

# Billboard

A CHICK CHICK HERE  
MARTIE, EMILY  
TAKE FLIGHT AS  
COURT YARD  
HOUNDS

TROPIC THUNDER  
AVENTURA,  
MARC ANTHONY  
HIGHLIGHT LATIN  
MUSIC CONFERENCE

STONED AGAIN  
INSIDE THE  
RELAUNCH  
OF 'EXILE ON  
MAIN STREET'



## THE POWER OF GLEE

From Smash CDs To A Sold-Out Tour, How A TV Musical About High School Geeks Became A Singular Sensation



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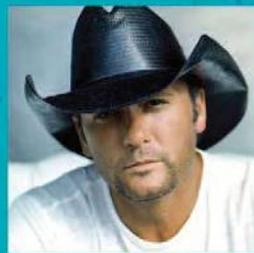


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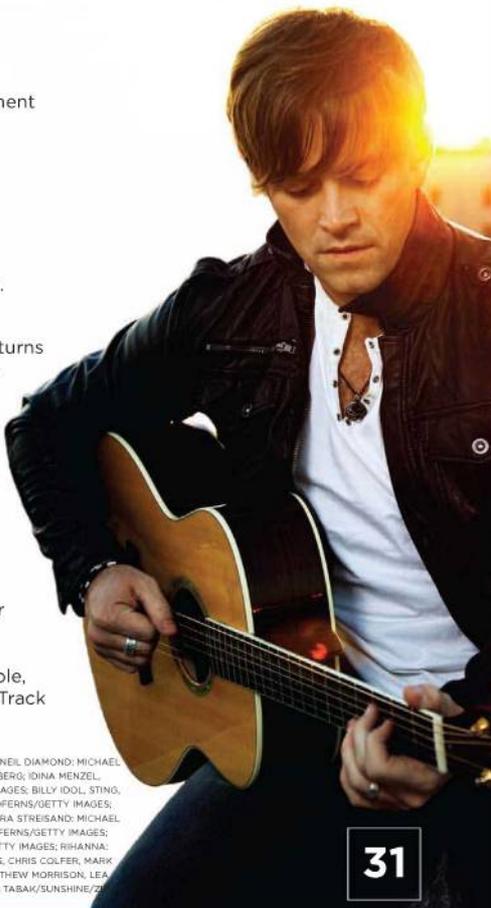
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### Online

**.COM EXCLUSIVES**  
Visit Billboard.com's all-new video section to watch all of the clips that Billboard has produced. And don't miss coverage of the Billboard Latin Music Conference & Awards. Check it all out now at [billboard.com](http://billboard.com).

**POWER PLAYERS**  
Billboard's Latin Power Players report will recognize Latin music executives who are driving their business forward. The deadline has been extended to May 7 to submit nominations at [billboard.biz/latinpowerplayers](http://billboard.biz/latinpowerplayers).

### Events

**COUNTRY MUSIC**  
Billboard and the Country Music Assn. will present the first Country Music Summit June 7-8 in Nashville. Join the industry's top acts and executives—and catch a superstar Q&A with Tim McGraw. To register, go to [countrymusicsummit.com](http://countrymusicsummit.com).

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

# The Counter Revolution

Record Store Day Demonstrates The Power Of Catering To Music Consumers

BY MICHAEL KURTZ

If I'd told someone four years ago that we would launch an event called "Record Store Day" and that indie record stores would be selling more than \$2 million in product on this one day, most of it vinyl, I would've been laughed out of the room.

Today, the only laughter we're hearing is the joyful sound from happy music fans and our label and distribution partners.

Now that Record Store Day 2010 is finished, most people want to talk to me about how we can make next year's event bigger and better. We'll certainly be making every effort to do just that. But for a moment, I'd like to switch the discussion to how we can create continuous traffic to the stores with what I'd like to call "serial" products: compelling, low-priced releases that coax folks to return to a music retailer again and again.

In the past, the best example of this was the hit single, created by gifted artists who could knock one out one or two—or sometimes even three or four—times per year.

But the singles business today has been pretty much ceded to iTunes, leaving many brick-and-mortar retailers wondering why they should stay in the music business if what had once been their biggest serial product is no longer being offered to them.

This is a big question that needs to be addressed. In fact, I'd go so far as to say it is arguably the most important issue



before us. After all, physical formats accounted for about 73% of total year-to-date album sales in the United States through the week ending April 25, according to Nielsen SoundScan.

In the past, the single was pretty much used as a marketing tool that allowed an artist and label to set up an album release. Once the hit single served its purpose, and the album was properly set up, the single was taken off the market and the album became the focus of the label and artist.

This formula has been turned on its head and what we've been left with clearly isn't working. Sales of digital tracks can be huge, but overall album sales continue to plummet and most of the music

industry's best, most enthusiastic retail partners are left out in the cold, having nothing with which to build significant traffic to their businesses. This isn't a formula for success.

One thing that Record Store Day highlighted is that when you create excitement around music in the physical world, you get the enthusiastic support of physical retailers and spark the interest of consumers.

I'd like to suggest to the music industry that we look at the success of Record Store Day and the overwhelmingly positive response from music fans and apply it to the creation of a serial product that's made specifically for all physical retailers.

Let's give physical retailers, from the smallest to the biggest, something special every month that creates excitement. It needs to be simple, relatively cheap and very compelling. And it needs to augment the sales cycle of full-length albums, both standard and deluxe editions.

It's time to treat physical retail partners like the important, intelligent and responsive partners they can be if given the right product at the right time. This is where I'd like the discussion to go, and I'm ready to talk about it.

It's not impossible. Nothing is. Record Store Day proved that.

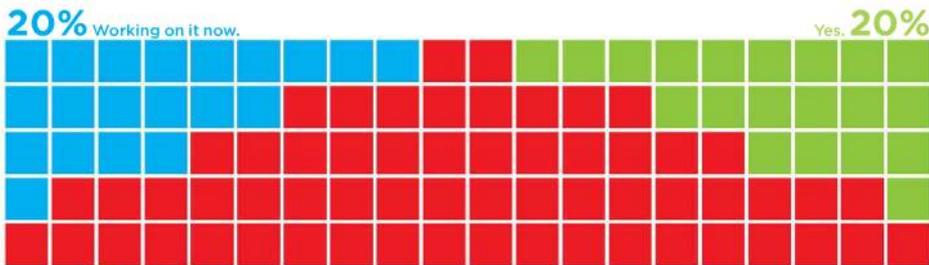
*Michael Kurtz is a co-founder of Record Store Day and president of Music Monitor Network, a coalition of independent music retailers.*

## FEEDBACK

### BIZ BILLBOARD.BIZ POLL

Geolocation services like Foursquare, Gowalla and Loopt have emerged as new tools for brands to connect with fans.

Does your company have a strategy in place to use these services?



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**COMING 'FULL CIRCLE'**  
Creed back with ticket pricing promotion



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HMV chief on physical music and the live biz

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**>>> SMARTPHONE SHAKEUP: HP BUYS PALM**

Hewlett-Packard announced a \$1.2 billion deal to buy Palm, betting it can resuscitate the struggling smartphone maker to compete with Apple and Research In Motion. Analysts say 2010's third-largest U.S. tech acquisition grants Palm's devices global production and distribution reach while launching the world's top PC maker into a tech arena experiencing blistering growth.

**>>> 'IDOL' TOUR SHIFTS TO LIVE NATION**

After a seven-year stint with AEG Live, the 2010 American Idol Live! tour will be promoted by Live Nation, beginning July 1 in Auburn Hills, Mich. The summer trek will play Live Nation amphitheaters for the first time, along with some arenas and other venues. The 49-date tour will feature the show's top 10 contestants. For the full list of dates, go to LiveNation.com.

**>>> MORE ONLINE VIDEO VIEWERS IN MARCH**

More U.S. consumers watched online videos in March, according to figures released by Nielsen, but they watched fewer videos than in the year-earlier period. Unique viewers grew 1.3% year over year to 131.7 million but views dropped 4.2% to 9.3 billion—at least 1 billion fewer streams than each of the previous three months. YouTube remained the dominant online video brand by amassing 96 million unique viewers, down 11.7% from February.

# UP FRONT

**LATIN** BY AYALA BEN-YEHUDA

## A PLACE IN THE SUN

**Artists, Executives Eye New Opportunities At Latin Music Conference**

Could it be that the Latin music industry has gone through the stages of grief over free-falling album sales and is now picking up the pieces?

There were signs that might be the case at this year's Billboard Latin Music Conference, held April 26-28 at the Conrad San Juan Condado Plaza in San Juan, Puerto Rico, presented by State Farm in association with T-Mobile.

The mood at this year's conference, which was held for the first time outside of the continental United States, was more upbeat than last year, with little time spent rehashing the grim details of the genre's challenges, such as the 34% plunge in Latin music album sales in the United States in 2009, according to Nielsen SoundScan.

The conference's celebratory mood may have been related to the setting, given that Puerto Rico has produced a steady flow of hitmakers through the years like Daddy Yankee and Victor Manuelle and remains an important market for Latin labels.

But during animated panel discussions and informal networking sessions, attendees and speakers were clearly excited about charting new paths to success.

"I don't want to talk about crisis—I want to talk about hits," Universal Music Latin America/Iberian Peninsula chairman/CEO Jesus Lopez said during his keynote Q&A with Billboard executive director of content and programming for Latin music and entertainment Leila Cobo. "I have structures in my labels to accommodate every business model. You want hits and artists that interest you, so the structures adapt to that. If you want a CD with a book and a T-shirt because you are a huge fan, you have that. If you want a streaming subscription, you can



Talking points: The 'Indie Nation' panel included (from left) Crossover Agency president/founder **JOE BONILLA**, Venetian Marketing Group president/CEO **JEFF YOUNG**, Peruvian singer/songwriter **PEDRO SUAREZ-VERTIZ**, salsa star **VICTOR MANUELLE**, Nu Life Entertainment co-founder **JOSE DIAZ** and LP Marketing & Promotions director **DAVID LaPOINT**; inset: Universal Music Latin America/Iberian Peninsula chairman/CEO **JESUS LOPEZ**.

have that. That's the freedom the Internet gives you."

Jeff Young, who worked for decades in sales at the major labels and now has his own sales and marketing consultancy, compared the current Latin music industry to the mainstream business more than 30 years ago—before imprints founded by A&R men were bought up by multinationals.

"The indie side of the business is still a growth spot and a bright spot in our business," Young said on the "Indie Nation" panel. With the right song, the right team and a buildup from regional to national distribution, "we can't guarantee a platinum album, but we can guarantee a shot at one."

Both Peruvian artist Pedro Suarez-Vertiz and salsa star Victor Manuelle joined Young on the panel to talk about their success as independent artists. But Manuelle acknowledged that his renown, built up for more than a decade on Sony, made it easier for him

to go indie. And though even in Peru his management company had "more capital and relationships" than local licensees of major labels, both Suarez-Vertiz and the Sony-distributed indie act Aventura acknowledged that the majors were necessary to break markets outside their home countries.

Universal's Lopez allowed that indie artists have had "moments of glory," adding, however, that "when people talk about independent distribution, I laugh a little—if we lose money on the volumes that we sell, imagine [what happens] if you sell in small quantities."

The energetic debate about new business models extended to the concert industry. The "Playing Musical Chairs (In the New Touring Arena)" panel featured traditional promoters as well as a manager/promoter (Angelo Medina), a broadcaster/promoter (SBS Entertainment Puerto Rico direc-



tor of live concerts Ricardo Cordero) and a label-affiliated promoter/manager (Westwood Entertainment co-founder Jorge Juarez).

"We take the offers from [other] promoters," Juarez said, when asked how he can fairly manage and promote concerts of the same act. "We look at what will benefit the artist," both in terms of money and "added value" in marketing and publicity, he said.

In onstage Q&As with top hitmakers Marc Anthony and Aventura, the conference highlighted bilingual artists who were innovators in their respective genres. "We were accepted in the underground, but not in the mainstream," Aventura leader Anthony "Romeo" Santos recalled. "We made four songs . . . and we took **continued on >>p6**

## >>> GRAINGE JOINS VIVENDI BOARD

Lucian Grainge has been appointed a member of the Vivendi management board. The new co-CEO of Universal Music Group will join Jean-Bernard Lévy, Bertrand Méheut, Frank Esser, Abdeslam Ahizoune and Philippe Capron on the board at UMG's parent company. He takes up the position of CEO of UMG, based in New York, Jan. 1, 2011. Doug Morris will remain chairman. Grainge will work alongside Morris as co-chief executive as of July 1.

## >>> KILLERS' UMPG DEAL EXTENDED

The Killers extended their deal with Universal Music Publishing Group. The arrangement will also cover the publishing for solo projects lined up by each band member while the group is on hiatus. The Las Vegas act first signed a worldwide publishing deal with UMPG in 2004. The announcement on the extension didn't confirm the duration of the new deal.

## >>> LETTERMAN LAUNCHES LABEL

David Letterman's production company Worldwide Pants has launched a record label called Clear Entertainment/C.E. Music, according to EW.com. The first artist signed to the label is pop-punk quintet Runner Runner. The band's debut will be released this summer on C.E. Music in partnership with Capitol Records. Until this point, Worldwide Pants has produced mainly TV shows, including Letterman's own "Late Show" and "Everybody Loves Raymond."

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Andre Paine, Glenn Peoples, Ray Waddell, Chris M. Walsh and Reuters.

from >>> p5

them to a label. They told us, 'This won't work'... Look who Marc Anthony is now. Look who Aventura is.'

Other signs of life in the industry were evident in the halls of the conference, where a marketing representative from Apple said she had relocated to Mexico City due to the success of iTunes in Mexico, and where an executive from indie label Tropisounds crowded about a slew of new mobile music apps the company had released.

Also heard at the conference:

■ Alex Lopez Negrete, president/CEO and chief creative officer of Lopez Negrete Communications, advised artists

and brands to be transparent with each other when negotiating a deal. Brands should communicate the specific aims of a campaign with the artist, down to sales goals, he said during the "Branding for Music" panel. "The artist should be equally candid," he added. "I haven't had a hit in four years. Jesus Christ, help me."

■ Aventura's Santos, whose band and fan base are bilingual, said he would rather have Justin Timberlake and Usher record bachata with him rather than cross over into English. "I want them to enter my world," he said during Aventura's Q&A with Billboard's Cobo.

■ During his keynote Q&A, Universal's Lopez said a World Cup campaign the

label brokered with Coca-Cola for Spanish artist David Bisbal was a good example of corporate synergy. The label manages Bisbal and cut the sponsorship deal using its artist services wing, GTS. "With just one or two interlocutors in a meeting, we did the whole deal," Lopez said.

■ Forty percent of shows at Los Angeles' Nokia Theatre and Club Nokia are Latin, said AEG Live VP of Latin talent Rebeca Leon during the "Playing Musical Chairs" panel. Even so, "there is a lot of money being left on the table" by Latin touring artists, said Leon, who's working with them to exploit such untapped opportunities as merch and fan club subscriptions.

"We're going to [keep down] these ticket prices, but we're going to help monetize and create revenue from all these other things."

■ During a Q&A session in which he previewed his forthcoming album, "Icons," Marc Anthony decried today's singles-driven environment in which "producers become the stars" and celebrities record albums simply because they can. Labels "forgot the impact of supporting the artist," Anthony said. "If you support the artist, they are the ones who are going to go on tour and spread the gospel!"

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LATIN BY LEILA COBO

# BRONX BOMBERS

Aventura Tops Winners At Billboard Latin Music Awards With Nine Trophies

Aventura, the urban bachata group from the Bronx that has re-energized the tropical music scene, was the big winner at the 2010 Billboard Latin Music Awards, snaring nine trophies, including Latin album and digital album of the year for "The Last" (Premium).

The awards, presented by State Farm in association with T-Mobile, aired live April 29 on Telemundo from Coliseo de Puerto Rico Jose Miguel Agrelot in San Juan and featured 14 performances by more than 20 acts. It marked the first time in its 21-year history that the awards show, seen in nearly 50 countries, had been held outside the conti-

ental United States.

Aventura's nine wins also included the newly created Latin artist of the year award, which combines achievements on both the Top Latin Albums sales chart and Hot Latin Songs airplay chart. Tito "El Bambino" was the second-most-honored artist with seven awards, including hot Latin song male artist of the year and—for his hit single "El Amor" (Siente/Universal)—hot Latin song and Latin digital download of the year.

Luis Fonsi and Wisin & Yandel each received three awards. They included Latin pop album solo artist of the year for Fonsi, who records for Univer-

sal Music Latino, and Latin rhythm album of the year for Wisin & Yandel's "La Revolución" (Machete).

The winner of the inaugural new Latin artist of the year award was Fonovisa's Larry Hernández, whose brand of in-your-face narcocorridos found acceptance at both retail and radio. The award for crossover artist of the year, a new category created in recognition of mainstream tracks that play heavily on Spanish-language formats, went to the Black Eyed Peas.

Although this year's awards cut across a broad swath of genres and styles, they were remarkable for a prevalence of winners with music that blended urban and pop sensibilities in a mix that tran-

sceded radio formats and nationalities. "El Amor," for example, written by "El Bambino" with Joan Ortiz, played on urban, tropical and pop formats across the country, as did songs by Aventura and even by pop artists like Fonsi.

Cross-pollination has also been a key part of the strategy at Universal Music Latin Entertainment, which dominated the label awards. UMLE took home top Latin albums label of the year, while UMLE's pop imprint, Universal Music Latino, won the hot Latin songs label of the year award and its tropical/urban imprint, Machete, won Latin rhythm airplay label of the year. UMLE's regional Mexican imprint, Disa, won regional Mexican airplay label of the year.

Finalists, which also won albums label of the year awards in the Latin pop, regional Mexican and Latin rhythm genres, work closely with one another, often mixing and matching artists across Latin genres. Sony Music Latin dominated the tropical category, winning the airplay label and albums label awards. For the third year in a row, Espinoza Paz won the songwriter of the

year award, while for the second consecutive year, Armando Avila and Arpa Musical won producer and publisher of the year awards, respectively. Sony/ATV Music Publishing took home this year's publishing corporation of the year award.

Awards for labels and publishers were handed out April 28 during the Billboard Bash, which also featured performances by finalists including Flex, Diana Reyes and Tercer Cielo.

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by sales and radio airplay data used to compile Billboard's weekly charts during the one-year period of Feb. 7, 2009-Jan. 30, 2010.

Finalists, and the eventual winners, are determined by the performance of new recordings on Billboard's sales charts including Top Latin Albums and airplay charts including Hot Latin Songs. Album categories were limited to titles that didn't appear before the Nov. 8, 2008, issue and excluded finalists from the prior year's awards.

A Billboard editorial committee decided the recipients of the Spirit of Hope and Lifetime Achievement Awards, which were given this year to Marc Anthony and Mexican icons Los Temerarios, respectively (Billboard, April 24).

For a complete list of winners, go to [billboardlatin.com](http://billboardlatin.com).



Something for the mantelpiece: TITO 'EL BAMBINO' (left) and AVENTURA



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## REMEMBERING PETER STEELE

1962 — 2010

WE SEND OUR HEARTFELT SYMPATHY TO PETER'S FAMILY, FRIENDS AND FANS AROUND THE WORLD  
AS WELL AS TO THE MEMBERS OF TYPE O NEGATIVE

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ROADRUNNERRECORDS.COM

HIP-HOP BY GAIL MITCHELL

# STREAMING BEATS

Ex-Warner Bros. Exec Kevin Black Takes Helm Of Hip-Hop Video Site

Former Interscope and Warner Bros. executive Kevin Black has been appointed president of WorldStarHipHop.com, one of the largest U.S. websites devoted to rap videos.



The advertising-supported site doesn't have licensing deals with the major labels. Rather than focus on hit videos by major artists, WorldStarHipHop focuses on emerging artists, behind-the-scenes clips and secondary projects by big names. The site introduces a new batch of videos daily on its home page, many of them exclusive to the site.

WorldStarHipHop had 3.1 million unique visitors in the United States in March, surging 319% from 742,000 in the same period last year, according to comScore. That's only a fraction of the 102.5 million unique visitors that YouTube had in March, which was up 24% from a year earlier. But the site's traffic dwarfs that of urban-oriented rivals like OnSmash.com (402,000 unique visitors in March), NahRight.com (203,000) and YouHeardThatNew.com (73,000), according to comScore.

One of the first high-profile campaigns being launched under Black's stewardship is the site's exclusive May 4 debut of rapper Young Jeezy's "Trap or Die 2" video and mixtape in advance of his next Def Jam album slated for June.

This is in keeping with WorldStarHipHop's ongoing efforts to be the go-to site to help artists promote their independent projects, as well as upcoming label releases. Rapper Fabolous enlisted the site to premiere the first video from his mixtape, "There Is No Competition 2." And Soulja Boy Tell'Em recently partnered with the site to present behind-the-scenes footage documenting his experience at BET's Spring Bling Weekend.

Black, who oversees the site's daily operations and strategic business development, promises the site will be announcing more campaigns featuring marquee artists in the coming months, as well corporate sponsorships. Also in the planning stages is a WorldStarHipHop artist showcase/bus tour.

"We want to be a vehicle for not just established but emerging artists as

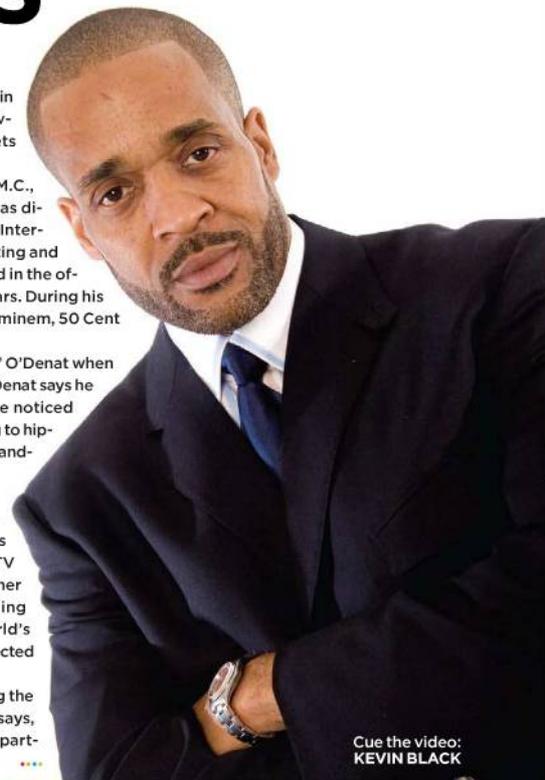
well, reporting what's happening with them and in the hip-hop community," Black says. "We're leveling out the playing field, staying in the streets as well as the suites."

Starting his career as a roadie for Run-D.M.C., Black spent nine years at Death Row Records as director of promotion. He subsequently joined Interscope Records, where he was VP of rap marketing and promotion, and Warner Bros., where he worked in the office of the chairman of urban music for two years. During his career, Black has worked with such artists as Eminem, 50 Cent and Dr. Dre.

Black met WorldStarHipHop founder Lee "Q" O'Denat when the latter was working as an event promoter. O'Denat says he established WorldStarHipHop in 2005 after he noticed there weren't any websites "specifically catering to hip-hop fans who wanted to see exclusive up-close-and-personal footage of their favorite rappers."

The site is looking to expand into Europe and Asia, where it hopes to link up with new advertising partners. In the United States, advertisers include rap blogs, Golden Boy Boxing, Fuse TV and record labels. This week, the site ran a banner ad for Bone Thugs-N-Harmony's forthcoming Warner Music Group album, "Uni5: The World's Enemy." Visitors who clicked on the ad were directed to iTunes to preorder the album.

"For WorldStarHipHop.com to maintain being the front-runner in online urban media," O'Denat says, "we knew we had to eventually find the right partners to help take us to the next level."



Cue the video: KEVIN BLACK

## 6 QUESTIONS with NIGEL SINCLAIR by ANTONY BRUNO

Spitfire Pictures made an auspicious start in the music documentary business with Martin Scorsese's critically acclaimed 2005 Bob Dylan film, "No Direction Home."

The Los Angeles-based production studio, co-founded in 2003 by veteran film producers Guy East and Nigel Sinclair, has since followed up with the Grammy Award-nominated "Amazing Journey: The Story of the Who" and reteaming with Scorsese on a yet-to-be-named documentary about the late George Harrison.

On the heels of Spitfire's Tribeca Film Festival debut of its Billy Joel film "Last Play at Shea," Sinclair spoke with Billboard about the music documentary business.

### 1 What is the key to making a good music film?

What we say to artists or their representatives is that we want to make something that is art, something as good as their best album. We want this to be something you put on your shelf and show your grandchildren. That drives us to use theatrical feature film development skills in the documentary we're making. In order for it to fulfill you emotionally, we have to have peaks and valleys. We have to have an emotional arc. And we have to have a

point of view. With every movie, we have to have a story.

### 2 How did you apply that to "Last Play at Shea"?

It was very challenging because we had three different story lines. We had Shea as a building, then we had the story of the [New York] Mets, and then we had Billy and the concert. It's all of those things. You learn all about the history of rock'n'roll with the Beatles playing there and the history of the Mets. It's really showing you all that, with Billy con-

ducting the concert as a eulogy for Shea.

### 3 Describe the challenges involved in tracking down and securing the rights to archival footage and master recordings.

It's massively complex. You've got the artistic journey to start with. But the waypoints you have are also burdens... you have to find footage and you have to clear it. The Who documentary was so complex due to so many different types of source materials. And they



were such a heavily filmed band that our technical guy did a Ph.D. based on the technical aspects of the project.

With licensing, you always have one or two people who turn out to be difficult. In most cases, we're making films about iconic bands or driven by an iconic artist, and doing it with their blessing, so when you call a supplier there's a lot of good will there. We don't ask for favors unless we really need them.

### 4 How do you select the artists to focus on?

There's an element of serendipity. We get approached all the time now. Almost every two or three weeks somebody calls up with thoughts of doing a documentary asking whether we want to be involved. For us, the decision involves, No. 1, having the complete commitment of the artist and management; No. 2, we want the director to be allowed to tell the story. It's not a promotional piece—we're interested in making films about art.

We believe, at this point in the history of rock'n'roll, it's become like classical music. So while these great leaders of the industry are still alive and working, getting their stories down while they're there to help is something to do for posterity. There's a natural process that just seems karmically right.

### 5 Is there room for any newer acts in this market?

We are starting to look at doing

some projects with people from the '80s and '90s. I'd love to work on a film about Goldplay because I think they're astonishingly talented. But with a very modern act, you have to have something interesting, since you don't have that longevity to draw from. Maybe they're working on an album or something related to their art and their album.

### 6 What is the business model for these movies?

You have to position them as event entertainment. Being an event means none of the traditional rules apply. You have to position it as a digital/theatrical release of some kind that will acquire a brand for the film that key TV partners around the world can use as a cornerstone television event in their territories and pay you an enhanced licensing fee. And the world of digital sell-through and even the hard-goods business remain quite robust. Under the right circumstances, that's still a solid business. It's all about where you position it.

# Queens Of Noise

## Peermusic Played A Key Role In The Career Launch Of The Runaways

Back in the days when girls were supposed to be the subjects, not the purveyors, of rock-'n'-roll, the Runaways needed a lot more than their looks to rise to the top.

As history now shows, they did have other attributes. While never a big commercial success in the United States, the band recorded a bunch of now-classic songs like "Cherry Bomb," "I Wanna Be Where the Boys Are" and "You Drive Me Wild." And most of its members went on to distinguish themselves in other musical endeavors as well, especially Joan Jett and Lita Ford, who both attained platinum status as solo artists.

The Runaways "were the real thing—they wanted it bad and they played hard to make it happen," says Ralph Peer, chairman/CEO of peermusic, publisher of the Runaways' song catalog.

Now the band is back for a well-deserved moment in the spotlight thanks to the "Runaways" biopic, starring Kristen Stewart as Jett and Dakota Fanning as lead singer Cherie Currie. Runaways songs comprise the bulk of the movie's music, with director Floria Sigismundi and one of the producers picking tracks and then getting feedback from Currie, Jett and the other group members, according to Jett's long-

the same Hollywood Boulevard building as Mercury Records, which signed the Runaways. Fowley recalls going to the peermusic offices without an appointment and subsequently receiving a phone call from peermusic executive Mario Conte from peer's New York office. Conte believed in the Runaways "like they were going to be the next Beatles," Fowley says, prompting the manager to sign an "industry standard subpublishing contract with peer."

Peer, who had just moved to the company's Los Angeles office after spending his first six years at the company in New York, says his recollection is that the original deal was for co-publishing with administration. Eventually, peermusic acquired Fowley's share of the publishing. "Peermusic believed in the Runaways at a time when an all-female rock band was considered outside the box," Peer says. "At the time it was a pretty exotic undertaking whose time had come. I took an interest in the project and shepherded it through."

Peer subsequently spent many nights at the Whiskey A Go-Go and in the studio with the band.

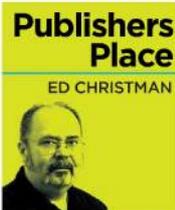
"Mercury was not getting any traction in licensing the record to its affiliates around the world," Fowley recalls. "But each peermusic local office contacted the Mercury affiliate in their local markets and said, 'Why aren't you releasing product on this band? We are behind them.'"

The result, Fowley says, was that before the band's self-titled debut album had charted in America or the Runaways had played outside Southern California, Peer had helped secure a global release of the "Runaways" record.

In Japan, the fan reaction to the band was immediate and akin to Beatlemania, Peer says. "We got [the Runaways] exposure in Japan through an appearance at the Tokyo Music Festival, through our association with Japanese music publishing firm Nichion," Peer says.

Fowley says he admired Peer for being "a gentleman and a copyright scholar who could quote arcane copyright law from 50 years ago." He can appreciate peermusic's global reach, having written or co-written songs that have been recorded by everyone from the Byrds and Cat Stevens to the Runaways.

"I have 5,000 songs with four accountants, five attorneys and eight other publishing companies in three different countries," Fowley says. "And no one has ever paid me royalties from Ecuador, except for Peer. It's not much, but as they say in the publishing business, 'Every penny adds up.'"



**Publishers Place**

ED CHRISTMAN



Hello daddy, hello mom: **THE RUNAWAYS**; **DAKOTA FANNING** (inset, left) and **KRISTEN STEWART** star as Cherie Currie and Joan Jett, in the movie 'The Runaways.'

time manager Kenny Laguna.

The soundtrack album itself has seven Runaways songs—three original masters and four remakes. It also includes a Jett track that had been originally intended for the band, as well as classics by acts like David Bowie and the Stooges.

Peermusic's only involvement in the movie was licensing the music. But after the film runs its course, Peer believes his company will be able to exploit Runaways songs in commercials and other synch vehicles.

The band's manager, the Svengali-like Kim Fowley, says that peermusic "did some tremendous things for us. [It's] a great story and no one has ever written about it."

The publisher's offices happened to be in

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Soul kitchen: **SHARON JONES** and chef **SAM MASON** during a taping of the IFC show 'Dinner With The Band.'

# Rock Out, Foodies

IFC's 'Dinner With The Band' Blends Indie Rock And Cooking

Indie bands and high-end food usually don't go together—most of the independent road warriors are stuck chowing on fast food to save money, not tucking into meals at three-star restaurants or whipping up gourmet fare. But "Dinner With The Band," hosted by Sam Mason, which premiered April 27 on IFC, is attempting to combine the two—and give bands exposure to new audiences.

Once known for simply showing independent films, IFC's programming schedule has expanded in recent years to include originals like comedy show "The Whitest Kids U'Know" and "The Henry Rollins Show." Although the network doesn't publish its Nielsen ratings, IFC GM/executive VP Jennifer Caserta says the network is available to more than 50 million subscribers nationwide.

Caserta adds that the network has a very specific audience. "Our viewers are somewhat predisposed to love a show like 'Dinner With The Band,'" she says. "The audience for our programming is generally between 18 and 49 and mostly male. We split them into two groups—the younger ones are authentic influencers, who are always seeking out what is next and new, and the older ones—while they aren't always out discovering things—still haven't lost their indie cred."

She says that many people come to IFC as indie film fans first, but they tend to be interested in other indie culture. "Independence is a mind-set," she says.

While the premiere marks the start of the show's first season on IFC, the program has been posting episodes online since 2007. And executive producer Darin Bresnitz says he was working on the concept for the show long before that.

"Five-and-a-half years ago, I decided I really wanted to do something that brought cooking and music together," he says. "I was looking for someone to bring onboard, and I Googled 'hipster chef' and 'Sam Mason' was the top hit. At the time he was at WD-50, and I basically cold-called him. He liked the idea, and we started working on a pilot."

Mason and Bresnitz struck a deal with On

Networks and began taping webisodes of the show, featuring bands like Matt & Kim and Tokyo Police Club. Mason, who's involved in booking the bands for the show, says he's proud of the fact that he worked with both of those acts as their careers were starting to take off. The upcoming season features a wider mix of artists, from lesser-known acts like Au Revoir Simone to more prominent bands like Sharon Jones

& the Dap-Kings.

"The indie music crowd knows about food, but maybe not the other way around," Mason says. "We can serve as an incubator for some of these bands—in addition to having bands on as guests, we use them for background music, put them in promos and put the names of the bands on the screen. With the IFC deal, I feel like we

could start getting big bands, but I think we should stay as indie as possible."

For the bands, the show offers more than a chance to eat some good food. Devil Makes Three singer/guitarist Peter Bernhard says appearing on "Dinner With The Band" was the group's first TV performance. "It's been really good exposure, and I've already started to hear from people who've heard about us doing the show or seen promos," he says.

Nick Bobetsky, senior VP of Devil Makes Three's label, Milan, says this is the band's first opportunity for exposure on a national level. "They have a great regional following, based a lot on word-of-mouth," he says. "But something like this allows us to approach music supervisors and studios and show that the band has a track record."

More established acts also get a boost from appearing on the show. Andrew WK says he initially wasn't sure which of his many projects—a domestic release of a previously Japanese album, a spot on the Vans Warped tour or his Cartoon Network show—he would promote, but he's sure the show will draw attention to at least one. And there was an added bonus: "I'm a better cook because of the show," he says. "I really learned a lot."



**The Indies**

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DIGITAL BY ANTONY BRUNO

## The New Agenda

Digital Music Discussion Shifts From Devices To Services

Two news items recently crystallized America's obsession with gadgets.

First, there was the hoopla over tech blog Gizmodo, which got its hands on what appears to be the next-generation iPhone. Then there's the poor guy in Denver who lost his pinky finger to a thief who stole his iPad. Both stories got heavy media coverage, especially the iPhone story, which even became the subject of David Letterman's Top 10 list.

It's easy to understand this fascination with devices, particularly Apple's. They're sleek. They do cool things. And they're phenomenally lucrative. Apple reported a second-quarter net profit of \$3.1 billion, up 90% from \$1.6 billion in the same period last year, thanks in large part to the 8.8 million iPhones and 10.9 million iPods it sold.

The music industry doesn't see a dime from any of this. But that's OK, because at long last, the digital music conversation is no longer about the device—it's about the service.

For years the industry sought an alternative to the iPod to level the playing field with Apple. It was a flawed strategy because back in the days of digital rights management restrictions, the device defined the experience. The iPod was the best device, and due to a lack of interoperability between competing DRM technologies, only music bought from iTunes

would work on it.

With DRM gone, we're now in a place where music bought from any service will play on an iPod or iPhone. Even better, the boom in downloadable mobile applications means cloud-based on-demand and Internet radio services like Pandora and Spotify can work just as well on an iPhone as they do a BlackBerry or an Android phone. And it's these services that will enable the music industry's digital revenue to rise.

But if the success of iTunes was so tied to the dominance of the iPod, what does this post-device-centric world mean for iTunes? The greatest strength of the store is the way it lets users manage their files between their computers and portable devices. As the digital music world moves to a cloud-based system where streaming access replaces ownership, iTunes will have to evolve to keep up. Here's how Apple is going to do that.

First is the Lala acquisition. It's still unclear what Apple

plans to do with the company's technology or its employees. It will almost certainly wind up as part of a streaming service that lets users access their files from any device. But that's the old news.

The more interesting play is watching what Apple does with Facebook. Like most music services, iTunes doesn't contain much of a social component. Despite its reputation of not playing well with others, Apple does partner well with best-of-breed providers when doing so can visibly enhance the user experience.

For example, the company integrated Google Maps into the iPhone experience in a manner that lets any app developer use the maps interface to display the iPhone user's location data. There's no reason Apple couldn't do the same with Facebook by making the social network the default social layer across iTunes.

There are already rumors that Apple plans to add Facebook Connect to iTunes, which would let iTunes users update their Facebook status whenever they buy a track. Facebook's new Open



Open to all: Pandora's integration of Facebook (above) is the latest example of how digital music innovations are increasingly focused around services that can be accessed from different kinds of devices.

Graph initiative goes even further, potentially allowing users to see a customized version of the iTunes store based on their behavior on other sites that Facebook collects data from, or lets users see their friends' profiles and top song picks from within iTunes itself.

There could be some scuffling over who owns the purchasing experience. Facebook is poised to launch a Facebook Credits system for buying real and virtual goods that could compete with iTunes' existing accounts. But such a partnership would help Apple and Facebook take on their mutual rival: Google. Rumors persist that Spotify and Google are negotiating some kind of partnership—the details of which remain in flux—which could force Apple to play catch-up once Spotify finally goes live in the United States.

Regardless of whether Apple's strategy is led by Lala, Facebook or some other entity, the music industry's focus on the company going forward has to be about its services, not its devices. At least that way, nobody loses their fingers.

For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS & BRIEFS

### VERVE LICENSES CATALOG TO HDTRACKS

Universal Music Group's Verve Music Group label has struck an agreement with HDTracks to provide its catalog to the high-definition digital music service. Digital sound quality is of particular concern to jazz music fans, and the founder of HDTracks is Grammy Award-nominated jazz and classical composer David Chesky. Most digital music services like iTunes boast digital files encoded at 256 kbps; HDTracks sells digital tracks at 4,608 kbps. The deal includes more than 96,000 master recordings, which can be downloaded through HDTracks in DVD-quality sound, along with artist biographies and reviews.

### SOUNDHOUND ADDS FREE SERVICE

Music ID service SoundHound is adding a free version of its music recognition service and changing the name of its premium tier to SoundHound Infinity. The new free version allows five searches per month, which is also how competitor Shazam distin-

guishes its free and paid apps. An interesting difference is that SoundHound lets users search for songs by humming or singing the tune themselves, and they can also speak the name of the song or artist for which they'd like more information. Both versions of SoundHound are available for the iPhone.

### LOCATION-BASED SERVICE USAGE HIGHEST AMONG IPHONE OWNERS

According to a survey conducted by the Mobile Marketing Assn., 26% of U.S. adult cell-phone owners use mobile location-based services, with the highest usage rate found among iPhone users at 63%. Almost half of respondents said they took some form of action based on an ad in a mobile location-based service, compared with 37% who did the same with text-message mobile ads and 28% with mobile Web ads. Among the other findings: 10% of cell phone owners use mobile location services at least once per week, and their most common use is to find nearby places of interest, shops and services.

## HOT MASTER RINGTONES <sup>TM</sup> MAY 6 2010 <sup>Billboard</sup>

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	10	<b>RUDE BOY</b>	Rihanna
2	2	31	<b>NEED YOU NOW</b>	Lady Antebellum
3	3	8	<b>MY CHICK BAD</b>	Ludacris featuring Nicki Minaj
4	4	6	<b>OVER</b>	Drake
5	5	8	<b>NOTHIN' ON YOU</b>	B.o.B featuring Bruno Mars
6	6	12	<b>HEY, SOUL SISTER</b>	Tina Turner
7	7	11	<b>BABY</b>	Justin Bieber featuring Ludacris
8	8	19	<b>BEDROCK</b>	Young Money featuring Lloyd
9	13	3	<b>OMG</b>	Usher featuring will.i.am
10	9	16	<b>TELEPHONE</b>	Lady Gaga featuring Beyoncé
11	12	14	<b>DROP THE WORLD</b>	Lil Wayne featuring Eminem
12	10	13	<b>HEY DADDY (DADDY'S HOME)</b>	Usher featuring P. Diddy
13	17	7	<b>AMERICAN HONEY</b>	Lady Antebellum
14	14	31	<b>SMILE</b>	Uncle Kracker
15	11	6	<b>LIL FREAK</b>	Usher featuring Nicki Minaj
16	20	3	<b>YOUR LOVE IS MY DRUG</b>	Keshia
17	37	2	<b>UN-THINKABLE (I'M READY)</b>	Alicia Keys
18	15	13	<b>IMMA BE</b>	The Black Eyed Peas
19	32	2	<b>I'M BACK</b>	T.I.
20	38	2	<b>LOSE MY MIND</b>	Young Jeezy featuring P. Diddy

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

### START ME UP

Ford Motor is jumping on the mobile app bandwagon with a new feature called AppLink, designed for its SYNC in-vehicle communications and entertainment system. Starting with the 2011 Ford Fiesta and gradually expanding to other models this year, the SYNC AppLink will enable full control of smart phones connected to the system through both voice- and car-based controls. It will also provide access to certain smart-phone applications optimized for the AppLink system.

The system is still in beta testing, but so far the Pandora Internet radio app and the Stitcher "smart radio" service are already AppLink-compatible, as are a number of traffic, navigation, safety and communication apps. For the moment, only BlackBerry and Android devices can work with the system, but Ford says it's expanding to other smart-phone platforms in the near future.



—AB

LABELS BY ED CHRISTMAN

## Buy Your Side

E1's IndieBlu Acquisition Marks Its First Music Deal Since 2007

E1 Entertainment's acquisition of IndieBlu Music Holdings represents the second surprising independent label deal of the past month.

When Concord Music Group announced its April 14 acquisition of Rounder Records, it raised eyebrows among some industry observers who had thought that Concord itself would be in play following the death last year of partner Hal Gaba and the 2008 merger of the label with Village Roadshow Pictures (Billboard, April 24).

In the case of E1, the Toronto entertainment company had recently appeared to have less interest in expanding its recorded-music business than in locking up partnerships to grow its TV and film distribution operations. The company hadn't made a music acquisition since its 2007 purchase of Navarre Entertainment Media.

But E1's purchase of IndieBlu reaffirms that North America's largest independent distributor not aligned with a major label is intent on remaining a significant player in indie music.

"It's all about owning rights for us," E1 Entertainment CEO Darren Troop says. "We are very opportunistic on acquisitions if we see a strategic fit that makes financial sense for us."

