bassist Laura Story registers her best showing on Christian Albums as fourth solo set...



With the fewest chart weeks of any top 10 title on Gospel Songs, 'Over & Over'...



CHRISTIAN SONGS™ and GOSPEL SONGS™ charts are compiled by SoundScan. See charts legend on Billboard.biz for details and explanations.

EURO		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	1	1
2	2	PARTY ROCK ANTHEM	LMFAO, LAURIE BERRY & GOODIE MOON FT. TIO DOLL & JAY-Z	2	2
3	5	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	3	5
4	6	S&M	RHINNA SRP	4	6
5	4	E.T.	KATY PERRY FT. KANYE WEST CAPITOL	5	4
6	3	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	6	3
7	NEW	JUDAS	LADY GAGA STREAMLINE/KONLIVE	7	NEW
8	7	SOMEONE LIKE YOU	ADELE XL	8	7
9	10	PRICE TAG	JESSIE J FT. B.O.B. LAVA	9	10
10	9	ROLLING IN THE DEEP	ADELE XL	10	9

JAPAN		BILLBOARD JAPAN HOT 100		(HASHIN/SOUNSCAN JAPAN/PLANTIC) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	33	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	1	33
2	5	LIFE	MS. OJIA UNIVERSAL	2	5
3	1	KAZOE UTA	Mrs. CHILDREN TOY'S FACTORY	3	1
4	2	JET COASTER LOVE	KARA UNIVERSAL	4	2
5	NEW	POP MASTER	NANA MIZUKI KING	5	NEW
6	NEW	SCARLET KNIGHT	NANA MIZUKI KING	6	NEW
7	8	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	7	8
8	15	HOW WOULD YOU DO IT	MEDI VICTOR	8	15
9	65	BRAVE	NADTO ITOI RAYMI UNIVERSAL	9	65
10	11	AI, CHUSEVO	SDM40 UNIVERSAL	10	11

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	2	PARTY ROCK ANTHEM	LMFAO FT. LAURIE BERRY & GOODIE MOON FT. TIO DOLL & JAY-Z	1	2
2	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	2	1
3	5	E.T.	KATY PERRY FT. KANYE WEST CAPITOL	3	5
4	9	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	4	9
5	4	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	5	4
6	3	SOMEONE LIKE YOU	ADELE XL	6	3
7	12	S&M	RHINNA SRP	7	12
8	20	BEAUTIFUL PEOPLE	CHRIS BROWN FT. BENNY BENASSI JIVE	8	20
9	6	BUZZIN'	MARTIN SOLBERG & DRAGONETTE TEMPS D'AVANCE	9	6
10	7	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE	10	7

GERMANY		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	2	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	1	2
2	10	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROACK & WNER.VR. 35/P.O.O. GROUPS	2	10
3	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	3	1
4	3	S&M	RHINNA SRP	4	3
5	9	A NIGHT LIKE THIS	CARO EMERALDO GRANDMONO	5	9
6	5	YOU AND ME (IN MY POCKET)	MILOW HOMERUN	6	5
7	7	HOLLYWOOD HILLS	SUNRISE AVENUE COMUSIC/GET NASY DV/CAPITOL	7	7
8	NEW	E.T.	KATY PERRY FT. KANYE WEST CAPITOL	8	NEW
9	RE	HELLO	MARTIN SOLBERG & DRAGONETTE TEMPS D'AVANCE	9	RE
10	4	GRANADE	BRUNO MARS ELEKTRA	10	4

FRANCE		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	1	1
2	3	CHERIE COCO	MAGIC SYSTEM & SOPRANO SHOWBIZ	2	3
3	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	3	2
4	4	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	4	4
5	6	PRICE TAG	JESSIE J FT. B.O.B. LAVA	5	6
6	5	ROLLING IN THE DEEP	ADELE XL	6	5
7	NEW	JUDAS	LADY GAGA STREAMLINE/KONLIVE	7	NEW
8	7	TOUTES LES NUITS	COLONEL REVEL STEP OUT	8	7
9	NEW	AURELIE	SOLINE REVEL STEP OUT	9	NEW
10	9	E.T.	KATY PERRY FT. KANYE WEST CAPITOL	10	9

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNSCAN/BOS) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	4	S&M	RHINNA FT. BRITNEY SPEARS SRP/DEF JAM	1	4
2	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	2	1
3	2	E.T.	KATY PERRY FT. KANYE WEST CAPITOL	3	2
4	7	PRICE TAG	JESSIE J FT. B.O.B. LAVA UNIVERSAL REPUBLIC	4	7
5	3	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	5	3
6	6	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE	6	6
7	9	ROLLING IN THE DEEP	ADELE XL	7	9
8	5	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	8	5
9	NEW	JUDAS	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	9	NEW
10	8	F**KIN' PERFECT	PINK LAFACE	10	8

AUSTRALIA		DIGITAL SONGS		(ARIA) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	PARTY ROCK ANTHEM	LMFAO, LAURIE BERRY & GOODIE MOON FT. TIO DOLL & JAY-Z	1	1
2	2	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	2	2
3	3	PRICE TAG	JESSIE J FT. B.O.B. LAVA	3	3
4	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROACK & WNER.VR. 35/P.O.O. GROUPS	4	5
5	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	5	4
6	6	BEAUTIFUL PEOPLE	CHRIS BROWN FT. BENNY BENASSI JIVE	6	6
7	NEW	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE	7	NEW
8	7	COMING HOME	DOOY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	8	7
9	8	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	9	8
10	RE	S&M	RHINNA SRP	10	RE

ITALY		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	1	1
2	3	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON	2	3
3	2	LE TASCHE PIENE DI SASSI	JOVANNI MERCURY	3	2
4	4	E.H...GIA	VASCO ROSSI EMI	4	4
5	NEW	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	5	NEW
6	5	BEAUTIFUL PEOPLE	CHRIS BROWN FT. BENNY BENASSI JIVE	6	5
7	6	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	7	6
8	NEW	S&M	RHINNA SRP	8	NEW
9	RE	E.T.	KATY PERRY FT. KANYE WEST CAPITOL	9	RE
10	7	ROLLING IN THE DEEP	ADELE XL	10	7

SPAIN		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	1	1
2	9	S&M	RHINNA SRP	2	9
3	3	SOLAMENTE TU	PABLO ALBORAN TRINCEGA ESTUDIOS Y PRODUCTORES	3	3
4	NEW	JUDAS	LADY GAGA STREAMLINE/KONLIVE	4	NEW
5	4	LEAD THE WAY	CARLOS JEAN NOVAEMUSIC	5	4
6	NEW	BREATHE IN THE LIGHT	AJRN MUSTI	6	NEW
7	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON	7	4
8	5	BLANCO Y NEGRO	MALU SONY MUSIC	8	5
9	7	TONIGHT (I'M LOVIN' YOU)	BRUNO MARS FT. LEONARD & SUFRANE UNIVERSAL REPUBLIC	9	7
10	6	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	10	6

IRELAND		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	3	PARTY ROCK ANTHEM	LMFAO FT. LAURIE BERRY & GOODIE MOON FT. TIO DOLL & JAY-Z	1	3
2	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	2	1
3	2	SOMEONE LIKE YOU	ADELE XL	3	2
4	8	S&M	RHINNA SRP	4	8
5	4	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	5	4
6	5	E.T.	KATY PERRY FT. KANYE WEST CAPITOL	6	5
7	NEW	BEAUTIFUL PEOPLE	CHRIS BROWN FT. BENNY BENASSI JIVE	7	NEW
8	NEW	JUDAS	LADY GAGA STREAMLINE/KONLIVE	8	NEW
9	6	PRICE TAG	JESSIE J FT. B.O.B. LAVA	9	6
10	7	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	10	7

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	NEW	JUDAS	LADY GAGA STREAMLINE/KONLIVE	1	NEW
2	9	S&M	RHINNA SRP	2	9
3	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	3	1
4	6	JAG KOMMER	VERONICA MAGGIO UNIVERSAL	4	6
5	NEW	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON	5	NEW
6	4	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE	6	4
7	NEW	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE	7	NEW
8	2	ME AND MY DRUM	SWINGFLY FT. CHRISTOPHER HIDING EMI	8	2
9	7	POPULAR	ERIC SADE KING ISLAND ROCKYSTAR	9	7
10	NEW	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	10	NEW

NORWAY		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	1	1
2	RE	S&M	RHINNA SRP	2	RE
3	3	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE	3	3
4	7	PARTY ROCK ANTHEM	LMFAO, LAURIE BERRY & GOODIE MOON FT. TIO DOLL & JAY-Z	4	7
5	5	OLBRILLER	ENIG MO KJES MTG	5	5
6	NEW	WHAT ARE WORDS	CHRIS MEDINA 'S	6	NEW
7	2	RADIO	DIR DIZ COSMOS	7	2
8	NEW	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROACK & WNER.VR. 35/P.O.O. GROUPS	8	NEW
9	NEW	JUDAS	LADY GAGA STREAMLINE/KONLIVE	9	NEW
10	4	SNAKKE LITT	ADRIAL P. JAMPRODUCTIONS	10	4

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	2	HAPPINESS	ALEXIS JORDAN STARROCK/ROC NATION	1	2
2	1	AFSCHEID	GLENNIS GRACE TROS	2	1
3	3	SET FIRE TO THE RAIN	ADELE XL	3	3
4	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	4	4
5	NEW	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON	5	NEW
6	5	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	6	5
7	7	ROLLING IN THE DEEP	ADELE XL	7	7
8	RE	PRICE TAG	JESSIE J FT. B.O.B. LAVA	8	RE
9	8	DOWN & DIRTY	ARNO DUB	9	8
10	NEW	JUDAS	LADY GAGA STREAMLINE/KONLIVE	10	NEW

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	1	1
2	2	ROLLING IN THE DEEP	ADELE XL	2	2
3	4	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	3	4
4	6	S&M	RHINNA SRP	4	6
5	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	5	3
6	RE	HAPPINESS	ALEXIS JORDAN STARROCK/ROC NATION	6	RE
7	5	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON	7	5
8	NEW	PRICE TAG	JESSIE J FT. B.O.B. LAVA	8	NEW
9	8	ANGER NEVER DIES	HOOPERPHONIC SONY MUSIC	9	8
10	NEW	SET FIRE TO THE RAIN	ADELE XL	10	NEW

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	2	A NIGHT LIKE THIS	CARO EMERALDO GRANDMONO	1	2
2	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	2	1
3	4	S&M	RHINNA SRP	3	4
4	5	HOLLYWOOD HILLS	SUNRISE AVENUE COMUSIC/GET NASY DV/CAPITOL	4	5
5	10	YOU AND ME (IN MY POCKET)	MILOW HOMERUN	5	10
6	NEW	SWEAT	SHOOP DOGG VS. DAVID GUETTA DODGYSTYLE/PRIORITY	6	NEW
7	3	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	7	3
8	NEW	LOVING YOU IS KILLING ME	ALOE BLACC STONES THROW	8	NEW
9	NEW	E.T.	KATY PERRY FT. KANYE WEST CAPITOL	9	NEW
10	NEW	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROACK & WNER.VR. 35/P.O.O. GROUPS	10	NEW

SWITZERLAND		DIGITAL SONGS		(NIELSEN SOUNSCAN INTERNATIONAL) APRIL 30, 2011	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND	1	1
2	6	S&M	RHINNA SRP	2	6
3	3	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE	3	3
4	2				

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

PUBLISHING: Rondor Music Publishing appoints **Meridith Valiando** senior director of creative. She was head of A&R at Spirit Music Group in New York.

