

Billboard

GREEN DAY'S **American Idiot**

MUSIC ROW SURPRISE

**GALANTE OUT,
OVERTON IN
AS SONY MUSIC
NASHVILLE CEO**

**FOURSQUARE'S
DENNIS CROWLEY
ON MUSIC BIZ
OPPORTUNITIES**

**NICK'S KNACK
VICTORIA JUSTICE
MAKES HER
MILEY MOVE**

**NEED A MIRACLE?
MYSPACE LAUNCHES
TICKETING PLATFORM**

GREEN DAY ROCKS BROADWAY

**WITH MILLIONS AT STAKE,
CAN A PUNK MUSICAL
COURT THE GROWN-UPS?**



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No. 1

ON THE CHARTS

ALBUMS	
PAGE	ARTIST / TITLE
38	JUSTIN BIEBER / MY WORLD 2.0
40	TENTH AVENUE NORTH / OVER AND UNDERNEATH
40	SLASH / SLASH
40	JUSTIN BIEBER / MY WORLD (EP)
41	VEIL OF MAYA / [9]
45	LADY ANTEBELLUM / NEED YOU NOW
45	DAILEY & VINCENT / DAILEY & VINCENT SING THE STALLER BROS.
46	USHER / RAYMOND V. RAMONDO
48	SKILLET / AWAKE
48	MARVIN SAPP / HERE I AM
49	LADY GAGA / THE FAME
49	MICHAEL BUBLE / CRAZY LOVE
49	JAMIE CULLUM / THE PURSUIT
49	EMANUEL AX-YO-YO MAITZHAK PERLMAN MENDELSSOHN: PIANO TRIOS
49	THE CANADIAN TENORS / THE CANADIAN TENORS
49	CELTIC WOMAN / SONGS FROM THE HEART
50	DUOLO / SOLAMENTE TU
SONGS	
PAGE	ARTIST / TITLE
42	RIHANNA / RIDE OR DIE
43	RIHANNA / RIDE OR DIE
43	TRAIN / HEY, SOUL SISTER
41	JASON AND THE LONG ROAD TO LOVE / PRAY FOR YOU
44	JASON DERULO / IN MY HEAD
44	LADY ANTEBELLUM / NEED YOU NOW
44	LADY ANTEBELLUM / NEED YOU NOW
44	STONE TEMPLE PILOTS / BETWEEN THE LINES
44	STONE TEMPLE PILOTS / BETWEEN THE LINES
44	PEARL JAM / JUST BREATHE
45	LADY ANTEBELLUM / AMERICAN HONEY
46	MONICA / EVERYTHING TO ME
46	R.B.B FEATURING BRUNO MARS / NOTHING ON YOU
46	MAXWELL / FISTFUL OF TEARS
46	R.B.B FEATURING BRUNO MARS / NOTHING ON YOU
47	MONICA / EVERYTHING TO ME
48	MERCYME / ALL OF CREATION
48	MERCYME / ALL OF CREATION
48	NEEDTOBREATHE / SOMETHING BEAUTIFUL
48	MARVIN SAPP / THE BEST OF ME
49	BLAKE LEWIS / HEARTBREAK ON VINYL
49	THE TEMPER TRAP / SWEET DISPOSITION
49	JACKIEM JOYNER / TAKE ME THERE
50	BANDA LOS RECODITOS / ANDO BIEN PEDRO
18	ZPAC / CHANGES
THIS WEEK ON .biz	
ARTIST / TITLE	#1
SLASH / SLASH	#1
MADONNA / STICKY & SWEET TOUR	#1
THE PERISHERS / LET THERE BE MORNING	#1
ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL	#1

CONTENTS

VOLUME 122, NO. 16



UPFRONT

- 5 **COUNTRY CROSSROADS** While Sony Nashville closes the Joe Galante era, Disney shutters Lyric Street.
- 10 Global
- 14 Latin
- 15 The Indies
- 16 On The Road
- 18 Digital
- 19 Q&A: Kevin Liles

FEATURES

- 20 **COVER STORY THE GREAT GREEN WAY** How Green Day's "American Idiot" came to Broadway—and why it might just stay.
- 24 **CENTER SQUARE** In a year's time, Dennis Crowley went from Google castoff to CEO of flaming-hot social network Foursquare. He discusses the keys to managing success and opportunities for artists and the music biz in an interview with Billboard.
- 26 **JUSTICE FOR ALL** With some help from Sony Music, Nickelodeon's Victoria Justice hopes to become the new queen of tween.

MUSIC

- 29 **SOCIAL NETWORK** Broken Social Scene returns from a long hiatus.
- 30 Global Pulse
- 31 6 Questions: Diego Torres
- 32 Reviews
- 34 Happening Now

IN EVERY ISSUE

- 4 Opinion
- 36 Marketplace
- 37 Over The Counter
- 37 Market Watch
- 38 Charts
- 53 Executive Turntable, Backbeat, Inside Track



ON THE COVER: Photo illustration by Kareem Black for Billboard. Green Day: Sebastian Artz

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
Count down the top 10 "Glee songs" and watch video interviews with Norah Jones and Good Charlotte. Then head out to Coachella with Billboard.com as we spend three hot days of music in the California desert.

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

FREE LIVE WEBCAST
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Events

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Don't Tread On Me

Court Ruling Puts Net Neutrality In Limbo—
And That's Bad For The Music Business

BY GIGI B. SOHN

The U.S. Court of Appeals for the District of Columbia Circuit recently issued a ruling that should scare the daylight out of anyone in the music industry.

If you aren't scared, then you aren't paying attention.

On its surface, the April 6 ruling was on a technical matter—whether the FCC had the legal authority to enforce its open Internet principles under certain sections of U.S. telecommunications law. The FCC found cable giant Comcast had violated the principles when it slowed down the traffic from users of a particular Internet service. Comcast took the FCC to court, arguing that the agency had exceeded its authority, and the court unanimously agreed.

The principal result of the decision is that the FCC's authority to make certain that the Internet remains open and free of discrimination has been put into legal limbo. That result is bad for musicians and the music industry.

Like it or not, the future of the music business depends on the Internet. This fact of life applies to the biggest labels and the smallest garage bands. In order to get music out to fans, it will have to go online. Distribution of all forms of digital entertainment—including music and video—is migrating to the Web. The key question is: Who will have control over distribution?

This is where the court decision and the concept of a free, open and nondiscriminatory Internet—aka net neutrality—comes in. Absent net neutrality, control over distribution passes from the content creators and owners to Internet service providers (ISPs) like phone and cable companies.

Here's how the Future of Music Coalition describes the need for net neutrality: "Imagine logging on to your favorite band's Web site, only to have it take forever to load on your computer because they couldn't afford (or didn't want) to pay a toll to powerful Internet service providers. All artists deserve the right to use the Internet to cultivate listeners, and fans deserve to make their own choices of how and where to access legitimate content. That's why net neutrality must be preserved."

In the dire scenario that the coalition describes, the winners are the ISPs and the companies that get the favored deals.



Having ISPs filter everyone's Internet traffic for copyrighted content is a violation of privacy—it's like searching without a warrant.

The losers are everyone else—the labels and musicians that are condemned to the slow lane because they can't, or won't, pay protection money to the ISPs.

It's in everyone's best interest to have a free and open Internet. The FCC needs the power to protect freedom online, and the court decision hinders that effort and puts the unhindered distribution of music at risk. Unfortunately, some in the entertainment industry want to muddy the net neutrality waters by trying to infuse the idea of a nondiscriminatory Internet with copyright protections.

Let's be clear about this. Advocacy group Public Knowledge and our allies

do not favor stealing content. We want artists to be paid. However, there are some realities that need to be recognized. First and foremost, it's not the job of the FCC to enforce copyright law. The methods being proposed by some to have the FCC enforce copyright are harmful, won't work, are possibly illegal and will further alienate music fans.

Having ISPs filter everyone's Internet traffic for copyrighted content is a violation of privacy—it's like searching without a warrant. Even if such a search uncovers copyrighted data, the law allows for legal, unauthorized use of copyrighted material. It's called "fair use." No filtering program will be able to tell whether a clip of a song is being used as part of a music review or is an illegal use.

The penalties the industry wants to exact for supposed illegal use are draconian. On the basis of three (or some other number) accusations of infringement, the industry wants consumers thrown offline. No one is required to prove anything in court—accusations would be sufficient. In America, we're innocent until proven guilty through legal due process. So-called "three strikes" anti-piracy approaches violate those precepts and aren't necessary. We have a legal framework for dealing with online copyright. It's the Digital Millennium Copyright Act, which provides for notices of possible infringement and takedowns of infringing material.

The Internet has blown apart existing business models for the recording industry. But at the same time, it has enabled the creation of more music (and video) by more people and more ways to distribute their material. New opportunities are being created for everyone, but it will require an open, content-neutral Internet to make that vision a reality and allow everyone to benefit.

Gigi B. Sohn is co-founder/president of Public Knowledge, a public interest advocacy group in Washington, D.C., focused on digital consumer rights.

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SOCIALIZING TIX
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TWO HIGHWAYS
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COAST TO COAST
More Canada promoters vie for national tours



ACOUSTIC SOUL
Banda acts hit big on Hot Latin Songs chart



GOT GAME
Kevin Liles talks about 'Def Jam Rapstar'

6

8

10

14

19

>>> VALUE OF A 'FAN' ON SOCIAL MEDIA: \$3.60

Brands have rushed to Facebook to build fan bases, but the nagging question has been: What is their monetary value? Social-media specialist Vitruve, which aids brands in building their customer bases on social networks, has determined that, on average, a fan base of 1 million translates into at least \$3.6 million in equivalent media in a year's time. The company's findings are based on impressions generated in the Facebook news feed.

>>> SMULE UNVEILS 'GLEE' APP

iPhone app developer Smule is following up its best-selling "I Am T-Pain" app with another music-focused title, this time for TV show "Glee." Created in conjunction with Fox Digital Entertainment, the app allows users to sing along with the cast to select songs featured on the show. Other features include pitch-correction technology and social elements. The app is available for the iPhone, iPod Touch and iPad. It costs \$3.

>>> WATERS TO TOUR 'THE WALL'

Roger Waters is taking Pink Floyd's 1980 album "The Wall" on the road this fall for a 36-date North American tour starting Sept. 15 in Toronto and wrapping Dec. 13 in Anaheim, Calif. The show will feature a 240-foot-wide and 35-foot-tall wall constructed and subsequently torn down during the concert.

UP FRONT

COUNTRY BY TOM ROLAND and WADE JESSEN

COUNTRY CROSSROADS

While Sony Nashville Closes The Joe Galante Era, Disney Shuttters Lyric Street

Two of Nashville's most prominent labels made major changes this week that promise to remake the corporate landscape on Music Row.

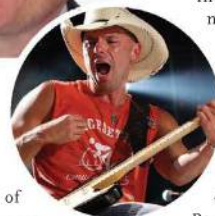
Music publishing veteran Gary Overton is assuming the helm of Sony Music Nashville after Joe Galante announced he's stepping down as chairman of the label group. On the same day that Galante announced his departure, Disney Music Group said it planned to shutter Lyric Street Records and immediately let go president Randy Goodman, a former Galante protégé.

Overton, who starts his new role as CEO of Sony Nashville May 17, comes from EMI Music Publishing Nashville, which he has headed since 1995, most recently as executive VP/GM. As a publishing veteran, he's an unconventional choice for the top job, but his wide-ranging experience includes time spent as Alan Jackson's manager and A&R director at BNA, now part of Sony.

"I think [Gary] will really know a song," says Dale Morris, manager of BNA superstar Kenny Chesney. "And that's a good feeling when you finish an album and you get ready to take it in for them to hear."

Overton arrives at a potentially difficult moment of transition for Sony's Nashville operations. While the label group's four imprints operate under shared label services, its radio promotion departments remain fully staffed with VP, national and regional employees. Industry observers speculate that a significant restructuring of the imprints and staffs is being planned. Overton and Galante declined requests for interviews.

Sony Music Nashville's year-to-date market share of U.S. country album sales, including catalog titles, stands at 22.1%, down slightly from 22.9% a year



A lot of things different: Outgoing Sony Nashville chairman **JOE GALANTE** (above left) and incoming CEO **GARY OVERTON** (above right); inset: Sony Nashville stars **CARRIE UNDERWOOD** and **KENNY CHESNEY**.

earlier, according to Nielsen SoundScan. For full-year 2009, the label group's market share totaled 25.0%, up from 21.8% in the prior year, according to SoundScan. (The numbers include 2009 catalog album sales that Sony credited to a different division.)

Galante had been a fixture at RCA and Sony for nearly four decades, becoming president of RCA Nashville in 1982. Upon his appointment, Galante was charged with transforming an aging roster of stars into a more contemporary and profitable stable that came to include Alabama, the Judds, Clint Black, K.T. Oslin and Keith Whitley. Under his leadership, RCA artists dominated the country charts throughout the '80s, and Galante went on to play a key role in the development of country music into the highly commercial genre it became during the '90s.

Apart from a roughly four-year stint in the early '90s heading the label's pop division in New York, Galante continued to head RCA's operations in Music

City through a series of mergers that created the current Sony Nashville structure, which includes the RCA, Columbia, Arista Nashville and BNA imprints, as well as a Christian music division, Provident Music Group. Galante was an original investor in BNA, which launched in 1991.

Country music sales have recently enjoyed a revival of sorts, thanks to such crossover stars as Lady Antebellum and Taylor Swift and other hitmakers like Zac Brown Band, Keith Urban and Sony's Chesney, Carrie Underwood and Brad Paisley. Country album sales in the United States totaled 10.4 million units in the quarter ending April 4, up 13.1% from the corresponding period a year earlier, according to SoundScan.

Still, as the closing of Lyric Street indicates, the environment remains exceptionally difficult for labels. Goodman, who couldn't be reached for comment, worked at RCA under Galante's tutelage during the '80s, claiming the Lyric Street job when Dis-

ney formed the label in 1997.

Lyric Street's biggest success came with Rascal Flatts, which is working on an album for a September release. That album is the last under the band's Disney contract. Sources say Disney Music Group chairman Bob Cavallo met with the band's management in Nashville this week as it continues to negotiate a new deal. Disney hasn't yet determined which of its imprints will release the final album.

In addition to Goodman, Disney released two members of the Lyric Street A&R department, three people from marketing and publicity and two radio promotion executives.

Many of the remaining employees will be phased out after the release of the Rascal Flatts album in the fall, sources say. The promotion staff will continue to work current singles by Bucky Covington, Kevin Fowler, Love and Theft and Tyler Dickerson. The futures of Sarah Buxton and the Parks weren't clear at press time. Lyric Street had already ended associations with SheDaisy, Trent Tomlinson and Jessica Andrews.

The Lyric Street closure comes as Disney's parent company revises its focus on entertainment vehicles that can be exploited across multiple segments of its portfolio, which includes TV, theme parks, a movie studio and music publishing.

"Given the changing nature of the music business and the more streamlined priorities of the studios," Cavallo said in a statement, "we need to find alternative ways to create and market new artists and their music to consumers."

Additional reporting by Ed Christman.

>>>'GLEE' PULLS IN ITS LARGEST AUDIENCE

The return of "Glee" on Fox was watched by 13.6 million viewers, according to Nielsen—the best ratings ever for the series, which tallied 9.6 million viewers during its initial debut after "American Idol" in May 2009. The show was assisted by its "American Idol" lead-in; the final half-hour of "Idol" was watched by 22.5 million viewers. According to TVByTheNumbers.com, the ratings for "Glee" are the highest for any new series this season except for the post-Super Bowl debut of "Undercover Boss."

>>>A&E, EXTREME TEAM FOR NEW SCORE LIBRARY

A&E Television Networks and Extreme Music, the music unit of Sony/ATV Music Publishing, have created a new production library dubbed Scoregenics Production Music. The new venture will focus on creating a library of genre-focused TV underscores inspired by A&E programming. The catalog will be created, branded, marketed and distributed internationally by Extreme, according to a release.

>>>MINOR EXITS 'IDOL' FOR 'TONIGHT SHOW'

"American Idol" band-leader/music director Rickey Minor is leaving the show after the current season to become the music director for "The Tonight Show With Jay Leno." Minor's on-air debut will be June 7. Current "Tonight Show" band-leader Kevin Eubanks announced earlier that he was stepping down from the job.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ann Donahue, Brian Morrissey and Chris M. Walsh.

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UPFRONT

DIGITAL BY ANTONY BRUNO

SHOW TIME

MySpace Music's New Events Platform Targets Ticket Sales

When MySpace Music went live in September 2008, the service promised to offer music fans access to not just on-demand streaming music, but also concert tickets, merch and other amenities.

While the merch element remains pending, the company has finally unveiled its ticketing strategy, allowing any artist on MySpace to add "buy" links to ticket vendors on their profiles. It's a key element of the much broader MySpace Events calendar and ticketing platform rolled out across the entire MySpace site that the company says is a core part of its "Discover and Be Discovered" motto.

"Our goal is to be the place to create, discover and socialize around events," MySpace director of events and ticketing Marcus Womack says. "That's not just concerts, but anything from birthday parties to nightlife to other events."

There are now close to 1 million concert listings on MySpace, and Womack says the new MySpace Events platform will elevate the listings more effectively than the site has done to date. It draws heavily on the features made popular by iLike, which the company purchased last August. For example, when MySpace users buy a concert ticket, all their MySpace friends will be notified through their info stream. Also, the concert listings page for each artist on MySpace will show users which of their friends are already planning to attend.

Those following artists on MySpace will receive a notification when new concert dates are added, and the

system will also recommend events in members' areas.

And most important, there's the ability to buy tickets. Until now, MySpace users finding tour dates on the site could only add the date to their MySpace calendar, but had to go elsewhere to get information on where to buy tickets. Under the new system, fans can click a "buy" button wherever an event is listed to purchase tickets from Live Nation and, eventually, other vendors.

Other companies have also added a social element to ticket buying. Songkick, a U.K.-based startup, is affiliated with about 80 global ticket vendors, including Live Nation and other primary and secondary ticket sellers (Billboard, March 13). And San Francisco startup Ticketfly, which helps promoters build fan communities around ticket purchasing, has signed up clients like the 9:30 Club in Washington, D.C.; Knitting Factory venues; and the Troubadour in West Hollywood, Calif. (Billboard, Dec. 12, 2009).

MySpace is betting that it can be a significant driver of ticket sales by making purchases easier for its user base. The company tested versions of the new platform during the past year with such acts as Owl City and Blink-182, as well as festivals like Vans Warped and Rock the Bells. An Owl City tour page on MySpace, which directed users to a ticket presale last September at various ticket vendors, helped

generate more than 6,500 preorders.