Troop says that music remains strategically important for E1 Entertainment, which through its E1 Films subsidiary is active in film acquisition with a catalog of more than 4,000 films and in exploiting those rights in multiple territories across all media and distribution channels.

The company also owns E1 Television, which has production capabilities in Canada and the United Kingdom, and sells and distributes licensed international product to 500-plus broadcasters in 150 countries.

Because of synergies between music and film holdings, the company can deliver soundtracks to E1 Music while also allowing that division to manage the music rights embedded in its films, Troop says.

IndieBlu's catalog comprises about 2,500 albums left over from the remnants of the Sheridan Square Entertainment and Platinum Entertainment roll-ups of indie labels, including Artemis, V2 North America and Light Records, as well as master recordings acquired from Vanguard Classics, Spitfire, Tone Cool and Ropeadope.

Titles picked up in the deal include Moby's "18," Steve Earle's "Jerusalem" and "The Revolution Starts Now," and the final three studio albums of Warren Zevon. The catalog also includes works by Andraé Crouch, George Clinton, Susan Tedeschi, Peter Dinklage, Alice Cooper, Twisted Sister and Shirley Caesar.

Terms of the deal weren't disclosed, but Billboard estimates E1 paid about \$5 million for IndieBlu, which previously was controlled by Fortress Investment Group.

Billboard estimates IndieBlu Music had annual revenue of about \$5 million. IndieBlu Music was the name given to the company after the investment management company D.B. Zwirn foreclosed on a \$31 million loan to Sheridan Square and assumed control of the com-



My ride's here: WARREN ZEVON; E1 Entertainment's MICHAEL KOCH (inset)



pany with the intention of selling it. But before D.B. Zwirn could act, it ran into trouble of its own when investors in its hedge funds started asking to withdraw their investments, forcing the company to liquidate its \$4 billion in assets held by its investment funds (Billboard, March 17, 2009).

Ultimately, D.B. Zwirn's investments were taken over by Fortress Investment Group, which sold IndieBlu to E1. In the same manner, D.B. Zwirn also gained control of the TVT music publishing assets, which Fortress sold this week to Reservoir Media Management.

E1 Entertainment U.S. CEO Michael Koch says the acquisition will enhance the company's position as a leader in the indie distribution marketplace. The E1 record label does about \$30 million annually in volume while its U.S. distribution arm does about \$150 million in annual revenue.

The IndieBlu acquisition also bolsters E1 Music's expansion into Christian/gospel. IndieBlu was still active in putting out new releases in that genre, but it had withdrawn from putting out front-line product in all others. With the closing of the deal, eight former IndieBlu staffers will join E1 Entertainment's existing Nashville team of six at the E1/IndieBlu Nashville office. Michael Olsen will stay on as IndieBlu president and will report to Koch.

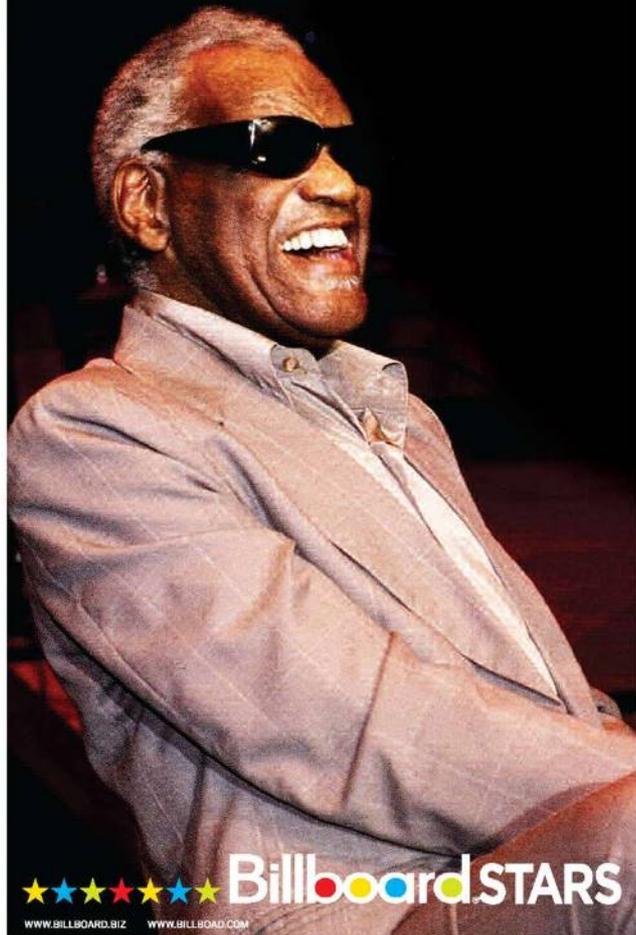
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## HUBBUB AT THE BEEB

Music Biz Frets Over Radio 2's Shift To Older Listeners

LONDON—Fourteen months into his job as head of the United Kingdom's most listened-to radio station, BBC Radio 2 controller Bob Shennan is mulling over what he calls "the biggest single change in U.K. radio" during his 22-year BBC career.

He's talking about the December retirement of Terry Wogan from Radio 2's flagship breakfast show after 17 years at the helm. But Shennan could just as easily be referring to the fact that the BBC's AC station has been instructed by the publicly funded corporation's governing organization to enhance its appeal among older listeners.

The BBC Trust, which evaluates each BBC service every five years to ensure it's meeting its public mission, ordered Radio 2 in February to provide more non-music programming during peak hours as part of an effort to draw more listeners over 65 (Billboard.biz, Feb. 16). The current average listener age is 50.

The trust acknowledged that the changes could result in "some loss of audience" for the station. Radio 2 had a weekly reach of 13.5 million listeners in fourth-quarter 2009, virtually unchanged from the same period a year earlier, according to audience measurement company RAJAR.

The coming changes worry the music industry, as daytime Radio 2 has become a vital platform for breaking new acts.

"Without Radio 2, there wouldn't have been Katie Melua," Dramatico chairman Mike Batt says of his label's multimillion-selling singer/songwriter.

Melua's new single, "The Flood," is on the current playlist alongside Mary J. Blige and Lady Antebellum. If Radio 2 targets older listeners while its top 40 counterpart BBC Radio 1 focuses on youth, "that would leave a huge gap of people aged 20-50, who are the main consumers of music," Batt says.

However, Shennan insists he can reach older listeners and still break contemporary acts.

"Somebody listening now who's 65 and coming up to retirement, grew up with the Beatles," he says, citing new artists like Pixie Lott and Paloma Faith as fitting Radio 2's "musical ethos—timeless melodic music."

Radio 2 shifted toward AC from easy listening during the '90s, hiring hipper radio personalities like Jonathan Ross and Wogan's replacement Chris Evans to add youth appeal and proving increasingly instrumental in breaking artists from James Blunt to Taylor Swift. Now the station seems poised to roll back that approach, although Shennan pledges a gradual evolution.

"If we tried to skew either younger or dramatically older, we would be in danger of unbalancing the ship," he says. "I know how valuable Radio 2 is to the music industry, because it offers such a large-scale outlet to artists and talent, new and old."

Clive Dickens, COO at commercial rival Absolute Radio, says he welcomes the trust's intervention and says Radio 2 should avoid the 25-44 demographic, key to commercial radio's ability to attract advertisers.

Change in the air: KATIE MELUA; BBC Radio 2 controller BOB SHENNAN (inset).



**>>>U.K. MUSIC REVENUE UP 1.4%**  
A strong fourth quarter and rising digital sales helped U.K. recorded-music revenue increase by 1.4% in 2009, according to labels group the BPI. Trade value rose to £928.8 million (\$1.4 billion), boosted by a 47.8% rise in digital revenue to £188.9 million (\$292.2 million). Digital income now accounts for 20.3% of overall recorded-music revenue. Physical sales declined 6.1% to £739.9 million (\$1.1 billion), while mobile revenue fell by 13.3% to £12.7 million (\$19.6 million). Single-track sales were the only mobile category to post revenue growth in 2009, rising 6.8% to £8.1 million (\$12.5 million).

**>>>NZ COPYRIGHT BILL PROGRESSES**  
New Zealand's Copyright (Infringing File Sharing) Amendment Bill, which would introduce a graduated-response system to combat online piracy, unanimously passed its first reading in parliament April 22. The bill would allow rights-holders to request Internet service providers to send up to three warning notices to alleged infringers. Rights-holders could then seek a court order to have the most serious offenders' Internet accounts suspended for up to six months. The bill has now been referred to the Commerce Select Committee, which will report back to parliament in six months.

**>>>BRONFMAN IS U.K.'S TOP MUSIC MILLIONAIRE**  
Warner Music Group chairman/CEO Edgar Bronfman Jr. topped the 2010 Sunday Times British Music Millionaires chart with a fortune of £1.6 billion (\$2.5 billion). Bronfman qualified for the list by moving from New York to London last year. Slipping to second place was Zomba owner Clive Calder, whose fortune was valued at £1.3 billion (\$2 billion), unchanged from last year. Andrew Lloyd Webber dropped from No. 2 to No. 3, as his wealth dipped to £700 million (\$1.1 billion) from £750 million (\$1.2 billion).

Reporting by Andre Paine.



Going to Goa: The crowd at Sunburn 2009; Masti Music's MA FAZIA (inset).

GLOBAL BY RICHARD SMIRKE and AHIR BHAIKAR BORTHAKUR

## Bangalore Beat

Dance Music Finds Growing Audience in India

On a typical midweek evening in Bangalore, India, club Pebble, stylish young Indian professionals relax quietly over post-work drinks. But every weekend, they're replaced by a flood of fans hungry to hear some of the world's leading DJs deliver the hottest dance hits.

In India's major cities, a new circuit of clubs in upscale hotels and shopping malls—ranging from the 1,000-capacity Pebble to 4,000-capacity Elevate in Delhi—is pulling in top international and domes-

tic dance talent.

Just five years ago, India's dance music scene was a niche market centered on backpackers' haven Goa. Now, "there are club nights in every big city in India," says Toni Tambourine, press and PR manager for dance label Defected in London. Defected regularly hosts club nights throughout India and last year released mix album "Defected in the House—Goa '09" through Sony Music India.

The scene's expansion is mirrored by Goa's three-day Sunburn dance festival, which has grown from 6,000 attendees at its inaugural event in

2007 to exceeding 20,000 last year, according to organizer PDM Entertainment. Sunburn 2009 (Dec. 27-29) featured international DJs like Roger Sanchez and Armin Van Buuren, with an audience PDM says consisted of 90% Indian fans and just 10% overseas tourists.

Such popularity is translating into music sales. Dutch DJ Tiësto's local label Times Music, for example, says his 2007 album "Elements of Life" has sold more than 22,000 units—on par with the biggest Western pop/R&B acts in India's Bollywood-dominated market. Bollywood soundtracks' ab-

sorption of dance music elements has also "accelerated its popularity," says DJ Ma Faiza, founder of Pune-based dance label Masti Music.

During the past five years, soundtracks to major Bollywood films like "Love Aj Kal" and "Chance Pe Dance" have begun adding club-friendly dance remixes of two or three tracks. "Bollywood is mixing electronic sounds with Indian music and producing some great songs," Bollywood singer/songwriter Salim Merchant says.

Tambourine also cites India's emerging middle class and its increasing online access to Western music with helping boost dance's popularity.

British DJ Paul Oakenfold agrees, saying, "There's a lot of young kids that have got money and want what's going on around the rest of the world." Oakenfold, who's been playing in India regularly since the mid-'90s, says the crowds are growing and he's "getting a lot of options" to return.

But Indian dates can present challenges. With DJ fees in India typically lower than for European and U.S. dates, na-

tional bookings need to be tightly packaged together to keep costs down and shows must have sponsorships "in order to work financially," says Gareth Cooke, events booker at dance label/promoter Ministry of Sound in London.

Accessing the Indian market has also proved problematic for some Western companies. MoS' first Indian club, in New Delhi, closed in November 2007 after less than a year following a dispute over license fees with local partners, but Cooke says a return to club operation in India is "always a possibility." U.K. dance festival the Big Chill has also yet to return, following a 2007 event in Goa.

Nonetheless, executives remain confident of further growth. This year's third annual Indian leg of the MoS world tour (featuring DJs Jamie Williams and Ivan) consisted of six shows in seven days, wrapping April 11. Sponsors included liquor company Seagram and Danish beer brand Tuborg.

"Youth culture in India is very receptive to new stuff, especially Western music," Tambourine says. "It's an untapped market with huge, huge potential."



# The Low End Theory

## U.K. Labels Mull Future Of Budget Compilations As Sales Plunge

LONDON—In the United Kingdom's budget compilation market, the prices are low, but sales are even lower.

In the wake of the January 2009 closing of retail giant Woolworths and label initiatives to cut prices on front-line releases, sales of budget compilation albums plunged 43.3% in 2009 to 2.4 million units, widening sharply from an 8.7% decline in 2008, according to the BPI.

That marked a far steeper drop than last year's 16.6% decline in total compilation sales and the 3.5% fall in overall album sales. In the first quarter of this year, budget compilation sales were down another 5.3% from a year earlier, the BPI says.

The closing of Woolworths is "the most obvious explanation" for the sales dropoff, says Phil Savill, marketing director for Sony Music U.K.'s commercial music group.

"Woolies was a major force in the budget marketplace," he says, "and you can't have 800 stores removed from an account base without it having a considerable impact."

Johnny Chandler, head of retail business development at Universal Music Catalog, says he agrees with that assessment. But Chandler, who also heads Universal Music Group's main U.K. budget imprint Spectrum, adds that 2009 should be viewed as "very much a transitional year, as other retailers decided how they would react to Woolworths' closure in terms of their own music offering."

Figures from the Official Charts Co. suggest that mass merchants have inherited most of Woolworths' previous budget compilation sales. Mass merchants, which include supermarket chains like Asda and Tesco, accounted for 59% of budget compilation sales in the first quarter, up from 35% in first-quarter 2008, a year before Woolworths' closing.

Danny Keene, sales and marketing director at reissue/compilation specialist Demon Records, says losing Woolworths hit the budget category particularly hard because more than 98% of budget music sales "are impulse purchases, compared to front-line [prod-

uct], where people usually make predetermined purchases elsewhere."

Budget compilation sales have also been hurt by a sharp decline in CD sales at such nontraditional outlets as gas stations, household-goods stores and newsstands, where DVDs have "taken over most of the racking space available," says specialist catalog consultant Bob Fisher, a former executive with reissue/compilation labels like Sequel, Connoisseur Collection and Charly.

More importantly, Fisher notes, across-the-board price cuts by major and indie labels means that "the budget market as we knew it is gone."

At a time when front-line product is subject to intense price-cutting, budget compilation companies need to do more to distinguish

the economic value of their titles from other releases, Demon's Keene says. "Gone are the days of just seeing single-CD sets at budget price points," he says. "Now, you'll often see two-, three- and four-CD sets."

At U.K. market-leading music merchant HMV, rock/pop manager John Hirst says a proliferation of "broadly similar and overlapping offerings" has hampered the budget sector by making it "difficult for certain titles to stand out—or for retailers to give them the focus they'd ideally like to."

But Sony's Savill remains optimistic that the budget market won't disappear. "We've worked closely with the remaining accounts to ensure we create product that's attractive to them and their customers," he says.

Savill notes that Sony has enjoyed success with its "100 Essential Tracks" compilation series, which includes multidisc titles comprising hits from a specific genre, decade or theme. For example, the "Songs for Her" entry in the series includes five CDs of music by artists like Chaka Khan, Toni Braxton and Tina Turner and retails for £9-£10 (\$13.82-\$15.36).

"What will be telling is whether the market stabilizes in 2010," Savill says. "My guess is it will, [proving] it was the problems of one retailer that created the dropoff, rather than the market being in terminal decline."

Additional reporting by Tom Ferguson.

Priced to move: Universal's **JOHNNY CHANDLER** (left) and Demon's **DANNY KEENE**; four titles in Sony's '100 Essential Tracks' series (bottom).





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## With Arms Wide Open

Creed Returns With All-In Pricing Promotion For Early Ticket Buyers

Creed is back—again.

After reuniting last year for its first tour since 2002, this time Creed is coming out of the box for a 2010 tour with a “20-10” promotion that encourages fans to buy early.

The first 2,010 reserved seats for each show are \$20 all-in, meaning fans pay a flat rate without any added service charges. The remaining seats will be priced at either \$20 or \$10, plus applicable ticketing fees. The tour will play mostly Live Nation sheds, beginning July 28 at Jiffy Lube Live in Bristow, Va., and running through Sept. 4 at Cynthia Woods Mitchell Pavilion in Houston.

The first group of shows went up last weekend and the rest were to go on sale throughout May. The concept was to come out of the gate with a pricing-oriented awareness driver and attach it to the entire tour, which now stands at 26 dates.

“We all felt that we needed a driver for this band, because the band is so good live, but we were having some issues connecting with the

ing around words like “disaster” to describe the band’s return to the road (Billboard, July 25, 2009). In retrospect, such talk seems like an exaggeration, but the results were plainly disappointing. The 38 Creed shows reported to Billboard Boxscore took in \$8,288,964, with attendance at 272,685, for a per-show average of \$218,130 and 7,175 in attendance. Considering most of the venues on the route topped 15,000 in capacity, that means Creed played to less than 50% of the house on average.

Fermaglich admits that the Full Circle tour did have “some ticket sales issues” and concedes that the Boxscore average was “a fair assessment” of the tour’s financial returns. “You had your shows that did 5,000 and you had your shows that did 10,000-12,000,” he says. “We’re going to do better [this summer].”

Logic dictates that if Full Circle had been a total disaster, all involved wouldn’t be lining up to do it again. “That’s exactly right,” Fermaglich says, noting that the Full Circle trek picked up momentum when Live Nation implemented a promotion under which fans attending shows could buy discounted tickets to upcoming dates on the tour.

Fermaglich says the practice worked well for Creed in several markets. “Last summer we didn’t really market that—it just happened spur

of the moment at some venues on some shows,” he says. “This summer we’re actually marketing the fact that that’s the price point.”

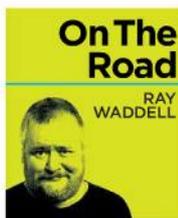
Initial on-sales for this year’s 20-10 promotion have been “very healthy,” Fermaglich says, including for the PNC Bank Arts Center in Holmdel, N.J., and the Jones Beach Theater in Wantagh, N.Y. “Those two shows were really good—2,500 each on the on-sale, which to me is a very healthy start with some discounted price points,” he says.

The setup of last year’s tour was hampered by the fact that Creed was in the studio finishing its 2009 album “Full Circle” and timing was a bit of a moving target.

“We’re much better set up this time around, and we have a band very willing to do a whole lot of press and promotion to support the tour,” Fermaglich says, noting that Creed performed April 23 on “The Tonight Show With Jay Leno.”

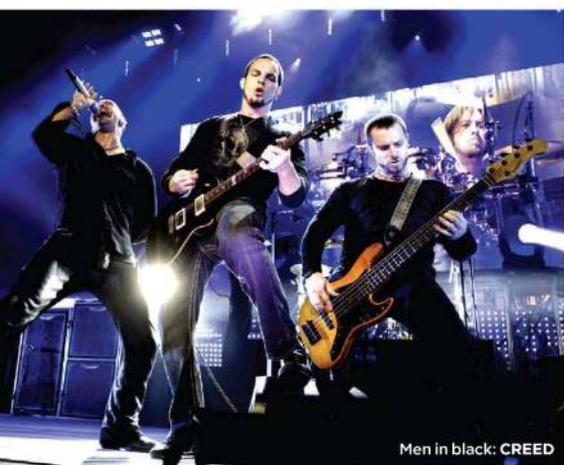
“The next part of this campaign is more shows going on sale locally, but also continuing to attack it from a national perspective [delivering] the message to the consumer of what we’re doing and how we’re doing it,” he says.

Stillet will open for Creed on several shows, with other support acts to be announced. ●●●



On The Road

RAY WADDELL



Men in black: CREED

consumer from when the band was at its peak in 2002 to last summer,” Agency Group agent Ken Fermaglich says. “Live Nation, specifically [senior VP of tour marketing and promotion] Joey Scoleri, had the idea to create this 20-10 concept—a play on the year and the ticket price.”

Fermaglich says Creed was built by a blue-collar audience, “so in light of the things going on in the economy right now, this just seems like a very logical concept to go to the consumer with, and it feels like we’re going to see some very good results.”

Creed’s 2009 Full Circle tour generated plenty of buzz last summer, but not the kind that either the band or its handlers were looking for. Ticket sales for the band’s tour fell short of expectations, with some industry observers throw-

For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,910,221 (\$250/\$175/\$140/ \$95)	CHER The Colosseum at Caesars Palace, Las Vegas, April 10-11, 13-14, 17-18, 20-21, 24-25	35,343 40,368 10 shows seven sellouts	Concerts West/AEG Live
2	\$2,345,645 (\$404/\$415.50)	JOAN SEBASTIAN, ALEJANDRO FERNÁNDEZ, MARCO ANTONIO SOLÍS Honda Center, Anaheim, Calif., April 9-10	24,189 26,753 two shows	Live Nation, Alvarez & Garner
3	\$1,736,197 (\$69.50/\$39.50/ \$49.50/\$25)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Staples Center, Los Angeles, April 15-16	27,518 two sellouts	The Messina Group/AEG Live
4	\$1,551,967 (\$89.50/\$79.50)	GEORGE STRAIT, REBA MCGENTIRE, LEE ANN WOMACK BOK Center, Tulsa, Okla., Feb. 20	18,098 sellout	Varnell Enterprises
5	\$1,500,319 (\$89.50/\$79.50)	GEORGE STRAIT, REBA MCGENTIRE, LEE ANN WOMACK Qwest Center, Omaha, Neb., April 8	17,347 sellout	Varnell Enterprises
6	\$1,497,135 (\$59.50/\$49.50/ \$25)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Pepsi Center, Denver, April 6-7	25,991 two sellouts	The Messina Group/AEG Live
7	\$1,324,706 (\$89.50/\$79.50)	GEORGE STRAIT, REBA MCGENTIRE, LEE ANN WOMACK Verizon Arena, North Little Rock, Ark., March 6	15,497 16,650	Varnell Enterprises
8	\$1,306,756 (\$89.50/\$79.50)	GEORGE STRAIT, REBA MCGENTIRE, LEE ANN WOMACK Thompson-Boling Arena, Knoxville, Tenn., April 2	16,290 17,500	Varnell Enterprises
9	\$1,259,197 (\$89.50/\$79.50)	GEORGE STRAIT, REBA MCGENTIRE, LEE ANN WOMACK InTrust Bank Arena, Wichita, Kan., Feb. 19	14,652 sellout	Varnell Enterprises
10	\$1,251,156 \$43.98	AC/DC, RIVAL SONS MGM Grand Garden, Las Vegas, April 9	13,609 sellout	Live Nation, Andrew Hewitt Co.
11	\$1,245,370 (\$89.50/\$79.50)	GEORGE STRAIT, REBA MCGENTIRE, LEE ANN WOMACK Tacoma Dome, Tacoma, Wash., March 27	14,790 18,000	Varnell Enterprises
12	\$1,102,920 \$139/\$39	ELTON JOHN Wells Fargo Arena, Des Moines, Iowa, April 16	14,250 sellout	Goldenvoice/AEG Live
13	\$1,064,357 (\$89.50/\$48 \$77/\$54)	AC/DC, BLACK FROG Bradley Center, Milwaukee, April 15	13,288 15,011	Live Nation, Jam Productions
14	\$924,484 \$77/\$54	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD United Center, Chicago, April 10	14,583 sellout	Live Nation
15	\$890,792 (\$95/\$75 Australian) \$119.50/\$78.13	SPANDAU BALLET, TEARS FOR FEARS, JACK JONES Rod Laver Arena, Melbourne, Australia, April 21	8,483 9,245	Dainty Consolidated Entertainment
16	\$858,814 (\$89.50/\$69.50/ \$35)	NICKELBACK, SHINEDOWN, SICK PUPPIES Boardwalk Hall, Atlantic City, N.J., April 3	11,804 sellout	Caesars Atlantic City
17	\$787,330 \$77.50/\$42.50	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Verizon Center, Washington, D.C., April 13	12,448 13,362	Live Nation
18	\$761,110 (\$59.50/\$49.50/ \$25)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Sprint Center, Kansas City, Mo., April 2	13,781 sellout	The Messina Group/AEG Live
19	\$730,315 \$151/\$51	SANTANA The Joint, Hard Rock Hotel, Las Vegas, April 21-22, 24-25	8,053 10,837 four shows	AEG Live
20	\$716,726 (\$59.50/\$49.50/ \$25)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA HP Pavilion, San Jose, Calif., April 11	12,744 sellout	The Messina Group/AEG Live
21	\$678,912 \$56.75/\$35.25	MUSE, SILVERSNOW PICKUPS Oracle Arena, Oakland, Calif., April 14	15,805 sellout	Live Nation, Another Planet Entertainment
22	\$675,184 (\$59.50/\$49.50/ \$25)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Ford Center, Oklahoma City, March 31	11,795 sellout	The Messina Group/AEG Live
23	\$655,683 \$30.01/\$4	JOAN SEBASTIAN, ALEJANDRO FERNÁNDEZ, MARCO ANTONIO SOLÍS Cricket Wireless Amphitheatre, Chula Vista, Calif., April 11	10,749 18,491	Live Nation, Alvarez & Garner
24	\$649,488 (\$59.50/\$49.50/ \$25)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Save Mart Center, Fresno, Calif., April 10	11,706 sellout	The Messina Group/AEG Live
25	\$636,127 €1470.4493 \$101.41/\$60.85	ANDRÉ RIEU Hanns-Martin-Schleyer-Halle, Stuttgart, Germany, Feb. 20	8,311 8,584	Roland Temme Konzertveranstaltungen
26	\$631,922 (\$89.08/franc) \$101.69/\$55.34	ANDRÉ RIEU Hallenstadion, Zürich, Feb. 26-27	10,063 20,280 two shows	Roland Temme Konzertveranstaltungen
27	\$610,801 (\$59.50/\$49.50/ \$25)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA InTrust Bank Arena, Wichita, Kan., April 1	11,228 sellout	The Messina Group/AEG Live
28	\$528,353 €1388.218 \$102.07/\$61.24	ANDRÉ RIEU Olympiahalle, Munich, Feb. 22	6,554 9,457	Roland Temme Konzertveranstaltungen
29	\$477,898 \$67.75/\$37.75	TIM MCGRAW, LADY ANTEBELLUM, LOST TRAILERS New Orleans Arena, New Orleans, April 10	11,272 12,467	Live Nation, in-house
30	\$446,593 €483.69 Australian) \$76.81	KELLY CLARKSON, ERIC HUTCHINSON, CASSIE DAVIS Rod Laver Arena, Melbourne, Australia, April 19	5,814 5,995	Chugg Entertainment
31	\$443,643 \$128/\$78/\$53/ \$30	98 ROCKFEST: ALICE IN CHAINS, LIMP BIZKIT & OTHERS St. Pete Times Forum, Tampa, Fla., April 24	10,505 12,557	Ledge Entertainment
32	\$440,937 €329.5041 \$101.60/\$60.96	ANDRÉ RIEU Festhalle, Frankfurt, Feb. 25	4,953 20,280	Roland Temme Konzertveranstaltungen
33	\$439,172 (\$44.35 Canadian) \$60.84/\$41.21	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Copp Coliseum, Hamilton, Ontario, March 23	8,138 sellout	AEG Live
34	\$436,175 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Van Andel Arena, Grand Rapids, Mich., April 23	9,193 sellout	AEG Live
35	\$435,513 €1318.686 \$102.49/\$61.50	ANDRÉ RIEU König-Pilsener Arena, Oberhausen, Germany, Feb. 9	4,986 9,386	Roland Temme Konzertveranstaltungen

HMV  
GROUP  
CEO

# Simon Fox

The head of the U.K.'s largest entertainment retailer talks about CD pricing, exclusives and moving into the live business.



After Zavvi, formerly Virgin Megastores, closed its remaining stores in 2009, HMV Group was the last music-retail giant standing in the United Kingdom. But HMV CEO Simon Fox says the company has long since expanded its horizons.

"We are no longer a music retailer," he says. "We are an entertainment brand. However our customers choose to enjoy entertainment, we want to be a part of that."

And indeed, Fox has worked to diversify HMV's operations since becoming CEO in September 2006. He joined the company from Kesa Electricals, where as COO he was responsible for running U.K. consumer electronics retailer Comet.

During the past 18 months alone, HMV has acquired a 50% stake in digital services provider/download store 7digital, partnered with Curzon Artificial Eye to develop cinemas inside HMV stores and paid £46 million (\$70.7 million) to acquire MAMA Group, the venue/festival owner and artist management company. HMV and MAMA had previously been partners in a joint venture that operated 11 U.K. venues.

HMV said its sales in the United Kingdom and Ireland rose 13.4% year on year during the 10-week period ending Jan. 2, despite the general slump in demand for physical entertainment product. But amid investor concerns about the prospects for brick-and-mortar entertainment stores, the company's share price has almost halved in the past year.

In an interview with *Billboard*, Fox discusses HMV's foray into live entertainment—and why he's not worried about Best Buy's entry into the U.K. market.

## Now that you own MAMA, what are your plans for that sector of the business?

Our plans are to accelerate its growth. We want to open or acquire—more likely acquire—two to three new, midsize venues of 1,000- to 2,000-capacity each year. We want to be adding a festival a year to our portfolio. And we've said that within three years, we want to get the business to £50 million [\$76.8 million] of profit, which would be a near tripling of its profitability.

## How has the live industry reacted to HMV moving into the business? Does it see you as a threat?

Well, it's a cutthroat industry. I wouldn't say that they welcome us with open arms. We've got some great venues, and we obviously hope that the combination of HMV and MAMA makes us a stronger competitor than MAMA alone. It's a highly competitive industry, and it's getting more competitive. We're up for that, and we're ready for that.

## Many people in the live industry would say it's a very different business from entertainment retail.

And that's exactly why we haven't tried to do it ourselves. If we tried to set it up from scratch, we wouldn't have known where to start. The reason we bought MAMA and retained the talented team there is because they do know how to compete in this industry.

## With your core retail business, you're about to have a new competitor with the April 30 U.K. launch of Best Buy. How big of a challenge is Best Buy?

We never underestimate the arrival of a competitor. However, it's not something that keeps me awake at night—there are other, far greater challenges. Their focus is primarily consumer electronics, not software. It remains to be seen whether music and DVDs sell from out-of-town stores. Many have tried it in the past, including myself when I was running Comet, and historically, that is not how the British consumer likes to purchase music and DVDs. They prefer the convenience of [town center stores]. You are unlikely to go to an out-of-town retail store to purchase a £9.99 (\$15.34) CD. You may pick it up

while you are buying your television, but that's not where the mass market is.

## Best Buy has been a leader in the United States in securing music retail exclusives, an area Tesco has also recently moved into. Do you have any plans for exclusives at HMV?

We don't support the idea of retailer exclusives. We believe that content should be available to customers across multiple channels, and exclusives tend to become a zero sum game in which retailer A demands one exclusive and therefore retailer B demands another and retailer C demands another. All you are really doing is limiting the availability of product on each occasion.

## If they become regularly available at other outlets, won't you have to reconsider that?

We would strongly discourage our suppliers from entering into the exclusives game. We just don't think it's right for the customer.

## Do your recently announced

## plans to stock "entertainment-inspired" fashion items in HMV stores mean less space for music?

There will be a space reallocation. Where we are still locating the same CD in various places around the store—in an A-Z [rock/pop section], or on a chart or in a genre section—what we are going to have to do is reduce the number of [places we display] a CD. We are committed to [stocking a wide range of music product], but there may be some genres where we do have to reduce range because our store walls aren't flexible.

## Should labels be more aggressive about lowering prices on physical product?

The market gets more and more price-aggressive and price-sensitive every day, so there is still more that has to be done to address pricing, particularly on catalog. It's very hard to justify to a customer that if a new release is anywhere between £7.99 (\$12.27) and £9.99 (\$15.34) why anything that isn't a new release should be any more expensive.

## The Music Managers Forum and the Entertainment Retailers Assn. have asked labels to shorten the gap between the release of new singles to radio and to retail. Are you losing sales because of that gap?

No. The labels have the very difficult job of making sure that they generate interest in the artist before the big single or album launch. The labels are very skilled in doing that, and it's not appropriate for others from the outside to tell them how to do their job.

## How will working with 7digital transform your digital business, which has proved problematic in the past?

It will certainly give us a bigger stake [of the download market], but is it big enough? No, not yet. iTunes is a great company and going head to head with them is not sensible. We need to look for our own points of difference—that might be bundling digital with tickets or bundling physical and digital—where we can compete in a differentiated way. Competing on 99 pence (\$1.21) tracks and trying to be a few pence cheaper is not going to make us rich.

## There's been speculation recently about your share price leaving you open to private equity bids. Why hasn't the group's performance had an impact on that area?

We're a tough business for investors to get their heads around. In my opinion we're undervalued, but there are people who will take views about HMV that our business is fundamentally doomed. But those people are not looking at how we're diversifying into live, they're not looking at how we're moving into digital and they're not seeing the fact that we're introducing new products.

We need to look for our own points of difference—that might be bundling digital with tickets or bundling physical and digital—where we can compete in a differentiated way.

**'Glee' Has Been On Your TV,  
Performed At The White House  
And Visited Oprah. Now It's  
Coming To A Stage Near You**

**BY ANN DONAHUE**

# GLEE



**IT'S SIX HOURS** into the taping of the "Glee" season finale and the audience at the Saban Theater in Beverly Hills, Calif.—made up of Facebook and Twitter fans of the show, some of whom have flown in from across the country just for the taping—is getting restless. Fueled by just Dixie cups of water and fruit, blood sugar is lagging and patience with the overhead balloon lights being tweaked by a millimeter yet again is wearing thin. ■ Actress Jane Lynch, who plays the obstreperous cheerleader coach/drill sergeant Sue Sylvester, comes to the balcony to answer some questions and keep the crowd engaged—or at least awake. One fan asks her what has been her favorite bitchtacular "Sue line" from the script. ■ "Actually, my favorite line hasn't aired yet," Lynch says, "but it's one she says to Kurt, the gay kid. 'Loving musical theater doesn't make you gay—it makes you awful.'" ■ Au contraire, Sue.

# IT'S ALL ABOUT LOVE



Starting May 15, the entire cast of "Glee"—from Broadway vet Lea Michele, who plays lead ingénue Rachel Berry, to dancer Harry Shum Jr., dubbed the "other Asian" in the show's snark-a-minute vernacular—will embark on a four-city, 13-stop tour. It represents a turning point for the show; in less than a year on the air, it's moved beyond the Twitter-fueled zeitgeist to achieve a rare show-biz trifecta, generating substantial income across three platforms: TV, recording sales and touring.

Still in its first season, the program has sucked in young fans with its inventive mix of musical-theater brio, pop-chart savvy and outsider empathy—in an episode that Nielsen says was watched by 13.5 million viewers, Michele's lead performance of Madonna's "Like a Prayer" sold 87,000 digital downloads, according to Nielsen SoundScan; in addition, the stand-alone "Power of Madonna" soundtrack from the episode debuted at No. 1 on the Billboard 200 with 98,000 copies. The show's first soundtrack sold 799,000, the second 594,000 and the best-selling digital track to date, the cast's version of Journey's "Don't Stop Believin'," a show-stopper from episode one, has sold 730,000 downloads.

"I remember I talked to [executive producer] Dante Di Loreto and [co-creator] Ryan Murphy and said, 'If all works well, we should see records in the top 10 and we should sell albums. And if all that works, we should do a tour,'" says Geoff Bywater, head of the music department at 20th Century Fox Television.

#### TOUR DE FARCE

The "Glee Live! In Concert!" tour will travel for two weeks and hit Phoenix, Los Angeles, Chicago and New York. Ticket prices range from \$35 to \$94, depending on the market. All five of the New York shows at Radio City Music Hall have sold out, Bywater says, and the fourth and final Los Angeles concert sold out in 30 seconds after sales went live. ("I've never even been to Radio City Music Hall before," says actor Kevin McHale, who plays the paraplegic Artie.)

Beyond the standard admission ticket, Front Line's I Love All Access is offering a VIP package to fans that includes priority seating, a gift bag with exclusive merch and a preshow party for \$295. So far, the packages have sold out for nine of the 13 shows. Fox teamed with FEA to sell merch, and the show's albums and DVDs also will be available at the concert venues.

Adam Anders, who produces the songs featured on "Glee" as well as the soundtracks, arranged the tracks that will be performed during the tour. There are 17 songs currently

being considered for inclusion in the stage show. The 90-minute concert will mix big cast numbers from the TV show with solos from various cast members—and Anders says there is the possibility that some of the cast will switch off and sing songs originally performed by a different cast member during the show. The announced set list includes "Don't Stop Believin'," Van Halen's "Jump," "Don't Rain on My Parade" and Neil Diamond's "Sweet Caroline."

"It's really a concert—it's not a stage production of the show," Bywater says, although there will be video footage to complement the performances. "We think the audience is coming to hear songs."

There are several stage veterans in the cast; Michele and Jenna Ushkowitz, who plays Tina, grew up playing child roles on Broadway and appeared in the Tony Award-winning musical "Spring Awakening" just prior to "Glee." While the rigors of touring may be new to most of the cast, Anders experienced firsthand what it's like to go from "the vacuum" of recording the music in the studio to seeing the impact the songs have when performed live.

"I was in the crowd at 'Oprah' and I thought I was at a Jonas Brothers concert," Anders says. "There was just so much screaming—and they were all adults. It was pandemonium. I can only imagine what it's going to be like when kids are there."

Plans are already in the works for another, longer "Glee" tour to follow the end of the show's second season in 2011; Bywater says they've been offered dates in arenas. "One of the promoters called me and said,



Filled with 'Glee' (from left): The cast performs 'Express Yourself' on the April 20 Madonna-themed episode; 'Glee' at the White House Easter Egg Roll April 5; DIANNA AGRON, who plays Quinn Fabray on the show, signs autographs March 13 in Beverly Hills, Calif.; albums 'The Power of Madonna,' 'Glee: Season One: The Music Volume 1' and 'Volume 2.'

'Geoff, you have the hottest ticket in the country,'" he says. "It's good to hear that, but we have to make sure we deliver."

#### FROM SMALL SCREEN TO CENTER STAGE

TV shows have spawned tours before. The "Hannah Montana" tour grossed more than \$54 million in 2007, according to Billboard Boxscore, and created a ticket-scrunching frenzy among parents and tweens; American Idols Live!, featuring the show's top 10 finalists, has been an annual summer trek since 2002. The 2009 edition featuring "Idol" winner Kris

Allen and runner-up Adam Lambert as headliners grossed \$30.1 million from 52 shows that had 485,324 attendees.

But the success of "Glee" stands apart because it was adapted to the stage so quickly and its TV rollout was so unconventional. The show's first season was split into three parts: a sneak peek after the finale of "American Idol," which aired in May 2009, followed by the first 12 episodes from September until December 2009. The show then went on a four-month hiatus, picking back up with the final nine episodes April 13. Thanks in part to another "American Idol" lead-

in, the show earned its highest ratings ever with an average viewership of 13.6 million during the hour.

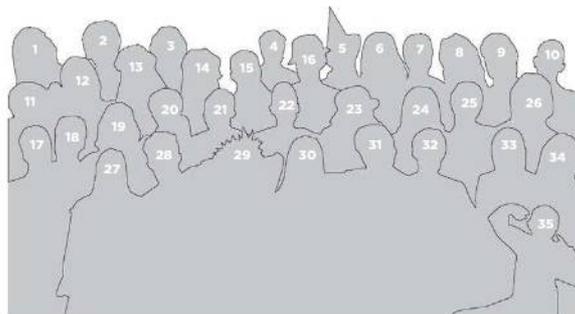
The stutter-start programming strategy was an audacious one that could have backfired, but it was supported by an omnipresent marketing campaign that kept "Glee" in the spotlight even when the show wasn't on the air. In addition to announcing a MySpace-based open casting call in February for three new characters, the cast sang at the White House Easter Egg Roll and appeared on "The Oprah Winfrey Show" before the April debut.

The ratings peak for the show's

## COVER KEY

Who's who in our cover collage, including the "Glee" cast and the original artists (and songs) they've covered.

- 1) LADY GAGA, "Poker Face" and "Bad Romance";
- 2) The Rolling Stones' MICK JAGGER, "You Can't Always Get What You Want";
- 3) JAZMINE SULLIVAN, "Bust Your Windows";
- 4) Bon Jovi's JON BON JOVI, "It's My Life";
- 5) IDINA MENZEL, "Defying Gravity" from "Wicked";
- 6) Queen's FREDDIE MERCURY, "Somebody to Love" and "Bohemian Rhapsody";
- 7) BILLY IDOL, "Dancing With Myself";
- 8) Van Halen's DAVID LEE ROTH, "Jump";
- 9) The Police's STING, "Don't Stand So Close to Me";
- 10) RYAN MURPHY, "Glee" co-creator;
- 11) PAUL ANKA, "(You're) Having My Baby";
- 12) Journey's STEVE PERRY, "Don't Stop Believin'," "Lovin', Touchin', Squeezin'" and "Faithfully";
- 13) BARBRA STREISAND, "Don't Rain on My Parade" from "Funny Girl";
- 14) CHRISTINA AGUILERA, "What a Girl Wants" and "Beautiful";
- 15) KANYE WEST, "Gold Digger";
- 16) LIZA MINNELLI, "Maybe This Time" and "Cabaret" from "Cabaret";
- 17) RIHANNA, "Take a Bow";
- 18) LILY ALLEN, "Smile";
- 19) JAYMA MAYS (Emma Pillsbury);
- 20) CHRIS COLFER (Kurt Hummel);
- 21) MARK SALLING (Noah "Puck" Puckerman);
- 22) NAYA RIVERA (Santana Lopez);
- 23) AMBER RILEY (Mercedes Jones);
- 24) DIANNA AGRON (Quinn Fabray);
- 25) JONATHAN GROFF (Jesse St. James);
- 26) NEIL DIAMOND, "Sweet Caroline" and "Hello Again";
- 27) JENNA USHKOWITZ (Tina Cohen-Chang);
- 28) MATTHEW MORRISON (Will Schuester);
- 29) MADONNA, "Papa Don't Preach," "Ray of Light," "Express Yourself," "Borderline," "Open Your Heart," "Vogue," "Like a Virgin," "4 Minutes," "What It Feels Like for a Girl" and "Like a Prayer";
- 30) LEA MICHELE (Rachel Berry);
- 31) JANE LYNCH (Sue Sylvester);
- 32) CORY MONTEITH (Finn Hudson);
- 33) KELLY CLARKSON, "My Life Would Suck Without You";
- 34) BEYONCÉ, "Single Ladies (Put a Ring on It)," "Halo," "Booylicious" and "Crazy in Love";
- 35) KEVIN MCHALE (Artie Abrams)





spring return proved that Fox's marketing machine is indisputably impressive. It also proved that "Glee" fans—who dub themselves "Gleeks" and maybe should step back from the submit button on YouTube every now and then—were eager to see the show's cast in person.