TOURING: Creative Artists Agency's music department taps **Tom Worcester** to seek out sponsorship and sales opportunities on behalf of the firm's music and comedy touring clients. He was senior VP/managing director of U.S. business development at IMG.

Facility management company **VenuWorks** names **Scott Schoenike** executive director of the under-construction New Evansville (Ind.) Arena. He was executive director of the U.S. Cellular Center, Paramount Theatre and Cedar Rapids Ice Arena in Cedar Rapids, Iowa.



DIGITAL: The Orchard appoints **Colleen Theis** managing director for the United Kingdom and Europe. She was senior VP of International at ADA Global.

Music Choice promotes **Vince Amalfi** to senior director of advertising sales. He was director.

TV/FILM: Fuse names **Brad Schwartz** senior VP of programming and operations. He was senior VP/GM at Much MTV Group.

RELATED FIELDS: The Country Music Assn. promotes **Tammy Donham** to VP of marketing, **Ben Bennett** to senior manager of digital strategy and **Catherine Blackwell** to marketing manager. Donham was senior director of marketing, Bennett was manager of digital consumer marketing, and Blackwell was senior marketing coordinator.

Marketing agency **Momentum Worldwide** appoints **Adrienne Scordato** VP/director of global communications. She was VP/communications director at digital marketing/advertising firm T3.

—Edited by Mitchell Peters

GOODWORKS

JONATHAN ELIAS' 'PATH TO ZERO' ALBUM TO BENEFIT GLOBALZERO

When producing the music for his upcoming anti-nuclear charity album, "A Prayer Cycle: Path to Zero," composer Jonathan Elias kept one thing in mind: his children.

"It's kind of a legacy that I want to leave my kids," he says. "Some sort of a positive message; music they can remember me by one day."

The seven-song set, due June 7 on Across the Universe Records, features appearances by Sting, Korn's Jonathan Davis, Sinéad O'Connor, System of a Down frontman Serj Tankian, Angélique Kidjo, Yes' Jon Anderson, actor Robert Downey Jr. and the late Jim Morrison, among others.

The release will be available for \$16.98 at various digital and physical retail outlets. Proceeds will benefit the anti-nuclear organization Global Zero (globalzero.org). Elias says he chose to work with Global Zero because he can't imagine leaving his children in a world where 24,000 nuclear weapons exist so freely.

"I feel that we live in a world that has a bit of chaos," Elias says. "Whether you're a Democrat or Republican, Buddhist or a nudist, it doesn't make any logical sense to me that we can think about handing this world over to our kids."

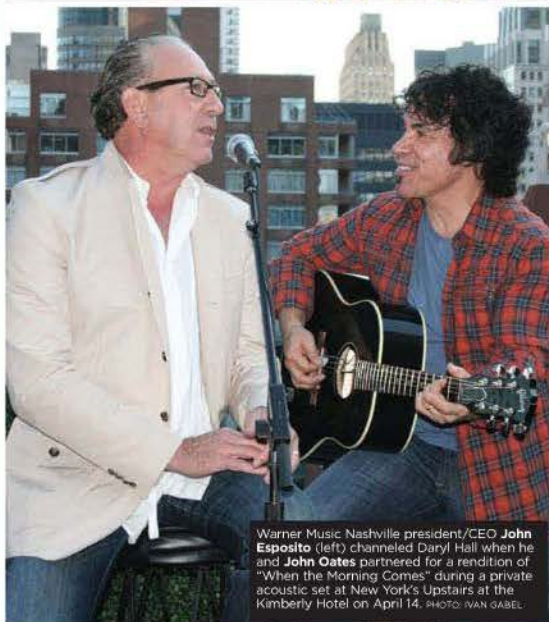
"Path to Zero" is the sequel to Elias' 1999 release, "The Prayer Cycle."

—Mitchell Peters

BACKBEAT



On April 16, the Desert Gold Festival—held at the Ace Hotel in Palm Springs, Calif., at the same time as the Coachella festival in Indio, Calif.—hosted its Young and Terrible Party. In keeping with the soiree's theme, members of Odd Future were in attendance, hamming it up for a photo with the queen of neo-soul **Erykah Badu** (kneeling). Standing are (from left) Odd Future's **Jasper Dolphin**, **Eric Wareheim**, creator/star of Adult Swim show "Tim and Eric Awesome Show, Great Job!"; and Odd Future's **Dom Genesis**, **Tyler, the Creator**, and **Taco Bennett**. PHOTO: MATT DEVINENZI



Warner Music Nashville president/CEO **John Esposito** (left) channeled Daryl Hall when he and **John Oates** partnered for a rendition of "When the Morning Comes" during a private acoustic set at New York's Upstairs at the Kimberly Hotel on April 14. PHOTO: IVAN GABEL



At **Elton John's** March 25 show at Philadelphia's Wells Fargo Center, Universal Music Enterprises president/CEO **Bruce Resnikoff** toasted John's four-decade career and presented him with three milestone RIAA awards for the 250 million combined worldwide sales of his catalog, the 5 million in sales of "Greatest Hits 1970-2002" and 2 million of "Rocket Man: Number Ones." PHOTO: BOB SNYDER

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BMI's board of directors honored legendary singer/songwriter **Paul Simon** at its annual dinner, held April 12 during the National Assn. of Broadcasters convention in Las Vegas. BMI chairman **Jack Sander** and president/CEO **Del Bryant** presented a special citation to Simon, commemorating the 100 million-plus performances of his songs on U.S. radio and TV. Showing support for Simon are (from left) Bryant, **Kix Brooks**, **Kenneth "Babyface" Edmonds**, BMI vice chairman **Susan Davenport Austin** and Sander. PHOTO: RANDALL MICHAELSON



On April 12, the Hard Rock Hotel & Casino dedicated a memorabilia case to **Carlos Santana** that features items from the artist's Las Vegas residency—Supernatural Santana. A Trip Through the Hits—in celebration of the show's two-year run at the Joint. On hand for the dedication were (from left) AEG Live VP of booking **Bobby Reynolds**, Santana, Hard Rock Hotel & Casino VP of entertainment **Paul Davis** and Santana's wife, jazz drummer **Cindy Blackman Santana**. PHOTO: ERIK KASKI/RETNA



Aloft Hotels entertained A-list artists and guests during its Live in the Vineyard concert series held April 8-11 in California's Napa Valley. Pairing boutique wines with music, guests were treated to sets by Lenny Kravitz, Colbie Caillat, Grace Potter & the Nocturnals and more. Here, **Michael Franti** is flanked by Aloft senior global brand manager **Aslihan Danisman** (left) and associate director/distribution brand strategy liaison **Joy Martinez**. PHOTO: GETTY IMAGES/TIM MOSENFELDER



SESAC's West Coast offices relocated to Los Angeles' Miracle Mile and threw a party on April 5 for affiliated songwriters, publishers and music industry friends to celebrate the organization's new home. Here, composer **Jason Derlantka** roasts SESAC VP of West Coast operations **Ashley Waldron**. PHOTO: TEAL MOSS



Kings of Leon taped an episode of VH1's "Storytellers" on April 5. The show will kick off the 15th-anniversary season of the program when the episode airs May 13. Attending the taping were (from left) VH1 president **Tom Calderone**, Vector Management's **Ken Levitan**, VH1 VP of original music production and development **Patty DiMarzio** and executive VP of original music production and development **Lee Rolnitz**, MTV Networks executive VP/editorial director **Bill Flanagan**, KOL's **Matthew Followill**, **Caleb Followill** and **Nathan Followill**, VH1 executive VP of talent and music programming **Rick Krim**, RCA VP of artist relations **Andrew Berkowitz**, KOL's **Jared Followill**, and Vector Management's **Andy Mendelsohn**. PHOTO: FRANK MICELLOTTA/PICTURE GROUP FOR VH1



Backstage at her sold-out show at New York's Roseland Ballroom on April 13, pop superstar **Keshha** was presented with a plaque commemorating the combined 2 million-plus worldwide sales of debut album "Animal" and follow-up EP "Cannibal" as well as more than 25 million in track and ringtone sales. Celebrating her success were (from left) Vector Management's **Emily Burton** and **Jack Rovner**, RCA Music Group senior VP of A&R **Rani Hancock**, Keshha, RCA Music Group executive VP/GM **Tom Corson** and executive VP of promotion **Richard Palmese**, and producer to the stars **Lukasz "Dr. Luke" Gottwald**. PHOTO: ROB LOUB

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Aventura

Camila

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Tito "El Bambino"

Marc Anthony

24 Horas

El Gran Combo
de Puerto Rico

Usher

Taio Cruz

RKM & Ken-Y

Hillsong

Gilberto Santa Rosa



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Riding high: The world's top Latin rock band, MANA, will be featured Q&A at the conference following the release of new album "Drama y Luz" and ahead of the launch of its world tour.

Ahead Of The Curve

The 22nd Annual Billboard Latin Music Conference & Awards, Presented By State Farm In Association With AT&T, Honors The Genre's Top Players

Welcome to the 22nd annual Billboard Latin Music Conference, presented by State Farm in association with AT&T.

Following a successful foray in Puerto Rico, Latin music's largest, most influential event returns to Miami Beach's Eden Roc Renaissance with new programming and the biggest names in Latin music.

This year's confab features a Superstar Q&A with legendary rock group Maná—whose four members will be together on a conference stage for the first time in their career—as well as intimate one-on-one conversations with pop trio Camila and diva Gloria Trevi.