"We're taking things we've done with other artists on a smaller scale and expanded it to all artists on MySpace," Womack says.

MySpace hopes to benefit from the new platform with an added revenue stream, as the company takes a cut of any ticket purchased through the system. That's a core part of the MySpace Music strategy. Ads alone can't cover its music licensing costs, so the company from the beginning has been determined to participate in all elements of the music value chain. Much of the delay in implementing these changes stems from executive shakeups that removed two CEOs in less than a year.

As such, the real test of MySpace Events will be how it's used outside the MySpace Music environment. As part of the upgrade, MySpace has added an "Events" tab to the home page, where users can go to browse whatever the site lists as the upcoming hot event. It also includes users' personal events, such as their friends' birthdays, and incorporates sponsored events added by advertisers.

Should the MySpace Events features compel users to make their MySpace calendars their default social calendar, as the company hopes, it would go a long way toward virally promoting upcoming concerts through social networks. Concert promoters point out that as much as half of their inventory regularly goes unsold, mostly due to lack of awareness.



Click here: MySpace page for Owl City tour with links to buy tickets.

HOME FRONT

360 DEGREES OF BILLBOARD

TIM MCGRAW TO BE SUPERSTAR Q&A AT BILLBOARD COUNTRY MUSIC SUMMIT

Country music star Tim McGraw will be the subject of a superstar Q&A at the Billboard Country Music Summit in association with the Country Music Assn.

McGraw will be interviewed by Billboard executive director of content and programming for touring and live entertainment Ray Waddell.

Beyond his many chart-topping hits, industry awards and blockbuster tours, McGraw has evolved into a multifaceted artist and entrepreneur, with successful forays into acting, branding, philanthropy and other ventures. Though never one to mince words when it comes to the music business, Mc-

Graw proudly remains at heart a country music singer.

The Billboard Country Music Summit will be held June 7-8 at the Hermitage Hotel in Nashville. The event will feature two days of panel sessions, roundtable discussions and keynote interviews. For more information and to register, go to countrymusicsummit.com.



MARC ANTHONY, LOS TEMERARIOS TO BE HONORED AT BILLBOARD LATIN MUSIC AWARDS

Latin pop superstar Marc Anthony and iconic Mexican group Los Temerarios will receive Billboard's Spirit of Hope and Lifetime Achievement Awards, respectively, during the Billboard Latin Music Awards presented by State Farm in association with T-Mobile. Telemundo will broadcast the show live from San Juan, Puerto Rico, April 29. Anthony will receive the



Spirit of Hope Award in recognition of his longtime dedication to philanthropic efforts, including his work for the Children's Health Fund, Make-a-Wish Foundation and ING's Run for Something Better school-based fitness program. Last year, Anthony established a scholarship fund administered by the Congressional Hispanic Caucus Institute for college students in arts and media programs.

Los Temerarios are being honored with the Billboard Lifetime Achievement Award for a nearly 30-year career that straddles both regional Mexican and pop music. Since their first album was released in 1983, Los Temerarios have had 39 titles on Billboard's Top Latin Albums chart, more than any other act in the chart's history. They have also topped the list eight times, more than any other group, and have had 40 appearances on Hot Latin Songs, including 17 top 10s and four No. 1s.

While finalists and

winners of the Billboard Latin Music Awards are determined by the Billboard charts, the recipients of the Spirit of Hope and Lifetime Achievement Awards are decided by an editorial committee.

The Spirit of Hope Award, established in memory of late Tejano singer Selena, is given to an artist for humanitarian work. Past recipients include Daddy Yankee, Shakira, Juan Luis Guerra, Maná, El General, Ricky Martin, Olga Tañón, Soraya, Ricardo Montaner and Juanes.

The Lifetime Achievement Award is given to an artist or group with an outstanding artistic trajectory that has expanded the realm and reach of Latin music. Past recipients include Vicente Fernandez, Celia Cruz, Joan Sebastian, Marco Antonio Solís, Miguel Bose, Conjunto Primavera and Carlos Santana.

The Billboard Latin Music Awards are the culmination of the Billboard Latin Music Conference, which will be held April 26-28 at Conrad San Juan Condado Plaza Hotel. For more information, go to billboardlatinconference.com.

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TV BY ANN DONAHUE

Summer In The City

NBC's 'Today' Announces Its Summer Concert Series Lineup

A slot on NBC's "Today" is one of the biggest promotional opportunities for an artist, providing a big sales boost for many acts, not to mention a valuable launching pad for new releases.

The morning show ratings leader's key music platform is its annual summer concert series. The 2010 series is sponsored by Toyota and will be held, as always, on Fridays outside the "Today" studio at Rockefeller Plaza in midtown Manhattan.

"Today" senior producer Melissa Lonner provides behind-the-scenes insight into this year's star-studded lineup.

Sting, May 14: Sting kicks off the concert series with a four-song, half-hour set. "Sting is doing a tour for Live Nation and he's only going to play the hits," Lonner says. "He gives me a list of what he's interested in performing, and then from that list I'll say, 'These are my choices.'"

The Script, May 21: "We love the Script," Lonner says. "We've had them on four times already. They're like family."

"American Idol" winner/runner-up, June 3: In a Thursday slot, the yet-to-be-determined final two will perform the morning after the show's scheduled finale on Fox.

Justin Bieber, June 4: The tween heartthrob makes a return visit to the plaza. "Last year when we had him on, kids were sleeping outside," Lonner says.

Christina Aguilera, June 8: Aguilera is another artist who's performed on the show repeatedly,

and her Tuesday "Today" appearance coincides with the release date of new album "Bionic" (RCA).

Rascal Flatts, June 11: "Acts like Rascal Flatts and John Mayer, I have been talking to them since last November and got their dates before the year's end, because I wanted their date on the plaza to be scheduled into their tour schedule," Lonner says.

James Taylor/Carole King, June 18: "James Taylor and Carole King may not have a song on the charts, but they're touring and they're selling out Madison Square Garden. Every time we have them on, our studio is always packed," Lonner says.

Live from New York (from left): KESHA, STING and MAXWELL

Maxwell, June 25: Another goal of Lonner's is genre diversity, from R&B stars like Maxwell to dance artists like Ke\$ha. "What we aim for is to have a little bit of something for everyone," she says.

Maroon 5, July 2: A hint for rockers going on "Today": Don't worry about sleeping through that 5 a.m. sound check. "We prepare them months in advance," Lonner says with a laugh. "Kings of Leon slept in the green room between rehearsals and the live [performance]."

Lady Gaga, July 9: "There are those like Lady Gaga that I go after, knowing that she's the biggest artist in the world right now," Lonner says. "I wasn't sure if she would do 'Today' or any TV show now that she's been touring and gotten so big. But she remembers us from two years ago when we put her on when she was a nobody, so she's coming back."

Enrique Iglesias, July 16: Latin stars are a consistent draw for crowds to 30 Rock, Lonner says—among the largest crowds ever was for Ricky Martin.

John Mayer, July 23: Mayer's "Today" appearance comes right in the middle of shows in Waukegan, N.Y., and Scranton, Pa., as part of his Battle Studies tour.

Carrie Underwood, July 30: Once an artist appears on "Today," Lonner starts getting calls from other NBC Universal entities trying to make a connection. "A lot of people look at our lineup and say, 'Hey, do you think that person would be available for such-and-such?'" she says.

Train, Aug. 6: "I go through Billboard magazine and see who is at the top of the charts and that helps me in deciding who we're going to go after," Lonner says. Train's "Hey, Soul Sister" is No. 3 on the Billboard Hot 100 after 28 weeks on the chart.

Ke\$ha, Aug. 13: Newcomers to the show get a helping hand from Lonner. "With certain artists like Ke\$ha where they're basically on their first album, we'll tell them what to play," she says.

Keith Urban, Aug. 20: When it comes to song choices for veteran performers, "every artist that comes on the show has to open with their biggest hit," Lonner says. "The second song is the artist's choice, so it's usually the current single, and the third song is another hit."

Katy Perry, Aug. 27: Perry expects to release a new album this summer and timed her "Today" performance accordingly. "They made sure that we had a slot for them," she says.



LABELS BY ED CHRISTMAN

Consolidating Catalogs

Concord's Rounder Acquisition Merges Storied Titles

Concord Music Group's acquisition of Rounder Records is expected to create a label with worldwide annual revenue exceeding \$100 million.

Both labels have their fair share of big releases. Rounder has upcoming albums by Willie Nelson and Robert Plant and is still generating steady sales of Plant's Grammy Award-winning 2007 collaboration with Alison Krauss, "Raising Sand." Concord is about to release the Carole King/James Taylor CD/DVD "Live at the Troubadour" and has new albums coming from Macy Gray and Sergio Mendes.

But it's their deep, rich catalogs that make the two a natural fit. Concord and Rounder cover the gamut of American roots music, including jazz, folk, bluegrass, blues, zydeco, soul and all subgenres in between.

Concord, a jazz label launched in 1972, acquired Fantasy, which owns the Stax label, for \$83 million in 2004; and then in 2005 bought classical label Telarc, accumulating a catalog of 10,000 titles. The Rounder deal brings in 3,000 additional album titles. Terms of the deal weren't disclosed.

While the two labels have a combined U.S. year-to-date market share of nearly 1%, it's unclear whether Rounder will retain its big-name artists. Sources suggest that Krauss' con-

tract has passed the halfway mark. And while Rounder will issue Plant's next album as Robert Plant & Band of Joy, sources suggest the length of that deal hasn't yet been determined. Managers for the two artists couldn't be reached for comment by press time.

The deal also demonstrates Concord owners' renewed commitment to the recorded-music business. In 1998, Concord was acquired by Act III Communications partners Norman Lear and Hal Gaba and private equity partner Tailwind Capital from Alliance Entertainment, which sold the label as part of a Chapter 11 reorganization.

In 2005, Lear, Gaba and private equity firm Clarity Partners acquired a 50% interest in Village Roadshow Pictures Group, a film production studio that was part of publicly traded Australian company Village Roadshow Ltd. Three years later, Lear, Gaba and their private equity partners merged Concord with Village Roadshow Pictures

to form Village Roadshow Entertainment, in which they retained about a 60% stake, with Village Roadshow Ltd. holding 40%.

Between the tilt toward the movie business with the Village Roadshow merger and the 2009 death of Gaba, who was the more active partner in Concord, some industry observers had wondered how long it would be before Concord was put up for sale.

But the new deal shows "all the owners are pretty committed to music," Concord president/CEO Glen Barros says. The owners "see the opportunities out there. We are trying to be sensible at how we are building this company," Barros says. "In the deal with Rounder, we found a great fit with who we are and how we approach the world."

Both labels are distributed by Universal Music Group Distribution. While there will be layoffs among the Rounder administrative and support staff, Barros reports that the Rounder creative and marketing staff will continue operating in Cambridge, Mass., where the 40-year-old label is based, with co-founders Ken Irwin, Marian Leighton Levy and Bill Nowlin staying on in an advisory capacity.

Barros observes that the Rounder co-founders are "fiercely independent and . . . they realized we are compatible with their goal and would protect the legacy they have built for Rounder, which we have every intention of doing." While Rounder is coming off a couple of big years thanks to "Raising Sand," albums of deep-catalog roots music are having difficulty finding shelf space at retail amid the reductions of SKUs at Borders and Barnes & Noble.

Was that the reason for the sale? "That's a very good observation but not the motivating factor," Rounder co-owner Leighton Levy says. "We like the fact that Concord is an independent label . . . Also, they have a history of acquiring labels and keeping them intact and functioning well."



Now that I've found you: ALISON KRAUSS; Concord Music Group's GLEN BARROS.



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►►► PPL INT'L REVENUE UP 40%

U.K. recorded-music licensing group Phonographic Performance Ltd. says its international revenue totaled £21.6 million (\$33.2 million) in 2009, surging 40% over the prior year. PPL enjoyed considerable income growth in the United States, the Netherlands, Japan and Sweden, and it received its initial share of revenue from a levy on recordable media in Sweden and Denmark. PPL also reached a deal to receive a share of recordable-media levies collected in Norway, as well as an agreement in Spain for rental, audiovisual performance rights and private copying remuneration. It currently has 45 deals across 24 countries.

►►► DEEZER, McDONALD'S PARTNER

French on-demand streaming service Deezer has reached an agreement with McDonald's in France to provide customized playlists in its restaurants. Each of the 1,161 locations will be able to access a dedicated application streaming playlists designed by Deezer. It's the first deal by Deezer with McDonald's new sound design division Soundeezer, which creates targeted sound environments for brands.

►►► AVEX SETS FEST LINEUP

Japan's Avex Group Holdings will launch its ninth annual touring festival a-nation Aug. 7 at Ninjinia Stadium in Ehime prefecture. The tour will feature leading Avex pop artists Ayumi Hamasaki and Kumi Koda, as well as Ai Otsuka, Girl Next Door, TRF, Do As Infinity and Iconiq, who recorded previously as Ayumi Lee in the Korean girl group Sugar. Other tour stops include Nagoya's Port Messe Outdoor Arena, Osaka's Nagai Stadium and Tokyo's Ajinomoto Stadium.

Reporting by Andre Paine, Aymeric Pichevin and Rob Schwartz.

Mates of state: FANFARLO; Fat Cat Records' ADAM PIERCE (inset)



GLOBAL BY RICHARD SMIRKE

AMERICAN EXPRESS
Tastemaking Blogs Help U.K. Bands Break Big In U.S. First

MANCHESTER, England—A new wave of U.K. alt-rock groups is making U.S. inroads without breaking at home first.

Scotland's Frightened Rabbit, London-based Fanfarlo and Wales' Los Campesinos have recently generated stateside buzz while their U.K. profiles lag behind. Hot on their heels with U.S. releases and tours are other guitar acts like the Twilight Sad, Band of Skulls and We Were Promised Jetpacks.

"From the start we seemed to be off on the right foot over there," Frightened Rabbit singer/songwriter Scott Hutchison says. "America was quicker on the uptake."

Hutchison enthuses about the United States' greater diversity of media

outlets—from national and regional blogs to speciality radio—for breaking alt-rock acts that would be marginalized in Britain.

Signed to Brighton, England-based indie Fat Cat Records, Frightened Rabbit has played seven U.S. tours since its 2007 debut. Its 2008 second album, "The Midnight Organ Fight," has sold 36,000 units in the United States, according to Nielsen SoundScan. Follow-up "The Winter of Mixed Drinks" has sold 17,000 since its March 9 U.S. release, reaching No. 84 on the Billboard 200 and No. 7 on Top Independent Albums.

Los Campesinos have also enjoyed Billboard chart action, hitting No. 3 on Top Heatseekers Feb. 13 while

showing up on the Top Independent Albums and Tastemakers listings with its second album, "Romance Is Boring" (Arts & Crafts).

The up-and-coming U.K. acts have consistently used state-side press and promotion partners to target influential blogs. Fat Cat, for example, uses Los Angeles-based Ink Tank to target blogs like Chicago-based Pitchfork, an early backer of Frightened Rabbit.

Enthusiastic coverage from influential sites like Stereogum and Brooklyn Vegan proved pivotal in boosting Fanfarlo's U.S. profile following its 2008 U.S. debut at South by Southwest. "[Blogs] gave us an audience to go and play to, and that gives you a real tangible lifeline," the band's co-manager John Best says.

Pitchfork news editor Amy Phillips agrees that blogs can play a key role for U.K. acts hoping for a U.S. breakthrough, particularly as "magazines in America are definitely not as influential as the NME in the U.K."

U.S. blog exposure can pay dividends at home. Fat Cat owner Alex Knight adds. "The U.K. industry looks to sites like Pitchfork, Stereogum and Brooklyn Vegan as indicators," he says. "As soon as [Frightened Rabbit] started appearing there, it had an influence in the U.K."

Hutchison adds: "It's only happened very recently, but in London we're now

selling out similar-sized venues to what we play in New York and L.A."

Best says Fanfarlo's U.S. profile is causing a "gradual trickle-down" effect at home, citing a sold-out Christmas show at London's 1,000-capacity ULU venue. Interest across Europe is also increasing, he says, with live dates planned for France, Germany and Spain later this year.

Still, traditional promotional routes remain vital in establishing a U.S. presence. Best says Fanfarlo has "toured America relentlessly," recently completing its fourth U.S. tour ahead of a June 10 appearance at the Bonnaroo festival.

Booster by a Feb. 16 appearance on "Late Show With David Letterman," the band's debut set, "Reservoir" (Canvas Back/Atlantic), has sold 20,000 units, according to SoundScan.

Fat Cat Records U.S. president Adam Pierce says that for Frightened Rabbit, hitting late-night talk shows is "just around the corner; we've got a lot of interest."

At radio, Best adds, Fanfarlo has consistently targeted noncommercial stations KCMP (the Current) Minneapolis and WXPX Philadelphia, as well as triple A stations, which don't exist in the United Kingdom.

"We've done every sort of radio opportunity put in our way," Best says. "Our tours are routed according to what radio we can do. I dread to think how many sessions we've played—it's as many as the live shows we've done." ◆◆◆

GLOBAL BY ROBERT THOMPSON

Come Together
Mergers Reshape Canada's Live Promotion Business

TORONTO—Recent consolidation in Canada's live market looks set to increase competition for promoting national tours.

Calgary, Alberta-based promoter the Union acquired Toronto's REMG Entertainment in March, a move that Union director of marketing Dave Johnston directly relates to Live Nation's merger with Ticketmaster.

"With Live Nation/Ticketmaster becoming this vertically oriented company, we felt that creating a national entity that could compete with Live Nation was the best way to go," Johnston says. If the acquisition hadn't taken place, he says the company would still have expanded, but at a slower pace.

Live-industry insiders say the Union is now Canada's second-largest promoter, behind Live Nation. The REMG deal followed January's merger of Toronto-based Root Mean Square and Against the Grain Concerts to form third-ranked Collective Concerts.

Both enlarged operations are eyeing national expansion while attempting to retain local strongholds. Collective expects to promote more than 500 shows in 2010, compared with the 400 the two companies separately organized in 2009. The Union aims to promote more than 1,000, compared with 700 in 2009. Live Nation is anticipating 1,250 shows, about the same as last year.