"We even saw it in the in-stores we did in the beginning of the project," Bywater says. "We did a Hot Topic tour right after the pilot, and there were 3-, 4-, 500 people. Within the passing of just a couple of months, we were talking 1,500 people outside the Borders in New York. It happened really, really fast."

#### GLEEK OUT

The TV show's marketing strategy, put simply, is to be omnipresent: The tour will run concurrently with the final episodes of the first season and lead into the release of the third soundtrack from the show—all while the "Power of Madonna" episode will continue to be rerun on Fox and on Hulu.

The Madonna episode was the first time the music on the show was turned over in its entirety to one performer—and in the beginning, getting the artist onboard was a bit of a challenge.

"Her camp did say 'no' originally, but we had gone in cold with little

explanation as to what 'Glee' and [Murphy's] master episode plan was," the show's music supervisor, PJ Bloom says. "Once we laid the groundwork, Ryan closed the deal with an amazing appeal in letter form to Madonna, not just as the creator and driving force behind the show but as a lifelong fan."

Sony Music Label Group chairman Rob Stringer says "The Power of Madonna" was something of a risky album release, since it was based on the songs contained in just a single episode. "It's kind of weird," he says. "It's a different marketing angle, but the episode is so bloody good." Stringer says he wants to see the longer-term response to "The Power of Madonna" before any decisions are made about doing another artist-themed release from the show.

Stringer says the third volume of the "Glee" soundtrack will probably be released in late May, and another compilation from the show is expected later this year. (So far, Matthew Morrison is the sole cast member with an individual record deal; his debut will be released on Mercury this fall.)

To date, the weekly rollout of digital singles the day before the show airs hasn't cannibalized the appeal of buying the physical soundtracks. "A lot of people are buying the physical and the digital, which is the classic kind of fan fervor," Stringer says.

On the publishing side, the placement deals for songs in the show are negotiated separately from those for the soundtrack, Bloom says, but it's inevitable that the two are related.

"Soundtrack appearances are certainly part of the conversation dur-

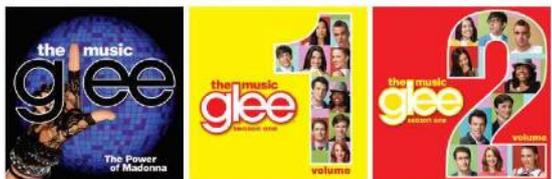
ing the show clearance process considering how extraordinary our sales are and how lucrative that stream is, but those negotiations are not tied to synth deals," Bloom says.

At this point, a live cast CD or DVD of the tour isn't planned, although Anders anticipates that footage from the trek will likely be an extra on the next compilation DVD of "Glee" episodes.

And despite its take on the quintessential American process of high school, "Glee" is starting to take off with viewers and music buyers overseas. Internationally, "Glee" airs in a number of English-speaking countries, including the United Kingdom—where it returned in April with its highest ratings so far of 1.6 million and has scored seven top 40 hits on the Official Charts Co.'s singles chart since January—Australia, Canada and New Zealand. Stringer says the show is in the early process of being dubbed for continental Europe.

"About a decade ago, our company shifted from being a network production company to what we consider a global content company," 20th Century Fox Television co-chairman Dana Walden says. "The whole thrust of that was for the studio to become brand managers. 'Glee' is the natural extension of brand development. It's been a phenomenal experience."

Digitally, according to year-end data released by Hulu, "Glee" was the eighth most popular show to be streamed on the service in 2009, and the fourth most popular search term. In April, iPhone app developer Smule—the company behind the "I Am T-Pain" app—released a "Glee" app in conjunction



with Fox Digital Entertainment that uses pitch-correction technology to allow even the most tone-deaf to warble along with songs from the show.

#### LEGENDS OF THE FALL

"Glee" was picked up for a second season in January—months before the traditional fall lineup reveal in May—and begins airing in September.

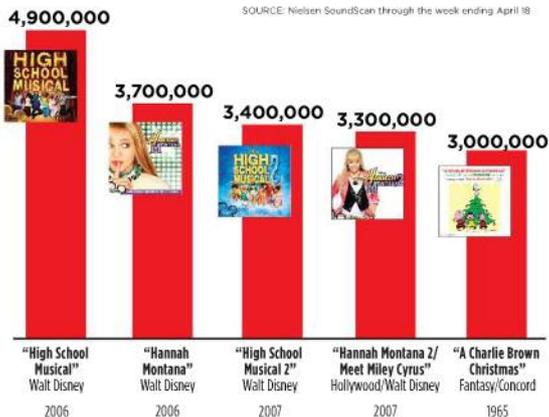
As it did during the hiatus between the first and second halves of the first season, "Glee" will remain in the spotlight. The auditions for the new second-season characters taking place on News Corp. sibling MySpace will be turned into a reality show that will debut on Fox in the lead-up to the fall return of "Glee."

Moreover, during the hiatus, "Glee" marketing will continue online—some in official forums like MySpace and promotional video teasers from Fox, some not. A large part of the show's digital footprint comes from outlets that aren't necessarily approved by Fox, namely Twitter. Most of the cast is very active on the service, with Cory Monteith—who plays soft-hearted jock Finn Hudson—offering details of how to win tickets to the "Glee" tour to Amber Riley (Mercedes Jones) asking for advice on what to wear to red carpet events to all the actors describing their heart palpitations before performing at the White House.

Speaking of nerves—back at the Saban, rival glee club Vocal Adrenaline (spoiler alerts!) has done a frenzied performance—literally, a dancer fell and conked her head during one run-through—of Queen's "Bohemian Rhapsody" for regionals. Under such heady competition, will the "Glee" characters get a fairytale ending during the season finale by taking home first place? We'll leave that as a cliffhanger—but in true "Glee" style, the show does come full circle: The team from McKinley High goes in it to win it with a medley from Journey. ...

## AS HEARD ON TV

While "Glee: Season One: The Music Volume 1" and "Volume 2" were both among the top-selling soundtracks of 2009 (642,000 and 429,000 copies, respectively, during that year), they still have a ways to go to catch the five most popular TV soundtracks since the Nielsen SoundScan era began in 1991.



FROM LEFT TO RIGHT: MICHAEL VANBIK/FOX; SCOTT GRIES/PICTUREGROUP FOR FOX; ARTIST: JONAS PERKINS/PICTUREGROUP FOR FOX

# Under The Covers

MARC ANTHONY RETURNS  
WITH AN ALBUM OF HIT LATIN  
BALLADS FROM HIS YOUTH

BY LEILA COBO

Marc Anthony remembers the parties at his house in the Bronx. It was the late '70s and there he was, a little mite of a thing, maybe 5 or 6, part of the evening's revelry while his dad sat in a corner, surrounded by friends, some playing maracas, others simply grabbing whatever kitchen pot was handy to bang on.

Guitar in hand, his father sang the big, dramatic ballads that were the rage at the time—songs of lost and forbidden love. And they made a mark on his son.

"This is like my parents' set list," Anthony says today. "This is what they would sing. All through my youth, it's just a constant."

More than 30 years later, Anthony, a superstar in two languages who has sold more than 11 million albums worldwide (including his 1999 self-titled English-language set, which moved 3.4 million copies in the United States, according to Nielsen SoundScan), has reverted to the songbook of his youth to inspire his new album, "Iconos," set for release worldwide May 25 on Sony.

The album features music performed by icons of Latin song who hit their prime in the '70s and early '80s, including Spaniard José Luis Perales, whose 1982 song "Y Cómo Es El" is the album's lead single. The track is No. 38 on Billboard's Hot Latin Songs chart this week, after entering the chart at No. 46 the week before.

"Iconos" also includes music popularized by Brazil's Roberto Carlos ("Amada Amante") and Mexico's José José ("El Triste" and "Almohada") and Juan Gabriel. For a generation of Spanish speakers, from Spain to Argentina, the songs—whether they were favorites or not—will strike a nostalgic chord. Many of these tracks were the continental hits of the day, penned at a time when Latin songwriters were as celebrated as the interpreters and when songs were worked for the international Latin market. Even those singles that came later—like Gabriel's "Abrázame Muy Fuerte" from 2000—evoke another time; one of sweeping ballads with strong melodies whose universal themes crossed boundaries of origin.

The album's release will coincide with a documentary featuring Anthony with the original interpreters of the songs, talking about the stories behind the music. At press time, details weren't available of when the documentary would be finished or where it would air.

However, Anthony says, he first reached out to Perales, who had already sent Anthony a note congratulating him on his new take on Perales' hit.

"You want them to think you did their baby justice," Anthony says. "We'll be talking candidly about music and this song, almost like a chronicle to document what this song meant to him."

As for Anthony, an artist who wears his heart on his sleeve, the repertoire, in a way, defines him.

"I definitely have a sensitivity to ballads and songs like this," says Anthony, who first began to sing tropical music on the condition that he be allowed to record Gabriel's "Hasta Que Te Conoci."

"I guess that's how I was wired, ever since I was a toddler. My dad would perform these songs. Even when I was sleeping I would hear them in the background. I felt safe with them."

Anthony describes his father as an "up-and-coming singer, a troubadour," who would take his son with him to shows at social clubs and invite Anthony to sing onstage.

"I was part of the show. I would be 4 years old trying to convince everybody that this woman had broken my heart. But, I would mimic my dad and where the songs would take him."

Anthony's connection to this type of repertoire extends beyond "Hasta Que Te Conoci"; most of his salsa hits, for example, were originally presented as ballads before being set to a tropical rhythm.

But "Iconos" is also a departure because—not counting the 2007 soundtrack to the film "El Cantante," which featured the music of Hector Lavoe—this is his first album of covers, and really, his first concept album.

It also arrives at a time when Anthony is working with Clive Davis on an English-language album, for which he's already recorded one track alongside Mary J. Blige. Although Anthony wouldn't disclose the track's title, he hinted it could be a cover, calling it "one of my favorite songs of all time."

But while Anthony has been working on his English-language set for approximately a year, he says he's been plotting "Iconos" for five years now, even before "El Cantante."

In the process, he went through "a slew" of songs, but finally settled on the current track list because it made the most impact on him—"There was a certain warmth" whenever he would hear the material, he says.

A visceral performer and recording artist who needs to feel in the mood in order to record, it took Anthony a long time to make his way into the studio of longtime producer Julio Reyes in Miami to record earlier this year. Some tracks, like "Amada Amante," were done in a single take, with minute corrections made later.

But prior to Anthony's arrival in the studio, the classically trained Reyes had held a back-and-forth with the singer on the arrangements for the songs, mixing period instruments like the Hammond organ with rock guitars and electronic loops.

"Marc is very sure of himself and knows what he wants," Reyes says. "I know what he likes, and there's always been a good dialogue where I sometimes bring more esoteric elements and he grounds me." With this repertoire, he explains, the objective was to "pay a tasteful homage."

Even the two new tracks on the album, which Anthony co-wrote with Reyes and Juan Pablo Vega, have that mix of classic emotion and contemporary edge that defines the rest of the set. "A Quién Quiero Mentirle" (Who Do I Want to Lie To), for example, tells the story of a man who runs into his old lover and ad-

mits he lies when he pretends to be over her.

"Marc has the acting capacity to do these songs," Reyes says, noting that the many long introductions that characterize the tracks on the album were defined by the needs of Anthony's live show.

"You have four minutes to tell a story, and if you're going to a happy song from a salsa, the introduction has to set the tone for the story, and you have four minutes to do that," Anthony says. "I've always pushed the envelope as far as the intro is concerned."

Anthony premiered his single for national and international TV April 29 during the Billboard Latin Music Awards, where he received Billboard's Spirit of Hope Award for his altruistic work. The awards show followed an extensive week of promotion that included an in-depth Q&A during the Billboard Latin Music Conference. It will be followed by appearances on mainstream TV, including "American Idol" in May, "Lopez Tonight," "Today" and "The Ellen DeGeneres Show." Anthony will also be honored alongside wife Jennifer Lopez with the Ruby Dee and Ossie Davis Arts and Humanitarian Award June 14 at New York's Apollo Theater.

Indeed, as much as he is a Latin artist, Anthony is also a mainstream talent, more so than any other Latin crossover artist. He was born and raised in New York, and before his foray into salsa, he was recording dance music. Perhaps because he's so intrinsically based in two cultures, Anthony doesn't plan or calculate his shifts between languages. He's even vague about the release date for the English album currently under way.

"I'm always that guy," he says. "I take my time." And then, in the next breath, he quickly adds: "What could possibly happen is, I'm dying, dying to do a salsa album. I'm looking to pull the trigger on that."

Although Anthony's current album and repertoire will most certainly appeal to a 40-plus audience who will remember the songs, that audience, at least initially, is not the focus of the promotion, Sony Latin U.S. president Ruben Leyva says.

"Obviously it's going to speak to that audience," Leyva says. "But many Marc Anthony fans will hear it for the first time as Marc Anthony songs. A whole other generation will be hearing the songs for the first time."

Still, Leyva says, TV is the right path to reach the older consumer, and the aforementioned documentary will target that demo. Leyva doesn't discount the possibility of doing a traditional TV spot campaign, but there aren't any immediate plans for one.

In the meantime, Anthony has been working on a different kind of TV project. He recently finished filming an episode of "Hawthorne," the TNT series starring Jada Pinkett Smith. In it, Anthony will play Nick Renata, a police officer from Richmond, Va., who meets lead character Christina Hawthorne while investigating a child abduction. The episode is slated to air in August, and it's possible Anthony will return in the new season.

Nothing could seem further removed from "Iconos" and all it evokes. But Anthony says he'll be reminded soon enough, when he visits his father in Miami and plays the music for him for the first time.

"No, I'm not on pins and needles," he says of the prospect. "Regardless of what he says—I'll be able to tell. I know him. And he'll close his eyes and listen. He'll get it. He'll be proud." ●●●

## Marc Anthony On . . .

**His marriage to Jennifer Lopez:** "Our relationship is fertile ground for what we do. Always. Always. She has everything to do with my process. I have everything to do with her process, and we have come to trust each other. We are 1,000% clear that I have her best interest in mind and vice versa. I recorded the songs [for "Iconos"] in like two-and-a-half days, and she was there. She was the one who pushed me to go to the studio."

**His partial ownership of the Miami Dolphins:** "The opportunity to own an NFL team is probably one of the rarest occasions in all sports. I sat with [Miami Dolphins majority owner] Steve Ross, who is one of the smartest men I've ever met. He had just bought the team and I saw his vision for it. And it wasn't just the team. It was the stadium, the land around it. We're looking to revamp the whole experience [of the game]. We're building a huge lounge, like a club atmosphere with food, music. We're revamping all the music that's played in the stadium, the sound system and the video content."

**His role as the evil dad in the 2004 film "Man on Fire," starring Denzel Washington:** "Originally, the mother was the bad one. When I filmed, she pressured me to [arrange for their daughter to be kidnapped for insurance money] and she was sleeping with the lawyer and she was a mess. And I was in the middle. And they cut it that way and [in test screenings] people hated it because she looked terrible. And so they said, 'Let's take out the parts where she's evil.' They recut the movie to justify my suicide at the end." —LC



**'This is  
like my  
parents'  
set list.  
This is  
what they  
would sing.'**

Sharp-dressed man: **MARC ANTHONY**  
performs Oct. 24, 2009, at Miami's  
American Airlines Arena.

MAY 8, 2010 | [www.billboard.biz](http://www.billboard.biz) | 21



# Out Of Exile

ONCE THE EPITOME OF THE ROLLING STONES' DRUGGY DEBAUCHERY, 'EXILE ON MAIN STREET' IS NOW THE STANDARD-BEARER FOR THE BAND'S 21ST-CENTURY REISSUE PROGRAM

BY RICHARD SMIRKE

"EXILE ON MAIN STREET" should have been a disaster.

Recorded in 1971 and early 1972 in a variety of locations—most notoriously the sweltering makeshift basement studio in Keith Richards' villa in the south of France—the two-album set coincided with one of the most debauched periods in the Rolling Stones' uniquely hedonistic history.

A seemingly never-ending procession of hangers-on, drug dealers, girlfriends and traveling musicians passed through the studio doors, as Richards and his then-girlfriend Anita Pallenberg descended into drug dependency. On top of that, the band had been forced to take up tax-exile status and were beset by litigation with former manager Allen Klein, while Mick Jagger was preoccupied with his then-wife Bianca's pregnancy, forcing the frontman to be frequently absent from the sessions.

From such chaos, however, emerged an enduring classic, as the album's heady swamp of classic rock'n'roll, Motown-influenced soul, raw country and ragged R&B somehow formed a beguiling, intoxicating whole. On "Exile," the Stones—Jagger, Richards, Charlie Watts, Bill Wyman and Mick Taylor—created some of their best songs, including "Rocks Off," "Shine a Light" and the evergreen "Tumbling Dice." For once, the music actually matched the myth.

Small wonder then that, almost 38 years since its June 1972 release, "Exile" should be the album to launch the Stones' latest series of catalog reissues for its new major-label home, Universal Music Group, even if Richards himself can't quite believe it.

"Here I am trying to sell 'Exile on Main Street' again," he says with a chuckle, although Mike Davis, GM/executive VP of UMG's catalog division Universal Music Enterprises, says the album was an obvious place to start the ambitious catalog plans.

"Every artist has those few career-defining pieces of art and 'Exile' has always been a Rolling Stones gem," Davis says, adding that the album was "earmarked from day one as the first project to do something super-extraordinary on" once the band had signed the July 2008 deal that shifted its post-1971 catalog from its long-term label partner EMI.

"You could feel the band expanding what they do, and maybe

that's the charm of this record," Richards says of the album today. "It's very honest; there's no flimflam. It's a bunch of guys saying, 'We're more than just pop stars.'"

At the time, the record's ambition prompted mixed reviews—Rolling Stone called it "the Stones at their most dense and impenetrable," although Robert Christgau hailed it as a "fagged-out masterpiece." But "Exile" has been a consistent seller ever since it debuted at No. 1 on both sides of the Atlantic, spawning two U.S. hit singles on the Billboard Hot 100: "Tumbling Dice" (No. 7) and the Richards-sung "Happy" (No. 22).

Total U.S. album sales for "Exile" during the Nielsen SoundScan era (1991 to the present) stand at 825,000, making it the band's fourth-best-selling pre-1991 studio set after "Sticky Fingers" (1.26 million), "Some Girls" (1.25 million) and "Let It Bleed" (1.1 million). It has sold 3,000 copies so far this year, making it the group's third-best-selling studio set of 2010 after "Let It Bleed" (6,000) and "Beggars Banquet" (4,000).

The Stones' total album sales in the United States since 1991 stand at 25.7 million, according to SoundScan, making the band the No. 36 best-selling albums act of the SoundScan era. The Stones have sold 114,000 albums to date this year, with 400,000 sold in 2009 and 584,000 in 2008 (when the release of the "Shine a Light" soundtrack boosted sales to the tune of 132,000), according to SoundScan.

Despite these healthy numbers, Jagger and company could be forgiven for casting an envious eye toward their old rivals the Beatles, whose lavish remastered reissue program last year prompted their album sales to soar from 1.4 million in 2008 to 3.3 million in 2009, according to SoundScan.

While Beatles-level sales remain a one-off, the Stones' output is certainly a catalog ripe for reinvention, and the "Exile" reissue—which drops internationally May 17 and one day later in the United States on Rolling Stones Records/Universal—comes in a variety of physical and digital editions in a bid to boost sales in this increasingly non-CD-orientated era.

There's a standard remastered 18-track CD, a double-vinyl edition and two deluxe issues—a double-CD edition set to retail for

around \$17-\$20 and a super deluxe boxed set containing two CDs, a DVD, two vinyl discs and a book, which will retail for \$125-\$150. In the United Kingdom, iTunes will release a digital version of the deluxe "Exile" package, featuring exclusive video content.

But the big selling point, in contrast to previous reissues of Stones albums, is the deluxe editions' addition of 10 previously unheard tracks, originally recorded during the era and unearthed specially for the rerelease. For Stones fans the new material—most of it has never even surfaced on unofficial bootlegs—is likely to be a strong enticement to revisit the album.

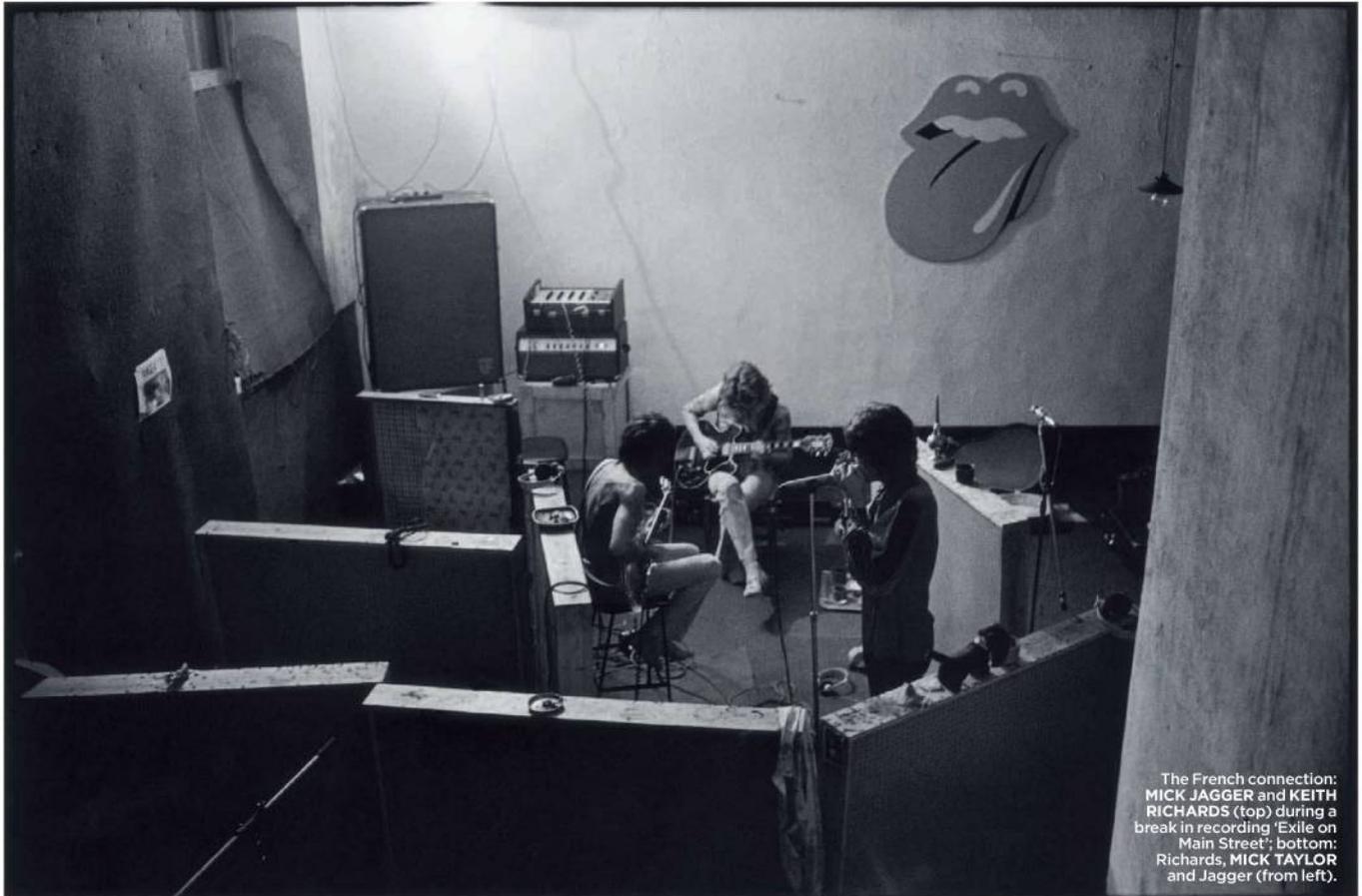
"For people who just dig the Stones and aren't fanatics, I hope they like listening to it," longtime Stones producer Don Was says. "And to the hardcore fans, I hope their eyes bug out when they hear these."

Was worked alongside the band in trawling its considerable archive for unreleased material and produced the 10 tracks with the Glimmer Twins from the original recordings made by Jimmy Miller. Of the new material, two tunes, "Loving Cup" and "Soul Survivor," are alternate takes of "Exile" originals, while several other songs are brand-new updates of previously unreleased studio recordings.

The slow-burning piano-led ballad "Following the River," for example, was an instrumental backing track languishing in the Stones' vault, but now features an entirely new lyric and vocal performance from Jagger. Richards has also added fresh guitar parts to the psychedelia-flavored "So Divine (Aladdin Story)," while several other tracks feature newly recorded inserts and vocal additions from the Stones frontman.

Even the band is surprised at some of the unearthed gems. "I hadn't really realized how much was left over until I started going into this project," Richards says. "I automatically assumed that anything good [and unused] that we'd done on 'Exile' would roll over to . . . what was the next one, 'Goat's Head Soup?'"

"I knew there was loads of stuff lying around," Jagger says. "But I didn't know what time period it came from. I wanted to be faithful to the time period—I didn't want to take things out of context, so [I've tried] to pick things that were recorded in



The French connection: MICK JAGGER and KEITH RICHARDS (top) during a break in recording 'Exile on Main Street'; bottom: Richards, MICK TAYLOR and Jagger (from left).



that time frame. Some of them are of interest and fun, but some of them are really good, so I hope people like them."

The "Exile" global campaign kicked off April 16 with the world premiere of "Plundered My Soul" on U.K. AC station BBC Radio 2. Reminiscent of "Exile" original "All Down the Line," the soulful rock track—where Jagger passionately declares, "I thought you wanted my loving, but it's my heart that you stole"—"Plundered" was serviced to all formats, with triple A, modern rock and classic rock outlets quick to adopt the catchy rock track, according to Davis. A 7-inch single of "Plundered" was also one of the most popular sellers on Record Store Day (April 17).

There aren't any live plans for the band in 2010. But otherwise Universal is treating the album like a new release rather than a catalog reissue, with what Davis calls a "front-line release strategy that crosses radio, TV, online, mobile, retail and merch."

Key to the initiative will be a weeklong Stones celebration on NBC's "Late Night With Jimmy Fallon" beginning May 10 that will feature a number of high-profile acts performing songs from "Exile," including Keith Urban (May 11), Sheryl Crow (May 12) and Phish (May 13). The week culminates with NBC's May 14 U.S. premiere of Stephen Kijak's documentary film "Stones in Exile," mixing "Exile"-era footage with current band member interviews. In the United Kingdom, "Stones in Exile" will premiere on BBC 2, although an exact airdate is to be announced.

Universal is also ensuring that the new tracks get as wide an audience as possible. "So Divine (Aladdin Story)" will make its global debut as a synch in the May 2 broadcast of CBS' "Cold Case" seventh-season finale, while hot on the heels of "Plundered," "Following the River" will be serviced to U.S. and international radio up to two weeks ahead of the album's bow. Its accompanying video—newly edited from archive footage—will premiere on the band's relaunched website (rollingstones.com) around the same time.

Orla Lee, London-based GM of Polydor U.K., says the campaign will feature a "two-tiered approach" aimed at attracting a "young, new audience" outside the existing fan base. This includes an increased online presence, with the Stones' recently launched Facebook page already attracting more than 813,000 fans.

Despite the absence of a tour, merchandising constitutes a major part of the "Exile" campaign, with Universal's merch arm Bravado producing more than 100 new product lines to coincide with the album's launch. These range from button badges to a variety of limited-edition boxed sets in addition to the standard deluxe issues. The top-priced set, which contains signed lithographs and exclusive limited-edition clothing, will retail at approximately \$2,500.

Although the vast majority of merch will be sold direct to consumer via the Stones' website, Bloomingdale's will also host an "Exile" store-within-a-store in several U.S. outlets that will feature 16 lines, including T-shirts, hoodies and leather jackets.

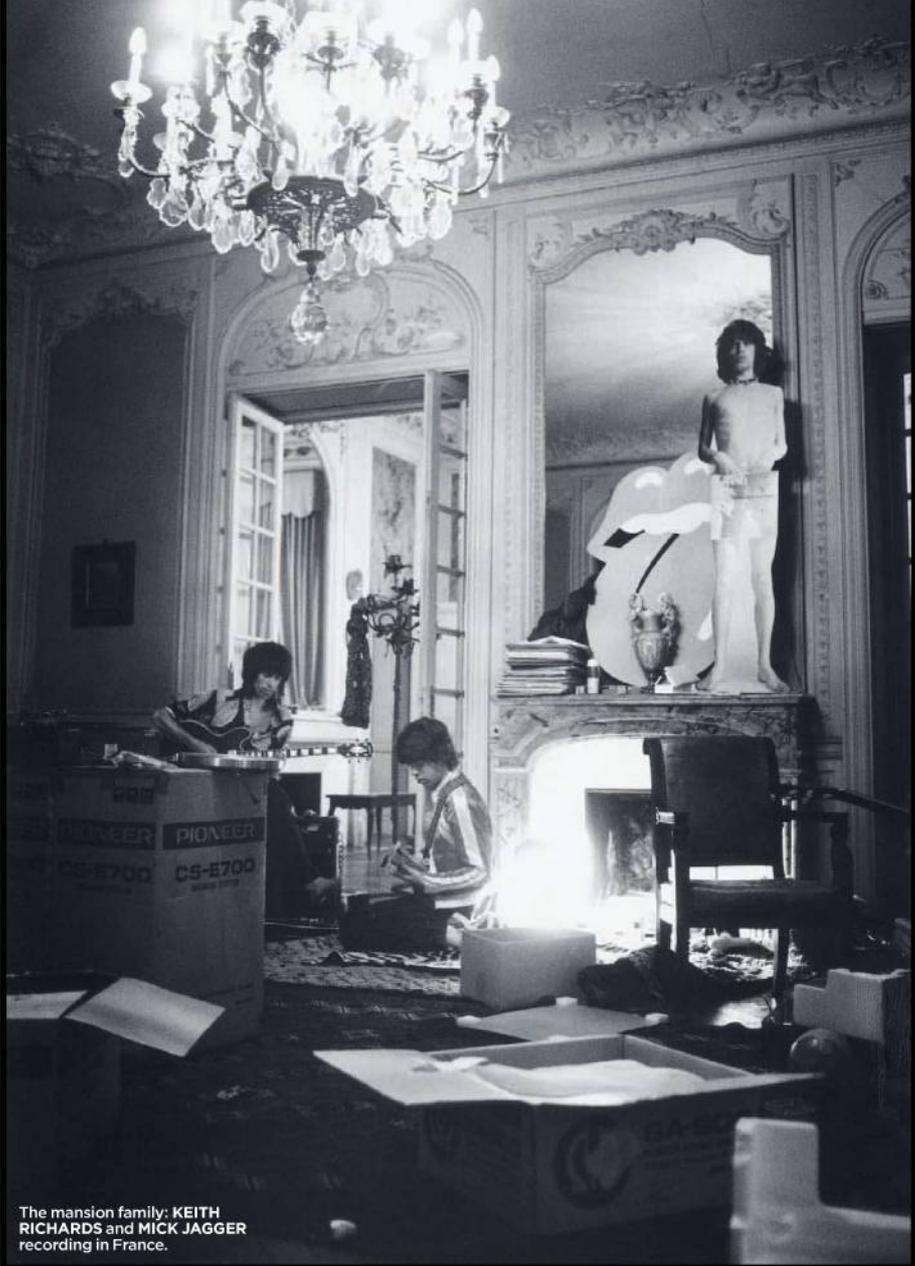
"It's not often that merchandise companies really try to tie into [record] rereleases, but very few records have been this big or this meaningful, historically speaking," says Bravado CEO Tom Bennett, who, like others in the Universal camp, calls the "Exile" campaign a "long-term play."

Universal is in talks with the band about finalizing the next project, with the label keen on one or two major reissues per year. Universal's deal covers the catalog from "Sticky Fingers" onward, and Andrew Daw, marketing director of the Universal Strategic Marketing division of Universal Music Group International, cites next year's 30th anniversary of "Fingers" as one possible project with strong commercial potential. Meanwhile, this fall will bring the release of a remastered collector's boxed set of all 14 post-1971 studio albums on heavyweight vinyl, although future plans will ultimately be dictated by the success of "Exile."

"It's important for us to do really well with this," Daw says. "If this was to flop badly, then the incentive for the band to invest time into doing future ones isn't as attractive."

"There's a very strategic, mapped-out five-year plan to highlight all the incredible albums and time periods," Davis says. "Every arm and facet of Universal Music Group is working this project to ensure its success." ■■■

Additional reporting by Keith Caulfield in Los Angeles and Paul Sexton in London.



The mansion family: KEITH RICHARDS and MICK JAGGER recording in France.

## Shine A Light

ROLLING STONES PRODUCER DON WAS ON MINING THE 'EXILE' ARCHIVE



**When did you first get involved in the "Exile on Main Street" reissue?**

About a year ago. Initially Mick [Jagger] thought that it was kind of a nuisance going back and digging through old tapes, so he called [me] and said, "Would you take on this burden?" Unfortunately, he couldn't see me salivating over the phone, be-

cause I can't think of a cooler thing than to be asked to go through a couple of hundred hours of Stones multitracks from that period.

**What state was the Stones' archive in when you began your research?**

Someone had been through it before and catalogued it, but they were not exactly as listed. I'd be listening to a blues jam and then the next thing up would be the master of "Wild Horses," which was a thrill to hear. There was a version of "Wild Horses" with just Mick and Keith [Richards] and a string quartet that no one re-

membered doing. [Jagger and Richards] had actually listened to stuff before I came along, so they had some sense of what was there. But one thing that we felt strongly about was that we wanted to have some surprises that the hardcore collectors hadn't heard before.

**The early '70s was a very productive period for the Stones—how did you determine which material was from the original "Exile" sessions?**

It is a very vague area but when in doubt we didn't include it. There were some great things from the "Let It Bleed"/"Sticky Fingers" period. But we decided that ["Exile"] began with the recording of "Loving Cup" [in late 1971] and that it ended with the mixing of "Exile" [in early 1972].

**How difficult was it to retain the feel of the original "Exile" sessions when reworking archive material?** At the very beginning Keith sent me a fax that said, "Don't try to make it sound like 'Exile.' It already is 'Exile.'" And that became the marching orders for the project. The challenge was not to change anything. We tried to be as faithful to [the original album] as possible.

**Is there much more unreleased material languishing in the Stones' archives?** I know for a fact that they could do something like this, with this level of quality, for every album that they've released. I'd love nothing better than to do one of these a year. It's a total thrill. —RS



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# MUSIC

**COUNTRY** BY DEBORAH EVANS PRICE

## DOGS WILL HUNT

Two Dixie Chicks Hatch Offshoot Court Yard Hounds

**D**espite a combined sales total that tops 25 million albums and fame that can turn off-the-cuff comments into political firestorms, Dixie Chicks Emily Robison and Martie Maguire aren't relying on their past achievements to drive sales of their new project, Court Yard Hounds.

Instead, the sisters and their label, Columbia, say they're treating the act—whose self-titled album is out May 4—like a whole new entity. But some of the deals they're striking would make many emerging acts green with envy.

Robison and Maguire first decided to record as Court Yard Hounds when Dixie Chicks lead vocalist Natalie Maines wanted to take more time off and they were itching to create some new music.

"She knew our feelings about wanting to work and to be honest, it took a lot of pressure off her. She appreciated not feeling like we were waiting around for her anymore," Robison says. "We're still the Dixie Chicks and doing things together, but until we get back in the studio, we recorded this new music, just the two of us. She was happy for us that we were able to find an outlet for the stuff that I'd been writing."

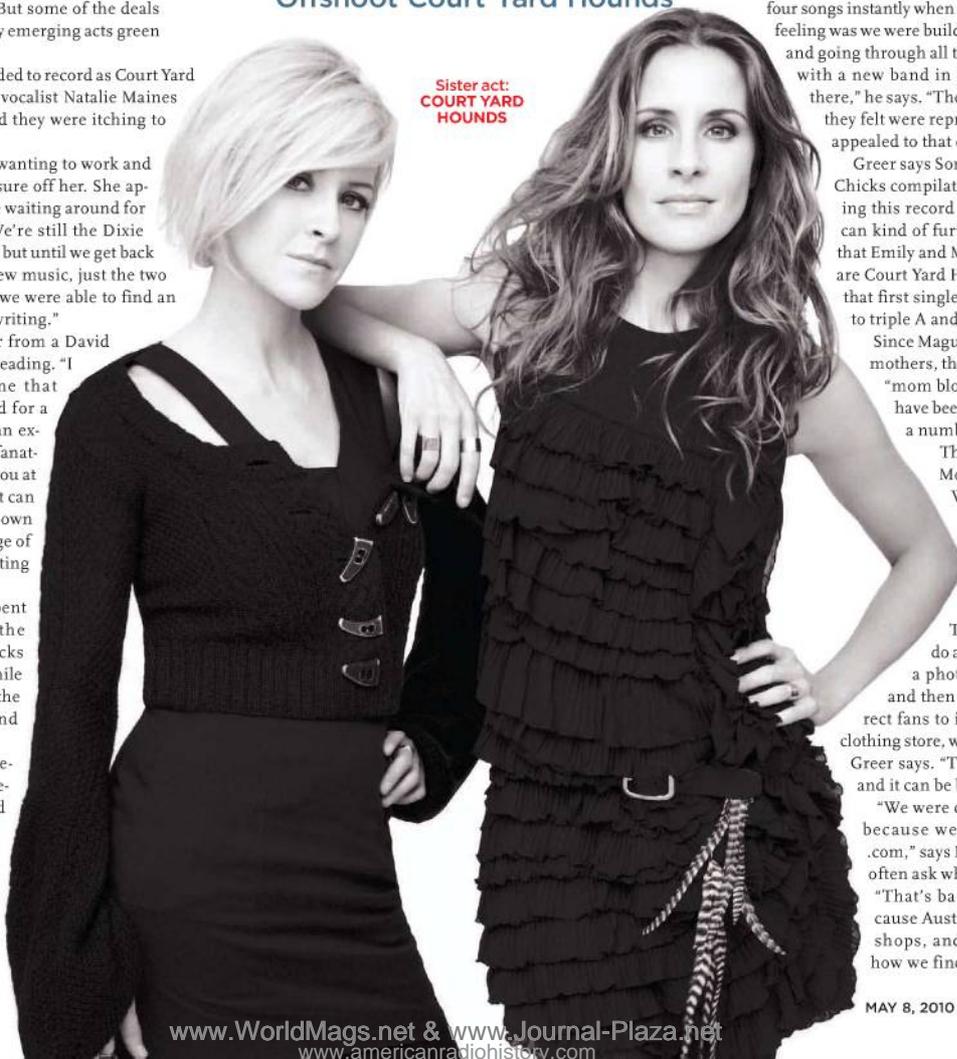
The duo took its new moniker from a David Benioff novel Robison had been reading. "I wanted a well-worn name, one that sounded like it had been around for a while," Robison says. "There's an excerpt about talent and how it's a fanatical mistress, how it can be with you at one point and then after a while it can leave you. It's very relevant for our own lives as far as just taking advantage of when you are inspired and not letting the time pass you."

The band's summer will be spent on the road, touring as both the Chicks and the Hounds. The Chicks will be on tour with the Eagles, while the Hounds are doing Lillith Fair, the Telluride Bluegrass Festival and other dates.

"There are a lot of acoustic elements. There are a lot of rock elements, a lot of country elements and a lot of folk influences for sure," Maguire says of the group's sound. "Emily just started sending these songs. She had been writing for about two years on a hiatus."

The band unveiled its live show at South by Southwest in March.

Sister act: COURT YARD HOUNDS



"I was a little bit nervous before we went into it because it's so hard to play your hometown first," Robison says. "Martie lives in Austin and I live next door in San Antonio, but once we were onstage it was the right thing to do because we felt so welcomed and a groundswell of support."

Columbia VP of marketing Scott Greer says the label introduced the new music by launching a preorder campaign on the band's website that gave consumers four songs instantly when they ordered the record. "The feeling was we were building a new band from scratch and going through all the steps that you would take with a new band in getting the new music out there," he says. "The girls picked four songs that they felt were representative of the album and appealed to that core base."

Greer says Sony Legacy will release a Dixie Chicks compilation June 1. "We will be racking this record alongside that album so we can kind of further connect the messaging that Emily and Martie from the Dixie Chicks are Court Yard Hounds," Greer says, adding that first single "The Coast" will be worked to triple A and Americana formats.

Since Maguire and Robison are working mothers, the label is also targeting such "mom blogs" as MomsLife.com. They have been doing weekly webisodes on a number of sites.

The duo will appear on "Good Morning America," "Late Night With Jimmy Fallon," "Late Show With David Letterman," "The View," "The Ellen DeGeneres Show," "Late Late Show With Craig Ferguson" and other major TV outlets. "Each day the girls do a TV show, we're going to take a photo of what they are wearing and then their website is going to direct fans to iDeeli.com, a female online clothing store, where you can buy their look," Greer says. "There's the special of the day and it can be bundled with the record."

"We were definitely excited about that because we shop on sites like iDeeli.com," says Maguire, who notes that fans often ask where they buy their clothing. "That's basically how I shop now because Austin is not known for its great shops, and being busy moms, that's how we find things." ■■■

## LATEST BUZZ

### >>> DMX FILES SUIT CLAIMING STOLEN ROYALTIES

Rapper DMX says that a company hired to collect his royalties has been stealing from him, but he only recently realized the problem due to his frequent jail sentences. The platinum-selling artist—who's currently in an Arizona jail—said in a lawsuit filed April 26 that Rich Kid Entertainment 1 and related companies failed to pay him while collecting royalties on some of his most popular works. The suit also claims the company made deals that allowed labels to reproduce his material without telling him.