Artists Roberto Tapia, Gerardo Ortiz, Jorge Villamizar, Donato Poveda, and Lenny and Max of Aventura are onboard as panelists; digital sensation Don Omar will speak on the social network panel, hosted by new music website Muzicol; and hitmakers Pitbull and Luis Fonsi will share the stories behind their No. 1 records.

As always, Billboard's yearly gathering is ahead of the curve when it comes to music and business trends.

For years, the Latin conference has featured and followed the growth of the digital marketplace and the increasing importance of brands and sponsors.

Billboard this year inaugurates the Marketing Exchange—an afternoon of panel sessions and case studies, hosted by Telemundo and mun2, and featuring major brands including Google, Coca-Cola, Walmart, Tecate, Western Union and Diageo.

Discussions will center on licensing and synchs, striking sponsorship deals and the many different kinds of branding and marketing alliances that can be crafted in a changing business environment.

The Marketing Exchange culminates with the inaugural Marketing Awards, with welcome remarks by outgoing Telemundo president Don Browne. The awards will honor outstanding campaigns in print, TV, online and touring (see story, page LM8).

A social networking panel will feature Omar—whose "Danza Kuduro" set the record for the most-watched Spanish-language video

on YouTube with more than 100 million views—alongside executives from Google and Facebook. The panel is presented by website Muzicol, which allows performers to showcase their work and get online fan feedback.

The conference kicks off the evening of April 25 with a multi-artist showcase that highlights sounds from multiple countries and genres.

Then, on April 26, the heads of the two leading Latin labels—Universal's Jesus Lopez and Sony Music's Afo Verde—will meet for a one-of-a-kind *mano a mano*, followed by panels on touring and the state of the Latin industry. Marquee panelists from all over the globe include Lollapalooza Chile producer Maximiliano del Rio; Julio Vega of Anderson Merchandisers, which services Walmart and Sam's Club; and Roberto Cantoral Zucchi, head of Mexico's Society of Authors and Composers.

Day Two features Billboard's now-traditional regional Mexican music panel and BMI's "How I Wrote That Song," where leading artists, including Pitbull and Fonsi, tell the stories behind their records and perform them live. The

second day also features Q&As with Maná, Camila and Trevi, and culminates with the first "Radio Rocks the Roc Block" afternoon. The day closes with the Radio Happy Hour hosted by Omar's Orfanato Music Group featuring some of the label's emerging acts.

The spirit of new music will also be present in a series of new-artist showcases interspersed throughout the conference, in tandem with a presentation of Billboard's new Billboard Pro service for developing acts.

And of course, Billboard will salute the top artists, labels, publishers, producers and songwriters in Latin music at the Billboard Bash and the Billboard Latin Music Awards, with Gloria Estefan and Emmanuel receiving the Spirit of Hope and Lifetime Achievement Awards, respectively. The awards show on April 28 will air live on Telemundo from the Bank-United Center at the University of Miami.

Bienvenidos, y... a celebrar!

—Leila Cobo, executive director of content and programming for Latin music and entertainment

And The Finalists Are ...

Multiple Impact Points With Fans Drive The Billboard Latin Music Awards

BY JUSTINO ÁGUILA

Contenders for this year's Billboard Latin Music Awards include a diverse array of acts. But they all have one thing in common: They're among the best in Latin music today. To be hot in Latin music means having multiple points of impact on fans—by selling albums and concert tickets, crafting hits on the radio and, increasingly, connecting with fans on social networks.

These finalists represent bodies of work that fuel airplay performance, album sales, Billboard Boxscore tallies and social media connections. From sales in Latin pop, urban, tropical and regional Mexican to the Latin digital album of the year, these categories shed light on the leaders of the continually evolving music business.

The Billboard Latin Music Awards, presented by State Farm in association with AT&T, this year includes three new solo categories: Latin pop airplay artist, tropical airplay artist and regional Mexican airplay artist of the year. The 2011 awards also include the debut of the Latin social artist of the year honor; the finalists are Don Omar, Enrique Iglesias, Pitbull and Shakira.

The awards honor the most popular albums, songs and performers in Latin music, as determined by the sales, radio airplay and social media activity that informed Billboard's weekly charts during the one-year period from the issue dated Feb. 6, 2010, through the Jan. 29, 2011, issue.

Finalists, and the eventual winners, reflect performance of new recordings on Billboard's sales charts, including Top Latin Albums, and radio charts, including Hot Latin Songs and the Social 50 chart. Album categories consider titles that didn't appear on the charts prior to November 2009 and exclude finalists from the prior year's Billboard Latin Music Awards.

The awards show will be broadcast in high-definition from the BankUnited Center at the University of Miami and air live at 8 p.m. on April 28 on Telemundo.

Here's a look at some of the top contenders who are finalists in multiple categories.

ENRIQUE IGLESIAS

Enrique Iglesias leads the pack of this year's awards as a 14-time finalist in 13 categories including Latin artist, hot Latin song and Latin album of the year. He's had a strong year thanks to several songs including "Cuando Me Enamoro," featuring Juan Luis Guerra; "I Like It," featuring Pitbull; "No Me Digas Que No," featuring Wisin & Yandel; and the album "Euphoria," which spent 11 weeks at No. 1 on the Top Latin Albums chart and 12 weeks atop Latin Pop Albums.

SHAKIRA

Shakira is a 13-time finalist in 12 categories including Latin artist, Latin album and Latin pop airplay artist of the year (solo). Early last year, she opened her chart year with "Gypsy," which stayed at No. 1 for three weeks on Latin Pop Airplay. She followed up with other favorites including "Waka Waka (This Time for Africa)," featuring Freshlyground; "Loca," featuring El Cata and "Sale el Sol." She has charted on hot Latin songs, Latin Pop Airplay, Top Latin Albums and Latin Pop Albums.

CAMILA

Mexico's Camila takes its top appeal to new heights as a 10-time finalist in nine categories. Tapped for Latin artist of the year along with Aventura, Enrique Iglesias and

Shakira, the band is also in competition for hot Latin songs artist of the year (duo or group), Latin album of the year and Latin pop airplay song of the year with two tracks, "Alejate de Mí" and "Mientes." The latter spent 10 weeks at No. 1 on Latin Pop Airplay.

CHINO Y NACHO

Venezuelan reggaetón duo Jesus Alberto Miranda Perez and Miguel Ignacio Mendoza, better-known as Chino y Nacho, had a strong chart year with the singles "Niña Bonita" and "Tu Angelito" and the album "Mi Niña Bonita," which peaked at No. 4 on Top Latin Albums and spent four weeks atop Latin Rhythm Albums. The duo's nods include tropical airplay, Latin rhythm airplay artist and Latin rhythm album of the year.

JUAN LUIS GUERRA

Dominican artist Juan Luis Guerra returns to contention thanks to hits including "Bachata en Fukuoka," "La Guagua" and "La Calle." He's a finalist in categories including Latin pop airplay artist (solo), tropical airplay artist (solo), tropical album and tropical albums artist of the year (solo).

AVENTURA

Fueled by the hits "Dile Al Amor," "Su Veneno," "El Malo," "El Desprecio" and "La Curita," urban

bachata act Aventura is a finalist in seven categories, including Latin artist of the year, top Latin albums artist, Latin pop airplay (duo or group), tropical airplay song of the year for "El Malo" and tropical artist of the year (duo or group).

DADDY YANKEE

Daddy Yankee in the past year has scored several hits including "Descontrol," "La Despedida," "Rescate" and the album "Mundial," which spent four weeks at No. 1 on Top Latin Albums and 10 weeks atop Latin Rhythm Albums. The artist is a finalist in seven categories, including hot Latin songs artist, tropical airplay artist, Latin rhythm airplay song of the year for "La Despedida" and Latin rhythm airplay artist of the year (solo).

PITBULL

Pitbull, who will perform during this year's Billboard Latin Music Awards, has stayed busy making hits this past year. A finalist in seven categories, including social Latin artist and Latin digital download of the year, the Cuban rapper notched several hits including "Maldito Alcohol," "Bon, Bon" and his guest spot on Enrique Iglesias' "I Like It," which stayed at No. 1 for two weeks on Latin Rhythm Airplay; "Armando," his 2010 release, reached No. 2 on Top Latin Albums.

continued on >>LM6



Lucky number: **SHAKIRA** is a 13-time finalist in 12 categories at the Billboard Latin Music Awards.



Digital drive: **PITBULL** is a finalist in seven categories including Latin digital download of the year.

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from >>LM4 DON OMAR

With a half-dozen hits to his credit this time around, Puerto Rican reggaeton singer Don Omar continues making a name for himself. Nods in several categories place him in contention for hot Latin song (vocal event), Latin rhythm airplay song and Latin rhythm album of the year. Recent hits include "Hasta Abajo," "El Duro" (a duet with Kendo Kapponni), "Danza Kuduro and his album "Don Omar Presents: Meet the Orphans: The King Is Back," which spent five weeks at No. 1 on Latin Rhythm Albums.

MARC ANTHONY

A high-profile return with "Y

Como Es El," "Abrazame Muy Fuerte," "A Quien Quiero Mentirle" and his album "Iconos," Marc Anthony is a finalist in six categories including Latin album of the year, competing with Camila, Enrique Iglesias and Shakira. Anthony brings his talents to other categories including top Latin albums artist (male), Latin pop album, Latin pop albums artist (solo) and Latin touring artist of the year.

PRINCE ROYCE

New York-born Geoffrey Royce Rojas—known as Prince Royce—has six nods, most notably for the singles "Stand by Me" and "Corazón Sin Cara" and his self-

titled album. Royce is a finalist in several categories including Latin artist (new), hot Latin songs artist (male), top Latin albums artist and tropical airplay artist of the year.

EL TRONO DE MEXICO

Regional Mexican act El Trono de Mexico had a prolific year with the singles "Hasta Mi Final," "Te Recordare" and "Quiero Decirte Que Te Amo" and the albums "Reunion Entre Amigos" and "En Vivo: Desde Nueva York," the latter of which peaked at No. 4 in January. The band is up for regional Mexican song, airplay artist (duo or group), album and albums artist of the year.

WISIN & YANDEL

Puerto Rican reggaeton duo Wisin & Yandel is back for more. After a successful streak at the 2010 Billboard Latin Music Awards, this year the pair has earned five nods for such songs as "Te Siento," "Irresistible," "Besos Mojados" and a guest spot on Enrique Iglesias' "No Me Digas Que No," which went on to appear on the Hot Latin Songs, Latin Pop Airplay, Latin Rhythm and Tropical Airplay charts.