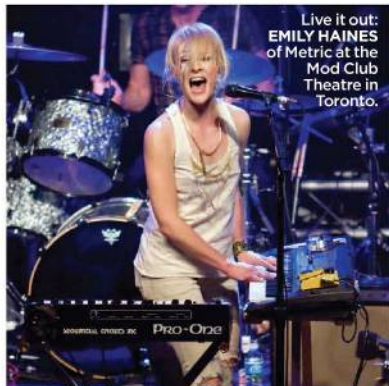
The Union has a strong presence in western Canada and promoted Kings of Leon and Slayer in 2009 in 15,000-plus venues in the northwestern United States.

Collective's strength is in Toronto's clubs but Collective partner Amy Hershnhoren, formerly of REMG, is planning national shows for Arcade Fire, plus a 10,000-capacity June festival in Toronto headlined by Pavement.

Hershnhoren says the merger enabled REMG to

benefit from an enlarged infrastructure. "Doing more shows across the country is part of the goal," she says, but adds that the bigger company's clout also offers a chance to avoid losing regular acts to larger promoters as their popularity grows.

Jack Ross, Toronto-based senior VP of booker the Agency Group, says it's no surprise Canadian concert promoters are trying to expand. "There's a real healthy competition out there," he says. "The live business is a healthy environment at the moment."



Live it out: EMILY HAINES of Metric at the Mod Club Theatre in Toronto.

Live Nation dominates Canada's arena shows but is also heavily involved in club dates, particularly in Vancouver and Toronto. Live Nation Canada chairman Riley O'Connor says club gigs remain key to his strategy, pointing to the company's promotion of club acts like Metric and Billy Talent into larger venues in recent years. "I'm a big believer in the development of artists," he says. "We're very proactive in promoting Canadian [acts]."

O'Connor claims to be unconcerned at the moves by the Union and Collective, pointing to a long history of consolidation in Canada's concert business. And Jeff Craib, VP of talent at agent S.L. Feldman & Associates, suggests their impact "will only be felt in [the] future . . . right now, it's business as usual at all the promoters' companies."

However, Craib also warns that the newly merged promoters' aims to increase their number of shows could add to what Craib sees as a problem in major Canadian markets, notably Toronto and Vancouver: the overexposure of some acts that return for repeat shows too soon after their previous appearances.

While the Union in particular is eyeing its own arena promotions, it recently co-promoted Billy Talent's western Canada arena shows with Live Nation, a setup that pleased the band's manager Pierre Tremblay, founder of Hive Management. "You get the clout of a national promoter with the local knowledge of the Union," Tremblay says. "I'd like to do more tours like that."

Long term, Johnston suggests having national alternatives to Live Nation will benefit Canada's live business industry. "Our merger was about creating an alternative for agents and fans, to market shows in the way that fans would want," he says. "When you start to move to a monopolized situation, it isn't good for bands, agents or fans." ◆◆◆

GLOBAL BY ANDRE PAINE

File Sharers Beware

Legal Action On The Agenda As U.K. Labels Await Penalties For File Sharing

LONDON—The approval of the United Kingdom's Digital Economy Act means rights holders finally have a road map to a graduated-response system to fight online piracy. But until the government implements punitive measures against file sharers, the recording industry may return to suing them.

The new law requires Internet service providers to send warning letters to customers that rights holders identify as illegal downloaders of copyrighted material (Billboard.biz, April 8). After a year, telecommunications regulator Ofcom will assess the effectiveness of the warning system. If the regulator finds the warnings haven't "significantly" reduced illegal downloading, the government may allow the implementation of penalties against persistent file sharers, such as restricting bandwidth speeds or suspending their accounts.

The first step in the process is for rights holders and ISPs to negotiate a code of practice outlining procedures for sending warnings to alleged file sharers. If the two sides fail to reach an agreement, Ofcom itself will formulate the code.

Labels trade group the BPI, which had wanted copyright infringers to face the immediate threat of punitive measures, believes legal action may be the only recourse against persistent offenders until such measures are put in place, BPI CEO Geoff Taylor says.

"It is not something we really want to do because we believe technical measures would be a better approach," Taylor says, adding, however, that the government "expected" litigation against file sharers because it "believes we ought to enforce our own rights."

Suing individuals proved costly and unpopular in the past, with the BPI abandoning the policy four years ago in favor of pressuring ISPs to assume responsibility for limiting illegal file sharing.

"We firmly believe that you should not sue your customers," Beggars Group director of digital Simon Wheeler says. "That hasn't been a successful strategy."

While Wheeler believes the Digital Economy Act is a "major step forward" overall, he's also concerned that the cost of detect-

ing copyright infringement and notifying offenders "will be beyond a large [number] of small companies."

Who pays for what will be decided after a consultation by the U.K. government's Department for Business, Innovation and Skills concludes May 25. The government has previously proposed that rights holders should

pay 75% of notification costs. Taylor describes that figure as "fundamentally wrong in principle" and "particularly prejudicial to small rights holders," arguing that file sharing has helped drive ISP subscription growth for years.

James Blessing, chairman of the Internet Service Providers Assn. broadband subgroup, counters that ISPs are "worried about the costs wiping them out in some cases." But as the government thrashes out such details, most ISPs now seem resigned to playing a role in reducing online piracy, despite the vocal opposition from one U.K. ISP, Talk Talk (Billboard.biz, April 9).

Sky, a satellite TV broadcaster and ISP that operates music service Sky Songs, states, "We treat piracy very seriously and want to support rights owners in safeguarding copyright." Virgin Media called for a "responsible balance between the Internet's status as an open environment and the need to optimize customers' experience, develop new services and combat illegal activity."

Virgin is developing its own digital music service. Taylor says he expects the new law to "spark investment and innovation in legal services."

But Blessing says dedicated file sharers will simply mask their IP address, while Mark Kelly—keyboardist with rock act Marillion and also a director of the Featured Artists' Coalition and board member of collecting society PPL—thinks the new law comes too late to stop file sharing.

While educating consumers to pay for music remains important, "the industry may just have to face up to the reality of the situation and stop trying to turn the clock back," Kelly says. "The Internet is here to stay. File sharing is probably here to stay too." ...



Split opinion: BPI CEO GEOFF TAYLOR (top); Marillion's MARK KELLY



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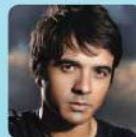
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Listen To The Banda

Regional Mexican Genre Turns Traditional Sounds Into Chart-Toppers

Sharp observers of Billboard's Hot Latin Songs chart may have noticed something striking about the ranking for the April 17 chart week: Four of the top five spots were held by banda acts.

Banda el Recodo had climbed two notches to No. 1 with "Me Gusta Todo de Ti." **Banda los Recoditos** maintained its hold at No. 2 with "Ando Bien Pedro." **La Original Banda el Limón** was at No. 4 with "Al Menos," and **Banda MS** came in at No. 5 with "Sin Evidencia." Only **Aventura's** "Dile al Amor" at No. 3 prevented a top five banda sweep.

The banda avalanche is remarkable because the sound is traditional banda, a regional Mexican variant of polka featuring trumpets, clarinets and tubas playing upbeat tunes made for dancing. With the exception of Banda MS, all are longstanding groups

that have each been around at least two decades.

"Banda is hot; it is back in big way," says **Gustavo Lopez**, president of Disa and Fonovisa, to which all four acts are signed. "They are gigging and young audiences are requesting them."

Although Lopez says this is a mere coincidence rather than a concerted effort on the labels' part, it points toward a newfound interest from radio audiences in traditional banda sounds.

El Recodo's "Te Presumo" topped Hot Latin Songs for six weeks in 2009, longer than any other song on the ranking that year. The group also hit No. 1 in December with "Me Gusta Todo de Ti." The track remained in the top spot for four weeks, returning to No. 1 in the April 17 issue.

El Recodo also participated in a banda remix of

Sharp threads, big hits: **BANDA EL RECODO**

the Tito "El Bambino" hit "Te Pido Perdon." The remix peaked at No. 4 on the April 10 Hot Latin Songs chart, which may have ignited new interest in the band beyond its core fan base. Meanwhile, Latin pop/ranchera star **Alejandro Fernandez's** new single, "Bandida," also has a new banda remix that's being worked in radio simultaneously with the original mariachi version.

And then there's Banda los Recoditos—"Little Recodo"—whose name reflects the fact that many of its original members were related to members of Banda el Recodo. But a major hit had eluded them until "Ando Bien Pedro" (I'm Very Drunk), whose popular video shows the group drowning their hearts at a strip joint.

"That's what people do on weekends," band member **Yasid Benitez** says. "This group is characterized precisely for not singing corridos that deal with killings and guns. We wanted to focus on a different market, a more down-to-earth market. It's a song that's appealing to everybody."

Likewise, MS' "Sin Evidencia" (No Evidence) tells the story of a two-timer who gives his wife all kinds of excuses to cover up his philandering. ("My cell phone battery went dead, the meeting went long, I have scratches on my back because my cat jumped on it.")

It certainly helps that Recoditos and MS, who previously recorded for small indie labels, are now signed to Disa, a Universal Music Latin Entertainment imprint with enormous pull in the regional Mexican realm.

But Lopez deflects credit to the acts themselves. "It has really been hit-driven," he says. "They all have a bunch of great songs." ■■■

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



Latin Notas

LEILA COBO

THE BILLBOARD **Q&A?**

With more than 300 songs recorded by 170-plus performers, Omar Alfanno is one of Latin music's premiere songwriters and the man behind countless hits, including "A Puro Dolor" (Purest of Pain), Billboard's Latin song of the decade.

In February, he released "Omar Alfanno Presenta: Angel Lopez, Historias de Amor," an album where Angel Lopez, former singer of Son by Four (the group that originally recorded "A Puro Dolor"), performs some of Alfanno's greatest hits. The set, which features warm, acoustic arrangements, will be the first of five albums featuring covers of his hits through the decades.

Alfanno will compose a song on the spot during the ASCAP panel at the Billboard Latin Music Conference. In an interview, he talks about his new recording project.

What motivated the release of "Omar Alfanno Presenta"?

The word "grateful" is very important to me. I have to be grateful to fans, and what better way to say "thank you" than to launch a collection of five albums, each one with 12 tracks, each of which has been a hit.

The first singer I sought out was Angel Lopez. I'd worked with him as a pro-

ducer and when I saw him again, we had the same magic between us. And he has, in my opinion, one of the best voices in Latin music.

Why are they all ballads?

I wanted to take the listener to the very essence of how my songs are born. I don't know how to do salsa. I always write ballads, and these ballads have been taken to a salsa format.



It's a little like dressing a bride in white again. This is an album that will take you back to certain moments in your life. It's a kind of romantic déjà vu. Each song takes you to 12 different moments in your life.

How is the deal for this album structured?

It's a joint venture with Zamora Music Group [distributed by Sony Music]. I own the masters and I hired Angel to sing. The album comes out under ZMG/Sony and my label, Dream Factory. Sony is releasing it in the U.S., Puerto Rico and the Dominican Republic, and I'll release it on my own in other territories.

With album sales down, isn't this a strange time to release such a personal project?

I had to release it anyway. This album is not an album to be pirated. It's an album for people who love the music and want the album in their hands. That's why there are no new songs included. If we did that, the concept wouldn't work. And if we sell only 20,000 copies, I'll be thankful.

You say this is the first of five albums. What's next?

I'm working on a second project tied to Colombia. I can't say much more yet.

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

There's been discussion lately about songwriter sharing or giving away copyright in exchange for placement. What are your thoughts?

Songs stem from your heart. You take them with you and, if you're lucky, they enter the charts. But sooner or later that song returns to its natural state and can lie dormant for 10, 15, 20 years. Then someone else comes along and rerecords it and that same song can be even more successful.

Look at Luis Miguel's "Romances" [for which the Mexican singer covered Latin standards]. When those songs were first recorded, there were barely any royalties paid out. By the time Luis Miguel recorded them, right away you tripled the value of the principle, which is the song. That's why you don't give your copyright away. It's your legacy... As composers, we don't leave our children buildings or land. We leave them copyrights. —LC

EN BREVE

ESTRELLA TV HOLDS ADVERTISING UPFRONT

Liberman Broadcasting's Estrella TV is conducting its first advertising upfront presentations April 19-May 21 in Los Angeles, New York, Miami, Houston, Dallas, San Antonio and Chicago. Since Estrella TV's launch last fall, brands including AT&T, Clorox, DirecTV, Procter & Gamble, Universal Pictures and Walmart have signed on as advertisers. The network also announced two new shows: "Duettos," a singing and dancing competition that pairs contestants with celebrities, and a national newscast.

PITBULL PREPS FOR U.S. TOUR

Pitbull's Mr. Worldwide's Carnival tour in the United States begins May 25 at Denver's 1st Bank Center and wraps June 28 at Milwaukee's Summerfest. Pitbull will tour between the releases of his Spanish album "Armando," slated for arrival in June, and his English follow-up that's expected in the fall. Pitbull's booking agent on his U.S. tour is Cara Lewis of William Morris Endeavor Entertainment. AEG Live is promoting most of the dates.

—Ayala Ben-Yehuda



Top radio programmers will address the Billboard Latin Music Conference at the "Radio: Breaking, Entering and Topping" panel at 11:30 a.m. April 28. Scheduled panelists include CBS Radio VP of Spanish programming Pio Ferro, WMEG (La Mega)/WODA (Reggaeton 94) Puerto Rico PD Roque Gallard, WYQE-FM (Yunque 93) Puerto Rico executive VP/director of programming and operations Raul G. Rivera Menendez and Spanish Broadcasting System programming/operations manager Marilyn Santiago. For more information and to register, go to billboardlatinconference.com.



Community center: Origami Vinyl in Echo Park, Calif.; front of the store (inset).

Happy Anniversary Baby

New Record Stores Beat The Odds And Offer Sound Advice

A little more than a year ago, I profiled four new indie retailers and raised the question: Who in their right mind would open a record store?

All four of the stores in the original piece (Billboard, March 28) are still open. Reactionary Records in Atlanta was the only

one that didn't return my calls. But the other three, as well as another store owner I didn't speak with the first time around, say that things are going well.

Even though the stores sell diverse genres of music, they made similar points about the

importance of specialization. Most said that they've drawn a huge young clientele, whether that was their original intention or not. A year ago, Townhouse Records co-founder **Andrew Harrington**, whose Jamestown, N.Y., store carries new and used vinyl, described his shoppers as

"mostly older dudes." But now he says high school kids make up a big chunk of his base.

"I think kids are starting to realize what a big deal collecting vinyl is," Harrington says. "They still have their iPods and they still consume stuff digitally, but more of them are getting into record collecting."

Mark Browning, owner of indie vinyl store Cosmic Dave's in Sudbury, Ontario, said last year that he designed his store to bring in a teen- and college-aged base.

The strategy has worked. "I'd say about 75% of my crowd is under 25," Browning says. "And we've had a great last year. Sales in January of this year beat sales in the holiday season of 2008."

Browning adds that records are only part of the reason so many kids flock to his store. "We are highly curated and minimalist, but there's no attitude," he says. "We really strive to facilitate discovery. And we throw shows in the store all the time—we can sell 50 tickets and fill the place."

Establishing a store as a hub for a young community was also a key part of Origami

Vinyl's success. The store, based in the Los Angeles neighborhood of Echo Park, had a profitable first year, according to founder **Neil Schield**. "We're obviously a place of commerce, but we position ourselves as kind of a community center, too," he says. "We do two or three in-stores a week, and we do shows with local artists. We

also work with a bar across the street to do a record club, where locals can come and play their favorite albums, and we do community service projects with organizations like 826 L.A."

Schield also credits much of the store's success to its tightly focused inventory. "We are vinyl only, and for most of our first year, we were new records only, although we are adding a used section at the end of the month," he says. "We don't try to sell everything, and I don't think people want a store that sells everything."

He adds that when he recently

visited a midsize record store he came away feeling disappointed. "I went in and they had toys and candy, and it really distracted from the music," Schield says. "I understand they are trying to survive, but I think one of the reasons some bigger stores might be having trouble is that people would rather shop in a boutique environment."

Specialization has also helped Atlanta's Beatlab, which competes with stores like Guitar Center as well as record stores, according to co-owner **Joe Andris**. "We might not get stuff as quickly as some bigger shops, but we have great customer service and we're all DJs and producers," he says. "We have a clubhouse atmosphere, almost like a barber-shop, where people can come and hang out and talk. That keeps our base loyal and helps us stay around."



The Indies
COURTNEY HARDING

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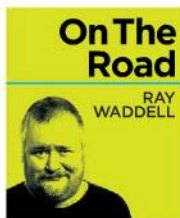
Packaged Goods

Front Line, Greenlight Find New Ways To Woo Hardcore Fans

The use of creative VIP packages and experiential marketing with artists has been on the rise for the last few years, targeting hardcore fans who are more than willing to pay extra for a deeper, more interactive connection with their favorite acts. It's a way for touring artists to maximize revenue without jacking up ticket prices across the board, while giving uber fans what they crave most: access.

The merging of Live Nation and Ticketmaster unites two powerhouses in this space, and the combination of promoter/artist manager/ticketeer/venue operator provides a unique opportunity to steer all aspects of these experiences and streamline their delivery.

Ticketmaster's artist management division Front Line was already a leader in this realm with its I Love All Access (ILAA) program. Add to that ticketing queen **Shelly Lazar's** SLO, a division of Ticketmaster that's now under the Live Nation Entertainment umbrella, and Live Nation Merchandise under CEO **Dell Furano**, and there are a lot of tools in the toolbox.



On The Road
RAY WADDELL

participating in these programs. "This year we've been getting artists and managers approaching us, because, first of all, everyone knows where you make the money is touring and they're looking to maximize that," she says. "But they're also realizing the importance of connecting with fans. Whether it be through Twitter, social networks or fan experiences, it seems like that has been a huge focus lately."

The menu of offerings and price range varies greatly. For 30 Seconds to Mars, a package with a meet-and-greet, preshow party, early access to the venue, front-row ticket and exclusive merchandise costs \$195. For the Eagles and **Fleetwood Mac** it's usually about \$595-\$750 for VIP packages with front-row seats. The Eagles don't do meet-and-greets, but on last year's Mac tour, **Mick Fleetwood** met with about 100 fans at each show for photos and to take questions.

One of the more innovative experiential marketing campaigns is the Pairings concept, which was created by Greenlight Media & Marketing, a division of Red Light Management. With the backing of corporate sponsor American Express and partner Constellation Brands, the world's biggest wine company, Pairings brings together artists, chefs and wines for private VIP events that also extend into the broader fan universe through digital content.

The first Pairings: Food + Wine + Music event was held in November, featuring **Dave Matthews** with New Orleans chef/restaurateur **John Besh** at the Robert Mondavi Winery in Napa Valley, Calif.