### >>> NEW ZEALAND PREPARES FOR BIEBERMANIA

New Zealand is tightening security for a visit by Canadian pop star Justin Bieber after a live performance by the teen singer in Sydney had to be canceled when a 5,000-strong crowd of young girls got out of control. Thousands of mainly tween girls had camped out overnight to catch a glimpse of the 16-year-old idol, who was due to sing three songs April 26 at Sydney's Circular Quay for an Australian TV show.

### >>> SUN KIL MOON DELIVERING 'PROMISES' IN JULY

Mark Kozelek will release his fourth album as Sun Kil Moon, "Admiral Fell Promises," July 13 through his own Caldo Verde label. The 10-track set features 60 minutes of new music, including the title track, which has been part of Kozelek's live sets since 2000. Fans who preorder through the label's site (caldoverde.com) will receive a bonus four-track EP featuring covers of Stereolab's "Tomorrow Is Already Here," Casiotone for the Painfully Alone's "Natural Light" and the Jackson 5's "I'll Be There," plus an alternate version of new album track "Third and Seneca." In addition, a vinyl release of the new album will include two as-yet-unannounced bonus tracks.

Reporting by Jennifer Peltz, David J. Prince and Reuters.



Like a rock: THE HOLD STEADY

ROCK BY MIKAEL WOOD

## Steady As They Go

The Hold Steady Seeks To Break Out Of The Brooklyn Rock Box

Craig Finn of the Hold Steady says that one way he knows his Brooklyn-based band has reached a certain level of success is that when it plays smaller markets—as it did during an early-April trek that included stops in Rochester and Syracuse, N.Y., and Morgantown, W.Va.—people turn up.

"Just knowing that there's never really going to be a dead show—that's huge," says the frontman, who formed the group with guitarist Tad Kubler in 2004 out of the ashes of their Minneapolis post-punk outfit Lifter Puller. "That makes me feel like we're already operating at this really high standard."

Vagrant Records COO Jon Cohen agrees with Finn but sees room for growth. He thinks "Heaven Is Whenever," the Hold Steady's fifth full-length (due May 4 on Vagrant), could trigger a breakthrough along the lines of the one Phoenix experienced with last year's "Wolfgang Amadeus Phoenix." "Like the Hold Steady, Phoenix were on a steady rise, then made an amazing record and got some important looks. [Saturday Night Live], then the Cadillac commercial. Things happened in succession to move the band to the next level," Cohen says. According to Nielsen SoundScan, 2008's "Stay Positive" has sold 88,000 copies, while 2006's "Boys and Girls in America" has sold 94,000.

Kubler says "Heaven Is Whenever" is "more dynamic and has more depth" than the band's past work, with a greater emphasis on guitars (due to the departure earlier this year of keyboardist Franz Nicolay). "There's a grandeur to the new songs," band manager Juan Luis Carrera says, though he adds that the album "still adheres to the band's foundation." Finn defines that foundation as "this straight rock 'n' roll thing," which reflects

Kubler's surging bar-band riffs if not the singer's densely allusive lyrics.

Those riffs have earned the Hold Steady new traction at radio, says Vagrant GM Dan Gill, who points to adds of lead single "Hurricane J" at WWCD Columbus, Ohio, and KBZT San Diego as evidence of the act's broadening appeal. "We've never had stations add a Hold Steady record weeks before street date," Gill says.

Another indicator that the Hold Steady is beginning to resonate beyond what Finn calls "the Pitchfork indie world": an upcoming live performance on baseball's MLB.com. "That'll put them in touch with that Replacements/Soul Asylum/Springsteen element,"

Gill says. "They're a bit of a working man's band." Heineken has signed the group for a partnership launching in early May that Gill says involves signage at retail outlets as well as a handful of private performances.

A dogged live act, the Hold Steady is playing several European festivals this summer, and it's scheduled to hit Sasquatch outside Seattle, Summerfest in Milwaukee and New York's Beacon Theatre for a headlining date in October. An April 30 performance on "Late Show With David Letterman" is planned, as is an appearance on "The Colbert Report" May 13.

Carrera says he would "love to see a support offer come on the table for next year." In 2009 the band opened shows for both Dave Matthews Band and Counting Crows. "They love playing music, and they're not afraid to try these things," Carrera adds. "My vision for this record goes to the end of 2011. And maybe somewhere in there something like 'SNL' will happen and we'll really pick up some steam." ■■■

●●●●●  
**'Just knowing that there's never really going to be a dead show—that's huge.'**

—CRAIG FINN, THE HOLD STEADY

ROCK BY JASON LIPSHUTZ

## GREY LADIES

### Sister Duo CocoRosie Hops Continents, Labels For Its Fourth Album

Bianca Cassidy, one-half of eccentric freak-folk act CocoRosie, describes the group's new album "Grey Oceans" as a "metamorphosis." From the improvisational recording process to the transition to new label Sub Pop, the American-born, Paris-based duo underwent a makeover while creating its fourth album, due May 11.

"It's quite a messy trail to retrace," says Cassidy, who began recording with her sister, Sierra, in 2003. Although the band's haunting fusion of folk, pop and blues remains at the core of "Grey Oceans," CocoRosie's shifting circumstances inspired the act to toy with its experimental sound. "We just had so many changes going on with this record that we were going all over the place stylistically," Cassidy says.

After spending 2007 touring behind third album "The Adventures of Ghosthorse and

Stillborn," the sisters conceptualized a follow-up with engineer Nicolas Kalwill in Buenos Aires. For the first time, CocoRosie entered the studio with nothing previously prepared, leading to a looser yet more arduous process.

"It allowed us to let go mentally and get lost in the music," Cassidy says, "but it was also really hard and took longer than we wanted. Next time we think we'll demo everything beforehand."

CocoRosie spent a year-and-a-half working on "Grey Oceans" on multiple continents, with time spent writing and recording in Buenos Aires, Paris, Berlin, New York and Melbourne, Australia. Unlike previous efforts, the album features a regular set of musicians including jazz pianist Gak Rakotondrabe, which Cassidy says made the studio time "much more luxurious."

The group began searching for a new imprint after longtime label Touch and Go Records ceased operations in 2009. Early in the process, Touch and Go label head Corey Rusk reached

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> SISTER ACT

Some 30 years after co-founding pop trio Bananarama, singer Siobhan Fahey is back—with the fourth album by her follow-up act, Shakespears Sister.

The act scored a U.K. No. 1 in 1992 with "Stay" (London) as a duo, but has been an occasional vehicle for Fahey since co-vocalist Marcella Detroit's 1993 exit. "Songs From the Red Room" had a limited European release last November on Fahey's own SF Records and was issued internationally April 12 under license to Palare—an in-house imprint created by U.K. distributor Cargo Records to release the album.

"We knew each other, as Cargo handled the third Shakespears Sister album [2004's "#3"] on SF," Cargo label manager Craig Cogay says. With the new album, he adds, "Siobhan didn't want all the extra work of running her own label."

The album mixes sophisticated synth-pop with grittier

guitar-rock on a few numbers, including "Was It Worth It," featuring a vocal contribution from Specials frontman Terry Hall who, as part of Fun Boy Three, collaborated with Bananarama on two 1982 U.K. hits.

Shakespears Sister's publishing is with Reverb Music/Rough Trade Publishing. Cogay says a live schedule is being drawn up following a 10-date U.K./Ireland tour (April 16-29) booked by the Agency Group, with U.S. shows likely scheduled around the album's July release on Red Eye. —Steve Adams

Poetic license: SHAKESPEARS SISTER



THE HOLD STEADY: MARK SELIGER; COCROSIE: MATT GREENE; CARNEY: JOHN PEETS

out to Sub Pop co-owner Jonathan Poneman, who had long been a fan of the group.

"Corey played me three songs from what would become 'Grey Oceans,' and I found them to be even more compelling than their previous work," Poneman says. CocoRosie signed with Sub Pop last February, and Rusk has continued acting as a manager for the band. While the deal is only for one album, Poneman says the label is "taking one step at a time" and would love to continue working with the duo if

the release goes well.

Along with "Grey Oceans," CocoRosie has shot a film with Australian director Emma Freeman that's currently being edited. Cassidy will also have her artwork included in Milan's "It's Not Only Rock 'n Roll, Baby" musician-led exhibition in June.

Sub Pop plans to market "Grey Oceans" by tapping into the visual artistry of the Cassidys. A promotion through online retailer InSound gives fans a poster designed by Cassidy when preordering the album.

CocoRosie also released Web "trailers" that showcase minute-long clips set to album tracks "Trinity's Crying" and "Smokey Taboo." And the label plans to stream the entire album prior to release.

Now with a five-piece backing band, CocoRosie will kick off a European tour April 30 before starting a stateside run in early June.

Sub Pop A&R executive Stuart Meyer says, "Their fans are so rabid that anything we can do to service them is going to help." ◆◆◆



Family affair: COCOROSIE

## >>>STONES ROLLING

Folky sibling duo Angus & Julia Stone is Australia's surprise package of the year to date. Word-of-mouth, critical praise and support from youth-oriented radio network Triple J helped the Stones' second album, "Down the Way" (Capitol/EMI Australia), become the first home-grown No. 1 of the year when it debuted on the Australian Recording Industry Assn.'s March 22 chart, one week after its international release.

The album is issued through Flock/PIAS in the United Kingdom, Discograph in France and PIAS for the rest of Europe. "The whole year is mapped for the band to head around the world three times," the duo's manager Cathy Oates says. "There's not a lot of time off."

The U.S. release on Nettwerk debuted at No. 19 on Billboard's April 17 Heatseekers Albums chart, eclipsing last August's No. 32 peak of predecessor "A Book Like This."

Oates notes that the duo's global publisher Sony/ATV has

been key in landing synchs on U.S. TV dramas "Grey's Anatomy" and "Private Practice" plus TV ads in the Netherlands, Norway and South Korea.

The Stones wrap a 15-date European tour May 8 in Paris, followed by North American dates concluding June 12 at Bonnaroo. Bookers are William Morris Endeavor Entertainment (North America), Creative Artists Agency (Europe) and IMC (Australia).

—Lars Brandle

## >>>MEAT-AND-GREET

Canadian troubadour Hawksley Workman has returned to his indie roots for "Milk/Meat," a double-album that veers from '80s keyboards kitsch to heavy, guitar-driven songs.

The singer/songwriter was previously signed to Universal Music in Canada and Europe but issued "Milk/Meat" on his own Isadora Records through Toronto indie Six Shooter. It's distributed by Warner Music (Canada), Sheer Music (United States) and Alternative Distri-

bution Alliance Global (rest of the world).

The album arrived in Europe April 17-19; it appeared in Canada in January as two separate entities, the CD "Meat" and digital-only release "Milk." Workman, who also issued two albums in 2008, says he's accustomed to working at a brisk pace. "In your 20s, there's a certain amount of teenage laziness," he says. "When you hit your 30s you realize, 'When I'm not working I'm thinking suicidal thoughts'—working equals happiness."

Workman's 1999 debut, "For Him and the Girls," finally got a U.S. release last year (on Ba Da Bing Records) to critical acclaim. He says he's thrilled at the reaction, adding, "I sometimes wonder whether I'm 10 years ahead of the world or 10 years behind. It isn't making me rich, but I have my own lane."

Workman, published by his own Hawksleytown and booked through the Agency Group, will play European shows May 11-20. —Robert Thompson

# 6 QUESTIONS

with PAT CARNEY  
by JILLIAN MAPES

Pat Carney and Dan Auerbach of the Black Keys have been working together for so long they might as well be brothers. And just like siblings, they need some time apart once in a while.

After five albums together, each one more commercially popular than the last, Auerbach and Carney both pursued musical endeavors outside of the blues-rock sound that made the Akron, Ohio, band famous. It's only after this brief hiatus that the two were able to create a back-to-basics album, the aptly titled "Brothers," due May 18 on Nonesuch. Drummer Carney sheds light on the album's creative process.

**1 In between the making of "Brothers" and your last record, 2008's "Attack & Release," Auerbach released his solo album and you formed Drummer. Did you learn anything by working independently that you brought to the making of "Brothers"?**

The most important thing we learned was how easily we communicate with each other. I think it's much easier for Dan and I to play with each other than it is for us to work with other people, but we really just started to appreciate it recently. I think it's because we learned to play together when we were kids.

**2 You first worked with Tchad Blake on your rap-rock experiment "Blakroc" and brought him back to mix "Brothers." What do you like about his style?**

We gave him the tracks and he immediately saw where we were going. I think that he embraced the minimalist aspect of how we

continuing education. We ended up getting something that was completely different from anything we'd ever done before, as far as the way we had to approach making music. "Blakroc" was a bit like spring training for "Brothers," because we recorded the two albums back to back.

**4 You recorded "Brothers" at Alabama's legendary Muscle Shoals studio. Did you feel any powerful energy in that space?**

When we were in the building, both our manager and our engineer claimed that they felt some sort of bizarre spiritual energy. For Dan and I, we felt like we walked into a building that at one time was doing something incredibly special and everyone forgot. It was like being in a museum that no one cared about. The studio itself isn't anything special and it's not in the best condition, but it's actually really conducive for working start to finish because it's completely isolated from anything and it has no windows. It's really small, and it didn't feel much different than recording at our house.

**5 Can you talk about your label, Audio Eagle?**

I essentially started it to put out an album by Gil Mantera's Party Dream. The label's been a way for me to consistently lose money for the past four or five years, and not intentionally, either. Last year we put out the Drummer record and a record from the Royal Bangs. My only knowledge as far as running a label is A&R; I know when a band sounds good, and I know how to oversee a project to make sure recording gets done. I spent some time looking for a label to put out records for me, and I'd basically just do A&R, but I never really followed through on it. Hopefully that will come together one day.

**6 Has running your own label made you shrewder as an artist on someone else's label?**

A little, but Dan and I have both always been in tune financially, especially with the deals we've made. Dan and I have purposely done things that I think are a lot riskier than other bands, specifically because we feel like we always need to do more than we actually do. Honestly, we both have a fear of having to get a real job someday. ◆◆◆



recorded it and felt the rawness, but I don't think he was trying to keep the record in the past. He's able to get really gritty drum and vocal sounds, but also get really clean and rich bass sounds.

**3 With "Blakroc," would you say you grew as a musician by working in a new genre alongside rappers Mos Def, Q-Tip and RZA?**

Definitely. Looking back on it, I'd say it was an extremely selfish move on our part. We wanted a learning experience more than anything else. We wanted to work with someone like RZA to see how he operates, so in that sense it felt like

# ALBUMS

## FOLK

### NATALIE MERCHANT

#### Leave Your Sleep

**Producers:** Natalie Merchant, Andres Levin  
Nonesuch Records

**Release Date:** April 13

For her first release since "The House Carpenter's Daughter" in 2003, Natalie Merchant has crafted an ambitious double-album that draws upon multiple literary giants for inspiration. The new set, "Leave Your Sleep," features lyrical tributes to famous poems by e.e. cummings, Christina Rossetti, Robert Louis Stevenson and many others throughout the course of 26 tracks. Despite the elaborate concept and overwhelming length, the album soars with gorgeous folk arrangements and Merchant's daring creativity. The song "Calico Pie" slides along with the simple pop of a banjo and fiddle, while the playful jazz of "The Janitor's Boy" utilizes a delightfully unruly horn section. Merchant's voice still retains its subtle power, but the biggest surprise of "Leave Your Sleep" is her assuredness while dabbling in unique lyrical ideas. The broad spectrum of genres Merchant explores also prevents the set from feeling overlong. She has returned with a painstakingly constructed record that feels light and nimble, a

credit to her still-impressive talent as a songwriter.—*JL*

## COUNTRY

### LAURA BELL BUNDY

#### Achin' & Shakin'

**Producers:** Nathan Chapman, Mike Shimshack, Kyle Kelso  
Mercury Nashville

**Release Date:** April 13

Kentucky native Laura Bell Bundy took an unusual route to Nashville via Broadway, starring in such stage hits as "Legally Blonde" and "Hairspray." Split into two "sides," Bundy's second country album and major-label debut, "Achin' & Shakin'," reflects her dramatic flair. The "Achin'" part of the set includes reflective ballads about pains of the heart, from the pleading "Drop On By" to the surprisingly violent "Curse the Bed," which is about literally burning an ex-lover's box spring in effigy. "Shakin'" features the first single and raucous cheating-lover-kiss-off-anthem "Giddy On Up," the Shania Twain-esque "Boyfriend?" and "Everybody," the "Everybody Needs Somebody to Love" for a stomping modern-day country pop generation. Bundy's obvious affection for feisty predecessors like Loretta Lynn and Dolly Parton adds an appealing jolt to the music's already clever hooks and personal narrative. But what Bundy still needs to develop are the durable melodies



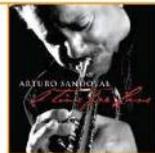
### ARTURO SANDOVAL

#### A Time for Love

**Producers:** Gregg Field, Jorge Calandrelli  
Concord Jazz

**Release Date:** May 11

Trumpets blare, but they can also hush. That's the revelation in Arturo Sandoval's lush, strings-graced new album, "A Time for Love," a dinner-jazz gem that could be the zenith of his 20-plus-year recording career. An Afro-Cuban bebopper at heart whose torrid trumpet runs have been his signature, Sandoval changes course here to deliver long-toned lyrical ballads with a string orchestral backdrop and a fine quartet. He interprets several standards, including the Mandel-Mercer beauty "Emily" and Cole Porter's classic "Every Time We Say Goodbye" (featuring a soulful accompaniment by pianist Kenny Barron). But what differentiates Sandoval's excursion into reflective, slow-song territory from most other orchestral jazz projects is his expanded repertoire scope. With help from vocalist Monica Mancini, he gently colors Argentine tango composer Astor Piazzolla's "Oblivion" and gorgeously delves into two classical pieces, one of them being Maurice Ravel's "Pavane Pour Une Infante Defunte," originally composed for two hand-horns. To be faithful to the composer's vision, Sandoval enlists simpatico trumpeter Chris Botti—a smart move, given the latter's romanticism.—*DO*



and lyrical nuance that turned those artists' compositions into classics.—*EN*

## RAP

### KURUPT

#### Streetchlights

**Producers:** Terrace Martin, Pete Rock  
Penagon/Fontana

**Release Date:** April 20

Riding high on the critical success of "BlaQKout," his 2009 collaboration with DJ Quik, rapper Kurupt called on his West Coast brethren to help him maintain the momentum with "Streetchlights," his first solo album since 2001. Kurupt uses the spotlight to contemplate his long and storied career, taking frequent breaks to revel in his insobriety. The tracks "I'm Burnt" and "I'm Drunk" celebrate weed and alcohol with the former employing club-ready bass and claps. In contrast, Kurupt addresses a career's worth of controversy on "Questions," while "Yessir" features a soul-searching piano loop courtesy of East Coast legend Pete Rock. Snoop Dogg joins Kurupt on the warmhearted yet vividly vulgar "All That I Want," on which Kurupt raps, "Bounce rocks, skate, dip on and drift on/ Give her something nice, fat and

long to kiss on." Kurupt's distinct slurred-barking cadence lends itself well to the anthems on "Streetchlights," an impressive albeit uneven release.—*EJN*

### MURS & 9TH WONDER

#### Forever

**Producer:** 9th Wonder  
SMC/Fontana/Universal

**Release Date:** April 13

While guest appearances on "Forever"—the third collaboration between West Coast underground veteran Murs and ubiquitous former Little Brother producer 9th Wonder—include rappers Kurupt and Suga Free, both known for their gangster chops, Murs' subject matter is divided between quirky and socially conscious. The 10-track set, which contains multiple sounds and styles, gives a brief glimpse into both artists' scattered versatility. On "Asian Girl," Murs and 9th Wonder (rapping as 9th-matic) pay tribute to their Korean and Vietnamese girlfriends over a faux East Asian melody, and Murs satirizes tobacco and alcohol abuse on cartoonish track "Cigarettes and Liquor." The tone shifts to nostalgic on "I Used to Love Her (Again)," where Murs updates Common's

'90s classic with references to the current hip-hop scene. The album's apex is "The Problem Is . . ." on which Murs and guests Sick Jacken and Uncle Chucc ponder the ills of society.—*EJN*

## LATIN

### VERY BE CAREFUL

#### Escape Room

**Producers:** Manny Nieto, Very Be Careful  
Barbes Records

**Release Date:** April 13

Colombian music has recently spawned a new wave of electro-folkloric fusion. But on "Escape Room," Los Angeles band Very Be Careful stays true to country's musical roots. Colombian-



### TROMBONE SHORTY

#### Backatown

**Producer:** Ben Ellman  
Verve/Forecast

**Release Date:** April 20

Troy "Trombone Shorty" Andrews, a

24-year-old singer/songwriter/multi-instrumentalist from New Orleans, labels his gumbo recipe of funk, rock, R&B and hip-hop as "supafunkrock." Forget the label. The bottom line on Trombone Shorty's "Backatown" is the infectious, booty-shaking music and his 100-proof, aged-in-soul vocals. Backed by his band, Orleans Avenue, and such guests as Lenny Kravitz and Allen Toussaint, the horn prodigy (he's been playing since he was 3) concocts an intoxicating brew of instrumental and vocal tracks, beginning with the energetic, second-line vibe of opener "Hurricane Season." Then there's his combustible take on Toussaint's "On Your Way Down," accompanied by the piano-playing legend himself. Other standouts include the percolating title track (named for Shorty's Tremé neighborhood, the focus of HBO's new series of the same title) and the soulful ballad "Fallin'," co-written with PJ Morton. The gritty, high-energy sound of "Backatown" will have you dancing out of your seat as you search for Trombone Shorty's nearest live show.—*GM*



### WILLIE NELSON

#### Country Music

**Producer:** T Bone Burnett  
Rounder Records

**Release Date:** April 20

The prospect of Willie Nelson doing

country music is like a homecoming for some fans, but his latest release, "Country Music," isn't a trip back to "Whiskey River." Helmed by producer T Bone Burnett, this is front-porch, rural and rustic country music. Nelson is perfect in this setting, however, as he brings his weathered but expressive pipes to percussion-less arrangements of such gems as Ernest Tubb's "Seaman's Blues," Merle Travis' miner's lament "Dark As a Dungeon" and the smooth stride of Bob Wills' "Gotta Walk Alone." Amid august company that includes musicians Mickey Raphael, Buddy Miller, Jim Lauderdale and Ronnie McCoury, Nelson also digs into pensive treatments of the traditional "Satan Your Kingdom Must Come Down" and Hank Williams' "House of Gold," a three-hanky version of "My Baby's Gone" and a rich rendition of "Satisfied Mind." But he has some fun on more upbeat fare like Doc Watson's "Freight Train Boogie" and Bill Mack's "Drinking Champagne."—*GG*

# THE BILLBOARD REVIEWS

## SINGLES

American Ricardo Guzman (who founded the group with his bassist brother Arturo) voices the everyman on this set of country drinking songs that are purposefully delivered in traditional vallenato and cumbia styles. Guzman's woody lament on the opening "La Furgoneta" accelerates into a more rousing wail by the second track "La Abeja." But the acoustic dance groove of Guzman's accordion, the Latin percussion and bass never reach anything near euphoric—and what for some will be a seductively steady beat, others will undoubtedly find merely monotonous. Without digital mash-ups, or the celebratory anthems through which pop star Carlos Vives brought vallenato to the masses with in the '90s, Very Be Careful achieves an unselfconscious authenticity. The result is music that's better-suited to a corner bar than your iPod.—JCN

### ROCK

#### MATT POND PA The Dark Leaves

**Producers:** Chris Hansen, Matt Pond  
*Altitude Records*

**Release Date:** April 13

Matt Pond PA knows a thing or two about chamber pop. And since the Pennsylvania-based band's first album in 1998, there's no better example of this than its latest release, "The Dark Leaves." The appropriately titled opener "Starting" melds the warmth of frontman Matt Pond's voice with melancholy-tinged lyrics ("Let the pictures down/ They hold no life"); the sprightly arrangements give way to a finger-snap breakdown with unexpected sex appeal. The radio-ready "Ruins" comprises a rolling piano melody, hand claps and a chorus catchy enough for Bruce Springsteen, while "The

Dark Leaves Theme" pairs a lively beat with trembling strings and a low-key chorus on which Pond cries, "Life kills me." But it's the balance between delicate guitar, lush cello and the singer's rich vocals on "Brooklyn Fawn" that proves Matt Pond PA is ready to stretch out, not compromise.—LF

### VITAL REISSUES

#### IGGY & THE STOOGES

##### Raw Power (Legacy and Deluxe Edition)

**Producers:** Iggy Pop, Bruce Dickinson, Robert Matheu  
*Columbia/Legacy*

**Release Date:** April 13

Since its 1973 release on an unsuspecting music world, "Raw Power" has been put through the ringer. Many at the time—just before punk really kicked in—weren't sure what to make of it, well, raw brutality. And the album's David Bowie mix became something of a controversy, considered too fluffy for the Stooges' onslaught. Iggy Pop "corrected" that with his own remix for a 1996 reissue. But Bowie is back, and thanks to better technology, these special editions of "Raw Power" sound right on the money. But the story here is the extras: In addition to such outtakes as "Doojiman" and "Head On," the reissues include an eight-song live set from an October 1973 residency at Richards in Atlanta that captures the latter-lineup Stooges in full Cro-Magnon fury, roaring through epic incarnations of "Gimme Danger" and "Search and Destroy." The Deluxe Edition adds an intriguing third disc of additional rarities and a DVD documentary about the making of the album, which are both worthwhile, if not indispensable.—GG

### POP

#### KE\$HA

##### Your Love Is My Drug (3:06)

**Producers:** Dr. Luke, Benny Blanco, Ammo

**Writers:** K. Sebert, P. Sebert, J. Coleman

**Publishers:** various  
*Kemosabe/RCA/RMG*

The third single off Ke\$ha's debut album, "Animal"—also known as every bad girl's sleepover soundtrack—"Your Love Is My Drug" is unforgiving in its mission to equate lustful romance with substance abuse. "I'm looking down every alley/I'm making those desperate calls," the "Blah Blah Blah" singer narrates over a deeply layered electronic backdrop that knocks even harder than that of her first single, the No. 1 "TiK ToK." "The rush is worth the price I pay/I get so high when you're with me/But crash and crave you when you leave," Ke\$ha belts on the bridge. "Is my love your drug?" she asks later—a silly question in theory, but when delivered with spunky vocal conviction and a healthy dose of humor, it's hard not to answer "Yes."—MB

### ROCK

#### THE DEAD WEATHER

##### Die by the Drop (3:40)

**Producer:** Jack White III

**Writers:** A. Mosshart,

D. Fertita, J. Lawrence

**Publishers:** *Frontman Music Publishing, Sleeping*

*Disorder Music, Each Hit Below Me (BMI)*

*Third Man/Warner Bros.*

Alt-rock supergroup the Dead Weather made waves last summer with its debut album, "Horehound." The band's sophomore effort, "Sea of Cowards," hits stores in May, and if lead single "Die by the Drop" is any indicator, it will be just as well-received. Slowly building, dying-to-break-loose riffs seethe with Nine Inch Nails-esque electronic distortion, and frontwoman Alison Mosshart's raw, ragged voice fits the song's in-your-face lyrics perfectly. In a call-and-response with White, she shouts, "Some people die in the middle/I live just fine on the top." It's not until the chorus, though—when the backing guitars descend into a head-banging jam—that "Drop" fully rocks. "I'm gonna take you for worse or for better," the singers declare. We'll take more Dead Weather just like this, please.—EC

### BLUR

#### Fool's Day (3:27)

**Producer:** Blur

**Writers:** various

**Publishers:** *Copyright Control, Chrysalis Music Parlaphone/EMI/Virgin*

Blur's first single in seven years was released in conjunction with Record Store Day, and the 7-inch single—limited to 1,000 copies in the United Kingdom—sold out

#### B.O.B FEATURING HAYLEY WILLIAMS OF PARAMORE

##### Airplanes (2:59)

**Producers:** Alex Da Kid, Frank E

**Writers:** various

**Publishers:** various

*Rebel Rock/Grand Hustle/Atlantic*

Atlanta rapper/singer B.o.B follows up "Nothin' on You," his No. 1 hit with Bruno Mars, with a more unexpected collaboration, enlisting Paramore's Hayley Williams for the inspired "Airplanes." The rock frontwoman delivers a hook that should have listeners quickly singing along ("I could really use a wish right now, wish right now"), while B.o.B offers introspective rhymes about his transition from underground rapper to burgeoning star. "Somebody take me back to the days/Before this was a job, before I got paid," he raps. "Back when I was rappin' for the hell of it/But nowadays, we rappin' to stay relevant." Rising U.K. producer Alex Da Kid anchors a floating piano melody with a militant drumbeat for an arrangement that feels epic yet intimate. With its universal themes of personal struggle and nostalgia, "Airplanes" is a sure-fire second hit from a bright new talent.—MM



almost instantaneously. The U.K. rock veterans have returned with a breezy minimalist pop tune in "Fool's Day," one that's light on production and heavy on descriptive lyrics. Singer Damon Albarn walks listeners through a typical day in his hometown, and truth be told, it's hardly a rocking lifestyle: "Porridge

done, I take my kid to school/Past the pound shop and Woolworths." The track's reference to a "cool day in summertime" fits snugly with the song's carefree nature, but ultimately "Fool's Day" lacks a memorable chorus to tie everything together. Here's hoping for more new, and better, Blur in the short run.—EL

#### MIRANDA LAMBERT

##### The House That Built Me (3:56)

**Producers:** Frank Liddell, Mike Wrucke

**Writers:** T. Douglas, A. Shamblin

**Publishers:** various  
*Columbia*

Though she's well-known for incendiary tunes like "Kerosene" and "Gunpowder & Lead," Miranda Lambert demonstrates how beautifully effective she can be with a tender ballad in "The House That Built Me." The song chronicles a young woman who visits her childhood home to reconnect with her past, and Lambert promises the new owners that if they'll just let her in, she "won't take nothin' but a memory from the house that built me." The lyric is filled with the kind of powerful visual details that make a great country song, and Lambert's achingly vulnerable delivery underscores the emotion. This is the latest single from her "Revolution" album—recently named album of the year at the Academy of Country Music Awards—and great performances like this one show why the Texas bombshell has risen to the top.—DEP



## LEGEND & CREDITS

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LADY ANTEBELLUM

## COUNTRY KUDOS

>>The 45th annual Academy of Country Music Awards (April 18) propel a bevy of acts up the Billboard 200, including Lady Antebellum (No. 2, up 27%) and Zac Brown Band (No. 9—a new peak—up 26%). Overall country album sales gained by 6% in the week after the ACMs.

## LEE 'SHINES'

>>The late Peggy Lee graces the Billboard 200 after an absence of 39-and-a-half years, as "Come Rain or Come Shine" debuts at No. 51. The legend last charted on the list with the No. 194-peaking "Make It With You" in December 1970.



## CLASSIC RETURN

>>Luciano Pavarotti is No. 1 on the Classical Albums chart (viewable at billboard.biz/charts) for the first time since 2007 with the box of the 100-track "75th Birthday: Limited Edition." The digital-only set was priced for \$2.99 in Amazon's MP3 store.

# CHART BEAT

>>The Glee Cast charts four remakes of Madonna hits on the Billboard Hot 100. Until this week, just one cover of the Queen of Pop had reached the list. In 2002, Kelly Osbourne peaked at No. 74 with her version of "Papa Don't Preach," a wry ode to her dad Ozzy, who makes his own news on the Mainstream Rock chart (see Happening Now, page 30).

>>From his Billboard 200 arrival in 1974 through 1993, Jimmy Buffett reached the top 10 once, with 1978's "Son of a Sailor Man" (No. 10). Beginning with "Fruitcakes" in 1994, Billboard's one-time Nashville correspondent has inked nine top 10 albums, a sum padded this week with the debut of "Encores" at No. 7.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

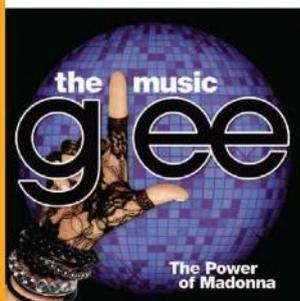
Billboard

# CHARTS

## 'Glee' Strikes A Pose At No. 1 With Madonna

It's all about "The Power of Madonna" this week on the Billboard 200, where the soundtrack from the April 20 **Madonna**-themed episode of Fox TV's "Glee" debuts at No. 1 with 98,000 copies sold, according to Nielsen SoundScan.

The week's second-highest debut is also a soundtrack: **AC/DC's** "Iron Man 2" is at No. 4 with 76,000.



imal" wowed the digital world in January when a then-record 76% of its first week were downloads. (That record was later broken by the all-digital debut at No. 1 of the "Hope for Haiti Now" charity album.)

The "Power of Madonna" album's digital share was likely so large because of the specificity of the project.

Unlike the first two "Glee" albums—which collected musical highlights from throughout the first half of the show's season—"The Power of Madonna" focuses on only one episode. It contains the seven numbers performed by the cast in the episode including "Vogue" and "Like a Prayer." (The iTunes edition comes with a bonus track, "Burning Up," that wasn't performed on the show.)

The album appeals to two distinct groups of consumers: self-proclaimed Glee and Madonna fans. And since both groups were probably chomping at the bit to buy the album last week, it would seem hardly any of them bothered to go out and purchase a physical version of the set. (Additionally, "The Power of Madonna" was absent from any of the major brick-and-mortar retailers' circular ads.)

"The Power of Madonna" is the third album release from "Glee," but the first to reach No. 1. "Glee: Season One: The Music Volume 1" peaked at No. 4

last November with a 113,000-copy debut week, and then "Volume 2" bowed (and peaked) at No. 3 the following month with 173,000 in its first frame. Combined, the two volumes have sold 1.4 million.

"The Power of Madonna" is also the first TV soundtrack to be No. 1 since Walt Disney's "High School Musical 2" spent four weeks atop the tally in September of 2007.

Disregarding the house of Mouse, the last non-Disney TV soundtrack to reign at No. 1 before "Glee" was the "Miami Vice" soundtrack in late 1985 and early 1986. It spent 11 nonconsecutive weeks in the penthouse.

"The Power of Madonna" is the first No. 1 album consisting of covers of an act's songs since the all-**ABBA** "Mamma Mia!" soundtrack reigned for a week in August 2008. That album featured "Dancing Queen" and "Gimme! Gimme! Gimme! (A Man After Midnight)." (Coincidentally, Madonna sampled the latter song for her 2005 No. 7 Billboard Hot 100 hit "Hung Up"—which wasn't in "Glee.")

The Madonna/"Glee" celebration

also extends to the diva's catalog, where the biggest beneficiary is her "Celebration" greatest-hits set. Released last September, the effort re-enters the Billboard 200 at No. 86 with 6,000 (up 219%). That's the package's best sales week since Christmas.

All told, Madonna's catalog of albums jumped 44% in sales, moving from 12,000 to 17,000 in the wake of the "Glee" episode.

Her digital songs tally is 108,000, up 169% compared with the previous week (40,000).

Considering the appeal of Madonna's body of work, and the crafty way her songs were used on "Glee," might the big M be open to the idea of a jukebox Broadway musical, a la "Mamma"?

**HELL'S BELLS:** AC/DC's soundtrack to the upcoming "Iron Man 2" film arrives at No. 4 with 76,000. The 15-song album—the band's eighth top 10 set—is made up of previously released AC/DC tunes and operates somewhat like a greatest-hits set. While its first week feels a bit lukewarm, it's a safe bet that once "Iron Man 2" hits theaters May 7, this album should spike in sales.

## Over The Counter

KEITH CAULFIELD



Thus, with soundtracks debuting at Nos. 1 and 4 this week, it marks the first time in the Billboard 200's nearly 54-year history that two soundtracks have simultaneously debuted in the top five.

A whopping 75% of the "Power of Madonna" set's first-week sales came from download retailers. The arrival is reminiscent of when **Ke\$ha's** "An-

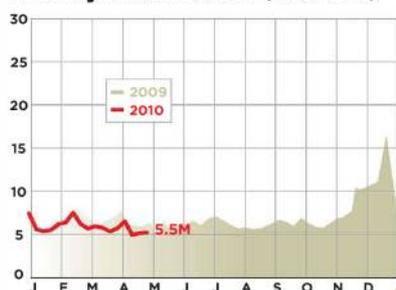
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,548,000	1,592,000	21,731,000
Last Week	5,460,000	1,542,000	22,098,000
Change	1.6%	3.2%	-1.7%
This Week Last Year	6,176,000	1,333,000	20,564,000
Change	-10.2%	19.4%	5.7%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	109,400,000	98,241,000	-10.2%
Digital Tracks	383,057,000	378,574,000	-1.2%
Store Singles	476,000	649,000	36.3%
Total	492,933,000	477,464,000	-3.1%
Albums w/TEA*	147,705,700	136,098,400	-7.9%

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

### DIGITAL TRACKS SALES

'09	383.1 million
'10	378.6 million

### SALES BY ALBUM FORMAT

CD	85,587,000	70,890,000	-17.2%
Digital	23,054,000	26,486,000	14.9%
Vinyl	735,000	850,000	15.6%
Other	22,000	12,000	-45.5%

For week ending April 25, 2010. Figures are rounded. Compiled from a national sample of retail store and rock sales reports collected and provided by

nielsen  
SoundScan

	2009	2010	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	59,500,000	54,999,000	-7.6%
Catalog	49,900,000	43,242,000	-13.3%
Deep Catalog	36,292,000	32,894,000	-9.4%

### CURRENT ALBUM SALES

'09	59.5 million
'10	55.0 million

### CATALOG ALBUM SALES

'09	49.9 million
'10	43.2 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.



Double duty:  
BRUNO MARS

POP BY MONICA HERRERA

# Stepping Out

Bruno Mars Follows B.o.B, Travie McCoy Collaborations With Solo EP

Atlanta rapper/singer B.o.B and Gym Class Heroes frontman Travie McCoy both share a knack for bridging the gap between hip-hop and rock. However, their current Billboard Hot 100 singles reveal another common thread

between them: Bruno Mars.

Mars—who until now was primarily known as one-half of songwriting/production duo the Smeezingtons—co-wrote and produced B.o.B's Hot 100 chart-topper, "Nothin' on You,"

and sings its anthemic chorus. "Billionaire," McCoy's solo debut single, was also co-written and produced by the Smeezingtons and is No. 41 on the Hot 100 after just four weeks.

The success of both songs is due

in large part to Mars' sprawling, emotive tenor and earnest melodies. "It's good because they're totally different," the 23-year-old says of his collaborations. " 'Nothin' on You' leans toward the more R&B, soulful side, and 'Billionaire' is a more acoustic-reggae type of record. I think it sets me up real nicely."

Mars will capitalize on the buzz by releasing his solo EP, "It's Better If You Don't Understand," May 11 on the revived Elektra Records. "We could just throw him in the studio and try to get an album out right away, but we prefer he had a bunch of great songs," says John Janick, the label's co-president with Mike Caren. "We felt like [the EP] would be the right introductory piece and a good strategy."

The four-song EP showcases Mars' wide-ranging influences. It segues from the blippy electro-pop of "Somewhere in Brooklyn" and the surging, Cee-Lo- and B.o.B-assisted "The Other Side," to the folksy "Count on Me" and the yearning, OneRepublic-esque ballad "Talking to the Moon."

Before "Nothin' on You," Mars and creative partner Phillip Lawrence's production and songwriting credits as the Smeezingtons included Flo Rida's "Right Round," Matisyahu's "One Day" and K'Naan's "Wavin' Flag," the official anthem of the 2010 World Cup. Born and raised in Hawaii, Mars (real name: Peter Hernandez) says he first caught the per-

former bug at age 4, when he joined his parents, uncles, four sisters and one brother in local doo-wop family act the Love Notes. By 18, Mars was playing several instruments (piano, guitar, bass and congas) and recording demos. One caught the ear of an A&R executive at Motown, who flew Mars from Hawaii to Los Angeles and signed him. The deal fizzled, however, and Mars found himself back at square one. "I figured, 'I have to do everything myself, so I'm going to just produce and write these songs on my own and hopefully get lucky,'" he recalls.

Mars met Lawrence through his collaborations with other songwriters, and the two have worked together ever since, co-writing and producing his debut EP. "Bruno always had the voice," Lawrence says, "but we just needed to put together the right song and the right package for him."

"We're big fans of the Beatles, the Police and Michael Jackson, so whether we're doing an R&B or a pop record, we're always trying to chase those big choruses that our idols have given us," Mars adds. Now that he and Lawrence have provided those hooks for other artists, Mars is circling back to his original goal of being his own hitmaker.

"I'm really switching gears right now," Mars says. "You can't knock on opportunity's door and say you're not ready when it answers." ♦♦♦

## OSZY'S 'SCREAM' HEARD LOUD AND CLEAR

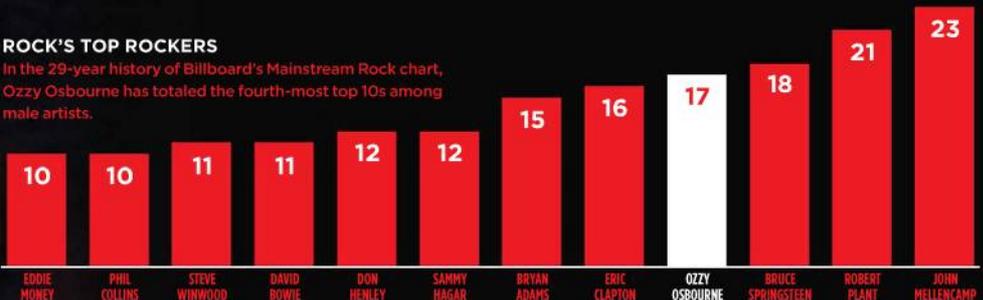
Ozzy Osbourne collects his first top 10 on Billboard's Mainstream Rock radio airplay chart (available at billboard.biz/charts) since his 2007 No. 1 "I Don't Wanna Stop," as "Let Me Hear You Scream" bounds 20-8 with Greatest Gainer honors in its second week on the survey. The song marks Osbourne's 17th top 10 on the tally, dating to his first, "Crazy Train," in 1981. (The chart launched in the March 21, 1981, issue.)