BANDA EL RECODO

Mexico's Banda el Recodo earns four nods with fan favorites "Me Gusta Todo de Ti," "Dime Que Me Quieres" and the album "Las

Numero Uno," which charted on Top Latin Albums and Regional Mexican Albums. The group is a finalist this year for hot Latin song of the year, hot Latin songs artist (duo or group), regional Mexican song and regional Mexican airplay artist of the year (duo or group).

BANDA LOS RECODITOS

The regional Mexican band founded in Mazatlan, Sinaloa, by friends and family of Banda el Recodo is a finalist in four categories: Latin artist (new), regional Mexican song, regional Mexican airplay artist (duo or group) and regional Mexican albums artist of the year (duo or group). The group's single "Ando Bien Pedro" spent four weeks at No. 1 on hot Latin songs, while "La Escuelita" peaked at No. 25. Album "Ando Bien Pedro!" spent seven weeks atop Regional Mexican Albums.

LARRY HERNANDEZ

The hits of Mexican singer/songwriter Larry Hernandez—"Carita de Angel," "Arrastrando Las Patas" and "Larrymania"—helped earn him nods in four categories: hot Latin songs artist, top Latin albums artist (male), regional Mexican airplay artist and regional Mexican albums artist of the year (solo).

TITO "EL BAMBINO"

Tito "El Bambino" is a four-time finalist in the wake of a string of hits released during the eligibility period, including "Te Pido Peron," "Te Comence A Querer" and "Llueve el Amor," along with the albums "El Patron: La Victoria" and "Hits," which charted on the Top Latin Albums and Latin Rhythm Albums lists.

CHAYANNE

Latin pop singer Chayanne is a finalist in categories including Latin touring artist, Latin pop albums artist (solo) and Latin pop airplay artist of the year (solo). The Puerto Rican artist charted with the singles "Me Enamore de Ti . . .," "Tu Boca" and "Si No Estas" and the album "No Hay Imposible," which peaked at No. 1 for two weeks on Top Latin Albums and for seven weeks on Latin Pop Albums.

EL GRAN COMBO DE PUERTO RICO

A three-time finalist this year, including two nods for tropical album of the year, El Gran Combo has had a long and successful career. Considered one of the most successful salsa orchestras beyond the group's native Puerto Rico, the band is also a finalist for tropical albums artist of the year (duo or group). The act charted with the singles "A Mi Me Gusta Mi Pueblo" and "Sin Salsa No Hay Paraiso" and the album "Salsa: Un Homenaje a El Gran Combo," which spent five weeks atop Tropical Albums.

ESPINOZA PAZ

Regional Mexican singer/songwriter Espinoza Paz composed hits during the eligibility period including "Ponte En Mi Lugar" and "Al Diabolo Nuestro," while his album "Del Rancho Para el Mundo" spent eight weeks at No. 1 on Regional Mexican Albums. He's tapped in categories including regional Mexican airplay artist and regional Mexican albums artist of the year (solo).

JENNI RIVERA

A trio of nods puts Jenni Rivera back in the spotlight, thanks to anthem-inspired music on the album "La Gran Señora: En Vivo," which charted on the Top Latin Albums and Regional Mexican Albums tallies. The banda diva is up for Latin albums artist (female), regional Mexican album and regional Mexican albums artist of the year (solo).

LA ARROLLADORA BANDA EL LIMON

Up for three awards, La Arrolladora Banda el Limon is a finalist for hot Latin song of the year for "Nina De Mi Corazon," hot Latin songs artist (duo or group) and regional Mexican airplay artist of the year (duo or group). The act, from the Mexican state of Sinaloa, scored big late last year with "Niña de Mi Corazón," which stayed at No. 1 for 10 weeks on the Regional Mexican Airplay chart.

PEDRO FERNANDEZ

The Mexican crooner had a strong year with the songs "Ni Con Otro Corazón" and "Hasta Que el Dinero Nos Separe," and the album "Amarte a La Antigua," which spent seven weeks atop Regional Mexican Albums. He's a finalist for regional Mexican airplay artist (solo), regional Mexican album of the year for "Amarte a la Antigua" and regional Mexican albums artist of the year (solo).

Among Latin's best: Multiple finalists this year include (clockwise from top) **EL TRONO DE MEXICO**, **MARC ANTHONY** and **JENNI RIVERA**.



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**Congratulations to all of our Billboard
Latin Music Awards Nominees**



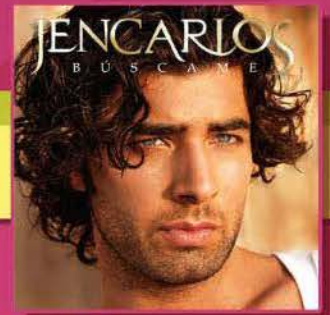
Nominated for:
Latin Pop Albums Artist of the Year,
Duo or Group;



Nominated for:
Tropical Albums Artist of the Year,
Duo or Group:
El Gran Combo de Puerto Rico
And for:
Tropical Albums Label of the Year:
Popular, Inc.



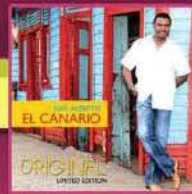
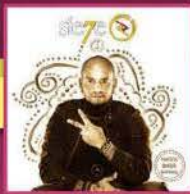
Nominated for:
Latin Rhythm Albums Label of the
Year: Chosen Few/Emerald Ent.



Nominated for:
Latin Pop Albums Label of the Year:
Bullseye Music



Great New Releases from the #1 Independent Latin Music Distributor



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www.selectohits.com

artwork & design by blake franklin at street level graphics - www.streetlevelgraphics.com

Para mas información contacte a
Laura Alabodi o John Phillips al 901.388.1190
o JC Gonzales al 954.496.1609
o simplemente envíenos un e-mail
lalabodi@selectohits.com - jp@selectohits.com
jcgonzales@selectohits.com

Latin Honors, In High Def

Telemundo To Air Billboard Latin Music Awards

BY JUSTINO ÁGUILA

Performances by Enrique Iglesias, Marc Anthony, Juanes, Cristian Castro, Julion Alvarez, Lucero, Dyland y Lenny, Chino y Nacho, Gloria Trevi, JenCarlos Canela, Banda el Recodo, Camila, T-Pain, Luis Fonsi, El Cata, Roberto Tapia, Fidel Rueda, Emmanuel, Don Omar and Pitbull at the Billboard Latin Music Awards will be broadcast live on Telemundo in high-definition from the BankUnited Center at the University of Miami at 8 p.m. on April 28.

Maná also will perform at the awards. The band members will sit down for the Superstar Q&A session with Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment, at 1:30 p.m. on April 27 during the Billboard Latin Music Conference, presented by State Farm in association with AT&T (see story, page LM14).

Rapper/singer/songwriter Pitbull is a finalist for seven Billboard Latin Music Awards including the Social 50 Latin artist of the year and Latin digital download of the year.

Mexican band Camila, a 10-time finalist this year, turned up the volume in 2010 with its second studio album, "Dejarte de Amar," which yielded three No. 1 Latin Pop Airplay hits: "Mientes," "Alejate de Mi" and "Besame."

Gloria Estefan, who is this year's recipient of the Spirit of Hope Award, will appear on the telecast to be honored for her charitable contributions, and Mexican singer/songwriter and environmental activist Emmanuel this year receives a Lifetime Achievement Award.

Produced for the 12th year by Tony Mojena, the show will present a yet-to-be-named artist with the Premio Tu Mundo Award. Fans vote for their favorite finalist on Telemundo.com.

The Billboard Latin Music Awards are determined by activity on Billboard's weekly charts during a one-year period from the issue dated Feb. 6, 2010, through the Jan. 29, 2011, issue.



On the bill: DON OMAR will perform at the Billboard Latin Music Awards.

Más Marketing

Billboard Latin Music Awards Unveil New Honors

BY LEILA COBO

Recognizing the growing importance of consumer brands and marketers in the promotion and marketing of Latin music and artists, the Billboard Latin Music Awards, presented by State Farm, this year debuts the Billboard Marketing Awards. More than 60 submissions were received from all sectors of the Latin music industry. Four finalists were selected in each of four categories.

ONLINE/SOCIAL

Tr3s for MTV, Musica y Mas Niñas Mal featuring Belinda

This campaign seamlessly integrated the artist's music into the marketing message.

Nacional Records

Heineken Presents the Nacional Records Fifth Anniversary Road Trip 2010

Messages on all social media sites, relevant Web pages and in email blasts made this a low-cost but high-impact campaign to reach a specific target audience.

Universal Music Latin Entertainment Don Omar, King of the Internet

This effort by the label and artist included audio and video teasers, invitations to fans to unlock Facebook applications and content on various websites. The campaign yielded millions of page views, according to Universal, and made Omar one of the most-visible artists in social media of the past year.

Universal Music Latin Entertainment and Instyle! Digital Marketing

Marco Antonio Solís and "Share to Unlock" This campaign to boost Solís' following on social networks had fans tweet or share to unlock exclusive content, increasing his Facebook "likes" and Twitter followers.

TOURING

Cardenas Marketing Network

Vive Tu Musica With 5 Gum featuring Daddy Yankee and Reik

A multicity talent contest that culminated in a major event in Los Angeles highlighted the client's brand and effectively promoted music from emerging and established artists.

Eventus

Dr Pepper and the Camila Dejarte de Amar 2010 U.S. Tour

A multiplatform campaign promoted Dr Pepper as a youth product and provided massive marketing to Camila.

The Marketing Arm/State Farm

"Music Is My Ticket to Make Things Happen" featuring Luis Enrique, Jen-Carlos, Xtreme, Dareyes de la Sierra and El Compa Chuy

A mix of grass roots and mass media, coupled with social-cause marketing (the donation of

Star power: David Bisbal brought the right image to the Para Ellas ad campaign.



music instruments) connected consumers to the brand and the music.

Verizon

Verizon Presenta Los Tigres del Norte A cross-promotion tying viewership of the FIFA World Cup to Los Tigres' concert tour, with on-site activation, sweepstakes and integration of social sites and online promotion.

PRINT

Universal Music Latin America Para Ellas featuring David Bisbal

A multiplatform campaign tailored for women of every age included the artist's participation in numerous press events.

Universal Music Canada

Enrique Iglesias/Azzaro in-store campaign

A partnership of Universal Canada, Clarins Canada and Sears Canada, backed by heavy print promotion in local papers, yielded major sales, according to Universal, and showed how a local campaign can have major impact.

Cardenas Marketing Network

Vive Tu Musica With 5 Gum featuring Daddy Yankee and Reik

This program, also a finalist in the touring category, tapped local print media.

Terra Networks

USA for Terra Music Fest

A campaign centered on driving fans to a live concert featuring artists like Don Omar and Nelly Furtado and served as an offline extension of the Terra brand.