American Express' By Invitation Only program sold 100 tickets to premium cardholders for \$500 each, with Matthews donating his fee to charity. Greenlight produced five webisodes from the event that can be viewed at a wide range of digital outlets, including Billboard.com. A second event in New York featuring **John Legend**, chef **Tom Colicchio** and Simi Winery winemaker **Susan Lueker** was held in December.

"Our idea was, 'Let's take a live experience and also create digital content, so not only the 100 people that get to go experience it, but many people beyond that who are John Legend fans or Dave Matthews fans can experience it as well,'" Greenlight president **Dominic Sandifer** says, adding that the campaign has exceeded its traffic and customer engagement goals.

Greenlight owns the Pairings brand, and talks are under way to extend the concept into TV, cookbooks, digital playlists and other areas.

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



Will sing for food: **DAVE MATTHEWS** (left) with chef **JOHN BESH** at a Pairings event in Napa Valley.

Furano says meet-and-greets with **Kiss** on its U.S. and European tours are the "biggest thing we have going this summer." (Check one out at KissOnline.com.)

ILAA's **Colibri Evans**—executives there don't have formal titles—says her division is offering many interactive experiences on this summer's tours. On the **30 Seconds to Mars** tour, VIPs get to stand onstage with the band during the encore.

The concept isn't limited by genre, with **Scorpions**, **REO Speedwagon**, **New Kids on the Block**, **Chris Isaak** and **Megadeth** all participating in preshow meet-and-greets. ILAA programs for **the Eagles** and the Glee Live tour contain early access to the venue and preshow parties.

Most of the ILAA programs include the best seats in the house, and on-site personnel handle the exchange, which counter the efforts of secondary market resellers.

"We have people writing in thanking us for holding the best seats for them," Evans says. "This is not just a ticket with an upsell on price. We're actually bundling in a ton of stuff and giving them the very best seats."

Evans says artists are now more open to

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,693,412 \$125/\$10/\$79.50/\$59.50	AVENTURA Madison Square Garden, New York, Jan. 20-21, Feb. 1-2	72,000 four sellouts	Latin Events
2	\$4,024,240 (\$407.576 Canadian) \$1,704.11/\$68.66	BON JOVI, DASHBOARD CONFSSIONAL Bell Centre, Montreal, March 19-20	37,526 two sellouts	Concerts West/AEG Live
3	\$3,421,575 \$1578/\$505/\$135/\$69.50	BON JOVI, DASHBOARD CONFSSIONAL Wachovia Center, Philadelphia, March 23-24	36,697 two sellouts	Concerts West/AEG Live
4	\$3,352,099 \$1,875/\$500/\$129.50/\$29.50	BON JOVI, THE DALLAHACHIE BOYS, THE ZACK KING BAND American Airlines Center, Dallas, April 10-11	33,032 two sellouts	Concerts West/AEG Live
5	\$2,768,554 \$1,725/\$500/\$97.50/\$27.50	BON JOVI, SELECT THREE, FOUR FORTY, ALISON SCOTT Xcel Energy Center, St. Paul, Minn., April 7-8	32,574 two sellouts	Concerts West/AEG Live
6	\$2,444,366 \$1,875/\$505/\$352/\$32	BON JOVI, DASHBOARD CONFSSIONAL Mohegan Sun Arena, Uncasville, Conn., March 26-27	20,324 two sellouts	Concerts West/AEG Live
7	\$1,860,756 \$1,875/\$500/\$353/\$49.50	BON JOVI, DASHBOARD CONFSSIONAL Verizon Center, Washington, D.C., March 29	17,287 sellout	Concerts West/AEG Live
8	\$1,515,395 \$1,576.50/\$501.50/\$89.50/\$39.50	BON JOVI, DASHBOARD CONFSSIONAL Fargodome, Fargo, N.D., March 13	22,398 sellout	Concerts West/AEG Live
9	\$1,326,375 \$1,178/\$500/\$129.50/\$45	BON JOVI, DASHBOARD CONFSSIONAL Palace of Auburn Hills, Auburn Hills, Mich., March 17	18,663 sellout	Concerts West/AEG Live
10	\$1,318,327 \$1,726/\$501/\$89.50/\$35	BON JOVI, DASHBOARD CONFSSIONAL Sprint Center, Kansas City, Mo., March 15	15,792 sellout	Concerts West/AEG Live
11	\$1,314,691 \$1,878/\$504/\$99/\$49.50	BON JOVI, DASHBOARD CONFSSIONAL Pepsi Center, Denver, March 8	14,934 sellout	Concerts West/AEG Live
12	\$1,176,685 \$95/\$55	MICHAEL BUBLÉ Staples Center, Los Angeles, April 9	13,627 sellout	Beaver Productions
13	\$1,122,623 \$1,575/\$502/\$99.50/\$39.50	BON JOVI, DASHBOARD CONFSSIONAL Qwest Center, Omaha, Neb., March 9	14,980 sellout	Concerts West/AEG Live
14	\$1,115,348 \$135/\$100/\$79.50/\$59.50	EL CONCIERTO DEL AMOR: MARCO ANTONIO SOLÍS & OTHERS Madison Square Garden, New York, Feb. 13	12,480 15,018	Latin Events
15	\$1,064,673 \$1,577/\$502/\$95/\$39.50	BON JOVI, DASHBOARD CONFSSIONAL InTrust Bank Arena, Wichita, Kan., March 11	13,675 sellout	Concerts West/AEG Live
16	\$1,026,140 (\$103.157 Canadian) \$88.95/\$44.22	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Bell Centre, Montreal, April 9	14,496 16,081	Evenko, Live Nation
17	\$992,442 \$89.50/\$49.50	MICHAEL BUBLÉ U.S. Airways Center, Phoenix, April 8	12,561 sellout	Beaver Productions
18	\$989,006 \$95/\$49.50	MICHAEL BUBLÉ Oracle Arena, Oakland, Calif., April 6	12,031 sellout	Beaver Productions
19	\$816,212 \$125/\$56/\$66/\$46	ERIC CLAPTON, ROGER DALTREY Amway Arena, Orlando, Fla., March 13	10,250 11,000	AEG Live, in-house
20	\$784,755 (\$52,804) \$42.78/\$27.77	THE X FACTOR LIVE Cardiff International Arena, Cardiff, Wales, March 22-25	18,880 four sellouts	3A Entertainment
21	\$682,475 (\$500,000) \$75.07	TIËSTO, VIRTUAL VAULT O2, Dublin, March 19	9,000 sellout	Pod, Loud Sound, AEG Live
22	\$659,627 \$350.50/\$150.50/\$130.50/\$70.50	IGOR KRUTOI & DMITRI HVOROSTOVSKY Radio City Music Hall, New York, March 6	5,217 5,948	Premier Artist Management
23	\$653,564 (\$7394 Australian) \$14.43/\$75.52	TOM JONES, DAVID CAMPBELL Rod Laver Arena, Melbourne, Australia, March 11	6,619 8,024	Frontier Touring
24	\$647,493 (\$83,854 Canadian) \$85.06/\$49.24	NICKELBACK, SHINEDOWN, BREAKING BENJAMIN, SICK PUPPIES John Labatt Centre, London, Ontario, April 6	8,768 sellout	Live Nation
25	\$578,885 (\$52,910 Australian) \$98.69/\$74.51	DIANA KRALL, MADELEINE PEYROUX, MELODY GARDOT Rod Laver Arena, Melbourne, Australia, Feb. 26	6,167 7,417	Frontier Touring
26	\$516,410 \$73.50/\$68.50/\$53.50/\$43.50	CELTIC WOMAN Radio City Music Hall, New York, Feb. 26-27	8,877 10,500 two shows	MSG Entertainment, Madstone Productions
27	\$512,051 \$59/\$39	BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE B.J.C.C. Arena, Birmingham, Ala., Feb. 5	10,553 12,758	Live Nation
28	\$502,334 \$59/\$39	BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE Bi-Lo Center, Greenville, S.C., March 4	9,885 sellout	Live Nation
29	\$500,038 \$59.75/\$39.75	RASCAL FLATTS, DARIUS RUCKER Charleston Civic Center, Charleston, W.Va., Jan. 23	8,963 9,621	Live Nation
30	\$498,890 \$45.50/\$35.50	MUSE, SILVERSN PICKUPS Arena at Gwinnett Center, Duluth, Ga., Feb. 27	11,267 sellout	Frank Productions
31	\$494,607 \$47.50/\$42.50	MUSE, SILVERSN PICKUPS Fort Worth Convention Center, Fort Worth, Texas, March 17	9,836 11,051	AEG Live
32	\$492,612 \$66/\$37	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD Greensboro Coliseum, Greensboro, N.C., March 15	8,852 sellout	Live Nation, in-house
33	\$488,322 \$59/\$39	BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE Save Mart Center, Fresno, Calif., Feb. 18	9,323 10,560	Live Nation
34	\$487,488 (\$18,434.14 realises) \$160.99/\$53.66	THE CRANBERRIES Credicard Hall, São Paulo, Brazil, Jan. 29	6,608 7,065	T4F-Time For Fun
35	\$484,347 \$49.50/\$39.50	MUSE, SILVERSN PICKUPS Palace of Auburn Hills, Auburn Hills, Mich., March 13	12,070 sellout	Live Nation, Palace Sports & Entertainment

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Pound Foolish

Despite Being Embraced By Newcomers, Micropayments Still Don't Make Sense

With so many technological advancements popping up on what seems like a daily basis, yesterday's hot dish can quickly turn into tomorrow's stale leftovers.

One such idea from the past is trying to make a comeback: the online tip jar, aka micropayments.

The concept is rather simple. These companies devise various ways to let users transfer money into a sort of online bank or wallet from which they can direct funds to participating content creators. Content creators meanwhile must register with the service to receive payments and place a button on their Web site that visitors can use to contribute. And the provider takes a cut of all transactions for providing the service.

It's designed to bypass the traditional retail model: Rather than visit an online store, go to the vendor directly. Sounds altruistic, and in the pre-bubble Internet heyday of the '90s it was considered the optimal way to monetize the Web. In fact, the World Wide Web Consortium—the organization that established virtually every Internet standard used today, such as HTML—assembled a working group in 1999 to implement a micropayment standard, but it ceased work on it less than two years later.

Since then, a number of private companies tried to offer their proprietary versions, but none has taken off. The closest success story is PayPal, but

that service is designed more for larger purchases that cost dollars, not the nickels and dimes that tip jars and micropayments target.

Despite the poor track record of the micropayment model, new players have emerged to pitch the concept to musicians and other content creators, perhaps in hopes of capitalizing on the need for new revenue streams as a result of piracy. But none seems any more promising than previous efforts.

One is Flattr, which was created by Peter Sunde, co-founder of the now-defunct piracy site Pirate Bay. It's still in invite-only beta, but the details shared so far don't sound compelling.

Flattr has the same basic premise as any micropayment service, but with an interesting twist: The amount that participating content creators receive from each user will vary. Users will pay a fixed amount into their Flattr fund each month, say, \$10. The service then distributes equal portions of that fund to the creators that the user tipped that month. So if the user contributes to two artists in May, each will get \$5. But if that user contributes to five artists in June, each only gets \$2.

"When you create, there's not really a good way to get money for the content," according to Flattr's introductory video. "And when you find something you like, there's no



New startups have emerged to pitch a variation of the online tip jar to musicians and other content creators.

good way to show love for it." This suggests that Flattr's business model is based on the flawed premise that there's no other decent way to pay for content online.

More than 100 billion iTunes downloads say otherwise. Even artists who operate outside the label system can use flat-rate digital distribution services like TuneCore to sell through iTunes and other outlets.

Addressing the piracy issue more directly is MooZar, a "reconciliation platform" that proposes to monetize peer-to-peer downloads after the fact. Artists and labels first must register with the service to accept donations and can even set a suggested minimum. Users can then donate to any artist in MooZar's database by tracking down acts via the site's search engine or by downloading an app that matches artists on a user's hard drive with those who have deals with the company. The default minimum donation is 30 cents, and the company takes 20% of each transaction.

MooZar's pitch is that users

who downloaded a track from a P2P network can later donate cash to that artist. The company's marketing materials suggest doing so will help mitigate any possible legal action—even though P2P lawsuits stem from uploading, not downloading. So far, fewer than 30 acts are listed as participants.

Neither of these companies will make more than a dent in the music business beyond serving as a passing curiosity, nor are other forms of micropayments likely to succeed. That's because there already exists a successful micropayment model—advertising. Google's AdSense and AdWords allow anyone to collect revenue just from the time Web surfers spend visiting their site. Larger services like YouTube share ad revenue through licensing deals with both major labels and smaller digital distribution services that even emerging artists can benefit from.

So here's a tip for the tip jar companies: Pack it up. ♦♦♦

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BITS & BRIEFS

ANDROID GAINS MARKET SHARE

U.S. smart phones based on Google's Android operating system increased their market share to 9% during the three months ending Feb. 28, up five percentage points from the previous three-month period ending in November, according to comScore's MobiLens service. That was still last among smart-phone platforms—RIM led with 42.1%, Apple was second at 25.4%, and Microsoft was third at 15.1%—but Android has the best growth rate. Overall, 45.4 million people in the United States owned smart phones during the three months ending Feb. 28, a 21% increase from the prior period.

HFA STRIKES DIGITAL LICENSING DEALS

The Harry Fox Agency struck a licensing deal with Ultimate Guitar, under which the online guitar community can add tablatures and lyrics from HFA members. The deal includes download and print rights, as well as title-search capabilities. The terms require HFA members to opt in

to the licensing agreement. Separately, HFA added ringtones to its Songfile online licensing service, offering ringtones at 24 cents per copy.

USE OF SOCIAL NETWORKS RISES

A new Arbitron/Edison Research study finds that social networking among American youth is skyrocketing. The study says that 48% of those aged 12 or older maintain a personal profile page on at least one social network, compared with just 24% at this time last year. High rates of social networking span age groups, with 78% of teens, 77% of 18- to 24-year-olds and 65% of 25- to 34-year-olds owning profiles. That figure falls to 51% for 35- to 44-year-olds. The study also finds that 30% of those who use a social network use it several times per day, compared with only 18% who did so a year ago. About 42% of Americans consider the Internet "most essential" among forms of media, followed by TV (37%), radio (14%) and newspapers (5%).

HOT POLYPHONIC RINGTONES APR 17 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	191	CHANGES	2Pac
2	2	7	NEED YOU NOW	LADY ANTEBELLUM
3	3	284	PINK PANTHER	HENRY MARCINI
4	5	286	SUPER MARIO BROTHERS THEME	KUJI KONDO
5	6	70	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA
6	4	70	Y LLEGASTE TU	BARCEL RECORDS
7	7	70	NO ONE	ALICIA KEYS
8	10	70	CASH FLOW	AGE HOOD FEATURING RICK ROSS & T-PAIN
9	8	167	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO
10	13	70	CYCLONE	BABY BASH FEATURING T-PAIN

2Pac's "Changes" reigns supreme for a 25th consecutive week, dating back to Halloween of 2009, and for a 57th week overall, the most in the five-and-a-half-year history of the chart.

11	9	117	EYE OF THE TIGER	SURVIVOR
12	15	42	KNIGHT RIDER THEME	GLEN A. LARSON & STU PHILLIPS
13	17	88	LOLLOPOP	ULI WURNE FEATURING STATIC MAJOR
14	23	256	SWEET HOME ALABAMA	LYMBIRD SKYWRD
15	11	166	DOWN WITH THE SICKNESS	DISTURBED
16	16	76	KISS KISS	CHRIS BROWN FEATURING T-PAIN
17	21	139	GIRLS JUST WANNA HAVE FUN	CYNDI LAUPER
18	26	263	MISSION-IMPOSSIBLE	LALO SCHERRIN
19	14	141	I AIN'T MAD AT CHA	303C
20	30	68	TAKE YOU DOWN	CHRIS BROWN

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



MUSIC PLAYER MAKEOVER

Logitech has given its flagship Squeezebox music player a bit of a face-lift. Like its first version, the Squeezebox Touch is a Wi-Fi music player that can stream music from files stored on your computer or from cloud-based services like Pandora, Rhapsody and Last.fm, as well as terrestrial radio stations. But the new device replaces the text-based display for a 4.3-inch color LCD touch screen and adds an SD card slot and a USB port.

The player also acts as an in-home server, allowing users to connect to other Squeezebox devices throughout the house and control what's played where from the unit. The improved display adds the ability to view photos, either from an attached storage device or streamed from Flickr.

The Squeezebox Touch is available for \$300. —AB



Kevin Liles

DEF JAM
ENTERPRISES
PRESIDENT/CEO

The veteran executive talks about the forthcoming game 'Def Jam Rapstar' and becoming an artist manager.



There are few areas of the music business in which Kevin Liles doesn't have first-hand experience.

As an artist, he performed with the group Numarx. Liles and his bandmates co-wrote the song "Girl You Know It's True," which Milli Vanilli later turned into a pop hit in 1989.

On the business side, he got his start as an unpaid intern at Def Jam Music Group and rose up the ranks to become president in just seven years. He later served as executive VP of Island Def Jam Music Group and executive VP of Warner Music Group.

Liles left WMG last September and remains president/CEO of Def Jam Enterprises, the subsidiary of Rush Communications that provides marketing and advertising services for fashion, film, gaming and mobile companies. He's also trying his hand at artist management, with Trey Songz as his first client.

The interactive division of Def Jam Enterprises is working with game developer Terminal Reality and producer 4mm Games to create a new title called "Def Jam Rapstar." The game is a hip-hop take on participatory music games like "Guitar Hero" and "Rock Band"; slated for a fall release, it recently scored a distribution deal with Konami. "Def Jam Rapstar" will include songs from 50 Cent, Kanye West and Lil Wayne that gamers can film themselves rapping to and share the videos with friends.

In an interview with *Billboard*, the industry veteran talked about the new game, his entrepreneurial plans and the state of hip-hop.

What's your overall view of the way hip-hop has been used in videogames?

The reason why we got into the videogame space is because I was a gamer. While president and CEO at Def Jam, I talked to my friends at [Electronic Arts] and said, "Look, we can license all kinds of songs, but our culture is ready for the next step. Our culture no longer just wants to just make records and do shows. We play games too." So Larry Probst, who back then was the CEO of EA, said we should try something, which became the fighting game "Def Jam Vendetta."