✦ The rock pioneer—who rose to stardom as lead singer of Black Sabbath and won a new generation of fans thanks to the success of MTV's "The Osbournes"—releases "Scream," his 10th studio album, June 15 on Epic. This week, Osbourne's wife and manager, Sharon, announced that a film about her husband is set to go into production. ✦ "Let Me Hear You Scream" jumps 23-19 for the heftiest increase on the Rock Songs chart, gaining 56% to 5.2 million audience impressions on 90 stations. Since Nielsen SoundScan began tracking sales data in 1991, Osbourne has sold 16.4 million albums in the United States. 1991's "No More Tears" leads in that span with sales of 3.4 million.

—Gary Trust

### ROCK'S TOP ROCKERS

In the 29-year history of Billboard's Mainstream Rock chart, Ozzy Osbourne has totaled the fourth-most top 10s among male artists.



Rock royalty:  
OSZY OSBOURNE



No typecasting:  
DAVE BARNES

POP BY DEBORAH EVANS PRICE

# No Borders

**Dave Barnes Claims Unexpected Christian Crossover Hit**

Fueled by a hot single—"God Gave Me You"—and a fan-friendly presale campaign, pop singer/songwriter Dave Barnes got more than he

expected with the April 6 release of his second Razor & Tie album, "What We Want, What We Get." The album became a top five hit on Billboard's Top Christian Albums chart.

"It has been really overwhelming how great radio response has been to 'God Gave Me You,'" Barnes says. "In every genre, the gatekeepers are

pretty protective of who they let in. I didn't want them to feel like I was trying to jump in and set up house too quickly in this beautiful neighborhood."

Barnes' album debuted at No. 3 on Top Christian Albums and No. 59 on the Billboard 200. "God Gave Me You" is No. 35 on the Hot Christian Songs chart after four weeks. In addition to pop and Christian, the song's video has been serviced to country outlets. Meanwhile another track, "Little Lies," is building at triple A.

The Nashville-based Barnes bowed in 2002 with an indie EP and has built a diverse fan base ranging from club-hopping college students to churchgoers. To bridge that wide span, Razor & Tie senior VP of sales and marketing Alyson Shapero launched a presale campaign on Barnes' website a month before the CD's release. That move accounted for 48% of the album's first-week scans.

"The presale offers included an instant download of the album and bundles including an exclusive T-shirt and VIP tickets," she says. "For \$100, fans could purchase a video of Barnes performing 'God Gave Me You' along with a personalized dedication of their choice."

The label expects "God Gave Me You" to become a wedding staple. To facilitate that, Razor & Tie plans to utilize SongFreedom.com, a website people can visit to find music for weddings and other special occasions.

Barnes has also benefited from such celebrity fans and friends as Joe Jonas and Lady Antebellum tweeting about his new album. In addition to headlining his own dates this month to promote the new album, Barnes will open for Lady A May 10 at Nokia Theatre in New York.



Disney attraction:  
ALLSTAR WEEKEND

## THE NEXT BIG THING

Sometimes it pays not to win. Just ask Allstar Weekend.

The San Diego quartet was handing out fliers about its music at the Los Angeles premiere of the Jonas Brothers' "3D Concert Experience" film last year when a friend of Radio Disney executive director of music and programming Kelly Edwards ran into the band and suggested that Edwards check it out. She did, signing Allstar Weekend to fill the last spot in Radio Disney's first edition of its N.B.T. (Next Big Thing) contest for young, unsigned acts.

The quartet didn't win. But after the group—comprising Cameron Quising (bass), Nathan Darmondy (guitar), Michael Martinez (drums) and Zach Porter (vocals)—logged 1.2 million votes in 48 hours and spent 15 consecutive weeks on Radio Disney's top 30 countdown with "Journey to the End of My Life," Edwards realized she had something "impactful" on her hands. Now signed to Disney division Hollywood Records, the act is ramping up for the June 22 release of its debut CD, "Suddenly."

Deriving its name from the Smash Mouth song "All Star" and the fun time associated with weekends, Allstar Weekend was established nearly three years ago. Influenced by such producers as Eric Valentine (Smash Mouth), the group stayed busy crafting "tons of demos," Porter says, "trying to replicate the tones and lyrical content of the great-sounding records we grew up on and love." The band's synth-based, dance-driven blend of pop rock and pop punk is nurtured on its debut by producers Howard Benson (the All-American Rejects), S\*A\*M & Sluggo (Katy Perry) and John Feldmann (Good Charlotte).

The album features seven songs. First single "A Different Side of Me" hit No. 1 on the Radio Disney chart and has sold 76,000 digital singles, according to Nielsen SoundScan, and is featured in the Miley Cyrus movie "The Last Song." The act's second single/video will world premiere June 4 on Radio Disney and the Disney Channel and will be available at iTunes June 7. Radio Disney will premiere the album in mid-June.

Allstar Weekend christened Radio Disney's new multiplatform program, "N.B.T.: Making It Big," March 17. Leading up to the June 4 premiere, four videos give an inside look at the band's journey. A Walmart Soundcheck in-store and online campaign kick in June 15 and run through mid-July. A May 1 performance at New Jersey's Bamboozle Festival is also on deck.

—Gail Mitchell

## SMOKE ALARM

At 23 years old, singer/songwriter Gin Wigmore has won an international songwriting contest, worked with a Grammy Award-nominated producer and snagged a partnership with shoe designer Steve Madden. The New Zealand native, whose debut album, "Holy Smoke," was released in March in the United States, has accrued an impressive résumé for someone who didn't consider a career in music until the age of 20.

"It was never a dream to be a musician because I thought it was too big to even dream," says Wigmore, whose voice has been described as a cross between Duffy and Macy Gray. "But the more situations I fell into, the more it seemed like I was in the right place."

She fell into another right place following a meeting with shoe designer Steve Madden. In a publicity campaign that launches soon, Wigmore will become the

first artist to sell her album in his stores. Wigmore says that when she met Madden, their personalities immediately clicked. "His stores have been great in getting new artists' music out there [through online and special events], so this seemed like a good fit," Wigmore says.

After she started dabbling in music at 13, Wigmore penned the poignant "Hallelujah" at 17 for her father, who had died from cancer. The song resonated with the judges of the U.S.-based International Songwriting Competition and won the 2004 Grand Prize.

Although Wigmore became the youngest and only unsigned songwriter to win the ISC, she says the personal nature of "Hallelujah" was what made the experience unforgettable. "The song was about my father and not about some boy or stupid crush," she says.

Following the release of an EP, "Extended Play," in 2008 on Is-

land Records Australia, Wigmore struck a deal with Universal Motown in the States and began her first stateside tour that fall. In April 2009 Wigmore recorded her debut full-length in Los Angeles with producer Mike Elizondo (Fiona Apple, Nelly Furtado) and Ryan Adams' backing band the Cardinals.

Released internationally in September 2009, "Holy Smoke" includes a mix of playful and mature songs that have helped diversify its marketing campaign. Spunky alt-rock track "One Last Look" was used in a national Bally's commercial, while a recent episode of ABC's "Private Practice" featured the touching ballad "Dying Day."

Wigmore has also promoted the U.S. release of "Holy Smoke" with a string of South by Southwest shows and a March 11 appearance on "Jimmy Kimmel Live!" Fresh off a spring U.S. tour, Wigmore plans to return stateside this summer following a two-week run in Australia.

—Jason Lipshutz



Musical tonic:  
GIN WIGMORE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	Label	PRICE	GENRE	PEAK POSITION
1	1	1	<b>#1 SOUNDTRACK</b>	Glee: The Music, The Power Of Madonna (EP)	SONY MUSIC	(11.98)	Soundtrack	1
2	3	13	<b>GREATEST HITS</b>	LADY ANTEBELLUM	Capitol	(16.98)	Country	2
3	1	5	<b>JUSTIN BIEBER</b>	My World 2.0	Island	(10.98)	Pop	1
4	NEW	1	<b>AC/DC</b>	Iron Man 2 (Soundtrack)	Columbia	(17.98 CD/DVD)	Rock	4
5	4	2	<b>USHER</b>	Raymond V Raymond	Capitol	(12.98)	R&B	4
6	6	5	<b>VARIOUS ARTISTS</b>	NOW 33	Universal	(18.98)	Pop	3
7	NEW	1	<b>JIMMY BUFFETT</b>	Encores	Capitol	(14.98)	Rock	7
8	10	8	<b>JUSTIN BIEBER</b>	My World (EP)	Island	(9.98)	Pop	5
9	15	20	<b>ZAC BROWN BAND</b>	The Foundation	Capitol	(13.98)	Country	9
10	7	7	<b>LADY GAGA</b>	The Fame	Interscope	(12.98)	Pop	3
11	NEW	1	<b>CIRCA SURVIVE</b>	Blue Sky Noise	Atlantic	(13.98)	Rock	11
12	NEW	1	<b>SEVENDUST</b>	Cold Day Memory	Capitol	(18.98 CD/DVD)	Rock	12
13	36	39	<b>MIRANDA LAMBERT</b>	Revolution	Columbia	(12.98)	Country	8
14	8	16	<b>KESHA</b>	Animal	Columbia	(11.98)	Pop	1
15	9	6	<b>MONICA</b>	Still Standing	Capitol	(11.98)	R&B	2
16	14	13	<b>THE BLACK EYED PEAS</b>	The E.N.D.	Interscope	(13.98)	R&B	2
17	13	11	<b>LUDACRIS</b>	Battle Of The Sexes	Def Jam	(13.98)	Hip-Hop	7
18	2	2	<b>MGMT</b>	Congratulations	Columbia	(11.98)	Pop	2
19	NEW	1	<b>CYPRESS HILL</b>	Rise Up	Priority	(18.98)	West Coast Rap	19
20	NEW	1	<b>WILLIE NELSON</b>	Country Music	Mercury	(17.98)	Country	20
21	38	35	<b>CARRIE UNDERWOOD</b>	Play On	Capitol	(13.98)	Country	1
22	78	79	<b>PACE SETTER</b>	Crazy Heart	Fox	(17.98)	Soundtrack	18
23	12	19	<b>SADE</b>	Soldier Of Love	Epic	(13.98)	R&B	1
24	21	22	<b>LADY GAGA</b>	The Fame Monster (EP)	Interscope	(10.98)	Pop	5
25	25	26	<b>TAYLOR SWIFT</b>	Fearless	Big Machine	(11.98)	Country	3
26	NEW	1	<b>KOTTONMOUTH KINGS</b>	Long Live The Kings	Mercury	(14.98)	Rock	26
27	23	17	<b>MARVIN SAPP</b>	Here I Am	Verity	(11.98)	Country	2
28	NEW	1	<b>COLT FORD</b>	Chicken & Biscuits	Average	(14.98)	Country	28
29	20	9	<b>ERYKAH BADU</b>	NEW AMERYKAH: Part Two: Return Of The Ankh Control	Universal	(13.98)	R&B	4
30	NEW	1	<b>RATT</b>	Infestation	Capitol	(18.98)	Rock	30
31	26	21	<b>RIHANNA</b>	Rated R	Def Jam	(16.98)	R&B	4
32	28	2	<b>LAURA BELL BUNDY</b>	Achin' And Shakin'	Mercury	(11.98)	Country	28
33	16	3	<b>SLASH</b>	Slash	Capitol	(17.98)	Rock	3
34	30	29	<b>GORILLAZ</b>	Plastic Beach	Virgin	(18.98)	Rock	2
35	40	34	<b>ALICIA KEYS</b>	The Element Of Freedom	MCA	(13.98)	R&B	2
36	31	24	<b>MICHAEL BUBLE</b>	Crazy Love	MCA	(18.98)	Pop	1
37	32	25	<b>LIL WAYNE</b>	Rebirth	Cash	(12.98)	R&B	2
38	24	12	<b>JAKOB DYLAN</b>	Women + Country	Columbia	(11.98)	Country	12
39	39	25	<b>SOUNDTRACK</b>	Glee: Season One: The Music Volume 1	20th Century Fox	(11.98)	Soundtrack	4
40	37	31	<b>TREY SONGZ</b>	Ready	Sony	(18.98)	R&B	3
41	22	14	<b>ALAN JACKSON</b>	Freight Train	Arista	(11.98)	Country	7
42	5	2	<b>COHEAD AND CAMBRIA</b>	Year Of The Black Rainbow	Columbia	(11.98)	Rock	5
43	NEW	1	<b>ORIGINAL BROADCAST CAST RECORDING</b>	American Idiot	Reprise	(21.98)	Soundtrack	43
44	45	42	<b>NICKELBACK</b>	Dark Horse	Roadrunner	(18.98)	Rock	2
45	43	24	<b>TRAIN</b>	Save Me, San Francisco	Columbia	(12.98)	Rock	17
46	27	15	<b>SHARON JONES &amp; THE DAP-KINGS</b>	I Learned The Hard Way	Daughters	(15.98)	Soul	15
47	47	64	<b>SOUNDTRACK</b>	Glee: Season One: The Music Volume 2	20th Century Fox	(11.98)	Soundtrack	3
48	NEW	1	<b>GRATEFUL DEAD</b>	Crimson, White & Indigo: July 7, 1989 JFK Stadium, Philadelphia	Grateful Dead	(29.98 CD/DVD)	Rock	48
49	48	39	<b>TENTH AVENUE NORTH</b>	Over And Underneath	Reunion	(11.98)	R&B	39
50	59	108	<b>LADY ANTEBELLUM</b>	Lady Antebellum	Capitol	(12.98)	Country	4

11 AC/DC (No. 4) was the pied piper for rock album releases last week, it seems, as Circa Survive (pictured), Sevendust and Kottonmouth Kings all notch their highest-charting sets. For Circa Survive, it's the band's best sales week (28,000).

22 The DVD releases of "Crazy Heart" and "Avatar" (No. 94) pump their respective sound-track albums up the chart. The former gains by 200%, and the latter re-enters with a 209% jump.

28 The singer has been a mainstay on the Heartseekers Albums chart since early 2009 with three releases, including the No. 2-peaking "Ride Through the Country." Now, his second full-length studio set arrives, with 15,000. It starts at No. 8 on Top Country Albums.

30 Out from the cellar, rock band RATT returns with its first album in more than 10 years (30,000). Its first effort for Roadrunner is the act's highest-charting entry since "Detonator" reached No. 23 in 1990.

75 The singer/song-writer's second set for Decca starts with 7,000 and is his sixth release to chart on the Billboard 200. It also bows at No. 19 on Top Internet Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	Label	PRICE	GENRE	PEAK POSITION
51	NEW	1	<b>PEGGY LEE</b>	Come Rain Or Come Shine	EMI Special Markets	(12.98)	Jazz	51
52	33	22	<b>JIMI HENDRIX</b>	Valleys Of Neptune	Experience Hendrix	(11.98)	Rock	4
53	35	77	<b>ADAM LAMBERT</b>	For Your Entertainment	Capitol	(12.98)	Pop	3
54	17	2	<b>NATALIE MERCHANT</b>	Leave Your Sleep	Big City Sisters	(24.98)	Pop	17
55	42	28	<b>SOUNDTRACK</b>	Alvin And The Chipmunks: The Squeakquel	Capitol	(18.98)	Soundtrack	5
56	11	2	<b>JEFF BECK</b>	Emotion & Commotion	ATCO	(18.98)	Rock	11
57	76	85	<b>LUKE BRYAN</b>	Doin' My Thing	Capitol	(18.98)	Country	6
58	46	33	<b>SUSAN BOYLE</b>	I Dreamed A Dream	Columbia	(11.98)	Pop	1
59	41	32	<b>BROKEN BELLS</b>	Broken Bells	Columbia	(11.98)	Pop	7
60	19	2	<b>DJ HOLIDAY + GUCCI MANE</b>	Burrrprint(2) HD	1017 Brick Squad	(13.98)	Hip-Hop	19
61	54	52	<b>JASON ALDEAN</b>	Wide Open	Broken Bow	(18.98)	Country	1
62	NEW	1	<b>KATE NASH</b>	My Best Friend Is You	Fiction	(13.98)	Pop	62
63	34	27	<b>SHE &amp; HIM</b>	Volume Two	Merige	(15.98)	Pop	6
64	79	78	<b>CASTING CROWNS</b>	Until The Whole World Hears	Brick Street	(11.98)	Rock	4
65	50	49	<b>SKILLNET</b>	Awake 2	Absent	(12.98)	Rock	2
66	57	55	<b>JAY-Z</b>	The Black Album	Roc-A-Fella	(18.98)	R&B	1
67	55	48	<b>BLAKE SHELTON</b>	Hillbilly Bone (EP)	Reprise	(8.98)	Country	3
68	49	47	<b>JAHEIM</b>	Another Round	Atlantic	(18.98)	R&B	3
69	44	41	<b>YOUNG MONEY</b>	We Are Young Money	Cash	(13.98)	R&B	9
70	53	51	<b>SELENA GOMEZ &amp; THE SCENE</b>	Kiss And Tell	MCA	(11.98)	Pop	9
71	51	43	<b>EASTON CORBIN</b>	Easton Corbin	Mercury	(10.98)	Country	10
72	126	30	<b>BROOKS &amp; DUNN</b>	#1s ... And Then Some	Arista	(13.98)	Country	5
73	18	2	<b>JASON CASTRO</b>	Jason Castro	Atlantic	(14.98)	Country	18
74	66	114	<b>KENNY CHESNEY</b>	Greatest Hits II	BNA	(11.98)	Country	3
75	NEW	1	<b>RUFUS WAINWRIGHT</b>	All Days Are Nights: Songs For Lulu	Mercury	(11.98)	Pop	75
76	NEW	1	<b>LUCIANO PAVAROTTI</b>	75th Birthday: Limited Edition	Vanilla	(2.98)	Classical	76
77	NEW	1	<b>MERLE HAGGARD</b>	I Am What I Am	Hazy	(17.98)	Country	77
78	60	23	<b>JOHN MAYER</b>	Battle Studies	Columbia	(13.98)	Rock	1
79	62	53	<b>OWL CITY</b>	Ocean Eyes	Universal	(10.98)	Pop	8
80	52	40	<b>JASON DERULO</b>	Jason Derulo	Beluga Heights	(10.98)	Pop	11
81	73	70	<b>MUSE</b>	The Resistance	Warner Bros.	(18.98)	Rock	3
82	85	106	<b>DAVID RUCKER</b>	Learn To Live	Capitol	(18.98)	Rock	5
83	63	62	<b>KINGS OF LEON</b>	Only By The Night	RCA	(13.98)	Rock	4
84	65	54	<b>TOBYMAC</b>	Tonight	Forefront	(13.98)	Country	6
85	71	73	<b>BREAKING BENJAMIN</b>	Dear Agony	Hollywood	(18.98)	Rock	4
86	RE-ENTRY	11	<b>MADONNA</b>	Celebration	Warner Bros.	(18.98)	Pop	7
87	56	63	<b>MARY J. BLIGE</b>	STRONGER with Each Tear	Mercury	(13.98)	R&B	2
88	NEW	1	<b>DEVIN THE DUDE</b>	Suite 420	E1	(17.98)	Pop	88
89	67	61	<b>PINK</b>	Funhouse	LaFace	(12.98)	Pop	2
90	NEW	1	<b>AIRBOURNE</b>	No Guts. No Glory.	Roadrunner	(12.98)	Rock	90
91	86	94	<b>PHOENIX</b>	Wolfgang Amadeus Phoenix	Capitol	(11.98)	Rock	37
92	74	69	<b>DAUGHTRY</b>	Leave This Town	Capitol	(11.98)	Rock	1
93	82	99	<b>CHRIS YOUNG</b>	The Man I Want To Be	RCA	(10.98)	Country	19
94	RE-ENTRY	14	<b>SOUNDTRACK</b>	Avatar	Fox	(18.98)	Soundtrack	31
95	64	50	<b>GARY ALLAN</b>	Get Off On The Pain	MCA	(10.98)	Country	5
96	83	75	<b>EMINEM</b>	Relapse	Aftermath	(13.98)	Rock	1
97	NEW	1	<b>CARIBOU</b>	Swim	Merige	(14.98)	Pop	97
98	70	67	<b>JOSH TURNER</b>	Haywire 5	MCA	(13.98)	Country	5
99	61	46	<b>SOUNDTRACK</b>	The Twilight Saga: New Moon	Summit	(18.98)	Soundtrack	1
100	93	97	<b>REBA</b>	Keep On Loving You	Starstruck	(18.98)	Country	1

THE BILLBOARD 200 ARTIST INDEX

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THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	DEBT	PEAK POSITION
101	81	29	<b>THE SCRIPT</b> PHONOGEN/EPIC 33450/SONY MUSIC (12.98)	The Script	64	
102	75	15	<b>VAMPIRE WEEKEND</b> XL 429* (14.98)	Contra	1	
103	88	74	<b>SHINEDOWN</b> ATLANTIC 31125/SONY (18.98)	The Sound Of Madness	8	
104	29	2	<b>STRAIGHT NO CHASER</b> AT&T/ATLANTIC 5235/5/6/AG (18.98)	With A Twist	29	
105	94	115	<b>JOURNEY</b> COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits	10	
106	84	32	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013450/UMRG (9.98)	So Far Gone (EP)	6	
107	58	10	<b>MADONNA</b> LIVE NATION 521158/WARNER BROS. (21.98 CD/DVD) ⊕	Sticky & Sweet Tour	10	
108	NEW	1	<b>SHELBY LYNNE</b> Epic/Sony 150 (13.98)	Tears, Lies, And Alibis	108	
109	130	13	<b>CORINNE BAILEY RAE</b> Capitol 09324 (12.98)	The Sea	7	
110	NEW	1	<b>GOGOL BORDELLO</b> AMERICAN/COLUMBIA 45968/SONY MUSIC (12.98)	Trans-Continental Hustle	110	
111	89	76	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL 20MBA 58447/SONY MUSIC (18.98)	NOW 32	5	
112	77	2	<b>RAHEEM DEVAUGHN</b> 1228/WE 5595/ULG (17.98)	The Love & War Masterpeace	9	
113	91	113	<b>BOB MARLEY AND THE WAILERS</b> Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 422-846-210/UMG (13.98/8.98) ⊕		54	
114	68	37	<b>METH/GHOST/RAE</b> MCA/SONY 88696/SONY MUSIC (14.98)	Wu-Massacre	12	
115	97	91	<b>KID CUDI</b> DREAM M/WE/D.D./UNIVERSAL MOTOWN 013185*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4	
116	99	90	<b>VARIOUS ARTISTS</b> WORD/CURB/EMI CMG/VERITY 62442/ULG (14.98)	WOW Gospel 2010	40	
117	148	183	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47362/SMN (13.98)	American Saturday Night	2	
118	145	146	<b>TIM MCGRAW</b> CURB 79152 (18.98)	Southern Voice	2	
119	92	87	<b>MICHAEL JACKSON</b> MCA/EPIC 88996/SONY MUSIC (14.98)	Number Ones	13	
120	100	71	<b>TIMBALAND</b> MCA/EPIC 88799/SONY MUSIC (14.98)	Timbaland Presents Shock Value II	36	
121	106	95	<b>VARIOUS ARTISTS</b> WALT DISNEY 005212 (13.98)	Radio Disney Jams 12	26	
122	115	133	<b>KEITH URBAN</b> Capitol Nashville 35751* (18.98)	Defying Gravity	1	
123	113	27	<b>VARIOUS ARTISTS</b> WORD/CURB/PR/VIDEOT/INTEGRITY 14857/EMI CMG (17.98)	WOW Hits 2010	33	
124	90	103	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89214 (18.98)	Kidz Bop 17	17	
125	110	109	<b>VARIOUS ARTISTS</b> WOW/SONY 150 (13.98)	WOW Worship (Purple)	88	
126	72	124	<b>MGMT</b> COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	38	
127	69	23	<b>JONSI</b> XL 483* (14.98)	Go	23	
128	NEW	1	<b>PERIPHERY</b> SUMERIAN 29 (11.98)	Periphery	128	
129	116	128	<b>THE XX</b> YOUNG TURKS 480* (14.98)	xx	94	
130	120	144	<b>COLBIE CAILLAT</b> UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	1	
131	108	86	<b>LIFEHOUSE</b> GEMINI 03739/ULG (13.98)	Smoke & Mirrors	6	
132	96	92	<b>DANNY GOKEY</b> 19/ACA NASHVILLE 80554/SMN (11.98)	My Best Days	4	
133	96	88	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2	
134	NEW	1	<b>LITTLE BROTHER</b> HALL OF JUSTUS 5086 (15.98)	Leftback	134	
135	95	89	<b>GUCCI MANE</b> 1917 BRICK SQ/DA/AS/UMG 520540*/WARNER BROS. (18.98)	The State Vs. Radric Davis	104	
136	NEW	1	<b>JASON BOLYND &amp; THE STRAGGLERS</b> MCA/EPIC 88799/SONY MUSIC (14.98)	High In The Rockies: A Live Album	136	
137	102	83	<b>JOHNNY CASH</b> AMERICAN/OST HIGHWAY 013494*/UMG (11.98)	American Vi: Ain't No Grave	3	
138	RE-ENTRY	10	<b>JIMMY BUFFETT</b> MCA/EPIC 88799/SONY MUSIC (14.98)	Buffet Hotel	109	
139	103	123	<b>ALICE IN CHAINS</b> VIRGIN 67159*/CAPITOL (18.98)	Black Gives Way To Blue	5	
140	124	134	<b>CREDENCE CLEARWATER REVIVAL</b> POLYDOR 571007/AM (18.98/12.98)	Chronicle The 20 Greatest Hits	8	
141	107	80	<b>AMY GRANT</b> AMY GRANT PRODUCTIONS/ISLAND 39868/SPARROW (17.98)	Somewhere Down The Road	41	
142	119	125	<b>TAYLOR SWIFT</b> BIG MACHINE 02952 (18.98) ⊕	Taylor Swift	4	
143	134	161	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	7	
144	125	135	<b>PARAMORE</b> FUELED BY RAMEN 518250*/AG (18.98)	Brand New Eyes	2	
145	RE-ENTRY	12	<b>JIMMY BUFFETT</b> MCA/EPIC 88799/SONY MUSIC (14.98)	Buffett Live: Tuesdays, Thursdays, Saturdays	37	
146	NEW	1	<b>T-PAIN</b> KONVIC/IMPACT/BOY/JOE DIGITAL EXCAL (4.98)	Freaknik: The Musical Soundtrack (EP)	146	
147	123	116	<b>MICHAEL JACKSON</b> MCA/EPIC 88799/SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)	1	
148	160	182	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 88955/UMRG (13.98)	Little Bit Of Everything	13	
149	112	93	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE 013798/IGA (13.98)	Sex Therapy: The Session	9	
150	109	88	<b>BUENA VISTA</b> BUENA VISTA 005166/WALT DISNEY (18.98)	Alice In Wonderland: Almost Alice	5	



**109**  
The singer's celebrity podcast debuted in the iTunes store last week, where this album was sale-priced for \$7.99. Overall, the album is up by 31%. In download sales, it gains by 99%.

**127**

Don't be alarmed by Jonsi's swift descent on the chart (down 31% in his third week). It's common for niche artists with fervent fan bases to start strong (No. 23 with a 15,000 debut) and then drop quickly.



**138**  
Buffett's first top 10 (No. 7, 31,000) since 2006 is exclusive to Walmart, the artist's Margaritaville retail stores and their websites. The rest of his catalog benefits from the Walmart exposure (see Top Pop Catalog, page 36).

**146**

The five-song digital-exclusive soundtrack to the same-named Cartoon Network special debuts with 4,000 and arrives at No. 21 on Top Digital Albums. The hourlong animated show premiered in March and stars the voice of T-Pain, among others.

**192**

Amazon's MP3 store offered the album as its daily deal for \$2.99 April 22. In turn, it arrives on the big chart for the first time with an overall gain of 189%.

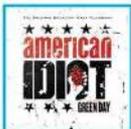
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	DEBT	PEAK POSITION
151	111	112	<b>CELTIC WOMAN</b> MANHATTAN 58360/ULG (16.98) ⊕	Songs From The Heart	9	
152	104	65	<b>GRETCHEN WILSON</b> MCA/EPIC 88799/SONY MUSIC (14.98)	I Got Your Country Right Here	34	
153	122	119	<b>BEYONCE</b> MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98)	I Am...Sasha Fierce	2	
154	121	132	<b>THREE DAYS GRACE</b> JIVE 40256/ULG (13.98)	Life Starts Now	3	
155	127	162	<b>THEM CROOKED VULTURES</b> DGC/INTERSCOPE 013783*/IGA (13.98)	Them Crooked Vultures	12	
156	117	82	<b>MILEY CYRUS</b> HOLLYWOOD 004719 EX (10.98)	The Time Of Our Lives (EP)	2	
157	136	153	<b>THEORY OF A DEADMAN</b> 604 618099/ROADRUNNER (13.98) ⊕	Scars & Souvenirs	25	
158	187	-	<b>LA ROUX</b> BIG FISH PICTURES/CHERRYTREE/INTERSCOPE 013388*/IGA (10.98)	La Roux	158	
159	193	195	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 01237*/UMG (13.98)	That Lonesome Song	28	
160	152	141	<b>MICHAEL JACKSON</b> EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	2	
161	132	122	<b>MELANIE FIONA</b> SONY/UNIVERSAL MOTOWN 013150/UMRG (10.98)	The Bridge	24	
162	159	149	<b>MAXWELL</b> COLUMBIA 89142/SONY MUSIC (11.98) ⊕	BLACKsummers'night	1	
163	131	142	<b>GUNS N' ROSES</b> GUNSHIP 007140*/INTERSCOPE (16.98)	Greatest Hits	3	
164	80	117	<b>ONEREPUBLIC</b> MCA/EPIC/INTERSCOPE 013607*/IGA (13.98)	Waking Up	21	
165	138	157	<b>CAGE THE ELEPHANT</b> OSP 49458*/JIVE (12.98)	Cage The Elephant	67	
166	141	166	<b>THIRTY SECONDS TO MARS</b> IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War	19	
167	RE-ENTRY	27	<b>TOBY KEITH</b> SHOW DGG-UNIVERSAL 027 (18.98)	American Ride	3	
168	156	158	<b>BON JOVI</b> ISLAND 013780/UMG (13.98) ⊕	The Circle	1	
169	101	-	<b>NATALIE MERCHANT</b> ISLAND 013780/UMG (13.98) ⊕	Selections From The Album Leave Your Sleep	101	
170	154	143	<b>FLYLEAF</b> A&M/OCTONE 013812/IGA (13.98)	Memento Mori	8	
171	146	152	<b>JUSTIN MOORE</b> VALORY 0100 (10.98)	Justin Moore	10	
172	156	165	<b>LED ZEPPELIN</b> SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhood	7	
173	195	-	<b>SUGARLAND</b> MERCURY NASHVILLE 011273*/UMG (13.98)	Love On The Inside	2	
174	139	155	<b>PEARL JAM</b> MCA/EPIC/REPRISE 8274* (18.98)	Backspacer	1	
175	128	176	<b>PASSION PIT</b> FRESH PAGES 4898/COLUMBIA (13.98)	Manners	51	
176	140	151	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 30334* (16.98)	Greatest Hits	13	
177	NEW	1	<b>ROKY ERICKSON WITH OKKERVIL RIVER</b> ANTI- 87078*/EPITAPH (16.98)	True Love Cast Out All Evil	177	
178	185	163	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable	1	
179	190	147	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	13	
180	177	140	<b>NORAH JONES</b> BLUE NOTE 89200*/ULG (18.98)	The Fall	3	
181	157	170	<b>PINK FLOYD</b> HARVEST 58451163/CAPITOL (16.98/10.98)	Dark Side Of The Moon	1	
182	180	180	<b>SICK PUPPIES</b> RIR/VIRGIN 28831/CAPITOL (12.98)	Tri-Polar	31	
183	135	110	<b>E-40</b> HEAVY ON THE GRIND 01 (18.98)	Revenue Retrievin': Day Shift	47	
184	192	179	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL 50259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	10	
185	161	164	<b>MICHAEL BUBLE</b> 143/REPRISE 48948/WARNER BROS. (18.98) ⊕	It's Time	3	
186	155	154	<b>MOTLEY CRUE</b> WOLFEY/SOLO/SONY MUSIC (13.98) ⊕	Greatest Hits	94	
187	NEW	1	<b>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</b> COMMUNITY/FAIRFAX 542*/YAGRAND (13.98)	Up From Below	187	
188	181	194	<b>AC/DC</b> EPIC/LEGACY 80207*/SONY MUSIC (11.98) ⊕	Back In Black	37	
189	NEW	1	<b>OZOMATLI</b> MERCER STREET 70148*/DOWNTOWN (14.98)	Fire Away	189	
190	166	184	<b>ABBA</b> POLYDOR 571007/AM (18.98/12.98)	Gold - Greatest Hits	6	
191	144	102	<b>E-40</b> HEAVY ON THE GRIND 03 (18.98)	Revenue Retrievin': Night Shift	49	
192	NEW	1	<b>THE HEAVY</b> COUNTER 0287* (14.98)	The House That Dirt Built	192	
193	RE-ENTRY	2	<b>GUY PENROD</b> SERVANT 46052/EAHTER (17.98)	Breathe Deep	108	
194	171	167	<b>ORIGINAL BROADWAY CAST RECORDING</b> DECCA BROADWAY 501682/DECCA (18.98)	Wicked	128	
195	172	145	<b>ORIANTHI</b> TAL/GEFFEN 013502/IGA (9.98)	Believe	77	
196	162	-	<b>SADE</b> KONVIC/IMPACT/BOY/JOE DIGITAL EXCAL (4.98)	The Best Of Sade	1	
197	RE-ENTRY	151	<b>CARRIE UNDERWOOD</b> 19/ARISTA/WARNER NASHVILLE 71191*/RMC (9.98)	Some Hearts	7	
198	174	175	<b>MUMFORD &amp; SONS</b> GENTLEMEN OF THE ROAD 0169/BLASNOTE (12.98)	Sigh No More	127	
199	142	158	<b>EL TRONO DE MEXICO</b> FONOVISA 354484/UMLE (11.98)	Quiero Decirte Que Te Amo	92	
200	114	44	<b>DR. DOG</b> ANTI- 87054*/EPITAPH (16.98)	Shame, Shame	44	

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THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	DEBT	PEAK POSITION
114	114	114	METH/GHOST/RAE			
115	115	115	ONEREPUBLIC			
116	116	116	GRANTH			
117	117	117	OWI CITY			
118	118	118	MOTLEY CRUE			
119	119	119	MUMFORD & SONS			
120	120	120	ORIGINAL GUY			
121	121	121	AMERICAN IDOT			
122	122	122	WICKED			
123	123	123	BRAD PAISLEY			
124	124	124	CORINNE BAILEY RAE			
125	125	125	RASCAL FLATTS			
126	126	126	RAIT			
127	127	127	PASSION PIT			
128	128	128	LUCIANO PAVAROTTI			
129	129	129	PEARL JAM			
130	130	130	RYANAH			
131	131	131	LA ROUX			
132	132	132	DARUS PUCKER			
133	133	133	PERIPHERY			
134	134	134	PROZAK			
135	135	135	PINK FLOYD			
136	136	136	PINK			
137	137	137	SADE			
138	138	138	THE SCRIPT			
139	139	139	THE SCRIPT			
140	140	140	BOB SEGER & THE SILVER BULLET BAND			
141	141	141	BULLET BAND			

TOP POP CATALOG™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	4	#1 <b>TENTH AVENUE NORTH</b> Over And Underneath
2	3	2	<b>GREATEST GAINES</b> <b>DARIUS RUCKER</b> Learn To Live
3	6	707	<b>JOURNEY</b> <b>JOURNEY</b> Journey's Greatest Hits
4	4	926	<b>BOB MARLEY AND THE WALKERS</b> Legend: The Best Of Bob Marley And The Walkers
5	5	126	<b>MICHAEL JACKSON</b> Number Ones
6	2	21	<b>MGMT</b> Oracular Spectacular
7	8	679	<b>CREDENCE CLEARWATER REVIVAL</b> Chronicle: The 20 Greatest Hits
8	7	7	<b>TAYLOR SWIFT</b> Fearless
9	RE-ENTRY		<b>JIMMY BUFFETT</b> Buffett Live: Tuesdays, Thursdays, Saturdays
10	14	2	<b>BILLY CURRINGTON</b> Little Bit Of Everything
11	26	12	<b>JAMEY JOHNSON</b> That Lonesome Song
12	11	51	<b>MICHAEL JACKSON</b> The Essential Michael Jackson
13	9	176	<b>GUNS N' ROSES</b> Greatest Hits
14	13	41	<b>LEO ZEPPELIN</b> Mothership
15	27	16	<b>SUGARLAND</b> Love On The Inside
16	10	675	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Greatest Hits
17	25	18	<b>LIL WAYNE</b> Tha Carter III
18	12	956	<b>PINK FLOYD</b> Dark Side Of The Moon
19	15	162	<b>MICHAEL BUBLE</b> It's Time
20	22	770	<b>AC/DC</b> Back In Black
21	18	428	<b>ABBA</b> Gold - Greatest Hits
22	20	221	<b>ORIGINAL BROADWAY CAST RECORDING</b> Wicked
23	16	182	<b>SADE</b> The Best Of Sade
24	RE-ENTRY		<b>CARRIE UNDERWOOD</b> Some Hearts
25	21	19	<b>JASON MRAZ</b> We Sing, We Dance, We Steal Things.
26	28	183	<b>MICHAEL JACKSON</b> Thriller
27	24	57	<b>MICHAEL BUBLE</b> Call Me Irresponsible
28	31	75	<b>NICKELBACK</b> All The Right Reasons
29	47	18	<b>ELTON JOHN</b> Rocket Man: Number Ones
30	29	149	<b>ELVIS PRESLEY</b> Elvis: 30 #1 Hits
31	19	157	<b>DISTRUBED</b> The Sickness
32	41	3	<b>RISE AGAINST</b> Appeal To Reason
33	RE-ENTRY		<b>JIMMY BUFFETT</b> Songs You Know By Heart: Jimmy Buffett's Greatest Hits
34	33	96	<b>EAGLES</b> The Very Best Of The Eagles
35	40	35	<b>GARTH BROOKS</b> The Ultimate Hits
36	43	17	<b>FRANK SINATRA</b> Nothing But The Best
37	37	223	<b>MICHAEL BUBLE</b> Michael Buble
38	49	146	<b>CREED</b> Greatest Hits
39	42	363	<b>THE BEATLES</b> 1
40	HOT SHOT DEBUT		<b>JIMMY BUFFETT</b> License To Chill
41	32	9	<b>HOLLYWOOD UNDEAD</b> Swan Songs
42	48	5	<b>MILT FORD</b> Ride Through The Country
43	RE-ENTRY		<b>MIRANDA LAMBERT</b> Crazy Ex-Girlfriend
44	39	99	<b>JACK JOHNSON</b> In Between Dreams
45	RE-ENTRY		<b>DAUGHTY</b> Daughty
46	36	28	<b>THREE DAYS GRACE</b> One - X
47	44	258	<b>BON JOVI</b> Cross Road
48	RE-ENTRY		<b>METALLICA</b> Metallica
49	38	240	<b>THE BEATLES</b> Abbey Road
50	RE-ENTRY		<b>EVANESCENCE</b> Fallen

The Original Broadway Cast Recording of "American Idol" enters Top Cast Albums at No. 1 and the Billboard 200 at No. 43 with 11,000 copies sold, according to Nielsen SoundScan. That's the best debut sales week and the highest rank on the Billboard 200 for a cast recording since March 2008, when "Disney's The Little Mermaid" swam onto the big chart at No. 26 with 20,000. Based on music by Green Day, "American Idol" opened on Broadway April 20.



TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	NEW	1	#1 <b>SOUNDTRACK</b> Glee: The Music, The Power Of Madonna (EP)
2	4	13	<b>LADY ANTEBELLUM</b> Need You Now
3	NEW	3	<b>CIRCA SURVIVE</b> Blue Sky Noise
4	1	2	<b>MGMT</b> Congratulations
5	NEW	5	<b>ORIGINAL BROADWAY CAST RECORDING</b> American Idol
6	NEW	6	<b>SEVENDUST</b> Cold Day Memory
7	NEW	7	<b>LUCIANO PAVAROTTI</b> 75th Birthday: Limited Edition
8	6	5	<b>JUSTIN BIEBER</b> My World 2.0
9	2	16	<b>KESHA</b> Animal
10	5	4	<b>USHER</b> Raymond V Raymond
11	9	74	<b>JADY GAGA</b> The Fame
12	NEW	12	<b>KATE NASH</b> My Best Friend Is You
13	12	30	<b>ZAC BROWN BAND</b> The Foundation
14	11	14	<b>SOUNDTRACK</b> Glee: Season One: The Music Volume 1
15	23	7	<b>GORILLAZ</b> Plastic Beach
16	NEW	16	<b>GOGOL BORDELLO</b> Trans-Continental Hustle
17	NEW	17	<b>CYPRESS HILL</b> Rise Up
18	13	7	<b>BROKEN BELLS</b> Broken Bells
19	17	9	<b>SOUNDTRACK</b> Glee: Season One: The Music Volume 2
20	RE-ENTRY		<b>MIRANDA LAMBERT</b> Revolution
21	NEW	21	<b>T-PAIN</b> Freaknik: The Musical Soundtrack (EP)
22	NEW	22	<b>RUFUS WAINWRIGHT</b> All Days Are Nights: Songs For Lulu
23	NEW	23	<b>CARIBOU</b> Swim
24	19	7	<b>LUDACRIS</b> Battle Of The Sexes
25	21	45	<b>THE BLACK EYED PEAS</b> The E.N.D.