TV

Alma DDB

House Party featuring Bomba Stereo, Sistema Solar and El Tambor de la Tribu Innovative TV spots gave McDonald's brand appeal by showcasing and identifying music by emerging bands.

Universal Music Group

Juanes Windows Phone/AT&T

A campaign for a new phone extensively featured Juanes and his new album, "P.A.R.C.E.," effectively becoming a spot for the release.

Universal Music Latino

Chino y Nacho Nina Bonita Go Phone

This AT&T TV campaign effectively launched Chino y Nacho nationwide.

Artear

"Quiero Musica en Mi Idioma," La Bandera de Cerati

A TV ad campaign asked audiences to sign a flag with well wishes for artist Gustavo Cerati, who collapsed after a concert in Venezuela last May and remains in a coma. More than 16,000 messages from around the world came in for Cerati.

Una **pobre diabla** le dijo que nunca lo lograría. Que se quedaría sin **gasolina**. Pero él se dijo a sí mismo: “**Dale Don dale**”, y partió con **la fuerza del corazón**. Dejó su tierra atrás, como quien diría ahí **te dejo Madrid**. Y aunque fuera con los **pies descalzos** y con el **corazón partío**, igual hubiese tomado **la guagua** en busca de un futuro mejor, dispuesto a intentarlo **hasta que el alma resista**.

10 años después, a las 9:15, **lo que pasó, pasó**. Recibió una nominación a ese premio que le decía: “**I know you want me**”; y él le respondió: “**Sólo me importas tú**”. Y se les vió juntos bailando por la **Calle 8** hasta que **salió el sol**.

Al final, **todo cambió** para él. Ahora está **pisando fuerte**. Es miembro de esa **armada latina** que a todos hace gozar. El que pone **a romper la disco** a ritmo de **pam pam**. Se aseguró a un sueño y fue por el camino **dándole**. Se mejoró a sí mismo y se convirtió en un **coleccionista de canciones**.

El **héroe** de su propia historia.

State Farm felicita a todos los artistas nominados a los Latin Billboard.
Por asegurarse de mejorar en el camino, y entretener a todos sus fans con sus
excelentes canciones.



Labels, Publishers Vie For Honors

Companies Recognized For Consistent Hits

BY JUSTINO ÁGUILA



Brimming with projects throughout the eligibility year that put them on top of their game, the four major labels have a substantial presence among the finalists for the Billboard Latin Music Awards. But the independents, too, hold their own with hits that give them a share of nods for this year's awards.

The Billboard Latin Music Awards, presented by State Farm, are determined by sales and radio airplay data as reported on Billboard's weekly charts during the one-year eligibility period from the issue dated Feb. 6, 2010, through the Jan. 29, 2011, issue.

The finalists for the hot Latin songs label of the year are Disa, Fonovisa, Universal Music Latino and Sony Music Latin. The honors are based on success on the Hot Latin Songs chart, with each label credited for projects and bands that have garnered chart-topping airplay. Disa is home to La Arrolladora Banda el Limón's "Dime Que

Me Quieres," while Fonovisa's hits include music from Banda el Recodo. Universal Music Latino released Enrique Iglesias' "Cuando Me Enamoro," featuring Juan Luis Guerra. The song spent 17 weeks at No. 1, the longest-running streak during the eligibility period on Hot Latin Songs. Sony Music Latin earned its recognition with the success of Shakira and others.

Up for honors as the top Latin albums label of the year are Capitol Latin, Sony Music Latin, Universal Music Latin Entertainment (UMLE) and Warner Latina. Among the contenders for top Latin pop airplay label are Capitol Latin, which boasted Juan Luis Guerra's "Bachata en Fukuoka"; Warner Latina, which had six charting hits including Alejandro Sanz's "Desde Cuando"; Sony Music Latin, which scored two hits with Camila on the Latin Pop Airplay chart; and Universal Music Latino, on the strength of Iglesias' hot streak this past year.

The finalists for the Latin pop albums label of the year are Bullseye, Sony Music Latin, UMLE and Warner Latina.

Company contenders: Hits by BANDA EL RECODO on Fonovisa and JUAN LUIS GUERRA (below) on Capitol Latin help drive award nods for those labels.

In the tropical genre, the airplay label of the year finalists are Premium Latin, Sony Music Latin, Top Stop and Universal Music Latino, while up for tropical albums label of the year are Capitol Latin, Popular, Sony Music Latin and UMLE.

Among the regional Mexican labels, the finalists for top airplay label of the year are ASL, Disa, Fonovisa and Musivisa. Up for top regional Mexican albums label of the year are Concord, Eagle Music, Sony Music Latin and UMLE.

In the Latin rhythm category, the contenders for airplay label of the year are Pina, Siente, Sony Music Latin and Universal Music Latino, while the finalists for Latin rhythm albums label of the year are Capitol Latin, Chosen Few Emerald, Sony Music Latin and UMLE.

The Billboard Latin Music Awards recognize publishers as well as record companies. Finalists for publisher of the year are Arpa Music (BMI), on the strength of regional Mexican hits including Espinoza Paz's "Al Diabolo Nuestro"; EMI Blackwood Music (ASCAP) for Don Omar's "Danza Kuduro"; Premium Latin Publishing (ASCAP), which showed its reach through Aventura's "El Malo"; and Sony/ATV Discos Music Publishing (ASCAP) for the success of Iglesias and Shakira. Arpa, EMI, Sony/ATV and Universal Music are finalists for top publishing corporation of the year. ♦♦♦

Power Of The Pen

Regional Mexican Hitmakers Lead Songwriting Finalists

BY JUSTINO ÁGUILA

Commanding this year's songwriter of the year category at the Billboard Latin Music Awards, presented by State Farm, are composers in the regional Mexican genre, leading those in Latin pop, tropical and Latin rhythm. These writers reflect regional Mexican's dominance of Latin radio in the United States.

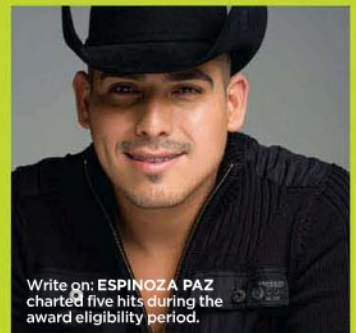
Anthony "Romeo" Santos stands out for his work in the tropical world, while Horacio Palencia Cisneros makes a return as a finalist, regional Mexican-style. Songsmith Isidro Chavez Espinoza, better-known as Espinoza Paz, has made the list as the most prolific of the finalists, charting five hits during the eligibility period, while reggaeton star Raymond "Daddy Yankee" Ayala penned compositions for his own album.

Aventura's Santos, the bachata act's leader, brings his style of writing to the tropical composition "El Malo," which peaked at No. 5 on the Hot Latin Songs chart in September. Additionally, the composer contributed to "Caliente," a hit from Latin rhythm group Dyland y Lenny featuring Arcangel, and the duo's song "La Curita," which peaked at No. 49.

Cisneros returns with La Arrolladora Banda el Limón and the hit "Nina de Mi Corazón," which spent three weeks at No. 1, first reaching the position in October. The scribe also conquered the Hot Latin Songs chart with Conjunto Atardecer's "Solo Junto A Ti," peaking at No. 41 in September.

Espinoza also scored this year with La Arrolladora Banda el Limón ("Mas Adelante") and his own hit, "Al Diabolo Lo Nuestro." He also penned Banda los Recoditos' "La Escuelita" and Los Horoscopos de Durango's "Considera Que Te Amo." And his Latin pop sensibilities show on David Bisbal's "24 Horas." Espinoza acknowledges that he's almost always inspired to write about "things having to do with love."

Bringing in his own flavor to the masses is reggaeton star Daddy Yankee, who showcased his writing skills on 2010 album "Mundial." His song "Descontrol" peaked at No. 16 in May. Five months later, he returned with "La Despedida," which peaked at No. 4 in October. ♦♦♦



Write on: **ESPINOZA PAZ** charted five hits during the award eligibility period.

AMERICAN AIRLINES ARENA,
SOUTH FLORIDA'S HOME TO
THE HOTTEST LATIN STARS.

THANK YOU to all the artists, agents and promoters for your support over the years! We look forward to continuing to host your shows for many, many years to come!



State Farm

PRESENTS

Billboard LATIN MUSIC CONFERENCE & AWARDS

APRIL 26-28, 2011

EDEN ROC RENAISSANCE MIAMI BEACH

IN ASSOCIATION WITH



MONDAY, APRIL 25

TAG YOUR TWEETS WITH #LMC2011

6:00pm - 8:00pm

BILLBOARD PRE-CONFERENCE POOLSIDE PARTY

"MAS Y MAS MÚSICA" ARTIST SHOWCASE

Sponsored by Musical Rhythms Promotions

Hosted & Mixed by: DJ Rob DiNero

Live Performances by:



Special Appearances from:



*Not Pictured:
Wida López

TUESDAY, APRIL 26

ALL PANEL SESSIONS ARE TAKING PLACE IN POMPEII BALLROOM, LOBBY LEVEL
Enter through Promenade.

Badges sponsored by: SESAC LATINA

Lanyards sponsored by: Cardenas Marketing Network

Hotel Room Key sponsored by: El Guapo Exitos

Welcome gift by: Aruba Tourism

Visit displays and lounges created by:



Billboard Pro, Lo Maximo Productions & GRAMMYS®

Stop by the Hotel Bar and enjoy a sneak peak at the historic Los Tigres Del Norte and Friends MTV Unplugged project airing Live on MTV Tres on May 22, 2011. Presented by UMLE/Fonovisa.

Get a sample of the New Orbit Strawberry Remix Gum

Enjoy a complimentary Monster Energy Drink

English to Spanish translations provided by Lighthouse

Live Audio Recordings provided by Abbey Road Live

Thanks to American Airlines, preferred carrier

Leila Cobo's wardrobe provided by Carlos Armando Buitrago, Cali, Colombia

8:00am - 5:00pm

REGISTRATION & EXHIBITS

Promenade Room - Lobby Level

9:15am - 9:30am

WELCOME ADDRESS & STATE OF THE INDUSTRY 2011

Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard

9:30am - 10:00am

VIEW FROM THE TOP

MODERATOR:

Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard

SPEAKERS:

Jesus Lopez, CHAIRMAN/CEO, Universal Music Latin America/Iberian Peninsula

Afo Verde, President, Latin Region, Sony Music

10:15am - 11:00am

TOURING: BRAVE NEW ROUTES

MODERATOR:

Judy Cantor-Navas, Managing Editor, Billboard en Español, Contributor, Billboard Magazine, .biz, .com

SPEAKERS:

Kathryn Garcia, Director, Programming, Arshst Center for the Performing Arts

Paul Josephsen, Sr. Director of Tour Marketing, Eventful Inc.