It all spawned from the idea that we not just license the music, but bring culture to the gaming space. Now we have new partners with "Def Jam Rapstar." Our job is to bring a new perspective to something that's out there already. Hip-hop is there. Social networks are there. You can't get anywhere without someone texting you, calling you, Facebooking you, tweeting you. We wanted to make a game that lived on outside of the game. So

"Def Jam Rapstar" is about you and your social network.

How can hip-hop expand the music-game genre beyond "Guitar Hero" and "Rock Band"?

Hip-hop artists are the most active tweeters, most active on Facebook. And when I say active, I mean that whenever you involve hip-hop, you get a spike. We plan on doing the same in the gaming space. I'm sure others have thought about doing hip-hop music-based games, but nobody put their nuts on the table and said they were going to invest in the culture. I don't think this would have happened without the 25 years of experience of me and my partners, to developers 4mm having the guts to do this, to Konami who has a big market share in the music-gaming space.

What did you think of "DJ Hero"?

My job is to play anything hot. I played all of them and none of them said to me that they were about hip-hop. I'm about not just the game, but the player and the player being

challenged every day. I'm about expressing myself so the rest of the world can see. None of the other games have done that.

Do you have anything planned for the iPhone or iPad?

There's going to be all kinds of apps for "Def Jam Rapstar." We're going to have franchise packs that can consist of all kinds of different things. There won't be a new form of technology that we won't address.

Why did you transition from label executive to management?

I feel I've managed every artist I've ever been in business with. So I don't feel there's a real difference. In hip-hop, everything matters. Everything from how you look, to what you wore, to who you were on tour with, to what things you endorsed, to what we didn't want you to endorse, to movies. So if you think about where we started, we all were managers. My departure from the business wasn't in any kind of way negative. I just feel there's an opportunity to create

something special, and sometimes you need to pull yourself out to come back in and innovate.

At corporate, I never really got the chance to work hand in hand with the artist every day. I'd speak with the president and the chairman and we'd have great conversations about their [profit and loss statement] and projects, but I kind of missed that one-on-one interaction. Trey [Songz] is young and innovative and is going to be the best at his game. That spoke to me personally.

Management is not just about booking a show or getting an endorsement. It's about taking kids and turning them into men and women and contributing to society. Their greatest performance will not be the record they make or the show that they do, but their service to their community. So Trey inspired me and that's why I took on the title of manager with him.

Will you add more artists to your management roster?

I can't talk about them, as most of

them are already managed by other people. But I think I can offer something unparalleled. There are some tremendously talented people out there. I talk with people every day about what a new entity in this space looks like. It's not just about entertainment management: It's about talent management. So I'm definitely looking to be a talent manager, from a No. 1 air personality to an actor to an athlete.

Any plans to start your own label?

Yes, yes and triple yes. I want to build a place that's a one-stop shop. I want to build something [for] artists, if they want to get into anything, [so] that I can provide them with access and opportunity. No longer do I think we should be limited to one type of thing. Holistic management is something I hope to bring to the space.

What's your perspective on the state of R&B and hip-hop?

We've lacked innovation in music as a whole. Where's the next Bruce Springsteen? Where's the next Four Tops or Temptations? For that matter, where's the next Jay-Z or Beyoncé? Where's the next entrepreneur like Puffy or Russell [Simmons]? Where's the next Ahmet Ertegun? There's so much opportunity out there and we need to challenge ourselves. We're never going to out-technology Apple or Facebook or MySpace or Twitter or any of those things. We need to get back to what we do best, which is finding talent, nurturing talent and bringing it to market. No one had greater partnerships in retail that we did. No one had greater partnerships with radio than we did. So we have to partner with these new promotional vehicles. ...

Hip-hop artists are the most active tweeters, most active on Facebook. And when I say active, I mean that whenever you involve hip-hop, you get a spike. We plan on doing the same in the gaming space.

Five, six, seven, eight: Director **MICHAEL MAYER** (with glasses) and Green Day's **BILLIE JOE ARMSTRONG**, **MIKE DIRNT** and **TRE COOL** with the cast of Broadway's 'American Idiot.'

american
IDIOT

american
IDIOT





THE GREAT GREEN WAY

HOW GREEN DAY'S 'AMERICAN IDIOT' CAME TO BROADWAY— AND WHY IT MIGHT JUST STAY

BY CORTNEY HARDING

It's the evening of Thursday, April 1, and, no foolin', Broadway's St. James Theater is packed. Previews of the musical "American Idiot" started little more than a week ago in anticipation of an April 20 opening, and the theater has been close to capacity every night. ■ Onstage, faded rock posters and multiple TV screens provide the backdrop for 95 minutes of singing, dancing and Green Day songs. The plot centers on three young men trying to escape dead-end suburban lives. Will fails to launch even when his girlfriend falls pregnant; the other two "succeed," in a manner of speaking. Tunny winds up being seduced by a flashy military recruiter, goes to war and promptly loses a leg and gains a nurse to love. The other, the Jesus of Suburbia on 2004's "American Idiot" album, renamed Johnny, picks up a dope habit and girlfriend, loses the latter because of the former and winds up right back where he started. He comes home, along with his friends, emboldened with a new sense of personal responsibility.

The story contains almost no spoken dialogue—instead, it's told mostly through songs from "American Idiot" and its 2009 follow-up album, "21st Century Breakdown." There is a band on stage, and though the songs are sonically fuller and richer as adapted for the theater, they still retain the scrappy quality of the originals.

The ending isn't exactly a happy one, but it's not King Lear, either, at least according to Green Day frontman Billie Joe Armstrong.

"The characters all made mistakes and learned lessons," he says. "It's still the beginning of a journey for them. For Johnny, he doesn't blame everything on his parents or society anymore, and he can move forward."

While the show tells the story of Johnny's transition, it also represents the maturation of Green Day. When the band first broke out of the Bay Area with snotty three-chord punk in the early '90s, the last place anyone would ever expect to see it would be on the Great White Way. But as "American Idiot" adeptly demonstrates, things rarely turn out the way you think they will.

TALES OF ANOTHER BROKEN HOME

While the rock opera has been around since "Hair" premiered in 1968 and was reborn when "Rent" hit it big in 1996, a musical based on a single album is a more ambitious concept, only attempted once before on Broadway with the Who's "Tommy" in 1993 (which also had its Broadway premiere at the St. James).

But incorporating rock into a production has become so common that 10 out of 24 musicals that will be on Broadway in April can loosely be considered rock musicals. Recent examples range from "Rock of Ages," which uses classic pop-metal tracks to drive the story, and "Fela!," which tells the life story of African musician Fela Kuti through his songs, to the off-Broadway emo musical "Bloody Bloody Andrew Jackson" to the long-delayed, costly and U2-scored "Spider-Man."

In this case, the story of St. Jimmy the drug dealer, the Jesus of Suburbia and ingénue Whatshername hews closely to the storyline laid out in "American Idiot." The tale is already well-known—the album, which was released in

2004, has sold 5.9 million copies, according to Nielsen SoundScan, and won a Grammy Award for best rock album.

It's this storyline that initially prompted director Michael Mayer to put in a call to Armstrong. "I fell in love with the record when it first came out," he says. "I thought it had the makings of an amazing musical theater piece. After 'Spring Awakening' [the Mayer-directed musical adaptation of a German play that attracted a huge young audience and won eight Tony Awards] moved to Broadway, I did an interview and the reporter asked me to think about other possible sources for a rock musical, and I immediately said 'American Idiot.'"

Mayer invited Armstrong to a showing of "Spring Awakening," and the two wound up talking all night after the performance. "Billie gave me carte blanche to develop scenarios and characters, and I asked for six months of exclusivity to put something together before we did a reading," he says.

For his part, Armstrong says he knew all along the story was there. "Originally, we thought about doing a movie version of it," he says. "I always thought it should be staged in some way. Then we took some meetings and realized the movie industry makes the music industry look like a mom-and-pop store. When I talked to Michael, I sensed immediately that he got it." (His movie goal may not be so far-fetched: Entertainment news site Deadline New York recently reported that talks are under way with Playtone partners Tom Hanks and Gary Goetzman to turn the musical into a feature film.)

The show started to develop in 2008, with Mayer presenting workshops to Armstrong and exchanging e-mails with him seeking feedback. By December 2008, Mayer has prepared a version for the stage, and in July 2009, the show started rehearsals for a run at the Berkeley (Calif.) Repertory Theater in the band's hometown. Armstrong is credited as the writer for all the lyrics, Green Day is credited with writing all the music, and Armstrong and Meyer co-wrote the story.

"American Idiot" opened at the Berkeley Rep Sept. 15, 2009, after 11 days of previews and



Everything's gone green: BILLIE JOE ARMSTRONG (center) attends the final sound check for 'American Idiot' on March 23. Opposite page: Director MICHAEL MAYER (left) introduces Armstrong, MIKE DIRNT and TRE COOL.

was scheduled to run until Oct. 11; it wound up being extended twice, running until Nov. 15 and becoming the highest-grossing show in the theater's history.

Critical reaction to the initial staging was mixed. The Los Angeles Times praised it, noting, "If it doesn't spin an entirely satisfying yarn, its roar is still irresistible, even when the object of protest remains elusive." The Oakland Tribune snarked, "[What] once was a fine Gouda, has been prepackaged as Velveeta. . . . In other

words, it should do big business on Broadway."

A few years after Mayer first called Armstrong, the play headed east to the St. James, with previews starting March 24.

MIRACLE ON 44TH STREET?

Ira Pittelman, one of the "American Idiot" producers along with partner/actor Tom Hulce, thinks the show's use of rock'n'roll will draw a large audience seeking something that reflects the spirit of the times. "If you look at the music of the last 50 years, it's all rock," he says. "Every new musical has some sort of rock element in it."

Pittelman and Hulce, who worked with Mayer as co-producers on "Spring Awakening," raised the cash to stage "American Idiot" from a group of investors, as well as putting in some of their own money.

"We had a workshop in Berkeley and we invited a group of people who we consider to be very serious about theater," he says. "They were all very supportive of it."

Pittelman's and Hulce's track records no doubt helped bolster supporters' confidence. In addition to "Spring Awakening," Hulce also has extensive acting experience, playing Mozart in "Amadeus" and Pinto in "Animal House," and he picked up two Emmy Awards for "The Heidi Chronicles." Pittelman, who founded Heartland Music and ran Universal Music Media, won a Tony in 2002 for "Private Lives" and co-produced "Topdog/Underdog," which won the Pulitzer Prize for drama.

Pittelman won't reveal the exact costs of the production, but says that it's a seven-figure number. According to Charlotte St. Martin, executive director of the trade association of the Broadway League, the average cost of a play is between \$2 million and \$4 million, while many musicals can cost upwards of \$10 million.

ROCK THROUGH THE AGES

How prominent rock musicals fared in terms of awards, record sales, adaptations and longevity.

SHOW	LENGTH OF RUN	CAST RECORDING?	SALES*	TONY NOMINATIONS	TONY WINS	MOVIE?
"Hair"	April 1968–July 1972; October–November 1977; March 2009–present	Yes	363,000	1969, 2; 2009, 8	1969, 1; 2009, 1	Yes
"Jesus Christ Superstar"	October 1971–June 1973; April–September 2000	Yes	718,000	1972, 5; 2000, 1	0	Yes
"Grease"	February 1972–April 1980; May 1994–January 1998; August 2007–January 2009	Yes	244,000	17	4	Yes
"The Wiz"	January 1975–January 1979; May–June 1984	Yes	124,000	1975, 8	7	Yes
"The Rocky Horror Show"	March–April 1975; November 2000–January 2002	Yes	31,000	1975, 1; 2001, 4	0	Yes
"Godspell"	June 1976–September 1977	Yes	349,000	1977, 1	0	Yes
"Tommy"	April 1993–June 1995	Yes	182,000	1993, 11	6	Yes
"Rent"	April 1996–September 2008	Yes	1.2 million	1996, 10	4	Yes
"Mamma Mia!"	October 2001–present	Yes	1.6 million	2002, 5	0	Yes
"Movin' Out"	October 2002–December 2005	Yes	145,000	2003, 10	2	No
"Jersey Boys"	November 2005–present	Yes	1.1 million	2006, 8	3	No
"Spring Awakening"	December 2006–January 2009	Yes	216,000	2007, 11	8	No
"Passing Strange"	February–July 2008	Yes	N/A	2008, 7	1	Yes (documentary)
"Rock of Ages"	April 2009–present	Yes	32,000	2009, 5	0	No
"Fela!"	November 2009–present	No	N/A	N/A	N/A	No

*COMBINED SALES FOR A SHOW'S ORIGINAL CAST OR ORIGINAL BROADWAY CAST RECORDINGS



'EVERY NEW MUSICAL HAS SOME SORT OF ROCK ELEMENT IN IT.'

—IRA PITTELMAN,
'AMERICAN IDIOT'
CO-PRODUCER

Because of this, she says, musicals take quite a bit longer to recoup their initial costs and become profitable. "Musicals tend to have longer runs than plays," she notes.

She adds that one out of five shows eventually recoups on the initial investment, but the process takes quite a bit longer than it did 50 years ago. "In the '50s and '60s, a play could recoup in six months," she says. "Now you're looking at one to two years, because of the higher costs of putting on a show."

"There is a lot going on in this production," Hulce says. "We have a lot of lighting; we have a computer 'brain' that sends images to all the screens on the stage at certain points. It's not super high gloss, but it is involved."

In terms of the financial breakdown, Pittelman says the theater is "one of the last places where authors always own their own work." He adds that he and Hulce have a financial relationship with the band that lasts as long as they produce the show. The songs are covered under a "grand rights" license; usually in the theater world, that license covers songs written specifically for a performance and publishers only share in the royalties for ancillary products like sheet music and mechanicals from cast albums. In Green Day's case, because the songs were written before the show, the band and its publisher, Warner/Chappell, both get royalties.

While Armstrong didn't invest his own money in the show, he could potentially pull in a handsome profit, especially if it does well and goes on tour. An original Broadway cast recording, which he produced and played on with his Green Day bandmates Tre Cool and Mike Dirnt, will be released April 20 and could help drive sales of the original album.

Generally, if a show succeeds, its life span can be extended by years, even decades. A play is typically staged on Broadway, then goes on a na-

tionwide tour, then another nationwide non-union tour, before finally being released to schools and community groups. And once a play is adopted by high school theater departments nationwide, it could run for generations—just look at "Oklahoma!" or "Bye Bye Birdie."

Still, the market for rock musicals hasn't fully matured yet. "Rock musicals don't tend to do well," says Liz Wollman, assistant professor of music in the department of fine and performing arts at Baruch College in New York and the author of "The Theater Will Rock: A History of the Rock Musical, From Hair to Hedwig" (University of Michigan Press, 2006). "There are exceptions, like 'Hair.' But even a production like 'Jesus Christ Superstar' only broke even, because it wasn't as successful as an album."

Wollman says that recent hits like "Spring Awakening" have led to a resurgence for the rock musical on Broadway and notes that it could be the start of a new trend that would benefit "American Idiot." She adds that the fact that "Idiot" is directed by Meyer and stars a "Spring Awakening" alum, John Gallagher Jr., will also help draw crowds.

"Green Day fans will come, of course," she says. "As will 'Spring Awakening' fans and fans of [music supervisor/arranger] Tom Kitt, who has his own following. If they can get affordable tickets, students will go to see it, too. But beyond those crowds, I don't know who else will go."

Wollman says she doesn't know whether the show will ultimately be sustainable unless it manages to reach a wider audience. "Broadway tends to be an older crowd," she says. "There will be tension, because what Broadway thinks is edgy is actually not edgy at all from a rock perspective."

The larger economic conditions on Broadway appear to be promising, though. "Broadway really escaped the last recession," the Broadway League's St. Martin says. "Over the last 50 years, there is really no correlation between Broadway and the broader economic condition, unless you look at an event like 9/11. How well Broadway does is much more dependent on how good the shows are."

WHEN IT'S TIME (TO PROMOTE THE SHOW)

While Wollman says that Broadway remains a mostly older audience, she does concede that the times are changing. "Kids are more comfortable with musicals," she says. "Look at 'High School Musical' or 'Glee.' It's part of pop culture for them." St. Martin says that while Broad-

way hasn't made a focused effort to reach a younger crowd, the fact that it's more open to younger producers means more shows that will appeal to Generations X and Y.

The kids are a primary target for "Idiot," but so are their parents. On the night of April 1 the theater was full of families—Mom, Dad and two teenage kids, out for a night at the theater. Pittelman says the show has so far spent \$500,000 on TV ads alone and will roll out a radio campaign soon, but it scored an earned media coup early on, performing on January's Grammy Awards telecast. Hulce adds that the show has mounted a large online campaign, with ads on a wide variety of theater sites and music sites. Tickets to the show are priced to appeal to a wide demographic, too: Student rush seats are \$27, and regular tickets range from \$30 to \$127. MTV is also working with the band—the channel is giving away tickets to a performance and airing a half-hour special, called "Green Day Rocks Broadway," a behind-the-scenes look at the musical.

But a traditional TV, radio and online campaign might not be enough, says Janet Billig, an executive producer for "Rock of Ages."

"We did some audience research and found that almost half of our crowd had never been to a Broadway show before," she says. "So we knew there was no way we could stick with the traditional Broadway marketing plan. We have a great team with Broadway cred, much like 'American Idiot,' so we know we can draw the usual theater crowd that way. But we needed to go beyond that."

Billig says one key part of the "Rock of Ages" promotion was letting people hear the music associated with the show. "We can't just say, 'Come hear all your favorite '80s classics,'" she says. "They need to hear it blaring out of their computer. We do things like have the cast singing at sports games. We also know that women are the primary ticket buyers, so we work with mom blogs; we also make sure the poster appeals to kids."

All the savvy marketing in the world won't help if the show doesn't have a strong story, and John Gallagher Jr., who plays Johnny, says he's counting on the story's relatability to keep drawing crowds.