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	10	#1 <b>JUSTIN BIEBER</b> My World (EP)
2	NEW	2	<b>GRATEFUL DEAD</b> Crone, White & Indigo: July 7, 1969, FK Stadium, Philadelphia
3	NEW	3	<b>CIRCA SURVIVE</b> Blue Sky Noise
4	NEW	4	<b>KOTTENMOUTH KINGS</b> Long Live The Kings
5	4	2	<b>NATALIE MERCHANT</b> Leave Your Sleep
6	NEW	6	<b>AC/DC</b> Iron Man 2 (Soundtrack)
7	NEW	7	<b>JIMMY BUFFETT</b> Encores
8	NEW	8	<b>RATT</b> Infestation
9	NEW	9	<b>SEVENDUST</b> Cold Day Memory
10	NEW	10	<b>SOUNDTRACK</b> Glee: The Music, The Power Of Madonna (EP)
11	NEW	11	<b>PERIPHERY</b> Periphery
12	13	13	<b>LADY ANTEBELLUM</b> Need You Now
13	3	2	<b>JEFF BECK</b> Emotion & Commotion
14	NEW	14	<b>WILLIE NELSON</b> Country Music
15	21	2	<b>EMILY OSMENT</b> All The Right Wrongs (EP)
16	11	11	<b>SADE</b> Soldier Of Love
17	NEW	17	<b>SHELBY LYNNE</b> Tears, Lies, And Alibis
18	5	2	<b>MGMT</b> Congratulations
19	NEW	19	<b>RUFUS WAINWRIGHT</b> All Days Are Nights: Songs For Lulu
20	6	2	<b>STRAIGHT NO CHASER</b> With A Twist
21	1	2	<b>COHEED AND CAMBRIA</b> Year Of The Black Rainbow
22	NEW	22	<b>MERLE HAGGARD</b> I Am What I Am
23	8	3	<b>SLASH</b> Slash
24	RE-ENTRY		<b>ZAC BROWN BAND</b> The Foundation
25	10	7	<b>JIMI HENDRIX</b> Valleys Of Neptune

AOL RADIO SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	13	#1 <b>NEED YOU NOW</b>
2	3	17	<b>BREAKEVEN</b>
3	2	12	<b>ALL THE RIGHT MOVES</b>
4	4	7	<b>NOTHIN' ON YOU</b>
5	5	9	<b>HALFWAY GONE</b>
6	6	9	<b>RUDE BOY</b>
7	7	6	<b>IN MY HEAD</b>
8	-	1	<b>WHATAYA WANT FROM ME</b>
9	8	9	<b>HAVEN'T MET YOU YET</b>
10	9	4	<b>BREAK YOUR HEART</b>
11	10	4	<b>YOUNG FOREVER</b>
12	-	1	<b>ALL OR NOTHING</b>
13	7	13	<b>I MADE IT (CASH MONEY HEROES)</b>
14	-	2	<b>LIVE LIKE WE'RE DYING</b>
15	-	1	<b>OMG</b>

YAHOO! MUSIC VIDEO			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	17	#1 <b>TIK TOK</b>
2	2	9	<b>IN MY HEAD</b>
3	7	4	<b>UP OUT MY FACE</b>
4	4	9	<b>BABY</b>
5	5	23	<b>BAD ROMANCE</b>
6	-	6	<b>NEED YOU NOW</b>
7	13	7	<b>IF WE EVER MEET AGAIN</b>
8	9	29	<b>SWEET DREAMS</b>
9	11	5	<b>WHEN I LOOK AT YOU</b>
10	10	17	<b>GIVE IT UP TO ME</b>
11	-	1	<b>MASS APPEAL</b>
12	15	11	<b>TELEPHONE</b>
13	6	7	<b>PARTY IN THE U.S.A.</b>
14	-	26	<b>JUMPING OUT THE WINDOW</b>
15	-	1	<b>ROB BROWZ</b>

TOP CAST ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	-	1	#1 <b>AMERICAN IDIOT</b>
2	1	226	<b>WICKED</b>
3	2	224	<b>JERESEY BOYS</b>
4	4	210	<b>THE LION KING</b>
5	3	3	<b>A LITTLE NIGHT MUSIC</b>
6	5	172	<b>SPRING AWAKENING</b>
7	8	226	<b>MAMMA MIA!</b>
8	6	7	<b>LOVE NEVER DIES</b>
9	7	4	<b>MEMPHIS: A NEW MUSICAL</b>
10	9	97	<b>IN THE HEIGHTS</b>
11	10	67	<b>BILLY ELLIOT: THE MUSICAL</b>
12	12	147	<b>MARY POPPINS</b>
13	11	54	<b>NEXT TO NORMAL</b>
14	-	2	<b>COME FLY AWAY: A NEW MUSICAL LOVE AFFAIR</b>
15	-	121	<b>LEGALLY BLONDE: THE MUSICAL</b>

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or re-release of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Clearing lists are included. See Charts Legend on Billboard.com for rules and explanations. All rights reserved.





HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1 RUDE BOY</b>	RIHANNA (SRP/DEF. JAM.10/MG)
2	2	<b>NOTHIN' ON YOU</b>	OMG (SRP/DEF. JAM.10/MG)
3	3	<b>NEED YOU NOW</b>	LADY ANTEBELLUM (CAPITOL, NASHVILLE)
4	6	<b>BREAK YOUR HEART</b>	TAIO CRUZ FEAT. LUDACRIS (MERCURY/UMG)
5	4	<b>IN MY HEAD</b>	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
6	5	<b>HEY, SOUL SISTER</b>	TRAIN (COLUMBIA)
7	7	<b>TELEPHONE</b>	LADY GAGA FEAT. BERKANE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	10	<b>MY CHICK BAD</b>	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM.10/MG)
9	12	<b>BREAKEVEN</b>	THE SCRIPT (PHONOGENIC/EPIC)
10	8	<b>SAY AAH</b>	THEY SOUZG FEAT. FABILOUS (SONG BOOK/ATLANTIC)
11	9	<b>IMMA BE</b>	THE BLACK EYED PEAS (INTERSCOPE)
12	15	<b>OVER</b>	DRAKE (NOLING MONEY/CASH MONEY/UNIVERSAL, MOTOWN)
13	11	<b>HEY DADDY (DADDY'S HOME)</b>	OMG (SRP/DEF. JAM.10/MG)
14	25	<b>OMG</b>	USHER FEAT. WILL.I.AM (LAFACE/J.G.)
15	13	<b>CARRY OUT</b>	TIMBERLANK FEAT. JUSTIN TIMBERLAKE (MUSLEY/BLACKGROUND/INTERSCOPE)
16	14	<b>TIK TOK</b>	KESHA (KEMOSABE/RCA/RMG)
17	19	<b>EVERYTHING TO ME</b>	MONICA (J.RMG)
18	17	<b>SAY SOMETHING</b>	TIMBERLANK FEAT. DRAKE (MUSLEY/BLACKGROUND/INTERSCOPE)
19	18	<b>BAD ROMANCE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	16	<b>BEDROCK</b>	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL, MOTOWN)
21	27	<b>YOUR LOVE IS MY DRUG</b>	KESHA (KEMOSABE/RCA/RMG)
22	20	<b>WHATAYA WANT FROM ME</b>	ADAM LAMBERT (19/RCA/RMG)
23	22	<b>NEIGHBORS KNOW MY NAME</b>	THEY SOUZG (SONG BOOK/ATLANTIC)
24	21	<b>ALL THE RIGHT MOVES</b>	ONEREPUBLIC (MUSLEY/INTERSCOPE)
25	28	<b>GIMMIE THAT GIRL</b>	JOE NICHOLS (SHOW DOG/UNIVERSAL)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1 NOTHIN' ON YOU</b>	OMG (SRP/DEF. JAM.10/MG)
2	6	<b>OMG</b>	USHER FEAT. WILL.I.AM (LAFACE/J.G.)
3	5	<b>AIRPLANES</b>	LOU BLOX FEAT. HOLLY WILLIAMS OF PRINCE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
4	3	<b>BREAK YOUR HEART</b>	TAIO CRUZ FEAT. LUDACRIS (MERCURY/UMG)
5	7	<b>YOUR LOVE IS MY DRUG</b>	KESHA (KEMOSABE/RCA/RMG)
6	2	<b>HEY, SOUL SISTER</b>	TRAIN (COLUMBIA)
7	4	<b>RUDE BOY</b>	RIHANNA (SRP/DEF. JAM.10/MG)
8	12	<b>NEED YOU NOW</b>	LADY ANTEBELLUM (CAPITOL, NASHVILLE)
9	11	<b>YOUNG FOREVER</b>	JAY-Z + MR. HUDSON (ROC NATION)
10	-	<b>LIKE A PRAYER</b>	OLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
11	8	<b>WHATAYA WANT FROM ME</b>	ADAM LAMBERT (19/RCA/RMG)
12	9	<b>IN MY HEAD</b>	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
13	17	<b>I MADE IT (CASH MONEY HEROES)</b>	KEVIN RUDDOLF (CASH MONEY/UNIVERSAL, REPUBLIC)
14	18	<b>BABY</b>	JUSTIN BIEBER FEAT. LUDACRIS (SOLARCO/REYDONS/FRANGLAND/UMG)
15	10	<b>MY CHICK BAD</b>	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM.10/MG)
16	13	<b>TELEPHONE</b>	LADY GAGA FEAT. BERKANE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	24	<b>EENIE MEENIE</b>	SEAN KINGSTON + JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)
18	16	<b>IMMA BE</b>	THE BLACK EYED PEAS (INTERSCOPE)
19	20	<b>BREAKEVEN</b>	THE SCRIPT (PHONOGENIC/EPIC)
20	21	<b>OVER</b>	DRAKE (NOLING MONEY/CASH MONEY/UNIVERSAL, MOTOWN)
21	31	<b>ALEJANDRO</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
22	22	<b>CARRY OUT</b>	TIMBERLANK FEAT. JUSTIN TIMBERLAKE (MUSLEY/BLACKGROUND/INTERSCOPE)
23	25	<b>TIK TOK</b>	KESHA (KEMOSABE/RCA/RMG)
24	34	<b>SOLO</b>	NYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
25	37	<b>AMERICAN HONEY</b>	LADY ANTEBELLUM (CAPITOL, NASHVILLE)

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1 HEY, SOUL SISTER</b>	TRAIN (COLUMBIA)
2	2	<b>BREAKEVEN</b>	THE SCRIPT (PHONOGENIC/EPIC)
3	3	<b>ALL THE RIGHT MOVES</b>	ONEREPUBLIC (MUSLEY/INTERSCOPE)
4	4	<b>HEARTBREAK WARFARE</b>	JOHN MAYER (COLUMBIA)
5	5	<b>THIS AFTERNOON</b>	NICKELBACK (ROADSLINGER/RRP)
6	7	<b>I NEVER TOLD YOU</b>	COLBIE CAILLAT (UNIVERSAL, REPUBLIC)
7	8	<b>SMILE</b>	UNCLE KRACKER (TOP DOG/ATLANTIC)
8	6	<b>FIREFLIES</b>	DWY CITY (UNIVERSAL, REPUBLIC)
9	10	<b>UPRISING</b>	MUSE (REPLICA/WARNER BROS.)
10	13	<b>DON'T STOP BELIEVIN'</b>	JOURNEY (COLUMBIA, LEGACY)
11	12	<b>HALFWAY 20 RIDE</b>	LIFEHOUSE (GEFFEN/INTERSCOPE)
12	-	<b>ANIMAL</b>	NEON TREES (MERCURY/UMG)
13	14	<b>JUST BREATHE</b>	PEARL JAM (MONEYRENECH)
14	22	<b>21 GUNS</b>	GREEN DAY (REPRISE)
15	16	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1 NOTHIN' ON YOU</b>	OMG (SRP/DEF. JAM.10/MG)
2	4	<b>OMG</b>	USHER FEAT. WILL.I.AM (LAFACE/J.G.)
3	2	<b>AIRPLANES</b>	LOU BLOX FEAT. HOLLY WILLIAMS OF PRINCE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
4	21	<b>RUDE BOY</b>	RIHANNA (SRP/DEF. JAM.10/MG)
5	13	<b>YOUNG FOREVER</b>	JAY-Z + MR. HUDSON (ROC NATION)
6	7	<b>MY CHICK BAD</b>	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM.10/MG)
7	6	<b>IMMA BE</b>	THE BLACK EYED PEAS (INTERSCOPE)
8	8	<b>OVER</b>	DRAKE (NOLING MONEY/CASH MONEY/UNIVERSAL, MOTOWN/UMG)
9	9	<b>SAY AAH</b>	THEY SOUZG FEAT. FABILOUS (SONG BOOK/ATLANTIC)
10	11	<b>ALL I DO IS WIN</b>	LOU BLOX FEAT. TIKI LUDACRIS (SNOP DOGS + ROCK ROSS (ME THE BEST))
11	10	<b>BEDROCK</b>	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL, MOTOWN/UMG)
12	15	<b>WINNER</b>	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE + T.I. (J.RMG)
13	-	<b>BET I</b>	LOU BLOX FEAT. T.I. + PLAYBOY (THE REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
14	16	<b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS (ROC NATION)
15	14	<b>DROP THE WORLD</b>	LI WYRNE FEAT. EMINEM (CASH MONEY/UNIVERSAL, MOTOWN/UMG)

RAP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1 NOTHIN' ON YOU</b>	OMG (SRP/DEF. JAM.10/MG)
2	2	<b>AIRPLANES</b>	LOU BLOX FEAT. HOLLY WILLIAMS OF PRINCE (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
3	3	<b>YOUNG FOREVER</b>	JAY-Z + MR. HUDSON (ROC NATION)
4	5	<b>MY CHICK BAD</b>	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF. JAM.10/MG)
5	4	<b>IMMA BE</b>	THE BLACK EYED PEAS (INTERSCOPE)
6	6	<b>OVER</b>	DRAKE (NOLING MONEY/CASH MONEY/UNIVERSAL, MOTOWN)
7	7	<b>I'M AWESOME</b>	SPICE 1 (UNIVERSAL, REPUBLIC)
8	9	<b>ALL I DO IS WIN</b>	LOU BLOX FEAT. TIKI LUDACRIS (SNOP DOGS + ROCK ROSS (ME THE BEST))
9	8	<b>BEDROCK</b>	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL, MOTOWN)
10	-	<b>BET I</b>	LOU BLOX FEAT. T.I. + PLAYBOY (THE REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
11	12	<b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS (ROC NATION)
12	11	<b>DROP THE WORLD</b>	LI WYRNE FEAT. EMINEM (CASH MONEY/UNIVERSAL, MOTOWN)
13	10	<b>HOW LOW</b>	LUDACRIS (DTP/DEF. JAM.10/MG)
14	13	<b>BEAMER, BENZ, OR BENTLEY</b>	LLOYD BANKS FEAT. JUELZ SANTANA (3 UNIT)
15	14	<b>I'M BACK</b>	T.I. (GRAND HUSTLE/ATLANTIC)

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1 NEED YOU NOW</b>	LADY ANTEBELLUM (CAPITOL, NASHVILLE)
2	2	<b>AMERICAN HONEY</b>	LADY ANTEBELLUM (CAPITOL, NASHVILLE)
3	5	<b>HOUSE THAT BUILT ME</b>	MIRANDA LAMBERT (COLUMBIA)
4	3	<b>PRAY FOR YOU</b>	JASON DERULO (BELUGA HEIGHTS/WARNER BROS., REPUBLIC/SONY)
5	8	<b>RAIN IS A GOOD THING</b>	LUKE BRYAN (CAPITOL, NASHVILLE)
6	6	<b>GIMMIE THAT GIRL</b>	JOE NICHOLS (SHOW DOG/UNIVERSAL)
7	4	<b>TODAY WAS A FAIRYTALE</b>	TAYLOR SWIFT (BIG MACHINE)
8	10	<b>TEMPORARY HOME</b>	CARRIE UNDERWOOD (19/ASISTA/NASHVILLE)
9	47	<b>CRYIN' FOR ME (WAYMANS SONG)</b>	TOBY KEITH (SONY/DOG/UNIVERSAL)
10	8	<b>SMILE</b>	UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)
11	7	<b>HIGHWAY 20 RIDE</b>	ZAC BROWN BAND (JONAS BROWN/ATLANTIC/BIGGER PICTURE)
12	12	<b>CHICKEN FRIED</b>	ZAC BROWN BAND (JONAS BROWN/ATLANTIC/BIGGER PICTURE)
13	50	<b>BLUE SKY</b>	EMELY WEST FEAT. KEITH URBAN (CAPITOL, NASHVILLE)
14	11	<b>TOES</b>	ZAC BROWN BAND (JONAS BROWN/ATLANTIC/BIGGER PICTURE)
15	15	<b>HILLBILLY BONE</b>	BLAKE SHELTON FEAT. TRAVIS ADAMS (WARNER BROS., WAIN)

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1 GYPSY</b>	SHAKIRA (EPIC)
2	3	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (J.19)
3	2	<b>HIPS DON'T LIE</b>	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
4	4	<b>LOBA</b>	SHAKIRA (EPIC/SONY MUSIC LATIN)
5	5	<b>MI NINA BONITA</b>	MI NINA BONITA (MACHETE/UNIVERSAL MUSIC LATIN)
6	8	<b>STAND BY ME</b>	FRANCIS BOYER (TOP GUN)
7	12	<b>COLGANDO EN TUS MANOS</b>	CARLOS BAUTE CON MARTA SANCHEZ (WARNER BROS. LATIN)
8	7	<b>DILE AL AMOR</b>	AVENTURA (EPIC/SONY MUSIC LATIN)
9	13	<b>MIENTES</b>	CAMILA (SONY MUSIC LATIN)
10	9	<b>HEROINE</b>	ENRIQUE OROS (INTERSCOPE/UNIVERSAL, MCA/SONY LATIN)
11	10	<b>WATAGATAPITUSBERRY</b>	PIEDRO FERNANDEZ (FONOVISIA)
12	-	<b>AMARTE A LA ANTIGUA</b>	PIEDRO FERNANDEZ (FONOVISIA)
13	11	<b>SUERTE</b>	SHAKIRA (EPIC/SONY MUSIC LATIN)
14	14	<b>HASTA ABAJO</b>	DON OMAR (MACHETE/UNIVERSAL MUSIC LATIN)
15	16	<b>DIMELO</b>	ENRIQUE OROS (INTERSCOPE/UNIVERSAL MUSIC LATIN)

REGIONAL MEXICAN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	20	<b>#1 AMARTE A LA ANTIGUA</b>	PIEDRO FERNANDEZ (FONOVISIA)
2	1	<b>ANDO BIEN PERO</b>	BANDA LOS RECORITOS (DESA)
3	2	<b>EL ENAMORADO</b>	LOS TRINCES DE DURANGO (DESA)
4	-	<b>COMANDOS DEL M.P.</b>	VOZ DE MANDO (JEG)
5	3	<b>LA PEINADA</b>	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DESA)
6	4	<b>ME GUSTA TONDO DE TI</b>	BANDA EL RECORDO (FONOVISIA)
7	6	<b>LARRY DE ANGEL</b>	CARRIBERA DE ANGEL LARRY HERNANDEZ (FONOVISIA, MUSIVISA)
8	5	<b>LO INTENTAMOS</b>	ESPINOSA PAZ (DESA, ASL)
9	10	<b>AL MENOS</b>	LA ORIGINAL, BANDA EL LIMON (FONOVISIA)
10	7	<b>TE RECORDARE</b>	EL TRONO DE MEXICO (FONOVISIA, MUSIVISA)
11	8	<b>TE PRESUMO</b>	BANDA EL RECORDO (FONOVISIA)
12	9	<b>POR QUE ME HACES LLORAR?</b>	JUAN GABRIEL (FONOVISIA)
13	11	<b>COMO LA FLOR</b>	SELENA (EMI LATIN/CAPITOL, LATIN)
14	13	<b>SIN DIVIACIONES</b>	BANDA MS (DESA, ASL)
15	16	<b>PONTE EN MI LUGAR</b>	ESPINOSA PAZ (DESA, ASL)

HOT 100 AIRPLAY: U.S. stations, demographics, airplay, radio, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen SoundScan. Digital Songs sales are electronically monitored 24 hours a day, 7 days a week by Nielsen SoundScan. Hot 100 Airplay and Digital Songs sales are compiled by the Billboard Hot 100, All Charts, 2010, © Global Music, LLC, and Nielsen SoundScan, Inc. All rights reserved.

WEEKS ON CHART			WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	2	10	1	1	15	1	1	6
2	1	19	2	2	38	2	2	19
3	5	13	3	5	17	3	5	12
4	6	10	4	3	29	4	3	24
5	7	10	5	4	34	5	4	34
6	3	14	6	7	17	6	7	17
7	4	21	7	6	41	7	6	41
8	8	20	8	8	30	8	8	30
9	13	4	9	9	46	9	9	46
10	9	20	10	10	44	10	10	44
11	10	16	11	11	10	11	11	10
12	11	26	12	12	17	12	12	17
13	12	23	13	14	15	13	14	15
14	16	13	14	13	22	14	13	22
15	21	4	15	16	6	15	16	6
16	14	19	16	15	9	16	15	9
17	15	27	17	17	7	17	17	7
18	26	3	18	18	17	18	18	17
19	23	3	19	19	8	19	19	8
20	17	11	20	20	12	20	20	12
21	22	10	21	21	13	21	21	13
22	18	14	22	24	5	22	24	5
23	25	6	23	23	5	23	23	5
24	27	7	24	26	3	24	26	3
25	28	12	25	25	9	25	25	9
26	30	8	26	29	8	26	29	8
27	29	8	27	28	15	27	28	15
28	15	24	28	29	13	28	29	13
29	32	4	29	32	4	29	32	4
30	33	6	30	33	6	30	33	6
31	35	2	31	35	2	31	35	2
32	38	2	32	38	2	32	38	2
33	40	2	33	40	2	33	40	2
34	31	11	34	31	11	34	31	11
35	34	13	35	34	13	35	34	13
36	NEW		36	9	17	36	9	17
37	39	5	37	8	30	37	8	30
38	NEW		38	7	26	38	7	26
39	RE-ENTRY		39	6	16	39	6	16
40	NEW		40	10	27	40	10	27

Rihanna notches her fifth No. 1 on the Mainstream Top 40 tally, as "Rude Boy" rises 2-1. With the coronation, Rihanna ties Avril Lavigne, Pink, Britney Spears and Justin Timberlake for second-most leaders in the chart's 17-year history. The two artists trail Beyoncé, Mariah Carey and Lady Gaga, each of whom has six No. 1s.

Up 13-9 on Mainstream Top 40, Ke\$ha's "Your Love Is My Drug" is just the second song in the last 18 months to reach the top 10 in four weeks, joining Young Money's "BedRock," which did so in February. In February 2009, Kelly Clarkson completed a four-week climb to the top 10 with "My Life Would Suck Without You."

On Adult Top 40 (viewable in full at [www.billboard.biz/charts](http://www.billboard.biz/charts)), John Mayer's "Half of My Heart," featuring Taylor Swift, debuts at No. 29. The song scores the highest start since Lifehouse's "Halfway Gone" began at No. 25 in the Nov. 14, 2009, issue.



WEEKS ON CHART			WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	15	1	1	15	1	1	6
2	2	38	2	2	38	2	2	19
3	5	17	3	5	17	3	5	12
4	3	29	4	3	29	4	3	24
5	4	34	5	4	34	5	4	34
6	7	17	6	7	17	6	7	17
7	6	41	7	6	41	7	6	41
8	8	30	8	8	30	8	8	30
9	9	46	9	9	46	9	9	46
10	10	44	10	10	44	10	10	44
11	11	10	11	11	10	11	11	10
12	12	17	12	12	17	12	12	17
13	14	15	13	14	15	13	14	15
14	13	22	14	13	22	14	13	22
15	16	6	15	16	6	15	16	6
16	15	9	16	15	9	16	15	9
17	17	7	17	17	7	17	17	7
18	18	17	18	18	17	18	18	17
19	19	8	19	19	8	19	19	8
20	20	12	20	20	12	20	20	12
21	21	13	21	21	13	21	21	13
22	24	5	22	24	5	22	24	5
23	23	5	23	23	5	23	23	5
24	26	3	24	26	3	24	26	3
25	25	9	25	25	9	25	25	9

WEEKS ON CHART			WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	16	1	1	16	1	1	6
2	2	36	2	2	36	2	2	19
3	3	33	3	3	33	3	3	12
4	4	24	4	4	24	4	4	24
5	5	27	5	5	27	5	5	24
6	9	17	6	9	17	6	9	17
7	8	30	7	8	30	7	8	30
8	7	26	8	7	26	8	7	26
9	6	16	9	6	16	9	6	16
10	10	27	10	10	27	10	10	27
11	13	12	11	13	12	11	13	12
12	11	22	12	11	22	12	11	22
13	12	21	13	12	21	13	12	21
14	14	7	14	14	7	14	14	7
15	15	19	15	15	19	15	15	19
16	16	6	16	16	6	16	16	6
17	17	13	17	17	13	17	17	13
18	19	9	18	19	9	18	19	9
19	20	11	19	20	11	19	20	11
20	18	18	20	18	18	20	18	18
21	23	8	21	23	8	21	23	8
22	22	13	22	22	13	22	22	13
23	21	8	23	21	8	23	21	8
24	28	7	24	28	7	24	28	7
25	26	12	25	26	12	25	26	12

WEEKS ON CHART			WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	6	1	1	6	1	1	6
2	2	21	2	2	21	2	2	19
3	5	12	3	5	12	3	5	12
4	3	45	4	3	45	4	3	24
5	7	42	5	7	42	5	7	22
6	4	38	6	4	38	6	4	45
7	8	16	7	8	16	7	8	16
8	9	11	8	9	11	8	9	11
9	10	15	9	10	15	9	10	15
10	11	36	10	11	36	10	11	36
11	15	11	11	15	11	11	15	11
12	14	22	12	14	22	12	14	22
13	13	34	13	13	34	13	13	34
14	6	21	14	6	21	14	6	21
15	13	17	15	13	17	15	13	17
16	18	4	16	18	4	16	18	4
17	17	37	17	17	37	17	17	37
18	19	15	18	19	15	18	19	15
19	23	2	19	23	2	19	23	2
20	16	28	20	16	28	20	16	28
21	22	12	21	22	12	21	22	12
22	21	20	22	21	20	22	21	20
23	29	16	23	29	16	23	29	16
24	25	10	24	25	10	24	25	10
25	28	6	25	28	6	25	28	6
26	26	10	26	26	10	26	26	10
27	24	18	27	24	18	27	24	18
28	36	3	28	36	3	28	36	3
29	27	13	29	27	13	29	27	13
30	33	4	30	33	4	30	33	4
31	30	5	31	30	5	31	30	5
32	34	3	32	34	3	32	34	3
33	32	16	33	32	16	33	32	16
34	38	8	34	38	8	34	38	8
35	42	7	35	42	7	35	42	7
36	37	15	36	37	15	36	37	15
37	31	12	37	31	12	37	31	12
38	39	6	38	39	6	38	39	6
39	35	7	39	35	7	39	35	7
40	40	5	40	40	5	40	40	5
41	41	3	41	41	3	41	41	3
42	43	15	42	43	15	42	43	15
43	44	3	43	44	3	43	44	3
44	47	3	44	47	3	44	47	3
45	48	2	45	48	2	45	48	2
46	NEW		46	NEW		46	NEW	
47	NEW		47	NEW		47	NEW	
48	NEW		48	NEW		48	NEW	
49	50	17	49	50	17	49	50	17
50	NEW		50	NEW		50	NEW	

One eskimo tops Triple A with "Kandi," its first chart entry. The song marks the maiden's first No. 1 by a group with a modern chart single since Plain White T's led with "Hey There Delilah" for four weeks beginning on the July 21, 2007, list.



WEEKS ON CHART			WEEKS ON CHART		WEEKS ON CHART		WEEKS ON CHART	
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	6</						

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	3	29	<b>#1</b> GIMMIE THAT GIRL <small>BY TONY DANIEL (C. WAINWRIGHT, D. J. HARRIS, D. DAVIDSON, B. HAYS/SLIP)</small>	Joe Nichols <small>SHOW DOGS/UNIVERSAL</small>	1	26	28	31	WORK HARD, PLAY HARDER <small>G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, V. MCGHEE)</small>	Gretchen Wilson <small>REDNECK CDS</small>	26
2	1	19	AMERICAN HONEY <small>P. WOLFE/NAVY ENTERTAINMENT (S. STEVENS, C. R. BARLOWE, H. LINDSEY)</small>	Lady Antebellum <small>CAPITOL, NASHVILLE</small>	1	27	29	32	THIS AIN'T NOTHING <small>P. O'DONNELL, C. MORGAN, C. DURBIN, K. K. PHILLIPS</small>	Craig Morgan <small>BNA</small>	27
3	4	11	AIN'T BACK YET <small>B. GANNON, K. CHENEY (C. WISEMAN, C. TOMPKINS)</small>	Kenny Chesney <small>CAPITOL, NASHVILLE</small>	3	28	30	33	LITTLE WHITE CHURCH <small>W. BRETHERICK, J. LITTLE, B. TOWN, K. FARFEL/D. W. W. P. R. T. R. K. S. H. P. M. N. W. S. W. T. L. M. E. S. T. P. O. O. K.</small>	Little Big Town <small>CAPITOL, NASHVILLE</small>	28
4	5	6	THE MAN I WANT TO BE <small>J. STROUD (B. JAMES, T. MCHOLS)</small>	Chris Young <small>RCA</small>	4	29	31	34	SMILE <small>R. CAVALLO (M. SHAFER, B. DALY, J. HARDING, J. ROSE)</small>	Uncle Kracker <small>TOP DOG/ATLANTIC, BIGGER PICTURE</small>	29
5	2	24	HIGHWAY 20 RIDE <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT)</small>	Zac Brown Band <small>HOME GROWN/ATLANTIC, BIGGER PICTURE</small>	2	30	35	39	GET OFF ON THE PAIN <small>M. BRIGHT, G. ALLAN, G. DROMAN (B. LUTHER, B. JAMES, J. WEAVER)</small>	Gary Allan <small>MCA NASHVILLE</small>	30
6	7	9	I GOTTA GET TO YOU <small>T. BROWN, G. STRAIT (J. LAUDERDALE, L. J. RITCHIE, B. LARSEN)</small>	George Strait <small>MCA NASHVILLE</small>	6	31	33	38	GIDDY ON UP <small>M. SHIMSHACK (L. B. BUNDY, J. COHEN, M. SHIMSHACK)</small>	Laura Bell Bundy <small>MERCURY</small>	31
7	8	10	KEEP ON LOVIN' YOU <small>D. HUFF (C. STAPLETON, T. WILLMON)</small>	Steel Magnolia <small>BIG MACHINE</small>	7	32	32	36	TURNING HOME <small>F. LIDDLE (K. CHENEY, S. CARUSO)</small>	David Nail <small>MCA NASHVILLE</small>	32
8	9	12	BACKWOODS <small>F. ROGERS (J. KANE, P. PAULINI, J. S. STOVER)</small>	Justin Moore <small>VALORY</small>	8	33	36	41	ALL ABOUT TONIGHT <small>S. HENDRICKS (B. AKINS, B. HAYS/SLIP, D. DAVIDSON)</small>	Blake Shelton <small>REPRISE/WMN</small>	33
9	13	15	GREATEST OF THE HOUSE THAT BUILT ME <small>B. GANNON, M. BRUCE, M. W. BRUCE (T. DOUGLAS, A. SHAMBLIN)</small>	Miranda Lambert <small>COLUMBIA</small>	9	34	43	-	UNDO IT <small>M. BRIGHT (C. UNDERWOOD, K. DUGUARDI, M. FREDERIKSEN, L. LAIRD)</small>	Carrie Underwood <small>COLUMBIA</small>	34
10	10	11	UNSTOPPABLE <small>D. HUFF, RASCAL FLATTS (J. DEMARCUS, H. LINDSEY, J. T. SLATER)</small>	Rascal Flatts <small>LYRIC STREET</small>	10	35	37	40	WYD OUT HERE <small>M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)</small>	Josh Thompson <small>COLUMBIA</small>	35
11	12	14	HELL ON THE HEART <small>J. JOYCE (C. CHURCH, D. RUTMAN, J. SPILLMAN)</small>	Eric Church <small>CAPITOL, NASHVILLE</small>	11	36	42	59	ALL OVER ME <small>F. ROGERS (B. HAYS/SLIP, D. DAVIDSON, B. AKINS)</small>	Josh Turner <small>MCA NASHVILLE</small>	36
12	15	20	CRAZY TOWN <small>M. KNOX (C. CLAWSON, B. JONES)</small>	Jason Aldean <small>BROCKEN BOW</small>	12	37	54	-	FREE <small>K. STEGALL, Z. BROWN (Z. BROWN)</small>	Zac Brown Band <small>HOME GROWN/ATLANTIC, BIGGER PICTURE</small>	37
13	18	24	SHE WON'T BE LONELY LONG <small>K. STEGALL (D. JOHNSON, P. O'DONNELL, G. BRIFFIN)</small>	Clay Walker <small>CORB</small>	13	38	40	47	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) <small>M. A. MILLER, D. OLIVER, L. HENNINGER, T. SHEPHERD, S. J. WILLIAMS</small>	Bucky Covington <small>LYRIC STREET</small>	38
14	19	24	WATER <small>B. PAISLEY (B. PAISLEY, C. DURBIN, J. LONELAKE)</small>	Brad Paisley <small>ARISTA, NASHVILLE</small>	14	39	41	42	FARMER'S DAUGHTER <small>T. BRETHERICK, J. LITTLE, B. TOWN, K. FARFEL/D. W. W. P. R. T. R. K. S. H. P. M. N. W. S. W. T. L. M. E. S. T. P. O. O. K.</small>	Rodney Atkins <small>CORB</small>	39
15	16	14	WRONG BABY WRONG <small>D. HUFF, M. MCBRIDE (S. B. LILES, B. E. ORRALL, L. WARREN, B. WARREN)</small>	Martina McBride <small>RCA</small>	14	40	38	43	BLUE SKY <small>M. BRIGHT (J. WEST, B. BURR)</small>	Emily West Featuring Keith Urban <small>CAPITOL, NASHVILLE</small>	38
16	11	13	FEARLESS <small>N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE, H. LINDSEY)</small>	Taylor Swift <small>BIG MACHINE</small>	10	41	39	44	GROOVY LITTLE SUMMER SONG <small>J. OTTO, T. WOLFE, L. J. OTTO, A. ANDERSON, G. CHAMBERLAIN</small>	James Otto <small>WARNER BROS./WMN</small>	39
17	17	21	I KEEP ON LOVIN' YOU <small>R. MCENTRICK, T. BROWN (R. DUNN, T. MCBRIDE)</small>	Reba <small>STARBUCK, VALORY</small>	17	42	47	45	SUNSHINE (EVERYBODY NEEDS A LITTLE) <small>S. AZAR, J. NEIBANK (S. AZAR, J. YOUNG)</small>	Steve Azar <small>RIDE</small>	42
18	20	22	RAIN IS A GOOD THING <small>J. STEVENS (L. BRYAN, D. DAVIDSON)</small>	Luke Bryan <small>CAPITOL, NASHVILLE</small>	18	43	46	53	THE WORLD IS OURS TONIGHT <small>M. SERLETIC (M. SERLETIC, L. ROBBINS, J. CATTS)</small>	Gloriana <small>EMBLEM WARNER BROS., BIGGER PICTURE</small>	43
19	16	18	STILL <small>B. GALLAGHER, T. MCGRAW (D. SMITH, L. BRICE, K. JACOBS, J. LEATHERS)</small>	Tim McGraw <small>CORB</small>	16	44	45	48	AIN'T NO MOUNT LEFT OF LOVIN' YOU <small>J. JOYCE (B. MONTANA, J. RASDALE)</small>	Randy Montana <small>MERCURY</small>	44
20	21	23	AIR POWER <small>N. CHAPMAN, K. PERRY, B. PERRY, V. PERRY (B. HEAVENS)</small>	The Band Perry <small>REPUBLIC, NASHVILLE</small>	20	45	51	57	TELL ME <small>J. RITCHIE (J. OWEN, D. POYTHRESS, J. RITCHIE)</small>	Jake Owen <small>RCA</small>	45
21	22	25	EVERY GOOD HAS ITS DAY <small>T. KEITH (T. KEITH, B. PINDSON, J. WAPLES)</small>	Toby Keith <small>SHOW DOGS/UNIVERSAL</small>	21	46	52	-	POUND SIGN (#?!) <small>D. L. MURPHY (D. L. MURPHY, C. COLLINS, T. MARTIN)</small>	Kevin Fowler <small>LYRIC STREET</small>	46
22	23	18	LOVER, LOVER <small>D. BRANARD, J. NIEMANN (D. PRITZKER)</small>	Jerrod Niemann <small>SEA GAYLE/ARISTA, NASHVILLE</small>	22	47	53	54	GUINEVERE <small>M. WUOLAK (S. CARUSO, M. ELLI, J. YOUNG)</small>	Eli Young Band <small>UNIVERSAL SOUTH/REPUBLIC, NASHVILLE</small>	47
23	24	22	PRAY FOR YOU <small>C. MATTY (J. LOWENSTEIN, J. BRENTLINGER)</small>	Jaron And The Long Road To Love <small>JARONWOOD/UNIVERSAL, REPUBLIC, BIG MACHINE</small>	23	48	48	52	BLOSSOM IN THE DUST <small>D. BASON, M. BRIGHT (M. HOPE, J. HENDERSON, J. DOYLE)</small>	Mallary Hope <small>MCA NASHVILLE</small>	48
24	25	26	LOVE LIKE CRAZY <small>D. JOHNSON (D. JOHNSON, J. JAMES)</small>	Lee Brice <small>CORB</small>	24	49	49	10	CHILLIN' <small>J. RITCHIE (B. LARSEN, E. M. HILL, P. O'DONNELL)</small>	Blaine Larsen <small>TREASURE</small>	49
25	26	30	MY BEST DAYS ARE AHEAD OF ME <small>M. BRIGHT (M. GREEN, B. BLAZY)</small>	Danny Gokey <small>RCA</small>	25	50	44	10	AIN'T NO STOPPING HER NOW <small>NEW VOICE ENTERTAINMENT (A. BOWERS, K. JACOBS)</small>	Ash Bowers <small>STONEY CREEK</small>	44



1 Registering 34 million listener impressions (up 8%), the singer logs his third No. 1 and first since 2005. He previously led with "Brokenheartsville" in 2003 and with "Tequila Makes Her Clothes Fall Off" for a frame in December 2005.



9 Up 3 million impressions (up 16%), singer's third top 10 is the Greatest Gainer and completes her first set of back-to-back top 10s, following the No. 2-peaking "White Lie" in February. Her current week reaches a new peak on Country Digital Songs, where it climbs 5-3 (46,000, up 50%).