Gerri Leonard, Leonard Business Management

Maximiliano del Rio, Lotus Producciones (Lollapalooza, Chile)

Elizabeth Sobol, Managing Director, IMG Artists North and South America

11:15am - 11:30am

PRESENTATION: BILLBOARD PRO

11:30am - 12:15pm

WHAT HAPPENED TO THE U.S. LATIN MUSIC INDUSTRY?

MODERATOR:

Raul D Vazquez, Regional Director, IFPI Latin America

SPEAKERS:

Jorge Mejia, SVP, Latin America & US Latin, Sony/ATV

Music Publishing

Guillermo Page, SVP Commercial & Sales, Sony Music Latin

Julio Vega, Senior VP, Latin Purchasing, Sales and Marketing

Music, Movies and Books, Anderson Merchandisers (servicing

Walmart, SAM's and AAFES)

Roberto Cantoral Zucchi, General Director, SACM

(Sociedad de Autores y Compositores de Mexico)

12:30pm - 1:30pm - BREAK

THE MARKETING EXCHANGE

Hosted by Telemundo and Mun2



1:30pm - 1:35pm

Welcome Remarks

Peter Blacker, Executive Vice President of Digital Media &

Emerging Business, Telemundo Communications Group

1:30pm - 2:15pm

EFFECTIVENESS OF LOCAL BRANDING:

MODERATOR:

Bill Werde, Editorial Director, Billboard

SPEAKERS:

Carlos Boughton, Brand Director, Tecate and Tecate Light,

Heineken USA

Carla Dodds, Senior Director, Multicultural Marketing, Walmart

Luis Miguel Messianu, President - Chief Creative Officer, Alma

Steven Wolfe Pereira, SVP, Managing Director, MediaVest

Multicultural

2:15pm - 2:30pm

MARKETING BUSINESS STUDY - DIAGEO

PRESENTED BY:

Stuart Kirby, Regional Head of Communications, DIAGEO, Latin America and the Caribbean

2:30pm - 3:00pm

THE ART OF SYNCHING AND LICENSING

MODERATOR:

Kevin McKiernan, President, CEO, Creative License

SPEAKERS:

Olga Cardona, Director, Administration & Marketing, Universal Music Publishing Group

Jason Langley, SVP, Audio Network U.S. and Canada

Tim Lincoln, Senior Creative Director, Music Dealers

3:15pm - 3:30pm

MARKETING BUSINESS STUDY - WRIGLEY

Presented by:

Juan Carlos Davila, Sr. Director, Multicultural Marketing, Wm. Wrigley Jr. Company

3:30pm - 4:15pm

MY BIG VAST SOCIAL NETWORK

Sponsored by Muzicol



INTRODUCTION BY:

Michel Poignant, CEO, Muzicol

MODERATOR:

Borja Perez, VP of Integrated Solutions & Digital Media,

Social@Telemundo, Telemundo Communications Group

SPEAKERS:

Alexandre Hohagen, VP for Latin America, Facebook

Don Omar, Artist

Horacio Rodriguez, Director, Product Development, Universal

Music Latin Entertainment

Rodrigo Paranhos Velloso, Head of Business Development,

Google Latin America

4:30pm - 5:15pm

SPONSOR ME, I'LL PLAY FOR YOU

MODERATOR:

Cynthia Corzo, Editor, Hispanic Market Weekly

SPEAKERS:

Luis Estrada, GM, Universal Music Latino/Machete

Roberto Garcia, Executive Director Hispanic Marketing, AT&T

Reinaldo J. Padua, AVP Hispanic Marketing, Coca-Cola North

America

5:30pm - 6:30pm

HAPPY HOUR AND MUSIC MARKETING AWARDS

WELCOME REMARKS:

Don Browne, President, Telemundo Communications Group

6:30pm - 8:30pm

POOLSIDE COCKTAIL RECEPTION

Presented by State Farm, in Association with AT&T

Hosted by Eventus

Featuring:

Celia Cruz All Stars



OPENING ACTS/NEW ARTIST SHOWCASE:



PRESENTING SPONSOR:



IN ASSOCIATION WITH:



CONFERENCE SPONSORS:



full schedule available at:
www.BillboardLatinConference.com

WEDNESDAY, APRIL 27

9:00am - 5:00pm
REGISTRATION & EXHIBITS
 Promenade Room, Lobby Level

9:45am - 10:30am

REGIONAL MEXICAN

Sponsored by Morgan Renee Live

INTRODUCTION BY:

Randy Carrillo, President and CEO, Morgan Renee Live

MODERATOR:

Raul Brindis, Host, El Show de Raul Brindis, Univision

SPEAKERS:

Fernando Camacho, LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO

Ivan Fernandez, President, Viva Entertainment

Edmundo Mendieta, President, Mendieta Discos

Gerardo Ortiz, Artist, Del/Sony

Roberto Tapia, Artist, Musivisa/Universal

Luis Del Villar, President, Del Records



10:30am - 11:30am

HOW I WROTE THAT SONG

Sponsored by BMI

MODERATOR:

Delia Orjuela, VP Latin Writer/Publisher Relations, BMI

SPEAKERS:



11:45am - 12:30pm

IN-DEPTH WITH: CAMILA

Interviewed by: Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard



Camila

12:30pm - 1:30pm - **BREAK**

1:30pm - 2:30pm

SUPERSTAR Q&A WITH MANA

Interviewed by: Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard



Maná

2:30pm - 3:00pm

WESTERN UNION PRESS CONFERENCE

Daddy Yankee will announce the winner for the Western Union Love in Any Language campaign. Plus, an acoustic performance!



WESTERN UNION

3:15pm - 4:00pm

ARTIST Q&A WITH GLORIA TREVI

Interviewed by: Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard



Gloria Trevi

RADIO ROCKS THE ROC BLOCK

Sponsored by Orfanato Music Group



4:15pm - 5:15pm

MAKE PPM YOUR BFF:

MODERATOR:

Justino Aguila, Assoc. Editor, Latin/Special Features, Billboard

SPEAKERS:

Gabriel Buitrago, Sr. Dir., Summa Marketing & Entertainment, Inc.

Pio Ferro, Prog. Dir./VP, Spanish Programming, CBS Radio

Roberto Darvin Garcia, Program Director for WRYM AM in Hartford CT/Assistant MD for WNNW Boston

David LaPointe, Director, LP Marketing & Promotions

Pete Manriquez, VP of Programming- Regional Program Director, Univision Radio

Bobby Ramos, VP of Programming, Riviera Broadcast Group

5:30pm - 6:30pm

RADIO HAPPY HOUR - POOLSIDE

Don Omar introduces his new Recording label: Orfanato Music Group and showcases his new artists! Hosted by Frankie Needles



Syko

Denny Fornaris

On My Girls Feat. Natti Nattasha

6:30pm - 8:30pm

BMI SHOWCASE

Gibson Miami Showroom

180 NE 39th St., Ste. 200

Live Performances by:



Sohamny

U.N.O.

Diego Dibos

Tercer Cielo

Francisca Valenzuela

*Not Pictured: Vicente Garcia



8:00pm

THE BILLBOARD BASH

Presented by State Farm, in Association with AT&T

Hosted by Mikaela Records

Mansion (1235 Washington Avenue, Miami Beach)

Live Performances by:



Cultura Profetica

Dylend y Lenny

El Cata

24 Horas

IMPORTANT:

Tickets are required for admittance to the BASH.

OPENING ACTS/NEW ARTIST SHOWCASE:



RAKEL Mikaela Records

Abel Ullón WINNER Time Warner Cable Contest Alcanza La Fama

To Be Announced:
 The Western Union Love In Any Language-Contest Winner



SCHEDULED TO APPEAR:



Julion Alvarez

Marc Anthony

Camila

Jencarlos Canela



Christian Castro

Luis Fonsi

Enrique Iglesias

Juanes



Don Omar

Pitbull

Lucero

Maná



Gloria Trevi

Banda El Recodo

and MORE

SPECIAL AWARD RECIPIENTS:



Gloria Estefan Spirit of Hope

Emmanuel Lifetime Achievement



State Farm

OFFICIAL BILLBOARD & TELEMUNDO AFTER-PARTY IMMEDIATELY FOLLOWING!

Sponsored by State Farm & AT&T

Hosted by Comandon Cognac Entertainment

The Field House at the BankUnited Center at the University of Miami

IMPORTANT:

Tickets are required for admittance to the AWARDS SHOW.

Invitations are required for entry to the AFTER PARTY.

There will be no exceptions.

LAST CHANCE TO REGISTER!
 Special Rate \$350. Use Promo Code BBAD.
 Offer expires April 22, 2011*
 Questions: 212.493.4263 or Conferences@Billboard.com
www.BillboardLatinConference.com

* new registrations only. Schedule subject to change.

In The Answer Chair

Maná, Camila, Gloria Trevi To Discuss Music And Business

BY LEILA COBO



GLORIA TREVI

For many years, the centerpiece of the Billboard Latin Music Conference has been the in-depth Q&A sessions, which bring to attendees top Latin artists in an intimate setting to discuss music and business.

At this year's conference, presented by State Farm in association with AT&T, the Superstar Q&A features Maná, the top-selling, -touring and -hitmaking Latin rock band of all time, according to Nielsen SoundScan and Billboard charts. For the first time, all four members—Fher Olvera, Alex Gonzalez, Sergio Vallin and Juan Diego Calleros—will sit in a conference setting and discuss their music and their business at a particularly pivotal time in their career: two weeks following the release of their chart-topping album "Drama y Luz" and prior to the launch of their world tour.

Maná's current single, "Lluvia al Corazón," which the group will perform on TV for the first time during the Billboard Latin Music Awards, premiered at No. 1 on Billboard's Hot Latin Songs chart in March.

This year's "In-Depth" interview session will feature the Mexican pop group Camila—a featured act on the 2011 Billboard En Concierto tour, along with other finalists for the Billboard Latin Music Awards.

Camila is a 10-time finalist this year, thanks to the success of its album "Dejarte de Amar"—up for top Latin album, Latin pop album (duo or group) and Latin pop album of the year, among other categories. Two of Camila's hits, "Alejate de Mí" and "Mientes," are competing head-to-head for Latin pop airplay song of the year.

Camila is also up for Latin artist of the year thanks to combined performance on multiple Billboard charts.