"It's a story about kids in a world where the TV is always on and they are struggling to find their own voice," he says. "Whether the play has a happy ending or not depends on your perspective. But in the end, Johnny goes through something a lot of people struggle with and comes out still standing." ◆◆◆

IN THE WINGS

Four More Rock Musicals, Coming Soon To A Theater Near You



'UNCHAIN MY HEART: THE RAY CHARLES MUSICAL'

Jamie Foxx may not be headed to Broadway,

but Ray Charles is, when a musical set during his imagined final recording session opens later this year. The script, written by Pulitzer Prize-winning playwright Suzan-Lori Parks, promises a mix of stories from Charles' life and hits from his songbook **STATUS: PREVIEWS BEGIN OCT. 8; OPENS NOV. 7.**

RUN-D.M.C. (TITLE TBA)

Last October, Tom Cruise's one-time Creative Artists Agency agent and "Mission Im-



possible" series producer Paula Wagner announced plans to create a Broadway musical based on the life and work of rap act Run-D.M.C. She told the New York Times that the two surviving members of the trio, Reverend Run and Darryl McDaniels, may write new songs for the show. **STATUS: NO TIMETABLE.**



'YOSHIMI BATTLES THE PINK ROBOTS'

Flaming Lips main man Wayne Coyne recently confirmed that

"West Wing" creator Aaron Sorkin has signed on to pen the script for a Broadway musical adaptation of the band's 2002 album "Yoshimi Battles the Pink Robots." Coyne says songs from "The Soft Bulletin" and "At War With the Mystics," as well as some originals, will be included in the production. **STATUS: LIGHT YEARS AWAY.**

'VIVA FOREVER'

Judy Craymer created the \$2 billion-grossing stage and film versions of "Mamma Mia!,"



but now she's looking to give theater audiences what they really, really want: a Spice Girls musical. The show will create a narrative connecting the "girl power" group's many hits. **STATUS: WEST END PREMIERE IN 2012 OR 2013.**

—David Prince

IN A YEAR'S TIME, DENNIS CROWLEY WENT FROM GOOGLE CASTOFF TO CEO OF FLAMING-HOT SOCIAL NETWORK FOURSQUARE. HERE, HE DISCUSSES THE KEYS TO MANAGING SUCCESS AND OPPORTUNITIES FOR ARTISTS AND THE MUSIC BIZ

BY ANTONY BRUNO

Shortly after returning from this year's South by Southwest (SXSW) conference, Foursquare co-founder Dennis Crowley experienced his "bizarro" moment.

Working late one night, he received a Skype video call from two guys in Chicago. They were at a bar hosting a party to celebrate the one-year anniversary of the location-based social networking service.

At first glance, Crowley cringed at the sight of such a sparse gathering. But the duo soon panned the webcam to a crowd of 200 Foursquare fans complete with cake and a rousing rendition of "Happy Birthday to You."

It was a heady moment for the 33-year-old—and indicative of the phenomenon Foursquare has become. The social network is the successor to Crowley's first location-based notification service called Dodgeball, which Google acquired in 2005 for an undisclosed sum and subsequently discontinued in 2009. The mobile app is a mix of location-based game, social networking service and recommendation engine. It uses the location-aware capabilities of smart phones like the iPhone, BlackBerry and Android devices to let users "check in" when they arrive at venues like restaurants or bars, and therein updating their status on Facebook or Twitter so their friends and followers know where they are.

It also awards "badges" to users who perform certain tasks—such as being the one user to check into a single location the most, or being the first to check into unique locations, or checking in with multiple other Foursquare users at the same time.

After launching at the 2009 SXSW festival, where it was the hit startup of the conference, Foursquare has since exploded in popularity and expects to reach 1 million users by April 21 after more than a year in service. Crowley recently went on a tour of Silicon Valley investors, where valuations as high as \$100 million have been floated despite the lack of any revenue.

All this for a company whose Boston headquarters uses a hallway as its conference room. In this Billboard interview, Crowley discusses how he and the company are handling the explosion in popularity, their plans for the future of the service and how the music industry can best take advantage.

How did the idea for Foursquare come about?

A lot of it came about when Google decided to turn Dodgeball off. Our circle of friends used Dodgeball to make plans and connect, and there were communities all over the country doing that. So when they decided to turn it off, it was a problem. We either had to find something else or make something else. So we decided to go all in and build another one and add a whole bunch of other bells and whistles.

[Co-founder Naveen Selvadurai] was interested in creating better city guides and tips and reviews. I was interested in this idea of turning life into a game. So we threw everything into the first prototype that we launched at SXSW last year. We expected people to laugh us out of there, but it went over really well and it's been sticky every since.

Why did you decide to come out at SXSW?

It's like spring break for nerds. You have the early adapters from all over the world who are there for four days. If you can get that community using it and hooked on it, then they'll go back to where they're from and start spreading it to their friends. It's the perfect place for us to launch.

Did you think Foursquare would get as popular as it has?

We didn't anticipate any of this, to be honest. Dodgeball had its heyday in 2006, and we left Google in 2007. And by the time it got shut off, it had maybe 100,000 users, maybe

50,000. We just built something our friends wanted to use, and when Dodgeball went away we built something else. There's something behind that idea, where you just build things you and your friends want to use. And if you build it the right way, there's a good chance other people will want to use it too.

What's the attention been like?

I have a hard time keeping up with my e-mail. My phone rings all the time with numbers that aren't in the address book, which is strange. My voicemail gets so full my grandma tells me she can't leave me messages. But besides that, you just power through it. You try your best not to be distracted. We've done a lot of interviews and had cameras in the office, and while that's a lot of fun, we're trying to minimize it. It's like you work so hard to get to this stage where you have a platform. We have this platform that has almost a million people on it and we can start creating things and pushing them out to all these users. We've got interesting ideas for what we think people would like to use.

Do any of these plans include making money?

One of the things that's turning out to be really interesting about Foursquare is how it creates this connection between customers and places or users and venues. So people who own these small coffee shops and whatnot go on Google and



Twitter to see what people are saying about them. People are finding conversations about their bars and restaurants in Twitter, and a lot of them start with Foursquare check-ins. So we have this specials program where vendors can give something back to Foursquare users, like if you check in five times, you get a free coffee or something. In return the users get psyched because they're getting free stuff. So it creates this feedback loop.

Right now we're doing this for free, and we're going to continue doing that for a while, but I think the tools we're building for venues are pretty valuable and there's a good opportunity for us to monetize that eventually.

ANDREAS RENTZ/GETTY IMAGES

CENTER



things they've prescribed them to do. We've seen that work very well with high-profile users.

So artists and venues can work something out to use Foursquare as a way to get fans to do things?

Yeah. One of the more interesting things we did at SXSW this year was that we imported all the event data of which bands were playing at which places at what time. So if you checked into Stubb's at this time on this day, we know you saw this band. We can do that over time and show you which bands you saw over the month of March and April and [show how] your music taste is trending this way and maybe make recommendations. Maybe you unlock a special badge. So it's all about challenging users to do things.

We did this thing with Spin magazine where if you saw four bands with animal names you unlocked some weird badge. There's no real meaning behind it, but it's just a fun thing to do. Maybe you see a band you wouldn't normally see just to unlock that badge.

Are you a music fan? Who are your favorite bands?

I'm like the third guy down. I've got my friends who find a lot of new music, and that gets trickled down to my brother, and eventually I end up getting it. I'm still stuck in my '90s hip-hop phase.

If you could work with any artist, who would it be and why?

I don't know about naming names. I'm the wrong guy to ask that question. But in general it's people who are interested in sharing what they're doing with their life. You see a lot of artists that tweet constantly and share day to day with their fans, and Foursquare is another way of doing that. I'm really big on that idea of people living vicariously through others.

How do you think artists or really anyone in the music industry should use Foursquare?

A lot of the stuff we're just making up as we go along. We don't have a specific music product we're trying to sell to artists. But artists will give us a call and we'll have a conversation about what we might do. A lot is just looking at the platform and trying to wrap your head around it and try to find ways to use it. We come up with new and interesting ideas all the time, and it's really what's driving the product going forward.

Location-based mobile services have been hyped for years but never lived up to their promise. What's different now that has helped services like yours succeed?

A lot of it is that phones are so much more advanced. Apple has kind of conditioned people that when they have questions, they ask their phone—or more specifically, they ask an app. The bigger part of it is that these things work better in a post-Twitter and post-Facebook environment. Both have spent a lot of time teaching people how to use their products.

Two years ago [all these articles said] Twitter was so stupid. But Twitter did enough work where people started to understand that it is important to share some of this stuff and people got value out of it. It wasn't life-changing value, but it's nice

Are you working with anyone in the music industry?

You asked about revenue, and there are three areas. The first is with local merchants. The second is with big media companies. And the third is with brands, which sometimes are celebrities or music labels. It's giving them accounts on Foursquare and letting them leave content that people can discover by checking into places. I don't know if I can announce these yet, but we're starting to get musical acts signed up. So if they're touring in Chicago and you're in Chicago, then these are the places the artists go to and you can live vicariously through the band by going to these same places. They can create badges for their fans if they do the

MERIT BADGES

In the gaming world, it's common to earn trophies (rewards) for performing certain virtual acts, but Foursquare takes this concept into real life, awarding badges to users for a variety of achievements. Some are straightforward, such as earning the "Mayor" badge for visiting any location more often than any other Foursquare users. Others are more secretive, such as the Nightlife badge for checking in at four UrbanDaddy-approved spots sponsored by HBO. Here are a few other examples:



THRIVING IVORY

A badge received when checking into a concert by Thriving Ivory at the Fillmore in San Francisco. It includes a note directing fans to the merch booth to show the badge in return for "free swag."



DON'T STOP BELIEVIN'

Earned for visiting three participating karaoke bars in a month. The message received when unlocking the badge is the first line of the song's lyrics.



LAST DEGREE

Created for a 15-year-old adventurer who used Foursquare to check in at the North Pole, sponsored by General Electric as part of the teen's efforts to raise awareness of environmental issues. —AB

to have this ambient awareness of what your friends are up to.

I think one of the reasons Dodgeball failed was because we weren't able to communicate that value to people. Now we can just say, "It's kind of like Twitter, but with location."

As a developer, what do you feel are the pros and cons of the different smart-phone platforms that are available today?

We started on iPhones because that's what we had. We quickly expanded to cover as many smart phones as possible. We had a mobile Web version for BlackBerry and an SMS version. It's important to cover a lot of those bases. You want all your friends to participate, not just the six that have the right phone.

iPhone development can be tricky, but it's getting easier. BlackBerry development is really difficult. We didn't even build an Android app. Other people built it for us using our API, and then we ended up hiring a developer to manage that. It's really friendly for developers.

Any advice for startup companies hoping to replicate your success?

Whenever you do something new that you're really passionate about, there will always be people who are going to tell you what you're working on is stupid. I've been hearing that for 10 years. As long as you feel strongly and really passionate about it, there's a good chance you're onto something good. It's just a matter of getting the timing right and making sure you have the proper way to explain it. ●●●

SQUARE



Justice For All

WITH SOME HELP FROM SONY MUSIC,
NICKELODEON'S **VICTORIA JUSTICE** HOPES
TO BECOME THE NEW QUEEN OF TWEEN

BY ANN DONAHUE

THE NICKELODEON

lot is located on Sunset Boulevard in a not-quite-yet-gentrified part of Hollywood, and the billboards of colorful cartoon characters painted on the side of the building create an interesting contrast with the colorful cartoon characters inhabiting the dirty sidewalk in front of the sound stages.

Inside, the kid-friendly vibe takes over entirely, from the primary-colored walls, floors and utility ducts to the sets where 17-year-old Victoria Justice is taping Nick's "Victorious," the cable channel's newest show. The action takes place at a performing arts high school, and Justice stars as the new kid in class who recently discovered an affinity for belting out pop tunes—and that the guy sitting next to her is kind of cute.

In between filming scenes, Justice is hanging out with her mother and singing along to Kings of Leon's "Sex on Fire" in her dressing room. She spent the morning doing what she says is her dream job: singing and dancing—in this instance, on a rooftop stage with her co-star Leon Thomas III. "I got to rock out a bit," she says with a laugh. "I like things I can dance to and get my energy really high so the audience can feel it too."

In appearance, Justice—who moved from Florida to Los Angeles to pursue acting—is a dead ringer for "American Idol" finalist Katharine McPhee; in demeanor she's honed her goofball flailings into the pratfall charm mastered by Miley Cyrus. Justice is, in other words, on track to becoming a star.

"I remember thinking as she was walking from the door to the spot in front of the camera, 'OK, if this girl can talk, she's 90% there,'" recalls "Victorious" creator Dan Schneider, who first met Justice five years ago at an audition for his previous show, "Zoey 101."

Justice is primed to become the first solo artist standout from the 3-year-old deal between Nick and Sony Music to co-produce and co-finance TV shows. Two series have debuted under the pact to strong ratings: the boy-band comedy "Big Time Rush"

in January and Justice's "Victorious" earlier this month. The two shows had the top-rated live-action debuts in the network's 30-year history, according to the channel.

Translating those ratings successes into CD sales is the challenge for 2010, says Chris Poppe of Columbia Marketing, and the label is rolling out an extensive online and on-air campaign to promote both the shows' soundtracks and the efforts from their talent that will be released later this year.

"The big push is to make kids aware that the music is out there and who the talent is as cast members and as individual artists," Poppe says. "We want the music to be familiar to the audience before the soundtrack comes out."

MAKING MUSIC TOGETHER

The deal between Nick and Sony Music was reached in summer 2007, and it gave the label wide-ranging options from releasing soundtracks from existing shows and Nick talent to co-financing and co-producing new shows and signing deals with the kids featured on those programs.

Before a formal deal was reached with Sony, Nick bounced around various labels to distribute its soundtracks—even rival Disney's Hollywood Records. According to Nielsen SoundScan, Nick's best-selling soundtrack to date was the 2004 release of "Dora the Explorer," which has sold 547,000 copies.

In December 2007, the deal with Sony saw its first success, with the release of the single "Leave It All to Me," the theme from "iCarly." The show, starring Miranda Cosgrove, is Nick's stalwart live-action ratings leader; the week ending March 28 it was the ninth-most-watched show on cable TV, with 4.5 million viewers—and "Leave It All to Me," written by Schneider's

longtime composer Michael Corcoran, sold 355,000, according to SoundScan. "It shocked everyone," Poppe says. "We thought, 'Look at this audience—we have to lead them to the soundtrack.'" The "iCarly" soundtrack—a combination of four original songs from the show and 11 pop tracks like a "Nickelodeon remix" of Sean Kingston's "Beautiful Girls" and Avril Lavigne's "Girlfriend"—was released in June 2008. It has since sold 211,000, making it the top seller of the Nick-Sony pact to date.

In January, Nickelodeon premiered the first show developed with Sony Music; boy band comedy "Big Time Rush" was the most-watched live-action premiere ever on the network with 6.8 million viewers. Since then, it has averaged between 3 million and 4 million viewers per episode.

So far, two singles from "Big Time Rush" have been released digitally: The title track has sold 215,000, and "Any Kind of Guy" has sold 94,000. A full soundtrack is expected this year, executives say, although a release date hasn't yet been set.

"Victorious" debuted March 27 right after the annual Kids' Choice Awards telecast on the channel; 7.6 million viewers tuned in to the awards, according to Nielsen, and "Victorious" retained much of that lead-in, tallying 5.7 million viewers, making it the No. 2 most-watched cable show of the week—and Nick's second-best live-action debut. ("Victorious" started airing in its regular time slot of Sunday at 8 p.m. EST with its second episode April 11, when 3.5 million viewers watched.)

In the first 20 episodes of "Victorious" on order there will be eight original songs. "We always want to be where kids are, and music is a giant piece of their lives," says Marjorie Cohn, executive VP of development and original programming for live action at Nickelodeon/MTV Networks Kids and Family Group. "On 'Victorious,' we'll be building music into the storylines so that character comedy and music is part of the world. We try to do relatable situations—it's the [viewers'] lives, but better."

ONLINE AND ON AIR

The first single from "Victorious," "Make It Shine," was written by Dr. Luke—who was introduced to Schneider by his agent, Richard Weitz at William Morris Endeavor Entertainment—and Corcoran. It went on sale at iTunes April 13; a full soundtrack is forthcoming this year. The song is prominently featured in the pilot, with Justice belting it out onstage during a talent competition.

Corcoran says that the storylines of "Victorious" determine a lot of what kind of music is used in the show, and he's discovered that Justice can handle any number of genres. "There are some things that are a little more based off of Broadway and some that are mixed with more pop," he says. "She's really talented—she likes [singer/songwriter-type] of music, like Sara Bareilles, and I wrote one song in particular this season for her to explore that."

For Poppe, marketing the songs on the show is a combination effort of online and on-air initiatives within Nick's promotional space on both mediums. In particular, music videos that are played on the network as well as online seem to resonate with fans with an immediate sales bump, she says. Currently a videoclip of Justice performing "Make It Shine" from the pilot is being played on Nick.com. "No matter how young or how old they are, when kids see a video, they know the song is for sale," she says.

The song is also streaming on TheSlap.com—a faux social network used by the characters on "Victorious." The song has been incorporated into a "Tap Tap Revenge"-style game on the site, where players type along with the beats of the song. All of this couldn't have premiered online at a better time: The day of the 2010 Kids' Choice Awards was Nick.com's highest traffic day ever, with 38.4 million page views, according to the channel.

And while Justice is in line to be the first solo star generated from the Sony-Nick deal, the success of "iCarly" has tested the waters for Sony on how to handle Nick-promoted musical talent. "I've done in-stores with Jennifer Lopez, and the in-stores we've done with Miranda Cosgrove [for the "iCarly" soundtrack] were just as big," Poppe says. "We were at a Best Buy in Long Island and the line went through the store, down the side of the building and to the back."

Cosgrove will release her debut Columbia full-length album, "Sparks Fly," April 27; first single "Kissin' U" premiered as part of Nick's "Countdown to Kids' Choice" before the March 27 preshow to the awards. It has had 94,000 downloads since its debut. Poppe says eventually the label wants all the talent from the Nick shows—from Cosgrove to Justice to the cast of "Big Time Rush"—to tour.

OF MICE AND NICK

The standard-bearer of sales success when it comes to teen music programming is the Disney Channel. No channel is better at translating its music endeavors into pop culture cash, be it "Hannah Montana" with its franchise-total 10.7 million album sales or "High School Musical" with its 10.6 million album sales.

Nick's music efforts haven't yet achieved the omnipresent success of Disney franchises like "Hannah Montana." "I've read stuff that talks about Nickelodeon following the Disney pattern, but Disney didn't really invent adding music to television shows," Schneider says. "It's been happening for many years. It doesn't make me mad, but it does make me roll my eyes a bit when I read in the press that we're following Disney."

But Schneider—who has worked with Nick on seven shows, starting with kids' variety show "All That" in 1994 to his current role as the creator of "Victorious" and "iCarly"—believes the pact with Sony is the first step toward establishing Nick as a similar sales powerhouse. "Because of the partnership with Sony, [music sales are] a much bigger deal and there's a lot more drive behind it," he says.