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	13	<b>#1</b> GREATEST HITS II <small>LADY ANTEBELLUM (CAPITOL, NASHVILLE) 02305 (12.98)</small>	Need You Now	2	26	19	17	DANNY GOKEY <small>RCA 80554 (11.98)</small>	My Best Days	3
2	2	75	ZAC BROWN BAND <small>HOME GROWN/ATLANTIC, BIGGER PICTURE 02193 (13.98)</small>	The Foundation	2	27	NEW	1	JASON BLOOM & THE STRAGGLERS <small>PROLO SOLO/IMPY 09035 (12.98)</small>	High In The Rockies: A Live Album	27
3	6	5	MIRANDA LAMBERT <small>COLUMBIA 46654 (12.98)</small>	Revolution	1	28	20	15	JOHNNY CASH <small>AMERICAN LEGACY 01594 (11.98)</small>	American VI: Aint No Grave	1
4	NEW	1	WILLIE NELSON <small>SHANGRI-LA 613220 (17.98)</small>	Country Music	4	29	21	12	GRETCHEN WILSON <small>REDNECK 200 (17.98)</small>	I Got Your Country Right Here	6
5	7	6	CARRIE UNDERWOOD <small>REPRISE/WMN 45922 (13.98)</small>	Play On	1	30	31	29	TOBY KEITH <small>SHOW DOGS/UNIVERSAL 027 (18.98)</small>	American Ride	1
6	16	14	JUSTIN MOORE <small>FUN FOR SEASONS 6184 (17.98)</small>	Crazy Heart	6	31	25	24	JUSTIN MOORE <small>VALORY 0160 (13.98)</small>	Justin Moore	3
7	4	4	TAYLOR SWIFT <small>BIG MACHINE 6200 (16.98)</small>	Fearless	1	32	27	25	RASCAL FLATTS <small>LYRIC STREET 02064 (16.98)</small>	Unstoppable	1
8	NEW	1	COLT FORD <small>AVERAGE JOE'S 218 (14.98)</small>	Chicken & Biscuits	8	33	29	26	VARIOUS ARTISTS <small>UNIVERSAL 5629 (13.98)</small>	NOW That's What I Call Country Vol. 2	4
9	5	-	LAURA BELL BUNDY <small>MERCURY 01366 (11.98)</small>	Achin' And Shakin'	5	34	28	29	ERIC CHURCH <small>CAPITOL, NASHVILLE 20810* (12.98)</small>	Carolina	4
10	3	2	ALAN JACKSON <small>ARISTA, NASHVILLE 62560 (11.98)</small>	Freight Train	2	35	30	30	SOUNDTRACK <small>WALT DISNEY 00101* (8.98)</small>	Hannah Montana: The Movie	1
11	11	106	LADY ANTEBELLUM <small>CAPITOL, NASHVILLE 02305 (12.98)</small>	Lady Antebellum	1	36	36	39	GLORIANA <small>EMBLEM WARNER BROS. 51920 (13.98)</small>	Gloriana	2
12	15	29	LUKE BRYAN <small>CAPITOL, NASHVILLE 65833 (18.98)</small>	Doin' My Thing	2	37	32	26	JOE NICHOLS <small>SHOW DOGS/UNIVERSAL 01289 (13.98)</small>	Old Things New	15
13	9	10	JASON ALDEAN <small>BROCKEN BOW 7637 (18.98)</small>	Wide Open	2	38	33	33	GEORGE STRAIT <small>MCA NASHVILLE 013172* (13.98)</small>	Twang	1
14	10	8	BLAKE SHELTON <small>REPRISE/WMN 52262 (11.98)</small>	Hillbilly Bone (EP)	2	39	34	34	JOSH THOMPSON <small>COLUMBIA 58858 (9.98)</small>	Way Out Here	9
15	8	7	EASTON CORBIN <small>MERCURY 01364 (10.98)</small>	Easton Corbin	4	40	35	36	BRANTLEY GILBERT <small>AVERAGE JOE'S 215 (14.98)</small>	Halfway To Heaven	19
16	23	32	BROOKS & DUNN <small>ARISTA, NASHVILLE 49622 (13.98)</small>	#1s ... And Then Some	1	41	NEW	1	WHITNEY DUNCAN <small>REPRISE/WMN 44530 (13.98)</small>	Right Road Now	41
17	13	21	KENNY CHENEY <small>REPRISE/WMN 44530 (13.98)</small>	Greatest Hits II	1	42	70	46	<b>#1</b> THE BAND PERRY <small>REPUBLIC, NASHVILLE 6184 (17.98)</small>	The Band Perry (EP)	42
18	NEW	1	MERLE HAGGARD <small>HAG VANGUARD 78025 (17.98)</small>	I Am What I Am	18	43	37	37	RASCAL FLATTS <small>LYRIC STREET 02074 (13.98)</small>	Greatest Hits Volume 1	2
19	17	19	CHRIS YOUNG <small>RCA 22818 (10.98)</small>	The Man I Want To Be	6	44	64	72	JOEY + RORY <small>VANGUARD/SUGAR HILL 4050 (17.98)</small>	The Life Of A Song	10
20	12	9	GARY ALLAN <small>MCA NASHVILLE 01362 (10.98)</small>	Get Off On The Pain	2	45	39	42	MARTINA MCBRIDE <small>RCA 34190 (17.98)</small>	Shine	1
21	14	13	JOSH TURNER <small>MCA NASHVILLE 013363 (13.98)</small>	Haywire	2	46	41	40	KELLIE PICKLER <small>REPRISE/WMN 28111 (11.98)</small>	Kellie Pickler	1
22	18	18	REBA <small>SPINSTAR/IMPY 09035 (12.98)</small>	Keep On Loving You	1	47	38	45	ALAN JACKSON <small>REPRISE/WMN 44530 (13.98)</small>	Songs Of Love And Heartache	1
23	26	43	BRAD PAISLEY <small>ARISTA, NASHVILLE 47352 (13.98)</small>	American Saturday Night	1	48	40	38	ROSANNE CASH <small>AMERICAN LEGACY 01594 (11.98)</small>	The List	5
24	24	27	TIM MCGRAW <small>CORB 79152 (18.98)</small>	Southern Voice	1	49	44	43	DALEY & VINCENT <small>CHUCKY BARREL 61049 (11.98)</small>	Dailey & Vincent Sing The Statler Brothers	18
25	22	22	KEITH URBAN <small>CAPITOL, NASHVILLE 38751* (18.98)</small>	Defying Gravity	1	50	46	47	DIERKS BENTLEY <small>CAPITOL, NASHVILLE 02158 (18.98)</small>	Feel That Fire	1

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	3	12	<b>#1</b> DALEY & VINCENT <small>CHUCKY BARREL 61049 (11.98)</small>	Dailey & Vincent Sing The Statler Brothers	1
2	NEW	1	THE INFAMOUS STRINGDUSTERS <small>SUGAR HILL 4058 (16.98)</small>	Things That Fly	2
3	2	10	CAROLINA CHOCOLATE DROPS <small>WONEUCH 51895 (11.98)</small>	Genuine Negro Jig	3
4	4	62	STEVE MARTIN <small>40 SHAR 61684 (17.98)</small>	The Crow: New Songs For The Five-String Banjo	4
5	1	2	TRAMPLED BY TURTLES <small>BANJODOG 07*</small>	Palomino	5
6	8	33	THE ISAACS <small>SATHEER 46014</small>	The Isaacs ... Naturally: An Almost A Cappella Opera House	6
7	5	32	THE WAILIN' JENNYS <small>RED HOUSE 220</small>	Live At The Mauch Chunk Opera House	7
8	7	30	PATTY LOVELESS <small>SAGUARO 202 24978</small>	Mountain Soul II	8
9	RE-ENTRY	1	STEED CANYON RANGERS <small>REBEL 1834</small>	Deep In The Shade	9
10	6	3	BLACK PRAIRIE <small>SUGAR HILL 4061* (16.98)</small>	Feast Of The Hunters' Moon	10

**BETWEEN THE BULLETS**

**BIG BOWS FOR VETS**



A pair of Country Music Hall of Famers make waves on Top Country Albums, where Willie Nelson's "Country Music" (18,000 copies) and Merle Haggard's "I Am What I Am" (7,000) bow at Nos. 4 and 18, respectively. This is Nelson's best solo rank since his No. 2 peak with "A Horse Called Music" in October 1989; Haggard hasn't perched this high with a solo set since "Chill Factor" reached No. 8 in March 1988. Nelson's album was featured on several Sirius XM channels during the Nielsen SoundScan tracking week, while Haggard's set was profiled on NPR's April 22 "Morning Edition." — Wade Jensen





CHRISTIAN SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK	WEEKS ON CHART
1	1	<b>#1</b> ALL OF CREATION LAWSON / MERCYME INC.
2	2	WHAT FAITH CAN DO KUTLESS BEC TOOTH & NAIL
3	3	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
4	4	THERE IS A WAY NEWWORLDSON INPOP
5	5	FORGIVEN SANCTUS REAL SPARROW/EMI CMG
6	6	BEFORE THE MORNING JOSH WILSON SPARROW/EMI CMG
7	9	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC/WORD-CURB
8	7	SAFE PHIL WICKHAM FEAT. BART MILLARD (NO)
9	11	HEALING HAND OF GOD JEREMY CAMP BEC TOOTH & NAIL
10	10	LET THE WATERS RISE MIKESCHAIR CURB
11	15	EVERYTHING FALLS FEE INC.
12	8	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION.PLG
13	13	CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG
14	16	HOLD US TOGETHER MATT MAHER ESSENTIAL.PLG
15	14	BETTER THAN A HALLELUJAH AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG
16	17	OUR GOD CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
17	19	BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB
18	18	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB
19	20	WALK ON THE WATER REVEALATION SONG PHILIPS, CRAIG & DEAN INC.
20	27	<b>GREATEST GAINER</b> IF WE'VE EVER NEEDED YOU CASTING CROWNS REUNION.PLG
21	21	LOVE HAS COME MARK SCHULTZ WORD-CURB
22	22	MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY
23	24	HEALING BEGINS TENTH AVENUE NORTH REUNION.PLG
24	23	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION.PLG
25	25	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG
26	26	MY HELP COMES FROM THE LORD THE MUSEUM BEC TOOTH & NAIL
27	30	YOURS TO TAKE JIMMY NEEDHAM INPOP
28	29	BLINK REVIVE ESSENTIAL.PLG
29	28	BEAUTIFUL HISTORY PLUMBS CURB
30	31	YOU'RE THE ONE DAVE BARNES RA7OR & THE
31	32	AWAKE AND ALIVE SKILLET ARDENT INC.
32	33	BORN AGAIN NEWSBOYS INPOP
33	34	POWER OF YOUR NAME LINDOLN BROWDER FEAT. DARLENE ZSCHECH INTEGRITY
34	41	SOME KIND OF LOVE PHIL STACEY REUNION.PLG
35	36	GOD GAVE ME YOU DAVE BARNES RA7OR & THE
36	35	WHAT A SAVIOR CATALYST MUSIC PRODUCTIONS FEAT. LAURA STORY INC.
37	38	STAND FOR YOU JOHNNY DIAZ INC.
38	37	I'LL BE NEWSBOYS INPOP
39	40	DESPERATE FIRELIGHT FLICKER.PLG
40	45	OH, HAPPINESS DAVID CHOWDER BAND SIXSTEPS/SPARROW/EMI CMG
41	39	NEVER SAW YOU COMING ERIKO WORME BEC TOOTH & NAIL
42	44	GREATNESS OF OUR GOD NATALIE GRANT CURB
43	NEW SHOT DEBUT	NEW CREATION LEELAND REUNION.PLG
44	NEW	FIGHT ANOTHER DAY ADDITION ROAD INC.
45	43	WE SHINE STELLAR KART INC.
46	48	2 LEAD ME SANCTUS REAL SPARROW/EMI CMG
47	RE-ENTRY	HERE IN THIS MOMENT BEAN SHAE SHAE SHOC
48	NEW	WALLS MANIC DRIVE WHIPLASH
49	42	ALREADY HOME THOUSAND FOOT KRUTCH TOOTH & NAIL
50	47	HANGING ON BY A THREAD THE LETTER BLACK TOOTH & NAIL

Casting Crowns claims the biggest increase (2.5 million in audience, up 70%) on Christian Songs with "If We've Ever Needed You" (27-20). "Until the Whole World Hears" is back atop Top Christian Albums (8,000) for a 10th week after the act won artist of the year at the Dove Awards April 21.



TOP CHRISTIAN ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
WEEK	WEEK	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
WEEK	WEEK	CERT.
1	3	<b>#1</b> GG CASTING CROWNS BELLEVILLE, MO. (30) PROVIDENT-INTEGRITY
2	1	SKILLET AWAKE AND ALIVE ATLANTIC 2554 PROVIDENT-INTEGRITY
3	2	TOBYMAC TONIGHT FOREFRONT 6371/EMI CMG
4	6	VARIOUS ARTISTS WHS HITS 2010 WUPD-CLUBS/PROVIDENT-INTEGRITY 4657/EMI CMG
5	5	VARIOUS ARTISTS WOW WORSHIP (PURPLE) PLG/EMI CMG 867958/WORD-CURB
6	4	AMY GRANT SOMEWHERE DOWN THE ROAD (NO) GRANT PRODUCTIONS/SPARROW/EMI CMG
7	8	FLYLEAF MEMENTO MOHI A.M. OCTONE 013512/EMI CMG
8	18	GUY PENROD BROKE THE DEEP SERVANT/GAITHER 6052/EMI CMG
9	10	KUTLESS IT IS WELL BEC 7174/EMI CMG
10	13	FRANCESCA BATTISTELLI MY PAPER HEART FERVENT 887378/WORD-CURB
11	14	NEEDTOBREATHE THE OUTSIDERS ATLANTIC 419702/WORD-CURB
12	11	PASSION PASSION: AWAKENING SIXSTEPS/SPARROW 7175/EMI CMG
13	9	DAVID CROWDER BAND CHANGING MINDS SIXSTEPS/SPARROW 6515/EMI CMG
14	12	THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013250
15	28	SIDEWALK PROPHETS THESE SIMPLE TRUTHS FERVENT 867900/WORD-CURB
16	17	VARIOUS ARTISTS NOW HEAR THIS! CALL RATHER UNIVERSAL/EMI MUSIC 098453/PLG
17	25	MATT MAHER ALIVE AGAIN ESSENTIAL 10506 PROVIDENT-INTEGRITY
18	NEW SHOT DEBUT	SUPERCHECK REINVENTION 8055P/SP 3525/EMI CMG
19	15	MICHAEL W. SMITH A NEW HEART (NO) PROVIDENT-INTEGRITY
20	16	SANCTUS REAL PIECES OF A REAL HEART SPARROW 6506/EMI CMG
21	23	POINT OF GRACE NO CHANGIN' US WORD-CURB 887824
22	20	SWITCHFOOT HELD WOUNDS (NO) SPARROW/EMI CMG
23	RE-ENTRY	WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH INC. (NO) UNIVERSAL
24	21	DEMON HUNTER THE WORLD IS A THORN ROAD STATE 6367/EMI CMG
25	33	MERCYME 10.10.10 (NO) PROVIDENT-INTEGRITY
26	19	STEVEN CURTIS CHAPMAN BEAUTY WILL RISE SPARROW 6516/EMI CMG
27	RE-ENTRY	UNHINDERED BE E-TAGW 0021/EMI CMG
28	27	VARIOUS ARTISTS SONGS 4 WORSHIP 90 INTEGRITY 24702/TIME LIFE
29	38	ELVIS PRESLEY AN EVENING PRIMER (NO) MUSIC CUSTOM WORKING GROUP 01402
30	RE-ENTRY	TRAVIS COTTRELL SOMEWHERE DOWN THE ROAD (NO) PROVIDENT-INTEGRITY
31	42	BRITT NICOLE THE LOST GET FOUND SPARROW 2358/EMI CMG
32	40	KARI JOBE KARI JOBE INTEGRITY 4550 PROVIDENT-INTEGRITY
33	39	MARY MARY THE SOUND BY BLACKWATER/COLUMBIA 4450 PROVIDENT-INTEGRITY
34	22	GAITHER VOCAL BAND REUNITED GAITHER 6044/EMI CMG
35	31	MANDISA FREEDOM SPARROW 6179/EMI CMG
36	35	FIRELIGHT FOR THOSE WHO WANT FLICKER 10000 PROVIDENT-INTEGRITY
37	7	DELUGE UNSHAKABLE INTEGRITY 4812 EXPROVIDENT-INTEGRITY
38	24	SELAH YOU DELIVER ME CURB 79138/WORD-CURB
39	29	DAVE BARNES WHAT WE WANT, WHAT WE GET (NO) RA7OR & THE
40	37	16 MORION TABERNACLE CHORUS/PROVIDENT-INTEGRITY
41	43	RED MORNING & NIGHTINGALE ESSENTIAL 10000 PROVIDENT-INTEGRITY
42	34	THOUSAND FOOT KRUTCH WELCOME TO THE MASQUERADE TOOTH & NAIL 432638/EMI CMG
43	41	LEELAND LOVE & ON THE MOVE ESSENTIAL 10506 PROVIDENT-INTEGRITY
44	44	VARIOUS ARTISTS NOW HEAR THIS! CALL RATHER
45	NEW	WRITE THIS DOWN WRITE THIS DOWN TOOTH & NAIL 5538/EMI CMG
46	RE-ENTRY	PHILLIPS, CRAIG & DEAN FEARLESS INC 4506 PROVIDENT-INTEGRITY
47	30	FEE HOPE RISING INC 4667 PROVIDENT-INTEGRITY
48	32	GAITHER VOCAL BAND BETTER DAY GAITHER 6031/EMI CMG
49	48	PHIL WICKHAM HEAVEN & EARTH INC 3903 PROVIDENT-INTEGRITY
50	RE-ENTRY	MARK SCHULTZ COME ALIVE WORD-CURB 887834

Shreveport, La.-based family group Forever Jones draws Greatest Gainer applause on Hot Gospel Songs, as "He Wants It All" shoots 23-17 in its seventh chart week. The song is the lead single from the act's debut album, "Get Ready," due June 8.



HOT CHRISTIAN AC SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK	WEEKS ON CHART
1	1	<b>#1</b> ALL OF CREATION LAWSON / MERCYME INC.
2	2	WHAT FAITH CAN DO KUTLESS BEC TOOTH & NAIL
3	3	BEFORE THE MORNING JOSH WILSON SPARROW/EMI CMG
4	4	FORGIVEN SANCTUS REAL SPARROW/EMI CMG
5	6	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
6	5	THERE IS A WAY NEWWORLDSON INPOP
7	7	HEALING HAND OF GOD JEREMY CAMP BEC TOOTH & NAIL
8	9	LET THE WATERS RISE MIKESCHAIR CURB
9	10	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC/WORD-CURB
10	8	SAFE PHIL WICKHAM FEAT. BART MILLARD (NO)
11	11	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION.PLG
12	13	CAN ANYBODY HEAR ME MEREDITH ANDREWS WORD-CURB
13	12	REVELATION SONG PHILIPS, CRAIG & DEAN INC.
14	14	MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY
15	16	OUR GOD CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
16	17	HOLD US TOGETHER MATT MAHER ESSENTIAL.PLG
17	20	<b>GREATEST GAINER</b> EVERYTHING FALLS FEE INC.
18	18	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG
19	21	BETTER THAN A HALLELUJAH AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG
20	23	LOVE HAS COME MARK SCHULTZ WORD-CURB
21	24	HEALING BEGINS TENTH AVENUE NORTH REUNION.PLG
22	25	BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB
23	19	YOUR HANDS JAI HELLER STONE TALK
24	22	LOVE NEVER FAILS BRANDON HEATH MONOMODE/REUNION.PLG
25	26	SAVE A PLACE FOR ME MATTHEW WEST SPARROW/EMI CMG

CHRISTIAN CHR™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK	WEEKS ON CHART
1	2	<b>#1</b> GET BACK UP TOBYMAC FOREFRONT/EMI CMG
2	3	BORN AGAIN NEWSBOYS INPOP
3	1	SOMETHING BEAUTIFUL NEEDTOBREATHE ATLANTIC
4	4	AWAKE AND ALIVE SKILLET ARDENT INC.
5	7	ALREADY HOME THOUSAND FOOT KRUTCH TOOTH & NAIL
6	9	EVERYTHING FALLS FEE INC.
7	6	GOD GAVE ME YOU DAVE BARNES RA7OR & THE
8	8	WALLS MANIC DRIVE WHIPLASH
9	5	WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG
10	10	REDISCOVER YOU STARFIELD SPARROW/EMI CMG
11	11	ALL OF CREATION MERCYME INC.
12	15	LEAD ME SANCTUS REAL SPARROW/EMI CMG
13	12	HEALING HAND OF GOD JEREMY CAMP BEC TOOTH & NAIL
14	21	<b>GREATEST GAINER</b> BLINK REVIVE ESSENTIAL.PLG
15	18	BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB
16	17	LIVE LIFE LOUD NANK NELSON BEC TOOTH & NAIL
17	20	THE ONE (I'M FIGHTING FOR) ARTICLE ONE INPOP
18	19	HEALING BEGINS TENTH AVENUE NORTH REUNION.PLG
19	16	LIVE LIKE WE'RE DYING KNOX BLOOM JIVE J.B.
20	22	ANCHOR SATELLITES & SIRENS WORD-CURB
21	23	STAY WITH ME BARLOWGIRL FERVENT/WORD-CURB
22	NEW	FIGHT ANOTHER DAY ADDITION ROAD INC.
23	20	MY HELP COMES FROM THE LORD THE MUSEUM BEC TOOTH & NAIL
24	26	YOURS TO TAKE JIMMY NEEDHAM INPOP
25	25	HANGING ON BY A THREAD THE LETTER BLACK TOOTH & NAIL

TOP GOSPEL ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST
WEEK	WEEK	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
WEEK	WEEK	CERT.
1	1	<b>#1</b> MARVIN SAPP HERE I AM VERITY 53156/J.B.
2	2	VARIOUS ARTISTS WOW GOSPEL 2009 WUPD-CLUBS/PROVIDENT-INTEGRITY 46442/J.B.
3	4	BEBE & CECE WINANS STILL IN IT 01155/MAL/ACC
4	3	KAREN CLARK-SHEARD ALL IN ONE KAREW 93736/EMI GOSPEL
5	6	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/J.B.
6	5	JAMES FORTUNE & FIYA ENCORE BLACKSMOKE 3073/WORLDWIDE
7	7	EARNEST PUGH LIVE: RAIN ON US (NO) EPAL BLACKSMOKE 3070/WORLDWIDE
8	8	HEZEKIAH WALKER & LFC SOULER FEEL THE RISE 23487/J.B.
9	9	TAMELA MANN THE MASTER PLAN TILLYMANN 8135
10	11	MARY MARY THE SOUND BY BLACK COLUMBIA 20087/SONY MUSIC
11	10	BRIAN COURTNEY WILSON JUST LOVE SPRINT RISING 066/MUSIC WORLD
12	13	DONNIE MCCURRICK PLUCK THE NEW BEST OF DONNIE MCCURRICK (NO) UNIVERSAL/EMI MUSIC
13	NEW SHOT DEBUT	LUCINDA MOORE BLESSED, BROKEN & OPEN 71550/T 84185/TASER
14	18	WILLIAM MCDOWELL AS HIS WORSHIP LIVE 01150/3
15	17	DONALD LAWRENCE & CO. THE LAW OF CONFESSON PART 1 (NO) UNIVERSAL/EMI MUSIC
16	15	BISHOP PAUL S. MORTON MEMORABLE MOMENTS TEHLILAH 7223/LIGHT
17	14	SHO BARAKA LIONS & LIARS REACH 8146
18	44	<b>GREATEST GAINER</b> VICKIE WINANS HOW I GOT OVER DESTINY 001 8120
19	33	JAMES HALL PRESENTS VOICES OF CIOTELE WHY IT BE WONDROUS MUSIC BL END 1884
20	30	VARIOUS ARTISTS WOW GOSPEL 2009 WUPD-CLUBS/PROVIDENT-INTEGRITY 41675/J.B.
21	12	KIRK WHALUM IN THE GOSPEL ACCORDING TO JAZZ (NO) SPARROW/EMI GOSPEL
22	21	ISRAEL HOUGHTON THE POWER OF ONE INTENSITY/COLUMBIA 42644/SONY MUSIC
23	16	MYRON BUTLER & LEVI REVEALED... LIVE IN DALLAS (NO) GOSPEL 43392
24	23	BISHOP PAUL S. MORTON PRESENTS THE GOSPEL CRY YOUR LAST TEAR TEHLILAH 7209/LIGHT
25	22	BYRON CAGE FAITHFUL TO BELIEVE GOSPEL CENTRICITY 43343/J.B.

HOT GOSPEL SONGS™		
THIS WEEK	LAST WEEK	TITLE
WEEK	WEEK	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK	WEEKS ON CHART
1	1	<b>#1</b> THE BEST IN ME MARVIN SAPP VERITY/J.B.
2	2	THEY THAT WAIT FRED HAMMOND FEAT. JOHN P. KEE T HAMMOND/VERITY/J.B.
3	3	RAIN ON US GARNETT PATRICK (NO) BLACKSMOKE/WORLDWIDE
4	4	GOD FAVORED ME HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS/VERITY/J.B.
5	6	I WANT TO SAY THANK YOU LISA PAGE BROOKS FEAT. ROYAL PRESTHODD SHIPMAN/SHARADOK
6	5	ENCORE JAMES FORTUNE & FIYA BLACKSMOKE/WORLDWIDE
7	7	GRACE BEBE & CECE WINANS SAC/MAL/ACC
8	10	ALL I NEED BRIAN COURTNEY WILSON SPRINT RISING & MUSIC WORLD
9	11	CLOSE TO YOU BEBE & CECE WINANS SAC/MAL/ACC
10	9	RESTING ON HIS PROMISE YOUTHFUL PRAISE FEAT. JAI HELLER INTENSITY GOSPEL/LIGHT
11	12	GOD FEELS VANESSA BELL ARMSTRONG (NO) GOSPEL
12	14	FAITHFUL TO BELIEVE BYRON CAGE GOSPEL CENTRICITY/J.B.
13	13	THERE IS A KING IN YOU DONALD LAWRENCE & CO. (NO) WATER/VERITY/J.B.
14	19	LIVING ON THE TOP DEWAYNE WOODS (NO) WATER/VERITY/J.B.
15	16	DON'T DO IT WITHOUT ME BISHOP PAUL S. MORTON TEHLILAH/LIGHT
16	18	PRAYED UP KAREN CLARK-SHEARD KAREW
17	23	<b>GREATEST GAINER</b> HE WANTS IT ALL FOREVER JONES (NO) GOSPEL
18	21	JOY OF THE LORD TAMELA MANN TILLYMANN
19	20	THE LIFTER TED WILSON TEHLILAH/SHANACHIE
20	17	ARE YOU LISTENING THE FAMILIA PRESENTS (NO) IMPERIAL/EMI GOSPEL
21	22	IT'S ALRIGHT THE BROWN BOYZ EVOLVE/BLACKSMOKE/WORLDWIDE
22	26	CHAMPION DAVON HOBBS LAMSON RECORDS/TYSCOT/IMAGO DEI
23	26	FAVOR SHIRLEY CAESAR SHU-BE-LIGHT
24	26	I CHOOSE TO WORSHIP WESS MORGAN BOW THE
25	24	HE'S STILL WORKING ON ME ELIANE NORWOOD HIGHLY FAVORED

See charts at [www.billboard.com](http://www.billboard.com) and [www.fox.com](http://www.fox.com). **CHRISTIAN SONGS** rules and explanations: **CHRISTIAN SONGS** is a format Christian stations including 55. **TOP CHRISTIAN ALBUMS** and **TOP GOSPEL ALBUMS** are based on sales data compiled by Nielsen SoundScan, Inc. All rights reserved. **HOT CHRISTIAN AC SONGS** and **HOT GOSPEL SONGS** are based on airplay data compiled by Nielsen BDS. **CHRISTIAN CHR** is a format Christian stations including 55. **CHRISTIAN CHR** is a format Christian stations including 55. **CHRISTIAN CHR** is a format Christian stations including 55. **CHRISTIAN CHR** is a format Christian stations including 55.

HOT DANCE CLUB SONGS™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	PROMOTION LABEL	
1	2	<b>#1</b> VIDEO PHONE	BEYONCÉ FEAT. LADY GAGA	MUSIC WORLD/COLUMBIA	
2	5	RUDE BOY	Rihanna	SRP/DEF JAM/IDJMG	
3	4	I AM MARY 3 BLUDE	MATTHARICH	GEFFEN/INTERSCOPE	
4	7	PYRAMID	CHANCE FEAZ	IYAZ/REPRISE	
5	6	BREAK YOUR HEART	TAIQ CRUZ FEAT. LUDACRIS	MERCURY/IDJMG	
6	11	ROCKET	GOLDFRAPP	MUTE	
7	10	DUST IN GRAVITY	DELERIUM FEAT. KRESHA TURNER	NETTWERK	
8	3	SWEET DISPOSITION	THE TEMPER TRAP	GLASSNOTE/COLUMBIA	
9	9	DRUMMER BOY	DEBI NOVA	SURFO/DECCA	
10	13	IMMA BE	THE BLACK EYED PEAS	INTERSCOPE	
11	14	FREEZE	BIMBO JONES	SILVER LABEL/TOMMY BOY	
12	8	HEARTBREAK ON VINYL	BLAKE LEWIS	TOMMY BOY	
13	12	GIVE ME SOMETHING	ONE MIND	THANX TWISTED	
14	16	TAKE CONTROL	JULISSA KELLY	CARBON	
15	17	CAN U HEAR ME	ALTAR FEAT. AMANDA MANARHOUSE		
16	19	SOMETHING LIKE A PARTY	SCHOOL GYRLS	MCREDIBLE/ISLAND/IDJMG	
17	21	WAVES OF CHANGE	SAMANTHA JAMES	DM	
18	30	BEAUTY IN THE WORLD	MACY GRAY	CONCORD/CMG	
19	26	RISE!	VERONICA MITCHELL	CONTINUOUS COOL	
20	25	NASTY BOY	JIPSTA	PROVOCATIVE	
21	24	LALA SONG	BOB SINGLER FEAT. WONDER MIKE AND MASTER GEE	MAXX	
22	15	BETTER THAN HER	MATISSE	JIVE/JLG	
23	36	<b>POWER PICK</b> GETTIN' OVER YOU	LADY GAGA	CONCORD/CMG	
24	31	ON TIME	HISCO BISCuits	FEAT. TUPACCE DIAMOND RIGGS	SCI FIDELITY
25	18	HALFWAY GONE	LIFEHOUSE	GEFFEN/INTERSCOPE	

TOP DANCE/ELECTRONIC ALBUMS™					
THIS WEEK	LAST WEEK	ARTIST	TITLE	PROMOTION LABEL	
1	1	<b>#1</b> LADY GAGA	THE FUTURE HOURS	CONCORD/CMG	
2	2	LADY GAGA	THE FUTURE HOURS	CONCORD/CMG	
3	3	OWL CITY	OCEAN VEILS	UNIVERSAL	
4	4	LA ROUX	HIGH LIFE	POLYDOR/CHERRYTREE/INTERSCOPE	
5	5	DAVID GUETTA	ONE LOVE	GUM/88877/ASTRALWORKS	
6	NEW	GOTAN PROJECT	TANGO 3.0	IYA BASTAI/488.XL	
7	7	LMFAO	HARTY HOGS	WYR/ROCKWELL/MSM/CHERRYTREE/INTERSCOPE/DECCA	
8	8	DJ FENRNO	ULTRA 2217	ULTRA	
9	9	DJ POET NAME LIFE	TOTAL CLUB HITS 4	THRIVE 50825/IDJMG	
10	6	GOLDFRAPP	HEAD FIRST	MUTE 5442	
11	13	MIKE SNOW	MIKE SNOW	DOWN TOWN 70085*	
12	11	HOT CHIP	ONE LIFE STAND	ASTRALWORKS 07500**	
13	17	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA	
14	10	MASSIVE ATTACK	HELIGOLAND	VIROGIN 02486/CAPTOL	
15	11	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 53	UNIVERSAL 56256/SONY MUSIC	
16	15	DJ SKRIBBLE	THROUGH PRESENTS CONSCIENCE	THE ULTIMATE PARTY MIX 10322/IDJMG	
17	19	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS 2	UNIVERSAL 50818/SONY MUSIC	
18	22	DEADMAUS	FOR LACK OF A BETTER NAME	MAJSTRA 2174/ULTRA	
19	21	IMOGEN HEAP	ELIPE	MESARPHON/RCA 50565/RMG	
20	14	ARMIN VAN BUUREN	A STATE OF TRANCE 2010	ARMIND DIGITAL EX/NAPHTH	
21	20	BEYONCÉ	AMOROUS	WYR/ROCKWELL/MSM/CHERRYTREE/INTERSCOPE/DECCA	
22	18	BONOBO	BLACK SANDS	NINJA TUNE 144*	
23	23	VARIOUS ARTISTS	BEST OF DREGG	SPECIAL PRODUCTS 54840/IMPACT	
24	16	FAMILY FORCE 5	HOUSE ON FIRE	WITH A VORACIOUS TASTE 97368/TOOTH & NAIL	
25	24	SOUNDTRACK	SUNSHINE	MILLIONAIRE	INTERSCOPE 0125202/IGA

HOT DANCE AIRPLAY™					
THIS WEEK	LAST WEEK	TITLE	ARTIST	PROMOTION LABEL	
1	1	<b>#1</b> BREAK YOUR HEART	TAIQ CRUZ FEAT. LUDACRIS	MERCURY/IDJMG	
2	2	SWEET DISPOSITION	THE TEMPER TRAP	GLASSNOTE/COLUMBIA	
3	3	HEARTBREAK	BLAKE LEWIS	TOMMY BOY	
4	5	GHOSTS 'N STUFF	DEADMAUS	FEAT. ROB SWIRE	MAJSTRA/ULTRA
5	7	LOVE KEEPS CALLING	ANNARAGRE	ROBBINS	
6	8	SECRET LOVE	KIM GOZZI	ULTRA	
7	6	RUDE BOY	Rihanna	SRP/DEF JAM/IDJMG	
8	25	STEREO LOVE	EDWARD MORA & VIVA	ANGELINA CAT/ULTRA	
9	20	GETTIN' OVER YOU	DAVID GUETTA & CHRIS MULLIS	FEAT. FENICE & LINDA	QUANTUMWORKS/CAPTOL
10	19	HEARTBREAK ON VINYL	BLAKE LEWIS	TOMMY BOY	
11	10	BULLETPROOF	LA ROUX	HIGH LIFE	POLYDOR/CHERRYTREE/INTERSCOPE
12	15	I'M IN THE HOUSE	STEVE AOKI	FEATURING JUPITER BLANCO	THRIVE/IDJMG
13	13	HATE TO LOVE	ALEX SANCHEZ	FEAT. BEN PARKER	NEXT PLATEAU
14	NEW	HEY, SOUL SISTER	TRIN	COLUMBIA	
15	NEW	SOLO	JINAZ	TIME IS MONEY	BELUGA HEIGHTS/REPRISE
16	9	IN MY HEAD	JASON DERULO	BELUGA HEIGHTS	WARNER BROS.
17	16	MEMORIES	DAVID GUETTA	FEAT. KID CUDI	GUM/ASTRALWORKS/CAPTOL
18	12	YOU AND I	MEDINA	LABELED/MADE	
19	18	FEVER	GARCON	ROBBINS	
20	RE-ENTRY	LOVESONG	JES	ULTRA	
21	23	HEY DADDY (DADDY'S HOME)	USHER	FEAT. PULES	LAFACE/JLG
22	14	TIME	FLANDERS	NERVOUS	
23	24	YOUNG FOREVER	JAY-Z & MR. HUDSON	ROC NATION	
24	6	ACAPPELLA	KELIS	WILL I AM/INTERSCOPE	
25	RE-ENTRY	STEP BY STEP	LIONEL BUCKE & GREGORY SALT	FEAT. MARIS AQUILINA	NETTWERK

TOP TRADITIONAL JAZZ ALBUMS™				
THIS WEEK	LAST WEEK	ARTIST	TITLE	PROMOTION LABEL
1	1	<b>#1</b> MICHAEL BUBLE	ONE HUNDRED	WARNER BROS.
2	NEW	PEGGY LEE	THE COMPLETE PEGGY LEE	REPRISE
3	3	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
4	2	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012563*/VJG
5	6	PAT METHENY	ORCHESTRION	NOYES/SUCH 516668/WARNER BROS.
6	4	NAT KING COLE	10 GREAT SONGS	CAPITOL 09451
7	9	DIANA KRALL	QUIET PORTITS	VERVE 012433*/VJG
8	11	BRAD MELHDAU	HIGHWAY RIDER	NONESUCH 518665/WARNER BROS.
9	5	MICHAEL BUBLE	MICHAEL BUBLE	ONE HUNDRED
10	26	PINK MARTINI	SPLUNDER	IN THE GRASS
11	8	PRESERVATION HALL	JAZZ BAND	PRESERVATION
12	15	FRANK SINATRA	ONE HUNDRED	WARNER BROS.
13	NEW	VINCE GUARALDI	THE COMPLETE VINCE GUARALDI	REPRISE
14	28	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43554/SONY MUSIC
15	7	MOSE ALLISON	THE WAY OF THE WORLD	ANTI- 87056/EPITAPH

TOP CONTEMPORARY JAZZ ALBUMS™				
THIS WEEK	LAST WEEK	ARTIST	TITLE	PROMOTION LABEL
1	NEW	<b>#1</b> TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/ULTRA
2	2	JAMIE CULLUM	THE PURSUIT	VERVE FORECAST/DECCA 013655*/VJG
3	1	BOBBY MCFerrin	YOGANAS	MEDIA CONCORD 014036/DECCA
4	NEW	DAVID BENOIT	EARTHLOW	HEADS UP 31975/CONCORD
5	5	CHRIS BOTTI	CHRIS BOTTI	IN BOSTON
6	3	KIRK WHALUM	THE COPPS	ACCORDIAN
7	6	GALACTIC	YA-KA-MAY	ANTI- 87802*/EPITAPH
8	7	GIL SCOTT-HERON	I'M NEW	HERE XL 471*
9	13	MAYS	A WOMAN IN LOVE	SHANACHE 5181
10	31	KENNY G	SUPER HITS	SONY MUSIC
11	12	SPENCER DAY	YOGANAS	MEDIA CONCORD JAZZ 31417/CONCORD
13	15	NAJEE	MINI OVER MATTER	HEADS UP 2156
14	22	ROB WHITE	KEEP RHYTHM	VERVE 012223/ORNHEUS
15	8	GEORGE BENSON	SONGS AND STORIES	MENSON 30364/CONCORD

TOP SMOOTH JAZZ SONGS™				
THIS WEEK	LAST WEEK	TITLE	ARTIST	PROMOTION LABEL
1	1	<b>#1</b> TAKE ME THERE	JACKSON JOYNER	ARTISTRY
2	2	RITMO DE OTONO	BERNIE WILLIAMS	FEAT. DAVID KOZ
3	6	SUNDAY MORNING	EDGE GROOVE	SHANACHE
4	8	BOSSA BLUE	CHRIS STANDING	ULTIMATE VIBE
5	4	RETRO BOY	RICHARD ELLIOTT	ARTISTRY
6	3	TILL YOU COME TO ME	SPENCER DAY	YOGANAS MEDIA CONCORD JAZZ/CMG
7	5	BROTHER EARL	PAUL BROWN	FEAT. MARG ANTOINE
8	11	CHRISTIANE	RICK BRAUN	ARTISTRY
9	12	BOGOTA BY BUS	LEERS	COOK
10	7	CHASING PIRATES	MORAN JONES	BLU NOTE/CAPTOL
11	9	BRIAN CULBERTSON	GRP	VERVE
12	13	WHAT CHA GONNA DO FOR ME	DARREN RAHN	FEAT. WAYMAN TISDALE
13	20	SOLDIER OF LOVE	SADIE	EPIC/COLUMBIA
14	18	SWEET SUMMER NIGHTS	NAJEE	HEADS UP
15	16	THE MOON AND THE SKY	SADIE	EPIC/COLUMBIA

TOP TRADITIONAL CLASSICAL ALBUMS™				
THIS WEEK	LAST WEEK	ARTIST	TITLE	PROMOTION LABEL
1	1	<b>#1</b> E. AKY-YO MAI. PERLMAN	SONGS	DELLOS
2	24	DAVID RUSSELL	SONGS	DELLOS
3	1	JENNY OAKS BAKER	THE SINGERS	MY SOUL SHADOW
4	3	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012563*/VJG
5	15	PAT METHENY	ORCHESTRION	NOYES/SUCH 516668/WARNER BROS.
6	8	ZUILL BAILEY	BACH CELLO SUITES	TELARC 31978
7	4	THE PRIESTS	HARMONY	NSA VICTOR 59825/RMG
8	10	MAURIZIO POLLINI	CHOPIN	DIS 674118/UNIVERSAL CLASSICS GROUP
9	13	J. KAUFMANN	MAHLER CHAMBER ORCHESTRA	(ARABO)
10	7	YUJIA WANG	TRANSFORMATION	06 014108/UNIVERSAL CLASSICS GROUP
11	RE-ENTRY	PRESERVATION HALL	JAZZ BAND	PRESERVATION
12	12	THE PRIESTS	THE PRIESTS	NSA VICTOR 59825/RMG
13	11	LUCIANO PAVAROTTI	THE BUREAU	UNIVERSAL CLASSICS GROUP
14	5	EMERSON STRING QUARTET	040 WORLD	NEW WORLD 051016/UNIVERSAL CLASSICS GROUP
15	NEW	BROOKLYN RIVER	DOMINANT CURVE	IN A CIRCLE 003

TOP CLASSICAL CROSSOVER ALBUMS™				
THIS WEEK	LAST WEEK	ARTIST	TITLE	PROMOTION LABEL
1	1	<b>#1</b> THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013526
2	2	MORNING TABERNACLE CHOIR	ORCH	AT TEMPLE SQUARE
3	3	ANDREA BOCELLI	INCANTATA	012161/DECCA
4	4	IL DIVO	THE PROMISE	SONY MUSIC
5	5	DAVID GARRETT	DAVID GARRETT	DECCA 013872/UNIVERSAL CLASSICS GROUP
6	6	SERU TANJAN	FEAT. THE AUCTION	PHILHARMONIA ORCH.
7	8	SARAH BRIGHTMAN	SYMPHONY	LIVE IN VIENNA
8	9	STING	IN MY HEART	DECA 012161/DECCA
9	10	JOSHUA BELL	AT HOME	WITH FRIENDS
10	7	THE IRISH TENORS	IRELAND	RAZOR & THE 83068
11	11	THE 5 BROWNS	THE 5 BROWNS	IN HOLLYWOOD E1 2041
12	13	THE IRISH TENORS	THE BEST	OF THE IRISH TENORS E1 2300
13	14	MORMON TABERNACLE CHOIR	ONE	THIS PART OF MY HEART
14	18	ESCALA	ESCALA	3100 COLUMBIA 47423/SONY MUSIC
15	16	SOUNDTRACK	ANGELS & DEMONS	SONY MUSIC

TOP WORLD ALBUMS™				
THIS WEEK	LAST WEEK	ARTIST	TITLE	PROMOTION LABEL
1	1	<b>#1</b> CELTIC WOMAN	SONGS	FROM THE HEART
2	NEW	GOTAN PROJECT	TANGO 3.0	IYA BASTAI/488.XL
3	2	THE CHIEFTAINS	FEATURING RY COODER	SAN PATRICK
4	4	CELTIC THUNDER	IT'S ENTERTAINMENT	CELTIC THUNDER
5	6	RODRIGO Y GABRIELA	1131	REPRISE
6	7	CELTIC THUNDER	TAKE ME HOME	CELTIC THUNDER
7	5	ANGELIQUE KIDJO	OYE RAZOR & THE 83068	
8	3	VARIOUS ARTISTS	WORLD IS	INDIA STARBUCKS
9	9	CELTIC WOMAN	THE CHIEFTAINS	FEATURING RY COODER
10	11	SIERRA LEONES	REFUGEE	ALL STARS
11	15	FELA	THE BEST	OF THE BLACK PRESIDENT
12	RE-ENTRY	ALI FARKA TOUMAN	FEAT. ALI FARKA TOUMAN	WORLD IS
13	RE-ENTRY	VARIOUS ARTISTS	FLYING FOR	SONGS
14	8	FELA KUTI	AND HIS AFRICA	70
15	RE-ENTRY	SOUNDTRACK	MUSIC	OF IRELAND



# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**PUBLISHING:** Chrysalis Music Group appoints **Dale Bobo** executive VP of Chrysalis Music Nashville. He was senior VP/GM at Warner/Chappell Nashville.

**BMI** appoints **Michael O'Neill** senior VP of repertoire and licensing. He was senior VP of licensing.

**DISTRIBUTION:** E1 Entertainment Distribution U.S. names **Rob McDonald** VP of music sales. He was VP of video for the Alternative Distribution Alliance.



BOBO O'NEILL McDONALD LoCURTO

**TOURING:** William Morris Endeavor Entertainment taps **Theresa Brown** as head of its lectures division. She was VP at the Washington Speakers Bureau.

**RADIO:** Premiere Radio Networks, a subsidiary of Clear Channel Communications, promotes **Rick Murray** to VP of integrated marketing and promotions. He was director of marketing and brand development for the syndicated radio show "After MidNite With Blair Garner."

**MEDIA:** Fuse appoints **Sal LoCurto** senior VP of programming. He was VP of programming at Rave HD.

**A&E Television Networks** names **Madeleine Lowinger** director of music services and **Brooke Bryant** specialist of music services. Lowinger was senior director of copyright administration at **EMI Music Publishing**, and Bryant was a media coordinator in the broadcast operations department at **Oxygen Media**.

**RELATED FIELDS:** Fan financing music platform **Slicethepie** appoints **Jonathan Bunis** COO/strategic development director and **Travis Baxter** director with a strategic focus on radio and broadcasting. Bunis was CEO of **Collectivity**, and Baxter was regional managing director of **RTL Group**.

—Edited by Mitchell Peters

# GOODWORKS

## T.J. MARTELL FOUNDATION RAISES \$416,000 FROM WINE GALA

Pairing some of today's hottest country acts with top wine collectors in the United States, the T.J. Martell Foundation's 11th annual Best Cellars dinner April 26 at the Hutton Hotel in Nashville raised \$416,000 for cancer research.

With nearly 130 guests in attendance, the majority of that sum (\$319,200) came from audience donations, according to foundation executive director Laura Heatherly. The remainder was raised through ticket sales and sponsorship, she adds.