Finally, this year's conference brings a touch of girl power: a Q&A with Mexican diva Gloria Trevi, whose album "Gloria!" debuted at No. 1 on Billboard's Top Latin Albums chart in March.

Trevi will speak about her songwriting process and her evolution as one of the most fascinating figures in Latin pop. In a rare treat, she also will perform an acoustic version of one of her songs.

'I'm Happiest When I'm Giving'

Gloria Estefan Honored With Spirit Of Hope Award

BY LEILA COBO

The original crossover queen, singer, songwriter, producer and now author and actress, Gloria Estefan is an icon in the Latin pop arena and beyond.

Estefan, who began her career as the voice of the Miami Sound Machine in the 1980s, was the first woman to succeed with musical careers in both English and Spanish. Her 13 studio albums have sold millions of copies in the United States and abroad; her landmark album, "Mi Tierra," spent 58 weeks at No. 1 on Billboard's Top Latin Albums chart, a record.

Estefan also has acquired a stature worldwide as a symbol of Latin music and as a philanthropist. She is one of the pioneers among Latin artists in creating and supporting a visible and active nonprofit foundation.

Such efforts have earned Estefan the Spirit of Hope Award, given to an artist to recognize altruistic and philanthropic endeavors. She will be honored during the Billboard Latin Music Awards, presented by State Farm.

"I've always been happiest when I'm giving," Estefan said in a 2008 interview. "[Husband Emilio Estefan] and I, even in the early days, we would donate our services to so many things. I would go to Miami Children's Hospital, and it was important for me to show my son a sense of responsibility for his fellow man and that we were privileged and that we were in a position to help. Obviously, money helps a lot, but I always feel it should be you that helps. So it was always a dream to put together an organization."

That organization was the Gloria Estefan Foundation, created in 1992, funded with proceeds from her hits. The foundation aims to "reach those who struggle outside the safeguards of society by promoting good health, education and cultural development," according to its mission statement. It supports charitable programs for disadvantaged children.

At the same time, given Estefan's experience as a survivor of a spinal cord injury, the singer also supports spinal cord research: She led a successful \$40 million campaign to build the Lois Pope LIFE Center in Miami.

The Gloria Estefan Foundation has responded to events in Estefan's community, dating back to the concert she organized at Joe Robbie Stadium in Miami in 1992 after Hurricane Andrew, which raised \$3 million for rebuilding efforts. Estefan's foundation also supports other charitable organizations, including the T.J. Martell Foundation, the Miami Project to Cure Paralysis, the American Red Cross, Amigos for Kids, UNICEF and Save the Children. To date, the foundation has donated almost \$5 million to various causes, not including personal donations from the Estefans.

Estefan's acts of kindness are big and small. In 2007, the first Gloria Estefan Foundation Gala, held at her house, raised \$2 million to benefit the Children's Hospital Brain Institute. For the past five years, Estefan's annual Thanksgiving Feed a Friend event at the couple's Bongo's Cuban Cafe has fed more than 5,000 homeless and underprivileged families.

Some projects are more personally touching than others, Estefan acknowledged in a 2008 interview, like \$70,000 she donated to build a school in Panama that year.

"They've been doing these little schools on the mountains, where the families themselves create the school, and then, the government sends a teacher," she said. "So, I went to Panama, I played a show and gave the proceeds to them. And those things are special because it's tangible. The school is there because we built it."



Giving back: GLORIA and EMILIO ESTEFAN in 2008 attended the Miami Children's Hospital Foundation Diamond Ball and Private Concert at the American Airlines Arena in Miami.

Romance, Heartache And Hits

Producer Of The Year Finalists Hail From Latin Pop, Regional Mexican Genres

One finalist earned his spot with Latin pop. The three other finalists come directly from the leading regional Mexican genre. Whatever the style, the contenders for producer of the year at the Billboard Latin Music Awards have crafted songs that share themes of romance, love and heartache as seen on the Hot Latin Songs chart.

The select group is determined by the U.S. radio airplay performance of their work during the eligibility year.

Brothers Alfonso and Joel Lizarraga of Banda el Recodo are finalists for songs they

produced for both Banda el Recodo and Banda los Recoditos. The two tracks for which they're finalists are Banda los Recoditos' "La Escuela," which peaked at No. 25 on the Dec. 11 chart, and Banda el Recodo's "Dime Que Me Quieres," which peaked at No. 2 on June 26.

Enrique Iglesias co-wrote "Cuando Me Enamoro" with Juan Luis Guerra, who's also a featured vocalist on the track, but it was Carlos Paucar who produced the crowd-pleasing Latin pop song, pushing it to No. 1 for 17 weeks, beginning with the chart week of June

12. Paucar also claims producing credits on "No Me Digas Que No," which hit its eligibility period peak at No. 22 on Jan. 29.

Fernando Camacho Tirado lent his producing skills to four projects including Chuy Lizarraga y Su Banda Sinaloense's "La Peinada," which peaked at No. 3 on June 12. La Arrolladora Banda el Limon scored two charting songs—first with "Mas Adelante," peaking in June, then with "Nina de Mi Corazon," which spent three weeks at No. 1, starting with the Oct. 16 chart.

—Justino Águila



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EUROPE

Spain	Aug. 11 - 21
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UNITED STATES

Minneapolis, MN	Sept. 1
Allentown, PA	Sept. 3
East Rutherford, NJ	Sept. 9
Uncasville, CT	Sept. 10
Miami, FL	Sept. 16
Orlando, FL	Sept. 18
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Oakland, CA	Sept. 23
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Puebla, Mexico	June 24
Los Angeles, USA	Oct. 16

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Finalists On The Road

Camila, Tito 'El Bambino' Headline Billboard En Concierto Tour

BY LEILA COBO

On the opening night of Billboard En Concierto, the concert tour featuring finalists for the Billboard Latin Music Awards, Camila lead singer Mario Domm stood at the edge of the stage at New York's Best Buy Theater, within reach of screaming fans, and managed to hush more than 2,000 people to hear his story. It was a story about "one of the darkest songs I've ever written," Domm said, borne out of a night of love and realization. The resulting song, Camila's songwriter said, was called "Alejate de Mí" (Leave Me).

"Lift up those phones and sing with me!" Domm declared as he sat at the keyboard and began to play the opening strains of one of Camila's signature ballads: slow, carefully crafted vocals sung almost entirely in harmony between Domm and co-vocalist Samo. Guitarist Pablo Hortal played between the two.

Camila's music isn't uptempo or dance-oriented, nor is it run-of-the-mill pop. And yet, the Mexican trio's music is leading many to predict the band will be the next major Latin arena act to tour the United States.

A finalist in nine categories—including Latin artist of the year and Latin pop airplay song of the year, for which the band has nods for two songs ("Alejate de Mí" and "Mientes")—Camila is also one of the headliners of Billboard En Concierto.

The concert series, now in its second year and presented by State Farm in association with Western Union and AT&T, was again produced by Cardenas Marketing Network, which took the tour to seven cities.

In addition to the New York show, Camila headlined tour stops at the House of Blues clubs in Houston and Dallas and the Fillmore in Miami, while reggaetón pioneer Tito "El Bambino," a finalist in four categories, headlined shows at V-Live in Chicago, House of Blues in Los Angeles and the Fillmore in San Francisco.

The concert series, created by Billboard and Telemundo, celebrated the Billboard Latin Music Awards finalists. Fans could secure tickets to the shows

by participating in promotions held by event sponsors.

Billboard En Concierto is the first Latin music series offering top stars and free tickets to all fans. The series is promoted by Telemundo and other media partners on local and national levels.

Camila performed in the wake of its success with sophomore album "Dejarte de Amar" (Sony), which topped Billboard's Top Latin Albums chart and generated three top 10 hits on Hot Latin Songs.

Tito "El Bambino," the major finalist in 2010 thanks to his 2009 release "El Patron," continues to reap benefits from the album, with award nods. Tito's latest set, "Invencible," was released Feb. 8.

After a successful launch of Billboard En Concierto in 2010—featuring finalists Luis Enrique, Jencarlos Canela, Xtreme, Dareyes de la Sierra and El Compa Chuy—this year's edition benefited from awareness of the series' brand.

On the night of the New York concert, fans lined up for blocks outside the Best Buy Theater at least four hours prior to the event. The 2,100-capacity venue was packed and more than 600 fans were unable to get in. It was a sign of things to come, as all subsequent shows played to capacity crowds. ●●●



Route to Miami: CAMILA and TITO "EL BAMBINO" (left) shone on the Billboard En Concierto tour.

Beyond The Ring

Multitalented Emmanuel Earns Lifetime Achievement Award

BY LEILA COBO



Green talent: EMMANUEL will be honored for his long career as a hitmaker and environmentalist.

A singer, a composer, a former bullfighter and a philanthropist linked to environmental causes long before such endeavors were hip, Emmanuel Acha Martinez—known to millions of fans simply as Emmanuel—is a Renaissance man whose achievements complement his unabashedly emotional voice and matinee idol good looks.

In a career that has spanned more than 30 years, the Mexican singer's appeal has endured, thanks to a catalog of great songs that includes hits like "Detenedla Ya" and "Toda la Vida," constant touring and a continuous renovation of sound. Emmanuel's most recent album, 2007's "Retro," was a CD/DVD set of new arrangements of some of his greatest hits, which he promoted with a worldwide tour.

Emmanuel's musical output—nearly 20 albums in more than 30 years—is matched by his philanthropy; he founded Fundacion Hombre Naturaleza (Man Nature Foundation) to promote environmental conservation.

Billboard honors Emmanuel with this year's Lifetime Achievement Award at the Billboard Latin Music Awards, presented by State Farm.

"Everyone at home used to sing, and every boy at home wanted to be a bullfighter," Emmanuel said in an interview with TV show "Estudio Billboard" last year. "But more than wanting to be a bullfighter, I wanted to study music."

In 1976, Emmanuel won "La Voz" (The Voice), a contest presented by Mexican daily El Heraldo, and also released his debut album, "10 Razones Para Cantar," which he penned in its entirety. That began one of the most fruitful and lasting careers in Latin music. His popularity reached new international peaks with the 1980 release of his album "Intimamente," written and arranged by Spanish songwriter Manuel Alejandro. It yielded the hits "Todo Se Derumbo" and "Insoportablemente Bella." Such songs, along with later hits like "La Chica de Humo" and "Detenedla Ya," would become standards of romantic Latin repertoire.

Beyond his music career, Emmanuel created Fundacion Hombre Naturaleza to promote environmental awareness and action. Its recent projects include planting more than 1 million trees in seven Mexican states and the protection of more than 1,000 sea turtles. The foundation is also working to revitalize the Sabinal River in Chiapas and has printed 70-plus environmental guides.