The platform is already there: Nick is ahead of Disney in the



Star academy: VICTORIA JUSTICE; a scene from Nick's 'Victorious' (right).

average number of viewers during the course of the day, which gives it more viewers overall, despite the Disney Channel's lead in prime-time ratings. According to Nielsen, year to date, Nick is leading Disney in total viewers over the age of 2 by an average of 2.3 million to 1.6 million; this compares to the same time frame last year when Nick lead Disney 2.2 million to 1.5 million in the same demo.

And much like Disney, Nick can offer its talent the opportunity to appear in a number of its programming outlets over time. In 2005, Justice played a student on Nick's sunny tale of a California private school, "Zoey 101"—which co-starred Jamie Lynn Spears—before starring as one of the leads in the

channel's 2009 made-for-TV movie musical "Spectacular!" In addition, she has made guest appearances on "iCarly," "The Naked Brothers Band" and "True Jackson, VP."

While she's working six days a week on filming "Victorious," Justice is taking what little spare time she has to do some songwriting for her upcoming solo album.

"I'll be looking through my messy drawer thinking I should organize and then a line will pop into my head and I'll think, 'That's an interesting concept,'" she says. "I'll make up a melody to myself; if I think it's catchy and could go somewhere good, I'll take out a pen and paper and write lyrics to it."

In the meantime, she's enjoying her growing fame. Justice recently walked the streets of Hollywood outside the Nick studio to pick up her lunch. Right next to the giant billboard of SpongeBob SquarePants on the Nick building is one that features Justice and the rest of the "Victorious" cast. "This one kid was walking down Sunset, and I saw him looking at my face, and then looking at the billboard, and then looking at my face, and then looking at the billboard," she says. "And he just nodded, like, 'Yep.'"

Latweena

NICK SCORES WITH A TEEN TELENVELA

Last year, Nickelodeon Latin America debuted "Isa T.K.M.," its first original tween-oriented telenovela to strong audience response: The show's soundtrack on Sony Music has sold 140,000 copies, according to marketing VP Fernando Cabral. It went platinum in Colombia and Venezuela, and a cast tour immediately followed in Brazil.

This year, Sony Music Latin America's booking arm, Day 1, is bringing the cast back for a second tour in Brazil starting

April 24—as well as an inaugural tour in Mexico starting May 14—to coincide with the release of a second cast album in the region. The songs from the soundtrack will be promoted in music videos airing on Nick and MTV in Latin America.

In its second season, the show has been renamed "Isa TK+" and was filmed in Colombia with local production company Teleset. The show, a co-production with Sony Pictures Television International, centers on the dreams,

drama and loves of a young singer named Isa who attends a school for the arts—much like "Victorious."

"The program belongs to Sony Pictures, who is the producer, and Nick has the rights to airing it in the region first," Cabral says. "We share with Sony Pictures the revenues from album sales, touring and sale of the program to channels across the region."

Nickelodeon Latin America is seen in 25 million homes.—Ayala Ben-Yehuda

High school Spanish: The cast of 'Isa TK+'





GOING DOWNTOWN
Ozomatli seeks guidance
from new label

30



DIRTY THOUGHTS
The New Pornographers'
collective anxiety

30



GO DIEGO GO
Latin star Diego Torres
comes back

31



ROCK DIVA
Opera's Renée Fleming
covers the Mars Volta

34



GIDDY ON UP
Laura Bell Bundy
saddles up debut album

35

MUSIC

ROCK BY JASON LIPSHUTZ

SOCIAL NETWORK

Broken Social Scene Returns From A Long Hiatus

With new albums by the Hold Steady, the National, LCD Soundsystem and Band of Horses scheduled to hit stores within a three-week span, the beginning of May has become blockbuster month for indie rock releases. No one could be happier about the indie stars aligning than Kevin Drew, singer/guitarist of Toronto collective Broken Social Scene, whose fourth album, "Forgiveness Rock Record," will be released May 4 in the United States.

"Me and [Hold Steady frontman] Craig Finn wanted to start a campaign for kids to skip school on the day our records come out," Drew says. "I feel like it's a great time for the return of a lot of bands."

The difference between "Forgiveness" and

the other releases is how long it took to come together. After its gritty art-rock dazzled the indie scene with 2002 sophomore disc "You Forgot It in People," Broken Social Scene hadn't issued any new material since the release of its self-titled third album in October 2005 on the Arts & Crafts label.

The band remained active after the release, embarking on a lengthy tour and composing the score to 2006 film "Half Nelson." However, Drew says there were some "slightly turbulent times" trying to manage the band's many members and dozen-plus regular collaborators, which include Leslie Feist and members of Canadian bands Metric, Stars and Do Make Say Think.

"It was a little scattered," Drew says. "When you have a big group of people, it's hard to find a ground to stand on."

Drew released an intimate solo debut,

"Spirit If . . ." under the "Broken Social Scene Presents" tag line in 2007, while singer/bassist Brendan Canning issued a solo album the following year. Drew decided to bring Broken Social Scene along for a tour in support of his album in 2008. With the addition of guitarist Sam Goldberg, the band rounded into a core six-piece lineup and regained its composure.

"The solo record was therapeutic for [Drew], and when it came to the tour, it didn't make sense to put a whole new band together," band manager/Arts & Crafts president Jeffrey Remedios says. "With all the touring and solo material, it also helped to leave people with a thirst for new music."

Drew, Canning, Goldberg, drummer Justin Peroff, guitarist Charles Spearin, singer/guitarist Andrew Whiteman and new singer Lisa Lobsinger recorded "Forgive-

ness" during sessions in Chicago and Toronto beginning last May. Under the guidance of new producer John McEntire, who plays in post-rock groups Tortoise and the Sea & Cake, the band worked with nearly 20 guest contributors including Feist, Jason Collett, Sebastian Grainger and Pavement's Scott Kannberg.

With tracks like "Chase Scene" and "Forced to Love" bursting with memorable hooks, "Forgiveness" is the first Broken Social Scene album that Drew says was written for the people at the band's shows. "We've never really had choruses before, so it was a challenge for us," he says. "I don't really know what 'accessible' means or what the hit single's going to be, but we just wanted to write songs that jammed and embraced the people we're playing for."

After releasing album opener "World Sick" in February, the band began a preorder campaign that lets fans order "Forgiveness" as a CD, digital download, double-LP or vinyl boxed set. Broken Social Scene unveiled new songs at South by Southwest (SXSW) before making two more tracks, "Forced to Love" and "All to All," available for streaming.

The band plans to promote the album with in-store appearances and a major-market U.S. tour in May, including performances on "Late Show With David Letterman" and "Late Night With Jimmy Fallon." In addition to a European trek and appearances at summer festivals like Oxegen and Sasquatch, Broken Social Scene will curate and perform June 19 at the Toronto Island Concert on Toronto's Olympic Island, sharing the stage with Pavement and Beach House.

The festival will also feature the launch of "This Movie Is Broken," Bruce McDonald's fictional film that centers on a Broken Social Scene concert that premiered at SXSW. "It's a homage to the city of Toronto, so I think everyone is going to love it," Remedios says.

Despite the packed schedule, Drew says that he's excited to experience the energy of the band's live shows. He's also looking forward to resuming work on film scores and soundtracks, especially with this incarnation of the group.

"I feel like everyone in the band could be a composer," Drew says. "We're a band that just likes to make stuff. We want to create." ◆◆◆



Collective action: **BROKEN SOCIAL SCENE**

DAVE GALLESPIE

LATEST BUZZ

>>>DERULO MAKES POP CHART HISTORY

Jason Derulo accomplishes a first on Billboard's Pop Songs radio airplay chart: He's the first solo male artist to notch consecutive No. 1s with his first two entries in the survey's 17-year history. "In My Head" rises 3-1 on the tally in its 17th chart week, becoming his second leader. "Whatcha Say" began a four-week reign on the Nov. 28, 2009, chart. The songs, both of which he co-wrote, appear on Derulo's self-titled debut album, which has sold 92,000 copies, according to Nielsen SoundScan.

>>>CONAN BACK TO LATE-NIGHT TV ON TBS

Months after being jettisoned as the host of "The Tonight Show," Conan O'Brien announced April 12 that he will join cable channel TBS in November to host a late-night talk show. "In three months I've gone from network television to Twitter to performing live in theaters, and I'm headed to basic cable," O'Brien says. "My plan is working perfectly." His still-unnamed show will be an hour long and air Monday through Thursdays at 11 p.m. EST/PST. George Lopez's "Lopez Tonight" will be bumped to midnight, which is apparently fine with Lopez, who was the one to approach O'Brien about joining the cable channel.

>>>LADY GAGA RECLAIMS NO. 1 ON U.K. CHART

As Scouting for Girls started a second week at No. 1 on the U.K. singles chart with "This Ain't a Love Song" (Epic/Sony Music Entertainment), the new sales data showed Lady Gaga's "The Fame" (Interscope/Universal) rebounding 2-1 for a fourth separate reign of the album summit. The Scouting for Girls single stayed ahead of an 8-2 surge for "OMG" (LaFace/Sony Music Entertainment) by Usher featuring will.i.am, which is Usher's best U.K. singles chart ranking since "Burn" reached No. 1 in 2004.

Reporting by Ann Donahue, Paul Sexton and Gary Trust.



Hybrid theory: OZOMATLI

LATIN BY MONICA HERRERA

New Democracy

Ozomatli Jumps Labels And Attempts To Restart Sales

For a band that's been around 15 years, Ozomatli has proved it's still open to change. The Latin fusion collective signed with a new label—Mercer Street/Downtown Records—in March 2009 to release its fifth studio album, "Fire Away," due April 23, after releasing its last two studio efforts and a 2005 live set on Concord Records.

Ozomatli's longtime manager Amy Blackman-Romero says the change was key for setting up the next iteration of the California-based act as a band that both makes and performs records.

"The band needs strong A&R because they write as a committee, and a democratic one at that," Blackman-Romero says. "This was the first time I had a sense that we were going to get that support."

"Fire Away" doesn't attempt to re-create the experience of an Ozomatli concert—a dilemma that has plagued many a jam-friendly band. "For the longest time, it was like, 'Do you like Ozo?' 'Well, their album's all right. You've got to see them live,'" vocalist/multi-instrumentalist Ulises Bella says. "We've gotten to a point where we're trying to let that go. There's a live aspect of us and there's a recording aspect of us, and we have to separate the two."

Blackman-Romero says Downtown A&R executive Mike Howell drew up a list of top producers that could help Ozomatli bring a more power-driven rock sound to its material, which ranges from funk, reggae and hip-hop to cumbia, salsa and other traditional Latin sounds. The group went with Tony Berg (Pete Yorn, Aimee Mann), who gave "Fire Away" a weightier feel but held onto Ozomatli's trademark: topical subject matter set to global dance beats.

Breezy lead single "It's Only Paper," featuring Jack Johnson, warns against overcon-

sumption, while "Malagasy Shock" recounts lead singer Raul Pacheco's accidental electrocution at a show in Madagascar during the group's work on behalf of the U.S. Department of State as cultural ambassadors.

The most attention-grabbing track, though, is undoubtedly "Gay Vatos in Love," about a male couple from the streets of East Los Angeles. "That song is our declaration of how we feel about the issue," Bella says. "It's scandalous that we're still at a point in society where we even question whether they deserve the same rights."

Ozomatli's most recent album, 2007's "Don't Mess With the Dragon," has sold 53,000 copies, according to Nielsen SoundScan. (The group achieved its highest sales total with its 1998 self-titled debut, at 280,000.) To ensure that sales of "Fire Away" buck the downward trend, Ozomatli has booked a number of radio and TV appearances, from TNT's "Lopez Tonight" to non-commercial KCRW Los Angeles' "Morning Becomes Eclectic." Ozomatli will also tour throughout 2010 and host and curate the Latino Alternativo tent at this summer's Bonnaroo festival.

In addition, the band is getting hometown support from the L.A. Dodgers, who will continue to use Ozomatli's recording of "Can't Stop the Blue" as their anthem this baseball season. Los Angeles has also declared April 23 "Ozomatli Day" in honor of the band's community activism, which will again extend beyond the United States when the band visits Mongolia this summer as cultural ambassadors.

"There's people who are into Ozo that aren't into our politics, and that's OK," Bella says. "You can dig on Ozo on a lot of different levels, and whichever one you want to focus on is cool with us."

ROCK BY ROBERT THOMPSON

TOGETHER APART

Will The New Pornographers Be Eclipsed By One Of Their Own?

The presence of a star in a band is a double-edged sword—on one hand, the artist can provide valuable creative input and help draw interest. But if the person starts to eclipse the band, it can go from being a group in its own right to simply a side project. That's the dilemma facing the New Pornographers as they prepare to release their fifth album, "Together," May 4 on Matador in the United States and on Last Gang in Canada.

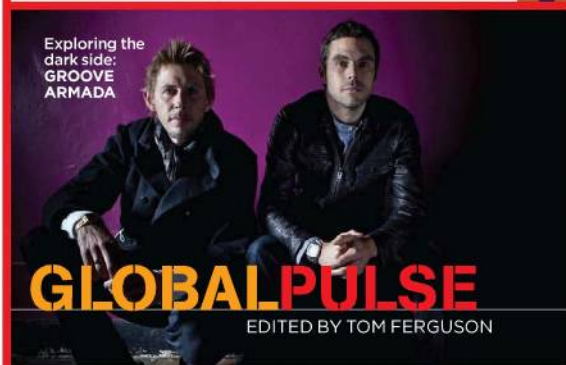
The band's most prominent member, singer/songwriter Neko Case saw her last album, "Middle Cyclone," hit No. 3 on the Billboard 200 last year. According to Nielsen SoundScan, it's sold 191,000 U.S. copies and 17,000 in Canada. But solo success notwithstanding, Case remains a part-time member of

the New Pornographers, although she has outsold the band—the group's last album, "Challengers" (2007), hit No. 34 on the Billboard 200, selling 109,000 copies in the States and 16,000 in Canada.

The power-pop band's main singer/songwriter, Carl Newman, calls Case "a great strength and great weakness" in the New Pornographers. "She's this great force in the band, but sometimes she's not there," he says. "People will say, 'Why isn't Neko there?' And I'll explain that's the nature of our band."

Case usually only appears on the band's initial tour dates after an album release. The group contains up to eight members that include another part-timer, Dan Bejar, who sings and occasionally tours with the act when not fronting his own outfit, Destroyer, which is signed to Merge Records.

"Together" rocks a little harder than its predecessor, and in the past, Matador GM Patrick



>>>GROOVY TIMES

Having teamed with global spirits brand Bacardi for a one-year integrated marketing deal in 2008, British electronic duo Groove Armada—Andy Cato and Tom Findlay—chose a more traditional business model for sixth studio album "Black Light." It was released by the pair's imprint Work It with U.K. indie licensee Cooking Vinyl, which licensed the set to international partners including Victor Entertainment (Japan) and OM Records (United States).

"Black Light," which features Roxy Music's Bryan Ferry

and U.K. pop star Will Young, debuted at No. 10 on Billboard's Top Dance/Electronic Albums chart March 20. It has sold 5,000 copies, according to Nielsen SoundScan. The album entered the United Kingdom's Official Charts Co. albums list at No. 26 March 7. In Australia, the Shock Records release hit stores Jan. 30 to capitalize on the act's appearance at the Big Day Out touring festival.

"There's a whole range of influences on there, which I think they've distilled into their own unique sound," Cooking Vinyl director Rob Collins says of the album.

Amory says, Case and the band appealed to "totally different" audiences. "But as the New Pornographers have started making better-recorded albums, containing less frenetic music, there's definitely been some crossover."

While "Challengers" focused on elaborately arranged slower songs, "Together" adds more of the group's hook-laden, melodic guitar rock, from the Black Sabbath-esque "Your Hands (Together)" to Bejar's idiosyncratically poppy "Sweet Talk, Sweet Talk."

Amory says Matador serviced the Case-sung track "Crash Songs" to radio April 12, targeting "left-leaning tastemaker stations" like triple A WXRT Chicago and alternative WFNX Boston. He says it's previously been tough getting U.S. airplay, but "this record is different. It's gorgeously recorded and has the

low-end heft that radio wants."

While licensing deals—including placements of "The Bleeding Heart Show" (from 2005's "Twin Cinema") in a TV campaign for the University of Phoenix and the title track from 2003's "The Electric Version" in the "Rock Band" videogame—have helped foster new fans, Amory and Newman agree that more extensive touring will be vital to increasing the band's profile.

"Touring's not the only driver, but it is key," Amory says. A Free Trade Agency-booked European tour kicks off May 19 in London. North American shows booked through the Billions Corp. start June 7 in Calgary, Alberta, and run through Aug. 4.

Early promotion for "Together" included releasing "Your Hands (Together)" as a free MP3 Feb. 22 on the band's Web site, with more than 250,000 copies

downloaded, band manager Euvyn Weeber says.

TV is also part of the equation, with the group playing "Late Night With Jimmy Fallon" May 5 and "Late Show With David Letterman" June 30. "We are also working with the folks at 'Rock Band' to have the entire album of 'Together' for download through the Rock Band Network [by street date]," Weeber adds.

Newman says the new album's direction wasn't a reaction to the more muted critical and retail reception for "Challengers"; "Twin Cinema" has sold 138,000 stateside and 20,000 in Canada.

"From the beginning, we didn't stand a prayer, so we just did what we wanted to do," Newman adds. "That attitude helped us become successful, so that's what we continue to do." ■■■



The act wrapped a U.S. tour March 27 at Miami's Ultra Music Festival, booked by William Morris Endeavor Entertainment. European festival appearances include London's Lovebox (July 16-18). Groove Armada is managed by London-based Angle Artist Management and published by Warner/Chappell.

—Richard Smirke

>>>PIANO MAN

Italian piano wizard/orchestra conductor Giovanni Allevi is off on his travels again. Allevi, whose instrumental compositions combine classical with a touch of jazz, tours Italy in May and will then perform in Korea, China, Vietnam, Thailand and Georgia.

"My live activity is entirely independent of whether there's a record on sale," he says. "Thanks to Internet word-of-mouth, I have fan bases in various countries and, in the case of Japan, it was their enthusiasm which prompted Sony to release me there." Sony Music Japan released a physical edition of "Joy" in 2008, and his cat-

alog is available internationally through digital stores.

Allevi, who started out as the pianist for Italian rapper Jovanotti, released his debut, "13 Dita," on Jovanotti's Soleluna label in 1997. He broke into the Italian charts with 2005's "No Concept" and had further success with 2006's "Joy" and last year's "Arena di Verona" live album.