This year's amount brings the foundation's total to "more than \$2 million raised in the full 11 years that we've done this," Heatherly says. The 2010 title sponsor was Eco-Energy. Tickets sold for \$1,200 apiece. Proceeds will go to the Frances Williams Preston Laboratories at the Vanderbilt-Ingram Cancer Center.

In addition to a four-course meal prepared by guest chef Josiah Citrin, ticket buyers mingled with musicians and other celebrities. Attendees included Martina McBride, Jamey Johnson, Blake Shelton, Jewel, Luke Bryan, Danny Gokey, "Big Kenny" Alphin, Kellie Pickler, Sarah Buxton, Mike Diamond, Whitney Duncan and Phil Vassar.

"We have wine collectors from all over the country who come to the event and bring wine from their personal collection," Heatherly says. "And we have country music and other artists sit at each table."

—Mitchell Peters

# BACKBEAT



## BILLBOARD EN CONCIERTO

The inaugural **Billboard en Concierto** concert series—a run of live dates by Latin artists in select cities that's part of the lead-up activities to the **Billboard Latin Music Conference & Awards**—premiered April 7 at Miami's Fillmore Theater. **Luis Enrique** and **Jencarlos Canela** kicked off the State Farm-presented series, whose sponsors included **Corona**, **Western Union** and **Ritz**.

(PHOTOS: SEBASTIAN DEMARCO)

**ABOVE:** **Jencarlos Canela** arrives at the venue. His performance was dedicated to a cousin that Canela recently lost in a car accident.

**BELOW:** **Luis Enrique's** set list covered songs from his wide-ranging repertoire, including his comeback album "Ciclos."



## GMA DOVE AWARDS

The Gospel Music Assn. held the 41st annual Dove Awards April 21 at Nashville's Grand Ole Opry. Although **Need To Breathe** broke **Casting Crowns'** five-year winning streak in the group of the year category, the latter band took the top honor for artist of the year. **Sidewalk Prophets**, **Brandon Heath** and **Francesca Battistelli** won the new artist, male vocalist and female vocalist awards, respectively.

**ABOVE:** From left, Gospel Music Channel president/founder **Charley Humbird** smiles for the camera with Dove Awards co-host **Natalie Grant**, **Amy Grant** (no relation) and **Jordin Sparks**, who both performed at the show; Gospel Music Channel vice chairman **Brad Siegel**; and Gospel Music Assn. chairman **Ed Leonard**. (PHOTO: AARON CRISLER/THE JUDY NELSON GROUP FOR THE GOSPEL MUSIC ASSN.)

**BELOW:** After the show, **Casting Crowns** stopped for a photo with **Provident Music Group** president/CEO **Terry Hemmings** before hopping back on the bus to continue the band's **Until the Whole World Hears** tour. From left are **Casting Crowns** bassist **Chris Huffman**, pianist **Megan Garrett** and vocalist **Mark Hall**; **Hemmings**; violinist **Melodie DeVeto**, guitarist **Juan DeVevo** and drummer **Brian Scogglin**. (PHOTO: RICK DIAMOND)



## BMI CHRISTIAN MUSIC AWARDS

**BMI** presented its Christian Music Awards April 20 at its Nashville offices to the writers and publishers of its most-performed Christian songs. **Chris Stevens** and **tobyMac** not only split the song of the year win for co-writing "Lose My Soul," they also shared the songwriter of the year title with **Jason Walker** and **Steven Curtis Chapman**. **Universal Music Publishing Group** was named publisher of the year for the third straight time.

(PHOTOS: KAY WILLIAMS)

**LEFT:** Arriving at the awards ceremony, from left, are **BMI** associate director of writer/publisher relations **Leslie Roberts**, artist/songwriter **Phillip LaRue**, **BMI** director of writer/publisher relations **Beth Mason** and **Maxx Music Publishing** publishing coordinator **Kristi Brazell**.

**BELOW:** From left: **BMI** VP of writer/publisher relations **Jody Williams**; **Caleb** and **Will Chapman**, sons of songwriter of the year **Steven Curtis Chapman**; **EMI Christian Music Group** founder **Billy Ray Hearn**, who received a special citation of appreciation; songwriters of the year **tobyMac**, **Jason Walker** and **Chris Stevens**; **Dale Matthews**, president of **Brentwood-Benson Music Group**, which falls under **Universal Music Publishing Group's** umbrella; and **BMI** senior VP of writer/publisher relations **Phil Graham**.



HOT LATIN SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	14	<b>#1</b> <b>GREATEST GAINER</b> MI NINA BONITA CARMELA (SONY MUSIC LATIN)
2	1	16	ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)
3	4	13	AL MENOS LA ORIGINAL BANDA EL LIMON (FONOVISA)
4	3	23	DILE AL AMOR AVENTURA (PREMIUM LATIN)
5	7	14	TE PIDO PERDON TITO "EL BAMBINO" (SIENTE)
6	6	10	EL ENAMORADO LOS TITANES DE DURANGO (DISA)
7	5	27	ME GUSTA TODO DE TI BANDA EL REGIDO DE CRUZ LIZARRAGA (FONOVISA)
8	12	12	STAND BY ME PRINCE ROYCE (SONY MUSIC LATIN)
9	10	26	SIN EVIDENCIAS BANDA INS (DISA/AS)
10	9	21	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARGA SANCHEZ (WARNER LATINA)
11	8	19	CARITA DE ANGEL LARRY HERNANDEZ (MEDIETA/FONOVISA/MUSIVISA)
12	15	6	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)
13	13	9	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
14	14	21	MIENTES CARMELA (SONY MUSIC LATIN)
15	11	13	COMANDOS DEL M.P. VOZ DE MANDO (JES)
16	21	13	DESCONTROL DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
17	17	6	GUAPA DIEGO TORRES (UNIVERSAL MUSIC LATIN)
18	25	3	BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 449 (CAPITOL LATIN)
19	16	15	ESA MUCHACHITA LOS REYES DE ARABANJO (SONY MUSIC LATIN)
20	18	17	MI CURIOSIDAD LOS TIGRES DEL NORTE (FONOVISA)
21	23	7	BIEN O MAL JULIETA VENEGAS (SONY MUSIC LATIN)
22	31	5	TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
23	26	5	TELEPHONE LADY GAGA FEAT. BERKE (STREAMLINE/WALTON/KEYSTONE/INTERSOFT)
24	30	4	NO PUEDO VOLVER INTOCABLE (CAPITOL LATIN)
25	20	17	TE SIENTO WISIN & YANDEL (SONY MACHETE/UNIVERSAL MUSIC LATIN)
26	10	27	AYER LA VI ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATIN)
27	24	8	Y TU JULIUN ALVAREZ Y SU NORTEÑO BANDA (DISA/AS)
28	32	6	EGOISTA BELINDA FEAT. PITBULL (CAPITOL LATIN)
29	28	18	PONTE EN MI LUGAR ESPINOZA PAZ (DISA/AS)
30	29	13	DESDE CUANDO ALEJANDRO RAMOS (WARNER LATINA)
31	33	4	PITLANDO RICHIS LOS DIFFERENTES DE LA SIERRA (DISA)
32	35	7	SOY COMO NO SOY DUELO (FONOVISA/MUSIVISA)
33	41	3	POR QUE ME HACES LLORAR? JUAN GABRIEL (FONOVISA)
34	34	8	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
35	37	4	QUE SERA DE TI THALIA (SONY MUSIC LATIN)
36	<b>HOT SHOT DEBUT</b>		MAS ADELANTO LA ORIGINAL BANDA EL LIMON (DISA)
37	39	13	POR AMARTE ASI ANA ISABELLE & CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
38	46	2	Y COMO ES EL MARC ANTHONY (SONY MUSIC LATIN)
39	36	14	TIK TOK KESHA (KEMDIS/ABC/RMG)
40	<b>NEW</b>		DIME QUE ME QUIERES BANDA EL REGIDO (FONOVISA)
41	45	6	LOCO JONWAL & RAMOY (MACHETE/UNIVERSAL MUSIC LATIN)
42	40	3	DIME UNA Y OTRA VEZ EL CHAPO DE SINALOA (DISA)
43	<b>NEW</b>		YO TE QUISE AMAR DAREYES DE LA SIERRA (DISA)
44	49	6	BESOS DE AMOR FLEX FEAT. RICKY RIC (CAPITOL LATIN)
45	44	2	SHUT IT DOWN PITBULL FEAT. AKON (MCA/303/POLO GROUNDS/J/RMG)
46	<b>RE-ENTRY</b>		INTENTALO J MARTIN FEAT. MAGIC JUAN (EL MOVIMIENTO)
47	48	2	QUIERE PA' QUE TE QUIERAN DILANDY & LENNY (SONY MUSIC LATIN)
48	<b>NEW</b>		AUNQUE ESTES CON EL LUIS FONSI (UNIVERSAL MUSIC LATIN)
49	50	4	ENTRE TU Y YO TERCER CIELO (KASAVAFUN/SONY MUSIC LATIN)
50	<b>NEW</b>		EL ALAMO LOS CUATROS DE SINALOA (SONY MUSIC LATIN)

Chino Y Nacho notch their first No. 1 on Hot Latin Songs, as their first charting single, "Mi Nina Bonita," steps 2-1. The urban duo is the first act to reach the summit with a maiden chart entry this year. On Tropical Airplay, the song rebounds 2-1 for its second week at the top.



TOP LATIN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	5	<b>#1</b> <b>GREATEST GAINER</b> EL TRONO DE MEXICO QUERO DECIRTE QUE TE AMO FONOVISA 354464/UMLE
2	3	46	AVENTURA THE LAST PREMIUM LATIN 20800 SONY MUSIC LATIN
3	7	11	CAMILA DEJATE DE AMAR SONY MUSIC LATIN 58081
4	8	3	CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE
5	6	4	LOS TITANES DE DURANGO LOS LOCOS DEL CORRIDO DISA 729586/UMLE
6	2	3	DUELO SOLAMENTE TU FONOVISA 354471/UMLE
7	4	3	TIERRA CALI MALDITO AMOR (UNIVERSAL MUSIC LATIN) 65373/UMLE
8	9	9	CHAYANNE NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
9	12	56	TITO "EL BAMBINO" EL PATRON SIENTE 653683/UMLE
10	21	15	<b>GREATEST GAINER</b> PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONOVISA 35495/UMLE
11	13	14	BANDA LOS RECODITOS ANDO BIEN PEDO DISA 721423/UMLE
12	10	4	EL GRAN COMBO DE PUERTO RICO SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60768
13	5	7	THE CHIEFTAINS FEATURING RY COODER SAN PATRICK HEAR 31321/CONCORD
14	14	48	WISIN & YANDEL LA REVOLUCION (SONY MACHETE) 012967/UMLE
15	19	21	PESADO DESDE LA CANTINA VOLUMEN 1 DISA 72653/UMLE
16	15	21	JENNI RIVERA LA GRAN SEÑORA FONOVISA 354398/UMLE
17	<b>HOT SHOT DEBUT</b>		LOS PLAYER'S MI RAZON DE VIVIR MUSART 4305/BALBOA
18	30	4	<b>FACE SETTER</b> EDNITA NAZARIO EDNITA... LA DIVA SONY MUSIC LATIN 51312
19	16	7	SELENA LA LEYENDA (EMI LATIN) 07508/CAPITOL LATIN
20	18	10	LOS INIQUETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPIULT DIGITAL EX
21	17	4	RKM & KEN-Y THE LAST CHAPTER PINA/MACHETE 014067/UMLE
22	11	2	VARIOUS ARTISTS BILLBOARD LATIN MUSIC AWARDS (UNIVERSAL MUSIC LATIN) 014763/UMLE
23	36	21	THALIA PRIMERA FILA SONY MUSIC LATIN 56001
24	25	4	ALEJANDRO FERNANDEZ MAS ROMANTICO QUE NUNCA SONY MUSIC LATIN 6660
25	27	23	LARRY HERNANDEZ EN UNO (DISA) CALAMAR (FONOVISA) 51000/UMLE
26	20	2	INTOCABLE SUPER 1'S CAPITOL LATIN 40838
27	23	49	ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS (AS/DISA) 73025/UMLE
28	31	4	FLEX ROMANTIC STYLE: PARTE 2... DESDE LA ESQUINA CAPITOL LATIN 28997
29	29	8	PRINCE ROYCE PRINCE ROYCE TOP STOP 38020 SONY MUSIC LATIN
30	24	5	ANGEL & KHRIZ DA: TAKE OVER MACHETE 014094/UMLE
31	22	4	GRUPO MONTEZ DE DURANGO CERRANDO TRATO DISA 721424/UMLE
32	33	20	ALEJANDRO FERNANDEZ DOS MUNDOS (EVOLUCION MUSICAL) 013989/UMLE
33	28	6	LOS TIGRES DEL NORTE LEYENDA Y TRADICION FONOVISA 354067/UMLE
34	34	25	EL TRONO DE MEXICO HASTA MI FINAL FONOVISA 354315/UMLE
35	39	56	LARRY HERNANDEZ DE NARCISO CORRIDOS (MEDIETA) FONOVISA 570037/UMLE
36	15	12	LOS INIQUETOS DEL NORTE LOS LOCOS DEL CORRIDO CATAPIULT DIGITAL EX
37	<b>NEW</b>		ALACRANES MUSICAL POR SIEMPRE FONOVISA 354500/UMLE
38	26	3	LOS ORIGINALES DE SAN JUAN MI PADRE QUERIDO SONY MUSIC LATIN 67194
39	38	5	VARIOUS ARTISTS WY RECORDS: LA MEJOR DE LA COMPANIA (MACHETE) 014703/UMLE
40	37	21	COSCULLUELA SI PRINCE (EPIC) (MACHETE) (UNIVERSAL MUSIC LATIN) 63000/UMLE
41	32	6	JULIETA VENEGAS OTRA COSA (SONY MUSIC LATIN) 65671
42	41	4	VARIOUS ARTISTS BACHATA #1... VOL. 3 MACHETE 014058/UMLE
43	40	25	MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISA 354219/UMLE
44	<b>NEW</b>		VARIOUS ARTISTS MIGUEL ERES UNICA: 12 GRANDES EXITOS PLATINO 11076
45	43	24	JENNCARLOS BUSCAME BULLSEYE 8914
46	44	57	MARISELA 20 EXITOS INMORTALES (EM) 6614
47	45	4	CUISILLOS CARRERA COMPANIAS MUSART 4309/BALBOA
48	46	21	LA ARROLLADORA BANDA EL LIMON SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE
49	51	26	LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOVISA 354239/UMLE
50	54	31	DON CHETO EL KTIME DE USTEDES PLATINO 8832

Latin pop star Belinda breaks into the top 10 on Latin Rhythm Airplay, as the Pitbull-assisted "Egoista" leaps 25-9. In its 10th week on the chart, the track nets Greatest Gainer honors (up 91% to 1.5 million audience impressions). The ascent is the singer's highest rank on an airplay chart.



REGIONAL MEXICAN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	5	<b>#1</b> <b>GREATEST GAINER</b> EL TRONO DE MEXICO QUERO DECIRTE QUE TE AMO FONOVISA 354464/UMLE
2	5	4	LOS TITANES DE DURANGO LOS LOCOS DEL CORRIDO DISA 729586/UMLE
3	2	3	DUELO SOLAMENTE TU FONOVISA 354471/UMLE
4	3	3	TIERRA CALI MALDITO AMOR (UNIVERSAL MUSIC LATIN) 65373/UMLE
5	12	8	PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONOVISA 354085/UMLE
6	6	14	BANDA LOS RECODITOS ANDO BIEN PEDO DISA 721423/UMLE
7	4	7	THE CHIEFTAINS FEATURING RY COODER SAN PATRICK HEAR 31321/CONCORD
8	10	21	PESADO DESDE LA CANTINA VOLUMEN 1 DISA 72653/UMLE
9	7	21	JENNI RIVERA LA GRAN SEÑORA FONOVISA 354398/UMLE
10	<b>NEW</b>		LOS PLAYER'S MI RAZON DE VIVIR MUSART 4305/BALBOA
11	8	7	SELENA LA LEYENDA (EMI LATIN) 07508/CAPITOL LATIN
12	9	10	LOS INIQUETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPIULT DIGITAL EX
13	16	23	LARRY HERNANDEZ EN UNO (DISA) CALAMAR (FONOVISA) 51000/UMLE
14	11	2	INTOCABLE SUPER 1'S CAPITOL LATIN 40838
15	14	49	ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS (AS/DISA) 73025/UMLE
16	13	4	GRUPO MONTEZ DE DURANGO CERRANDO TRATO DISA 721424/UMLE
17	17	6	LOS TIGRES DEL NORTE LEYENDA Y TRADICION FONOVISA 354067/UMLE
18	25	25	EL TRONO DE MEXICO HASTA MI FINAL FONOVISA 354315/UMLE
19	20	53	LARRY HERNANDEZ DE NARCISO CORRIDOS (MEDIETA) FONOVISA 570037/UMLE
20	19	12	LOS INIQUETOS DEL NORTE LOS LOCOS DEL CORRIDO CATAPIULT DIGITAL EX



With "Gitana" stepping 2-1 on Latin Pop Airplay to become her 12th chart-topper on the list (see billboard.biz/charts), Shakira breaks a tie with Cristian Castro for the second-most No. 1s in the chart's almost-16-year history. Only Enrique Iglesias has more trips to the summit, with 14. Additionally, "Gitana" marks the Colombian star's third straight topper on Latin Pop Airplay, following "Loba," which spent 11 weeks on top, and "Didi It Again (Lo Hecho Esta Hecho)."

—Rauli Ramirez

LATIN POP ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	11	<b>#1</b> <b>GREATEST GAINER</b> CAMILA DEJATE DE AMAR SONY MUSIC LATIN 58081
2	2	9	CHAYANNE NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
3	5	4	EDNITA NAZARIO EDNITA... LA DIVA SONY MUSIC LATIN 51312
4	3	2	VARIOUS ARTISTS BILLBOARD LATIN MUSIC AWARDS (UNIVERSAL MUSIC LATIN) 014763/UMLE
5	8	21	THALIA PRIMERA FILA SONY MUSIC LATIN 56001
6	4	4	ALEJANDRO FERNANDEZ MAS ROMANTICO QUE NUNCA SONY MUSIC LATIN 6660
7	7	20	ALEJANDRO FERNANDEZ DOS MUNDOS (EVOLUCION MUSICAL) 013989/UMLE
8	6	6	JULIETA VENEGAS OTRA COSA (SONY MUSIC LATIN) 65671
9	9	24	JENNCARLOS BUSCAME BULLSEYE 8914
10	10	57	MARISELA 20 EXITOS INMORTALES (EM) 6614
11	15	11	CARLOS BAUTE DE MI PUNO Y LETRA (WARNER LATINA) 521765
12	14	87	LUIS FONSI PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATIN) 014142/UMLE
13	11	44	TERCER CIELO BATE CARRERA (UNIVERSAL MUSIC LATIN) 65700/UMLE
14	12	11	ANA ISABELLE MI SUENO (UNIVERSAL MUSIC LATIN) 012950/UMLE
15	18	5	CRISTINA JAMAS TE DEJARE (EP) FONOVISA 354496/UMLE
16	16	5	BELINDA CARPE DIEM CAPITOL LATIN 48282
17	20	37	MARISELA 20 EXITOS INMORTALES VOL. 2 (EM) 6615
18	17	7	MIGUEL BOSE CAROL WARRNER LATINA 52327
19	19	29	JUAN GABRIEL MIS COMIENZOS (MUSICA) 57675 SONY MUSIC LATIN
20	<b>RE-ENTRY</b>		RICARDO ARJONA 570 PUNO WARRNER LATINA 516689

LATIN RHYTHM ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	3	<b>#1</b> <b>GREATEST GAINER</b> CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE
2	2	59	TITO "EL BAMBINO" EL PATRON SIENTE 653683/UMLE
3	3	48	WISIN & YANDEL LA REVOLUCION (SONY MACHETE) 012967/UMLE
4	4	4	RKM & KEN-Y THE LAST CHAPTER PINA/MACHETE 014067/UMLE
5	6	4	FLEX ROMANTIC STYLE: PARTE 3... DESDE LA ESQUINA CAPITOL LATIN 28997
6	5	5	ANGEL & KHRIZ DA: TAKE OVER MACHETE 014094/UMLE
7	8	5	VARIOUS ARTISTS WY RECORDS: LA MEJOR DE LA COMPANIA (MACHETE) 014703/UMLE
8	7	21	COSCULLUELA EL PRINCE (EPIC) (MACHETE) (UNIVERSAL MUSIC LATIN) 63000/UMLE
9	9	23	TONY DIZE LA REVOLUCION (LA SALLE) (UNIVERSAL MUSIC LATIN) 70001 SONY MUSIC LATIN
10	11	8	DYLAND Y LENNY MY WORLD (SONY MUSIC LATIN) 61371
11	10	2	EL CHIVO EN MI VENTANA (DISA) 01426/UMLE
12	12	23	TITO "EL BAMBINO" EL PATRON SIENTE (SONY MUSIC LATIN) 653683/UMLE
13	<b>NEW</b>		LA FACTORIA DEMOPHIA (UNIVERSAL MUSIC LATIN) 460034/UMLE
14	13	66	VARIOUS ARTISTS LATIN URBAN KINAZ MACHETE 012315/UMLE
15	14	52	DON OMAR TRON MACHETE 012867/UMLE
16	16	75	MAKANO NO AMO PANAMA MACHETE 460033/UMLE
17	15	23	MAKANO 6 SUPER HITS (EP) MACHETE 460026/UMLE
18	17	65	FLEX LA EVOLUCION ROMANTIC STYLE CAPITOL LATIN 67917
19	18	46	WISIN & YANDEL EL DUD DE LA HISTORIA (FRESH 11) (SONY MUSIC LATIN)
20	19	56	ALEXIS & FIDO DOWN TO EARTH SONY MUSIC LATIN 43681

THIS WEEK		LAST WEEK		ALBUMS		JAPAN	
				(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	APRIL 26, 2010		
1	NEW			HIDEAKI TOKUNAGA VOCALIST 4 (LTD EDITION) UNIVERSAL			
2	NEW			TEGOMASS TEGOMASS NO AI (CD+DVD LTD.) JOHNNY'S ENTERTAINMENT			
3	1			AYUMI HAMASAKI ROCK N' ROLL CIRCUUS (CD+DVD) & ALEX TRAX			
4	NEW			SHM PARABELLUM BULLET REVOLUTIONARY EMI			
5	NEW			HIDEAKI TOKUNAGA VOCALIST 4 (CD+DVD) UNIVERSAL			
6	9			LADY GAGA THE FAME MONSTER (LTD EDITION) UNIVERSAL			
7	NEW			TEGOMASS TEGOMASS NO AI JOHNNY'S ENTERTAINMENT			
8	NEW			HIDEAKI TOKUNAGA VOCALIST 4 UNIVERSAL			
9	3			AKB48 KAMIKOKU TACHI (CD+DVD) KING			
10	NEW			THE BAWDIES THERE'S NO TURNING BACK VICTOR			

THIS WEEK		LAST WEEK		ALBUMS		UNITED KINGDOM	
				(THE OFFICIAL UK CHARTS CO.)	APRIL 25, 2010		
1	NEW			AC/DC IRON MAN 2 COLUMBIA			
2	NEW			PAUL WELLER WAKE UP THE NATION ISLAND			
3	1			PLAN B THE DEFORMATION OF STRICKLAND BANKS 679			
4	NEW			MEAT LOAF HANG COOL TOOFY BEAR MERCURY			
5	2			SCOUTING FOR GIRLS EVERYBODY WANTS TO BE ON TV EPIC			
6	3			LADY GAGA THE FAME MONSTER (CD) CHERRYTREE/INTERSCOPE			
7	6			PAOLO NUTINI SUNNY SIDE UP ATLANTIC			
8	NEW			KATE NASH MY BEST FRIEND IS YOU FICTION/POLYDOR			
9	5			JUSTIN BIEBER MY WORLD 2.0 SCHOOL OF ROYALTY/RAYMOND BRAUN/ISLAND			
10	8			FLORENCE + THE MACHINE LUNGS ISLAND			

THIS WEEK		LAST WEEK		ALBUMS		GERMANY	
				(MEDIA CONTROL)	APRIL 27, 2010		
1	NEW			AC/DC IRON MAN 2 COLUMBIA			
2	2			UNHEILIG GROSSE FREIHEIT INTERSTAR FANSTATION			
3	1			GENTLEMAN UNIVERSITY UNIVERSAL			
4	3			SCORPIONS STING IN THE TAIL BR/RC/A			
5	NEW			EISBRECHER EISZET SOUL FOOD			
6	5			AMY MACDONALD A CURIOUS THING MELODRAMATIC MERCURY			
7	NEW			THE BOSSHOSS LOW VOLTAGE UNIVERSAL			
8	NEW			CHAKUZA MONSTER IN MIB SONY MUSIC			
9	4			SLASH SLASH DIK HAYD/ROADRUNNER			
10	10			KATHERINE JENKINS BELIEVE WARNER BROS.			

THIS WEEK		LAST WEEK		ALBUMS		EUROPEAN HOT 100 SINGLES	
				(HS GLOBAL MEDIA BILLBOARD)	APRIL 28, 2010		
1	2			ALORS ON DANSE STROMAE VERTIGO MOSAERT			
2	1			TELEPHONE LADY GAGA FT. BELIEVE/STROMAE/KEVIN/COLE/CHERYL/COLE/CHERRY/REE/TRENT/INTERSCOPE			
3	4			MEMORIES DAVID GUETTA FT. KID CUDI GUM VIRGIN			
4	3			FIGHT FOR THIS LOVE CHERYL COLE FASCINATION POLYDOR			
5	NEW			ONCE DIANA VICKERS RCA			
6	NEW			DONT BELIEVE MEHRZAD MARASHI SONY MUSIC			
7	6			OMG USHER FT. WILLIAM LAFAGE/JLG			
8	5			RUDE BOY RIHANNA SRP/DEF JAM			
9	7			BABY JUSTIN BIEBER FT. LADY GAGA/SCHOOL OF ROYALTY/RAYMOND BRAUN/ISLAND			
10	10			REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS REPRISE			
11	8			SATELLITE LENA MEYER-LANDRUT/USF US/FO			
12	18			POUR UN INFIDELE COEUR DE PIRATE BARCLAY			
13	9			ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE			
14	23			HEY SOUL SISTER TRAIN COLUMBIA			
15	13			THIS IS MY LIFE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'			
16	12			TIK TOK KESHA KEMDIS/ARCA			
17	NEW			UNTIL YOU WERE GONE CHIRPY NIP FT. ESMEE DENTERS JIVE			
18	14			HOT INNA PHUNG/AP/103/BEAT BLUE/ALL AROUND THE WORLD			
19	16			REAL LOVE MARK MEOLOCO COLUMBIA			
20	17			SHE SAID PLAN B 679			

THIS WEEK		LAST WEEK		ALBUMS		EURO DIGITAL SONGS	
				(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 8, 2010		
1	1			OMG USHER FT. WILLIAM LAFAGE/JLG			
2	NEW			ONCE DIANA VICKERS RCA			
3	NEW			UNTIL YOU WERE GONE CHIRPY NIP FT. ESMEE DENTERS JIVE			
4	2			TELEPHONE LADY GAGA FT. BELIEVE/STROMAE/KEVIN/COLE/CHERYL/COLE/CHERRY/REE/TRENT/INTERSCOPE			
5	4			DONT BELIEVE MEHRZAD MARASHI SONY MUSIC			
6	6			SHE SAID PLAN B 679			
7	3			THIS AIN'T A LOVE SONG SCOUTING FOR GIRLS EPIC			
8	5			I NEED YOU TONIGHT PROFESSOR GREEN FT. ED DREWETT VIRGIN			
9	7			ACAPELLA KELIS WILLIAM LAFAGE/INTERSCOPE			
10	10			CARRY OUT TMBLND FT. JUSTIN BIEBER/KEVIN/COLE/CHERRY/REE/TRENT/INTERSCOPE			
11	9			MEMORIES DAVID GUETTA FT. KID CUDI GUM VIRGIN			
12	12			ALORS ON DANSE STROMAE VERTIGO MOSAERT			
13	8			NATURALLY SELENA GOMEZ & THE SCENE HOLLYWOOD			
14	NEW			THE BEST TINA TURNER CAPITOL			
15	11			RUDE BOY RIHANNA SRP/DEF JAM			

THIS WEEK		LAST WEEK		ALBUMS		FRANCE	
				(SNEP/IFOP/TITE-LIVE)	APRIL 27, 2010		
1	1			LES PRETRES SPIRITUS DEI TFI MUSIQUE			
2	2			CHRISTOPHE MAE ON TRANCE LA ROUTE WADLER			
3	3			SEXION DASSAULT L'ECOLE DES POINTS VITALUX JIVE			
4	NEW			GOTAN PROJECT TANGO 3.0 XL RECORDINGS			
5	4			LES ENFOIRES 2010 LES ENFOIRES LA CROIX DE NEVILLER LES RESTAURANTS DU COEUR			
6	5			JUSTIN BIEBER MY WORLD 2.0 SCHOOL OF ROYALTY/RAYMOND BRAUN/ISLAND			
7	8			CAMELIA JORDANA CAMELIA JORDANA JIVE			
8	6			THE BLACK EYED PEAS THE E.N.D. INTERSCOPE			
9	9			LADY GAGA THE FAME MONSTER (CD) CHERRYTREE/INTERSCOPE			
10	12			COEUR DE PIRATE COEUR DE PIRATE DARE TO CROSS GROSSE			

THIS WEEK		LAST WEEK		ALBUMS		CANADA	
				(NIELSEN BDS/SOUNDSCAN)	MAY 8, 2010		
1	NEW			SOUNDTRACK THE FAME MONSTER (CD) CHERRYTREE/INTERSCOPE			
2	NEW			AC/DC IRON MAN 2 COLUMBIA			
3	1			JUSTIN BIEBER MY WORLD 2.0 SCHOOL OF ROYALTY/RAYMOND BRAUN/ISLAND			
4	3			LADY GAGA THE FAME MONSTER (CD) CHERRYTREE/INTERSCOPE			
5	5			GILLES VIGNEAULT RETROVALLES TRIVERT/PRODUCTIONS LE MURDRET/SELECT			
6	NEW			NIKKI YANOFSKY NIKKI DECCA UNIVERSAL			
7	2			SLASH SLASH DIK HAYD/ROADRUNNER			
8	6			LADY GAGA THE FAME MONSTER (CD) CHERRYTREE/INTERSCOPE			
9	18			MICHAEL BUBLE CRAZY LOVE 1.3 REPRISE WARNER			
10	7			THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL			

THIS WEEK		LAST WEEK		ALBUMS		AUSTRALIA	
				(ARIA)	APRIL 25, 2010		
1	1			LADY GAGA THE FAME MONSTER (CD) CHERRYTREE/INTERSCOPE			
2	4			SUSAN BOYLE I DREAM A DREAM SYCO			
3	2			JOHN BUTLER TRIO APRIL UPRISING WARNER			
4	6			MUMFORD & SONS SIGN NO MORE ISLAND			
5	NEW			MARK VINCENT COMPASS SONY			
6	8			ANGUS & JULIA STONE DOWN THE WAY CAPITOL			
7	5			SLASH SLASH DIK HAYD/ROADRUNNER			
8	7			JASON DERULO JASON DERULO BELUGA HEIGHTS/WARNER BROS. REPRISE			
9	10			FLORENCE + THE MACHINE LUNGS ISLAND			
10	3			GYROSCOPE COHESION ISLAND			

THIS WEEK		LAST WEEK		ALBUMS		EURO DIGITAL SONGS SPOTLIGHT	
				(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 8, 2010		
1	1			DONT BELIEVE MEHRZAD MARASHI SONY MUSIC			
2	2			ALORS ON DANSE STROMAE VERTIGO MOSAERT			
3	3			SATELLITE LENA MEYER-LANDRUT UNIVERSAL			
4	7			HEY SOUL SISTER TRAIN COLUMBIA			
5	5			MONDAY MORNING MELANIE FIONA SRP/UNIVERSAL MOTOWN			
6	6			TELEPHONE LADY GAGA FT. BELIEVE/STROMAE/KEVIN/COLE/CHERYL/COLE/CHERRY/REE/TRENT/INTERSCOPE			
7	4			FIGHT FOR THIS LOVE CHERYL COLE FASCINATION POLYDOR			
8	9			MEMORIES DAVID GUETTA FT. KID CUDI GUM VIRGIN			
9	NEW			DU BIST DIE SUNN DE TROUWEN TUTE SAMUDJ AND MITSEL/SCHAFER			
10	NEW			WAVIN' FLAG K/MAA ASM OCTONE			

THIS WEEK		LAST WEEK		ALBUMS		EUROPEAN ALBUMS	
				(HS GLOBAL MEDIA BILLBOARD)	APRIL 28, 2010		
1	NEW			AC/DC IRON MAN 2 COLUMBIA			
2	1			LADY GAGA THE FAME MONSTER (CD) CHERRYTREE/INTERSCOPE			
3	NEW			PAUL WELLER WAKE UP THE NATION ISLAND			
4	4			THE BLACK EYED PEAS THE E.N.D. INTERSCOPE			
5	6			AMY MACDONALD A CURIOUS THING MELODRAMATIC MERCURY			
6	3			SLASH SLASH DIK HAYD/ROADRUNNER			
7	5			GENTLEMAN UNIVERSITY UNIVERSAL			
8	11			UNHEILIG GROSSE FREIHEIT INTERSTAR FANSTATION			
9	NEW			MEAT LOAF HANG COOL TOOFY BEAR MERCURY			
10	8			PLAN B THE DEFORMATION OF STRICKLAND BANKS 679			
11	2			MGMT CONSPIRATIONS COLUMBIA			
12	9			SCORPIONS STING IN THE TAIL RCA			
13	15			DAVID GUETTA ONE LOVE GUM VIRGIN			
14	NEW			GOTAN PROJECT TANGO 3.0 XL			
15	7			MADONNA STICKY & SWEET TOUR WARNER BROS.			

THIS WEEK		LAST WEEK		ALBUMS		ITALY	
				(FIMI/IFPI)	APRIL 23, 2010		
1	NEW			BIAGIO ANTONACCI INASPETTATA RSI			
2	1			PIERDAVIDE CARONE UNA CANZONE POP COLUMBIA			
3	2			EMMA OLTRE UNIVERSAL			
4	3			LOREDANA ERRORE RAGAZZA OCCHI CIELO COLUMBIA			
5	4			MADONNA STORY & SWEET TOUR LIVE MOTO/WARNER BROS.			
6	NEW			SLASH SLASH DIK HAYD/ROADRUNNER			
7	5			MARCO MENGONI RE MATTO RCA			
8	NEW			MIGUEL BOSE CARDO DRO			
9	7			NOEMI SULLA MIA PELLE COLUMBIA			
10	9			ALESSANDRA AMOROSO SENZA NUOVE EPIC			

THIS WEEK		LAST WEEK		ALBUMS		SPAIN	
				(PROMUSICAE/MEDIA)	APRIL 28, 2010		
1	5			JOAN MANUEL SERRAT HUIO DE LA LUZ Y DE LA SOMBRA SONY MUSIC			
2	7			MIGUEL BOSE CARDO DRO			
3	1			MAGO DE OZ GAIA III ATLANTIA DRO			
4	NEW			AC/DC IRON MAN 2 COLUMBIA			
5	4			SELENA GOMEZ & THE SCENE KISS & TELL HOLLOWOOD			
6	3			SERGIO DALMA TRÉCE UNIVERSAL			
7	2			LOS PLANETAS UNA OPERA EPIC/UA OCTUBRE			
8	8			ESTOPA X ANIVERSARIUM SONY MUSIC			
9	6			ISMAEL SERRANO ACUERDATE DE VIVIR UNIVERSAL			
10	10			THE BLACK EYED PEAS THE E.N.D. INTERSCOPE			

THIS WEEK		LAST WEEK		ALBUMS		BRAZIL	
				(AP/BI/NIELSEN)	APRIL 27, 2010		
1	NEW			PADRE FABIO DE MELO ILUMINAR SOM LIVRE			
2	NEW			JUSTIN BIEBER MY WORLDS SCHOOL OF ROYALTY/RAYMOND BRAUN/ISLAND			
3	1			SOUNDTRACK SUMMER ELETROHITS & SOM LIVRE			
4	3			SOUNDTRACK VIVER A VIDA SOM LIVRE			
5	2			LUAN SANTANA LUAN SANTANA - AO VIVO SOM LIVRE			
6	NEW			REGIS DANESÉ O MELHOR DE REGIS DANESÉ SOM LIVRE			
7	4			QUINS 'N' ROSES GREATEST HITS GEFEN			



Lukasz "Dr. Luke" Gottwald won the songwriter of the year title for his contributions to five of ASCAP's most-performed pop songs in the past year. One of them was Katy Perry's "Hot N Cold." Perry herself received an ASCAP award for co-writing both that hit and "Waking Up in Vegas." PHOTO: LESTER COHEN/WIREIMAGE



Singer/songwriter **John Mayer** (left) stopped for a picture with ASCAP president/chairman **Paul Williams** (center) before Mayer took the stage for the "I Create Music," "Battle Studies" interview at the ASCAP Expo. Joining them is **Jason Mraz**, who won pop song of the year for "I'm Yours" at the Pop Awards. PHOTO: RICK MILLER



From left: ASCAP senior VP of domestic membership **Randy Grimmer** and president/chairman **Paul Williams**, **Patti Smith**, ASCAP VP of pop/rock membership **Sue Drew** and CEO **John LoFrumento**. PHOTO: LESTER COHEN/WIREIMAGE

## ASCAP POP MUSIC AWARDS AND 'I CREATE MUSIC' EXPO



Rapper/actor **Ludacris** tried out the interviewer's side of the table during his expo Q&A with **Quincy Jones**, where he gleaned personal and professional insights from the 77-year-old music legend. PHOTO: JOSHUA MILLER

ASCAP presented its 27th Annual Pop Music Awards (April 21) and fifth annual "I Create Music" Expo (April 22-24) at Los Angeles' Renaissance Hollywood Hotel. The songwriters and publishers of ASCAP's most-performed pop songs for 2009 were honored, including Rob Thomas, Jay-Z, Keri Hilson and Fergie. Lukasz "Dr. Luke" Gottwald won songwriter of the year, Jason Mraz took song of the year honors for "I'm Yours," and EMI Music Publishing was named publisher of the year. The year's special award recipients were Patti Smith and the Killers, who received the ASCAP Founders Award and the ASCAP Vanguard Award, respectively.

The ASCAP "I Create Music" Expo gathered songwriters, producers, executives and other industry professionals together to share their expertise about topics relevant to music creators. In addition to networking opportunities, discussion panels, song critiques, master classes and product demonstrations, the expo included performances by Chantal Kreviazuk, Natasha Bedingfield and Raul Midón and such superstar speakers as Quincy Jones, Bill Withers, Justin Timberlake and John Mayer.

### INSIDE TRACK

## NELSON: MORE WHERE 'COUNTRY' CAME FROM

Willie Nelson's "Country Music" album just arrived, but he's planning more country music in the very near future.

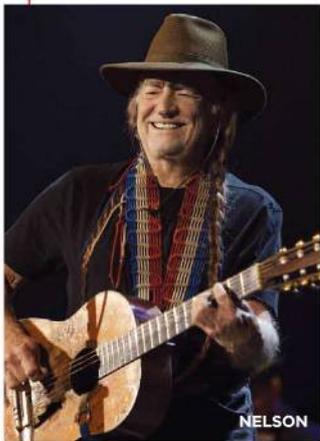
Nelson has been in the studio with producer James Stroud working on songs that he says "take up where the 'Country Music' album"—an acoustic set with T-Bone Burnett—"left off, and then it went into the different sounds of drums and arrangements and more blending rock and country together. I think it's a natural evolution." Nelson says Stroud brought in "all those great musicians in Nashville, the guitar players and pickers," tracking tunes that included the Tex Williams novelty "Smoke! Smoke! (That Cigarette)" and Webb Pierce's "More and More."

Nelson predicts the album will come out in late summer or fall. "We want to give ["Country Music"] a good window," he says.

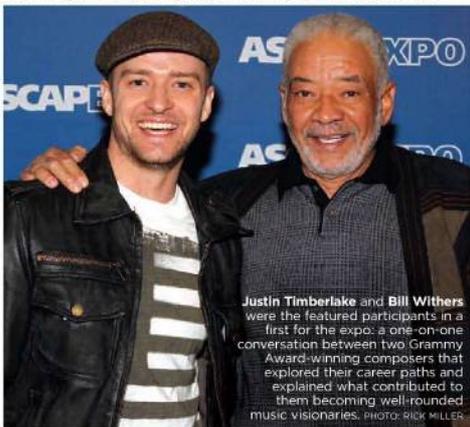
That's not the only new music Nelson has in his hat these days. He reports that

he's been in the studio with his sister Bobbie Nelson on piano, harmonica player Mickey Raphael and other members of his band "putting together another 'Stardust'-type album" of standards, possibly based on Irving Berlin's 1923 song "What'll I Do."

"It'll maybe be another group of songs from that era—I'll Be Loving You Always," stuff like that," says Nelson, who's also working on original material. "There's so many great songs out there, you never really run out of them. As long as you're enjoying it and people are accepting it, what else could you ask for?"



NELSON



**Justin Timberlake** and **Bill Withers** were the featured participants in a first for the expo: a one-on-one conversation between two Grammy Award-winning composers that explored their career paths and explained what contributed to them becoming well-rounded music visionaries. PHOTO: RICK MILLER



From left are Killers guitarist **Dave Keuning**, drummer **Ronnie Vannucci** and singer **Brandon Flowers**. PHOTO: LESTER COHEN/WIREIMAGE



ABOVE: One of the two songs that singer/songwriter **Natasha Bedingfield** performed at the "I Create Music" Center Stage showcase was "Pocketful of Sunshine." PHOTO: JOSHUA MILLER

LEFT: Songwriter **Linda Perry**—who's written hits for Pink and Christina Aguilera—moderated a lively two-hour master session for the expo where audience members asked questions and performed songs for her to critique. PHOTO: RICK MILLER

RIGHT: **Flo Rida** performed his hit song "Right Round," another one of ASCAP's most-performed pop tracks for the year, at the ceremony. PHOTO: LESTER COHEN/WIREIMAGE



NELSON: RICK OLIVER

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