"We either respect the environment or we'll be lost," Emmanuel says. "And I live thanks to this, not to the fact that I sing. I live thanks to the fact that I nurture myself from nature." ●●●

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Opening The Doors

Ninth Annual Billboard Bash Welcomes Latin Music Fans For First Time

BY LEILA COBO

The Billboard Bash, the annual salute to the Billboard Latin Music Awards finalists and winners, will be open this year to conference attendees and also more than 1,200 music fans.

It's only fitting, then, that the April 27 event, sponsored by Mikaela Records, will take place at nightclub Mansion in the heart of South Beach, featuring high-energy performances by Puerto Rican rock/reggae group Cultura Profetica, reggaetón duo Dyland y Lenny, bachata trio 24 Horas and merengue hipster El Cata.

The Billboard Latin Music Conference & Awards is presented by State Farm in association with AT&T.

As is the Bash tradition, all performers are finalists, and they'll provide the music to an evening honoring not just artists but also the labels, publishers and writers who create and drive the hits. But in a nod to the spirit of new music, this year's Bash will also feature a showcase of up-and-coming artists.

New to the list of finalists this year is Cul-

tura Profetica, whose 2010 indie release, "La Dulzura," gained the group a nod in the category of Latin pop albums artist of the year (duo or group).

Reggaetón duo Dyland y Lenny also debuted on the charts last year with their Sony Music Latin album, "My World," and single "Nadie Te Amara Como Yo." The act's radio success earned it a finalist slot in the category of Latin rhythm airplay artist of the year (duo or group). New York trio 24 Horas are finalists for albums artist of the year, duo or group.

And exploding on the Latin music scene last year was Dominican merengero El Cata, whose "electronic merengue" caught the ears of Pitbull and Shakira, who featured him on their respective songs "I Know You Want Me" and "Loca."

As an opener to the finalist performances, Mikaela Records will present Colombian singer/songwriter Raket. Her debut album, "Milagros Organicos," arrives in July. Also performing is Paraguayan singer/songwriter Abel Ullon, winner of Time Warner Cable's "Alcanza



Going to the Bash: Reggaetón duo DYLAND Y LENNY are among those playing the Billboard Bash on April 27.

la Fama" contest with his version of the song "Es Tu Manera." The track is now featured in Time Warner's Spanish-language ad campaign.

The third new act will be the as-yet-

unannounced winner of the "Love in Any Language" contest sponsored by Western Union.

The Bash kicks off at 8:30 p.m. with artists arriving on the red carpet at 8 p.m.

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D'Manti's new single "Tonight" featuring Mr. Phillips impacting radio and clubs this May.

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In Performance

Live Shows Will Be Highlights Of Conference

BY JUSTINO ÁGUILA

Every sector of the Latin music industry will convene for the Billboard Latin Music Conference & Awards, presented by State Farm in association with AT&T, at the Eden Roc Renaissance in Miami Beach on April 25-28. Artist showcases are a highlight of the event. Here's a quick look at who's been booked, at press time, to perform.

Bogota, Colombia, native **Aiko** hosted a music TV show and sang in commercials before launching her music career. Now she's proving she has international appeal, most recently with the merengue- and pop-inspired single "Romeo y Julieta." She will play the Billboard pre-conference poolside party at 6 p.m. on April 25.

The **Celia Cruz All Stars** pay tribute to the late Queen of Salsa. With such songs as "La Negra Tiene Tumbao," "Quimbara" and "La Vida Es un Carnaval," the band is keeping Cruz's memory and music alive. It will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Inspired to create motivational music, the members of **Cultura Perfectica** from Puerto Rico combine reggae with salsa, bomba, ska and hip-hop, among other styles. They will play at the Billboard Bash at Mansion (1235 Washington Ave. in Miami Beach) at 8:30 p.m. on April 27.

Singer/songwriter/actress/dancer/producer **D'Manti** brings her theatrical background to her live shows. Debut single "Tonight" shows her flair for pop music. She will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Bogota, Colombia's **Don Tetto** recently won big at that country's Shock Awards, honored for best album, best rock artist or group and best radio song with its single "No Digas Lo Siento." Don Tetto will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Lorenzo Duarte launched the new year with the single "Pa' Lante Y Pa' Tras," a collaboration with Venezuelan artist Carlos Lion and Charly Zoo of



Latin rock, poolside: **DON TETTO**, recently honored at Colombia's Shock Awards, will play the poolside reception on April 26.

Puerto Rico. He'll perform at the pre-conference poolside party at 6 p.m. on April 25.

The duo of **Dyland & Lenny** take their urban sound to new heights with romantic rhythms. They will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

From the Dominican Republic, **El Cata** collaborated with Pitbull on "I Know You Want Me" and has worked with Shakira, Don Omar and Frankie J. He will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

Relatively new to the music scene, **E-Donis** (formerly known as Chapin) has worked with studio engineer Michael Sarsfield (Billy Idol, Red Hot Chili Peppers) and is now recording a new album

due next year. He will perform at the pre-conference poolside party at 6 p.m. on April 25.

Having already worked as a producer with established acts, **Danny Fornaris** also is a radio DJ in Puerto Rico and working on his first album. He'll perform at Radio Happy Hour, held poolside at the Eden Roc, at 5:30 p.m. on April 27.

J. Quiles was born in Bridgeport, Conn., and later moved as a child with his family to Puerto Rico where he developed his passion for music. A singer/songwriter with an urban style, he will perform at the pre-conference poolside party at 6 p.m. on April 25.

Former frontman of the group TK, **Diego Dibos** went solo in 2007 and is working on new projects

continued on >>LM22

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A smiling woman with dark hair is sitting in the driver's seat of a car. She is holding a guitar. The image has a teal and green color overlay. The text is overlaid on the image.

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LATIN MUSIC CONFERENCE



Versatile: **SOHANNY** will play the BMI Showcase on April 27.

from >>LM20 in Miami. He will perform at the BMI Showcase, held at the Gibson Miami Showroom (180 NE 39th St., Suite 200, in Miami), at 6:30 p.m. on April 27.

Holy Laion was part of Canadian reggaeton act Latin E-Mage in the late '90s and is working now on his first solo project. He'll play his bachata single "Sin Ti No Puedo" at the pre-conference poolside party at 6 p.m. on April 25.

Puerto Rican reggaeton artist **Jadiel "El Incomparable"** has collaborated with Don Omar, Tito "El Bambino," Arcangel and Ivy Queen. He'll perform at the pre-conference poolside party at 6 p.m. on April 25.

Puerto Rico's **Wida Lopez** has launched her solo career. The singer/songwriter is energized with new material that's sure to attract attention among fans who have followed her career since she was part of the group Porto Latino. She will perform at the pre-conference poolside party at 6 p.m. on April 25.

Venezuelan duo **Los Aviadores** have gained fans with their tropical style. The act will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Peruvian native **Mia Mont** is introducing her first single, "Por El," which has been in rotation at MTV Latin America. Her fresh pop style with a dash of jazz, as heard on the single "Buscandote," is getting her plenty of attention. She will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Oh My Girls!, featuring **Natti Nattasha**, combines dance, pop, hip-hop and techno. Nattasha is the featured vocalist on a forthcoming bilingual album, on which the group will be joined by other guest singer/songwriters. The act will perform at Radio Happy Hour at 5:30 p.m. on April 27.

Nicole Montiel's pop sensibilities stand out on her first CD, "Lo Mejor Que Me Ha Pasado." The young artist, who infuses rock melodies in her songs, will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Proyecto Uno has an established following, but the band recently recruited new members. Nelson Zapata continues to lead the group, which mixes merengue, dance, house, hip-hop, R&B, soul and tropical. The group will appear at the pre-conference poolside party at 6 p.m. on April 25.

Singer/songwriter **Rakel**, who hails from Colombia, is causing a buzz as anticipation mounts for her 2011 summer debut album. "Milagros Organicos" is a vocally rich project with a strong production team behind the album. She will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

Formerly with Menudo, **Rawy Torres** is now determined to make his mark as a solo star. The

singer is working in the urban-electronica genre, with tracks scheduled for release this summer. He will play at the pre-conference poolside party at 6 p.m. on April 25.

Singer/songwriter **Sheenah's** eclectic style, blended with deep soulful sounds, is inspiring music lovers around the globe. After showcases in cities in the United States and other countries, the deep-voiced singer is ready to show her musical attitude through a range of Latin, Brazilian and Middle Eastern music. She will perform at the pre-conference poolside party at 6 p.m. on April 25.

Dominican Republic-born **SoHanny** has worked with Emilio Estefan in a style that combines several genres, from pop to merengue. She will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

Syko "El Terror," a native of Toa Baja, Puerto Rico, was barely a teen when he began his artistic career. His first collaboration with Los Capos led to other opportunities. The rapper/singer/composer, who has worked with Don Omar, will perform at Radio Happy Hour at 5:30 p.m. on April 27.

Juan Carlos Rodriguez and Evelyn Herrera bring their Latin pop harmonies to their fans as **Tercer Cielo**. He's from the Dominican Republic and she's from Phoenix. The duo has been proving that pop ballads have a far reach. The act will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

Fabian Torres Ocasio performed with several groups in Puerto Rico and competed in a TV program that helped him reach a wider audience. Under Zamora Music Group and Sony Music Latin, the artist continues to build his following. He will perform at the pre-conference poolside party at 6 p.m. on April 25.

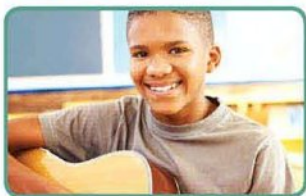
The band **24 Horas** late last year released "Inolvidables," showcasing a salsa- and tropical-inspired style. It will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

Abel Ullon's journey from Paraguay to Kansas City, Mo., always focused on his love for music. He was so determined that he started showcasing his skills a street performer before winning a TV contest. He will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

U.N.O.—which stands for Uniendo Nuestros Origenes—is Carlos Law and Pedro Dabdoub. The Mexican artists are uniting to put their experiences to music in their Huapango-pop genre. They will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

California native **Francisca Valenzuela** plays music that ranges from piano pop to jazz and folk. On her latest album, "Buen Soldado," her lyrics take on political and social issues and offer stories of humor and love. She will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

Cesarec and Jimmy James, the duo behind the act **Yerbakian** from Honduras, have shared the stage with Daddy Yankee, Don Omar, Vicente Fernandez and Alejandro Fernandez. The reggaeton artists will perform at the poolside cocktail reception at 6:30 p.m. on April 26.



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