Gian Arnaldi, senior marketing director of local repertoire for RCA at Sony Music Italy, reports "a career total in Italy of 800,000 units." Allevi is managed by his wife, Nada Bernardo. His publisher is Bollettino Edizioni Musicali, and he's booked by the Milan-based Ready to Go agency.

—Mark Worden

>>>BLUE NOTES

Australian balladeer John Williamson has carved out a 40-year career writing songs about his home country. Now an all-star lineup is paying tribute.

EMI Music Australia released the two-disc album "The Absolute Best of John Williamson: 40 Years True Blue" March

19, featuring original versions of classics "True Blue," "Old Man Emu" and "Mallee Boy" as well as covers from James Reyne, the Waifs, Tommy Emmanuel, Wendy Matthews and actor Russell Crowe's "Ordinary Fear of God." It includes a new collaboration, "Island of Oceans," with chart-topper Shannon Noll.

"I'm so Aussie that I doubt they'll ever get me in America," the 64-year-old country star says. "But I'd be happy to die with a couple of songs [having been] covered overseas."

Since launching his career in 1970 on a TV talent show, Williamson has won three Australian Recording Industry Assn. Awards and 24 Country Music of Australia Assn. Golden Guitars. He's also played the Sydney Olympic Games' opening ceremony and sold more than 4 million albums, according to EMI.

Williamson still hits the road for 60-70 dates each year and will play halls in Australian regional centers in June. He's booked by Artist Network Australia; publishing is copyright control. —Lars Brandle



After a four-year break from releasing albums (following 2006's "Andando"), Argentine star Diego Torres signed a deal with a new label—Universal—and on May 10 will release his new album, "Distinto" (Different). Breaking from traditional pop, Torres explores new territory on the set, collaborating with the likes of alternative singer/songwriter Kevin Johansen and urban Spanish act La Mala Rodriguez.

1 Compared with your previous albums, which have been more pop-leaning, the new set is very uptempo.

We wanted an album like this that had more power overall. In looking for a new sound, I wanted to record a power album. I had this notion from the onset. The electric guitar is in a way a leading player on this album and a common thread that keeps it all together. Even the ballads are power ballads.

2 What was your mental process as you returned to the studio after four years?

Internally, I very much wanted to do something new—look for new horizons, new countries, new arrangements. It took me a while until I felt comfortable and everything began to acquire more focus. A lot of things happened in between. I finished a tour, I started a relationship with a new label, my father had health problems. I felt the need to stop. You need energy to get onstage, and I just didn't have it. On the one hand, it was a breather, and on the other, it was an artistic change, an opportunity to reinvent myself.

In the beginning, I began to write and work on songs, and really, I wasn't getting what I wanted until I started to encounter songs that were more in line with what I was searching for. There were many songs that were beautiful, that I liked, but not for this album. I worked on 35 songs for this album and we kept 10, and I'm very confident of each of them.

3 You spent 18 years with BMG, and later with Sony when it acquired the label. Why the switch to Universal?

I had a great run with Sony and I felt I completed a cycle, as much on their part as on mine. And I took my time to begin a new cycle. Universal offered me a project that I thought I needed at this point in time. They offered solid and constant development throughout the [Latin American and U.S. Latin] region, which is what I needed. My music is strewn over many countries and I needed that kind of work to continue developing my career. Really, it wasn't so much about the business deal per se, but about developing my music at a regional level.

4 Talk about the new single, "Guapa," which deals with guardian angels.

I wrote it in Buenos Aires with Noel Schrajis. And it came about in a very clear, direct fashion. I wrote it thinking about guardian angels, but in a more realistic, day-to-day approach, because sometimes we don't even see the difficulties that surround us, and we need someone beside us to get us back on track again. That's why I told the story through one character, to give it a more cinematic approach. And I showed that we are all our own guardian angels, and we can save ourselves, or save others.

5 Your mother, Lolita Torres, was a famous movie actress, and you started out as a TV actor. Was this a double-edged sword?

On the one hand it helps your recognition and popularity. But afterward, you run into a credibility issue. That's why I placed a lot of care in how I handled my career, and I stopped doing TV. I didn't leave my acting aside, and I never will—I do film. My last acting role was in an independent movie in 2004. But I did begin to constantly tour and perform and give a lot of seriousness and depth to my career as a musician. I think the worst thing that can happen to you as an artist is have people see you everywhere doing all sorts of things.

6 Perhaps your biggest regional hit is "Color Esperanza" (from 2001's "Un Mundo Diferente"), a song that came out when Argentina was in a recession. It became so famous it was sung in schools, along with the national anthem.

That song exceeded all my expectations. We [he and co-writers Coti and Cachorro Lopez] never thought it would provoke those reactions. But people connect with the song's fighting spirit and that glimmer that it offers. I find people react to it, everywhere, in the most extraordinary ways. I sang it in Bogota [Colombia], following the tragedy of El Noga [a social club bombed by leftist guerrilla group the Farc]. People went to the stadium and sang it waving candles and white flags. It was very emotional. ■■■

ALBUMS

BLUEGRASS

THE GRASCALS

The Famous Lefty Flynn's

Producers: *The Grascals*
Rounder Records

Release Date: *March 30*

Plenty of bluegrass outfits shred as impressively as heavy metal groups, but few sing about the devil more evocatively than members of the latter genre. Nashville's celebrated Grascals manage the feat on their fourth album, "The Famous Lefty Flynn's." The 12-song set peaks early with "Satan and Grandma," a gorgeous yet surprisingly tender string-band ballad on which singer/guitarist Jamie Johnson describes his grandmother's battle with Beelzebub using "a Bible for her sword and shield." Elsewhere, the sextet appears less interested in proving itself to Black Sabbath fans, although crossover aspirations circulate throughout the album: See a tight harmony rendition of Tommy Boyce and Bobby Hart's mid-'60s Monkees hit "Last Train to Clarksville" and a down-home collaboration with Hank Williams Jr. on "I'm Blue I'm Lonesome." The latter tune was co-written by bluegrass giant Bill Monroe and Williams' country-pioneer dad, and that spirit of open-earred cooperation lives on here.—*MW*



JAKOB DYLAN

Women and Country

Producer: *T-Bone Burnett*

Columbia Records

Release Date: *April 6*

When Jakob Dylan's name is mentioned, it's difficult to ignore the elephant in the room: his father, Bob Dylan. Much like dear old dad pre-1965, the Wallflowers frontman favored sparse, acoustic songs on his 2008 solo debut, "Seeing Things." But Dylan's newest album, "Women and Country," explores fuller arrangements that better complement his simple but significant lyrics. The track "Lend a Hand" features slinky horns and trudging percussion, urging "every young boy, woman, every tired old man" to mind the song's title. And on "Everybody's Hurting," where faint tribal drums lead into a country-esque chorus, guest vocalists Neko Case and Kelly Hogan (who appear throughout the album) add twang behind Dylan's weathered voice. Elsewhere, songs like "Yonder Come the Blues" and "Nothing but the Whole Wide World" mostly rely on guitar and vocals. But album closer "Standing Eight Count" pulls out all the stops with layered horns and prominently featured electric guitar and bass.—*LF*

JAZZ

CHRISTIAN SCOTT

Yesterday You Said

Tomorrow

Producers: *Chris Dunn,*

Christian Scott

Concord Jazz

Release Date: *March 30*

Today's jazz features a multitude of young talents steeped in the tradition. But few are progressing with fresh statements informed by the evolving soundscapes where pop meets jazz. One of the raw new seekers is 27-year-old trumpeter Christian Scott, who bounds ahead with his compelling new album, "Yesterday You Said Tomorrow." The set not only sonically fuses the past with the contemporary, but also brings forth such dynamic social issues as penal injustice, cultural animosity, gay marriage and abortion. ("The Roe Effect" is an entrancing melody played forward then backward to intriguing effect.) One of the album's standouts is the opening track "K.K.P.D.," an ominous instrumental castigation of the Ku Klux Klan-like policemen of Scott's native New Orleans. Matthew Stevens' electric guitar shards and Jamire Williams' raucous drumming pave the way for Scott to waft his rich trumpet musings—and later, as the intensity develops, incite with his roiling high squeals. Highlights also include



HOLE

Nobody's Daughter

Producer: *Michael Beinhorn*

Mercury Records

Release Date: *April 27*

"You don't understand how damaged we really are," Courtney Love snarls on "Nobody's Daughter," the title track to Hole's first new album in nearly 12 years. Even after the long absence from the music scene, the alt-rock outfit is still unflinchingly intense, while frontwoman Love displays surprising range as a songwriter. Lead single "Skinny Little Bitch" chugs along until a breakneck climax, while the piano-led "For Once in Your Life" offers a somber tale of withering love. The band utilizes a large palette of influences on "Nobody's Daughter," drawing upon Sonic Youth's noisy abandon for some tracks and the honest lyricism of early Liz Phair for others. With three new instrumentalists—guitarist Micko Larkin, bassist Shawn Daly and drummer Stuart Fisher—behind her, Love sounds as self-assured as ever, sliding over syllables and hitting the emotional high notes. "Nobody's Daughter" recalls the highlights of the band's critically acclaimed 1994 album, "Live Through This," and shows that, as a band, Hole is not one bit damaged.—*JL*



Scott's lyrical rendering of Thom Yorke's hopeful song "The Eraser" and the trumpeter's melancholic reflection of post-election negativity about President Obama on "American."—*DO*

ROCK

DR. DOG

Shame, Shame

Producer: *Rob Schnapf*

Anti-

Release Date: *April 6*

On its latest album, "Shame, Shame, Shame," Philadelphia rock band Dr. Dog combines elements of soul, "Sgt. Pepper"-esque psychedelia and old-fashioned rock'n'roll to highlight darker lyrical themes not found on previous releases. But balancing these cheery influences with the melancholy prose is the name of the game. The lively accordion and clanky piano on the song "Shadow People" recall Bob Dylan's 1974 country-folk single "Forever Young," but the cheerfulness seems to contradict Dr. Dog guitarist/vocalist Scott McMicken's strained lyric: "It's the right time for the wrong company." The somber track "Someday" is brightened significantly by a whistled melody, coupled with a psychedelic guitar solo that recalls George Harrison, and "Jackie Wants a Black Eye" melds bright hand

claps and Sunday-morning church organ into the contrastingly sober lyric. "We're swapping little pieces of our broken little hearts." But hope still remains. On the title track, over soulful slide guitar, guest vocalist Jim James sings, "The life that I lived seems so useless now/And no, I don't regret a thing."—*EC*

JOHN BUTLER TRIO

April Uprising

Producer: *John Butler Trio*

ATO Records

Release Date: *April 6*

The John Butler Trio's latest album, "April Uprising," is the Australian frontman's most radio-friendly release to date. With a fresh lineup of backing musicians to keep the group's sound evolving, the 15-song set opens with the song "Revolution," a downtempo rocker that evokes feelings of a new beginning. On that track, Butler delivers weighty verses with a murmured hesitation punctuated by a rallying chorus ("Running through the hopelessness and shame, revolution already under way"). And the single "One Way Road" is a tire-swung summer rock cut with a shot of bluegrass and a little bit of California sunshine, while "Close to You" brings a bit more heaviness, centering on a '60s hard-rock lick. Straddling blues

and bluegrass, the trio delivers an eclectic mix, lending a Southern-rock feel on the track "Don't Wanna See Your Face," a Celtic flair to its haunting "Ragged Mile" and even featuring steel pans on "Take Me."—*CM*

BARENAKED LADIES

All in Good Time

Producer: *Michael Phillip*

Wojewoda

Raisin' Records

Release Date: *March 30*

Barenaked Ladies' "All in Good Time" is the album for fans who wish the Canadian band would play its music a little straighter. The group's first set since the 2009 departure of founding member Steven Page, "All in Good Time" is a reflective and grown-up effort, with much of the poignancy but few of the comedic quirks that defined such early BNL hits as "One Week." Frontman



JÓNSI

Go

Producers: *various*

XL Recordings

Release Date: *April 6*

Icelandic post-rock band Sigur Rós may be on an indefinite hiatus, but the group's enigmatic singer Jon Thor Birgisson, better-known as Jónsi, is filling the void with his first solo album, "Go." Having driven Sigur Rós' music in a more poppy direction on recent albums, Jónsi descends into pure pop on his new collection of songs, using instrumentation ranging from harpsichords to flutes. But much of the solo effort retains Sigur Rós' influence. The track "Sinking Friendships," on which Jónsi's calm and collected vocals swell into intricate instrumentation, shares the same low-key vibe of some songs found on the band's 1999 album, "Ágætis Byrjun." And the foreboding string and electric guitar arrangements of "Kolnidur" could've easily fit onto Sigur Rós' 2005 set, "Takk . . ." But "Boy Lilikoi," the first single from "Go," sounds completely different: Jónsi sings with a cheerful energy that matches the flute chirps and cymbal crashes of the song's background.—*EC*

THE BILLBOARD REVIEWS

SINGLES

Ed Robertson still values a clever turn of phrase, admitting in the classic rock-tinged song "I Have Learned" that "I don't think you're comfortable until you're not." And during a slow waltz on "The Love We're In," he wonders, "Why aren't we making the love we're in?" The music itself also sticks to a more mature pace, focused on swelling, floaty choruses and staggered backing vocals; even rockers like "Summertime" allow for a restful ebb and flow. The only track that gives a nod to the Ladies' novelty-heavy youth is "Four Seconds," a half-rapped, old-timey polka number.—*EN*

JOAN ARMATRADING This Charming Life

Producer: Joan Armatrading
429 Records
Release Date: March 30
In 2007, Joan Armatrading got "Into the Blues" and scored a Grammy Award nomination in the process. But on her newest album, "This Charming Life," the veteran British artist is rocking out at 59—more aggressively than she has since the early '80s. In a clearly ebullient but still thoughtful mood, Armatrading strides into the new set with its title track, pondering the virtues of obsessive love amid a shimmering sonic wall of guitars. The track "Love Love Love" is funkier and more dynamic and features the first of a series of hot guitar solos that Armatrading (who plays everything but drums on the 11 songs) also laces into "Heading Back to New York City" and "Virtual Reality." She channels Eurythmics' "Missionary Man" on "Best Dress On" and incorporates a reggae feel into "Goddess of Change," while

"Promises" is a richly detailed waltz that still brims with muscular energy. The song "Cry" and its expressions of jealousy close "This Charming Life" on a smooth soul-pop note, a respite from a tough-rocking ride that shows Armatrading is still formidable nearly 40 years on.—*GG*

POP AMY GRANT Somewhere Down the Road

Producers: various
AG Productions/Sparrow Records
Release Date: March 30
Some are new, some are classics, and some are previously unreleased gems, but all of the songs on Amy Grant's latest release, "Somewhere Down the Road," weave together into a beautiful musical tapestry. Grant, who first emerged as a teenage artist, is one of an elite group of artists to have scored No. 1 hits in each of the past three decades. "Somewhere Down the Road" boasts six new tracks, among them the gorgeous first single "Better Than a Hallelujah," the achingly poignant ballad "Unafraid" and "Overnight," an engaging duet with her 17-year-old daughter Sarah Chapman, a wonderfully gifted vocalist in her own right. "Third World Woman" is a raw, emotionally riveting exploration of the vast chasm between poverty and privilege, while "Come Into My World" is a previously unreleased cut that's an understated masterpiece of depth and vulnerability. The title track is a Grant classic that provides a perfect centerpiece for this collection of songs about life's journey—and listeners are all the better for her sharing this emotional road map.—*DEP*

HIP-HOP NICKI MINAJ FEATURING SEAN GARRETT Massive Attack (3:13)

Producer: Alex Da Kid
Writers: O. Maraj, S. Garrett, Alex Da Kid
Publishers: various
Young Money/Cash Money/Universal Motown
With her quirky sexual presentation and penchant for making odd faces, Nicki Minaj is one of the most visually distinctive rappers to come along in years. It figures, then, that discussion of her debut single, "Massive Attack," would take a back seat to its Hype Williams-directed, B-movie-inspired video. Considering the hype Minaj has generated through mixtapes, cameos and her co-starring role in Lil Wayne's Young Money project, "Massive Attack" is a fairly anticlimactic coming-out song. Sure, her sassy one-liners are as entertaining as always. But Sean Garrett and Alex Da Kid's chaotic beat—which evokes latter-day Timbaland with its bouncy, screechy Euro-club synths and jumpy drums—doesn't suit her mental-patient delivery nearly as well as, say, Kane Beatz' simpler track for Young Money's "Bedrock."—*JS*

ROCK ADELITAS WAY Last Stand (3:44)

Producer: Johnny K
Writers: R. DeJesus, B. Howes
Publishers: Duran Lang/WB Music (ASCAP), High Buck Publishing/EMI, Blackwood Music (SOCAN/BMI)
Virgin
Las Vegas band Adelitas Way has all the makings of a great pop/rock song in "Last Stand." It's led by singer Rick DeJesus, whose ambitious, roaring vocals could rival that of Chris Daughtry. They weave in and out of reflective verses and an anthemic chorus, where DeJesus sings, "I need a second chance/Cause I want to make it about you/I'm making my last stand." The lyrical urgency is amplified by angst-filled drums and an emotional solo by guitarist Creighton Bibbs. Producer Johnny K (Disturbed, Plain White T's) has structured a solid range of material for the act's self-titled album, and the band's 2009 breakthrough single, the explosive "Invincible," reached No. 6 on Billboard's Mainstream Rock Songs chart. "Last Stand" is more than capable of directing further mainstream attention toward Adelitas' way.—*MM*

The Gaslight Anthem
American Slang (4:36)
Producer: Ted Hutt
Writer: The Gaslight Anthem
Publisher: Little Eden Music (ASCAP)
SideOneDummy
It's probably fair to describe the

LADY GAGA Alejandro (4:34)

Producers: RedOne, Lady Gaga
Writers: N. Khayat, S.G. Germanotta
Streamline/Kon Live/Cherrytree/Interscope
Lady Gaga gives her former lovers the send-off on "Alejandro"—and what a send-off it is. The 24-year-old pop star's third single from "The Fame Monster" opens with a weeping violin, as a distressed Gaga sings: "I know that we are young, and I know that you may love me/But I just can't be with you like this anymore, Alejandro." Before her Latin love interest has the chance to protest, the track swells with a romping, stomping Euro-pop beat, not unlike that of Ace of Base's "Don't Turn Around." Gaga bids her ex-lovers farewell with a pre-chorus that's full of moxie: "You know that I love you, boy/Hot like Mexico, rejoice!/At this point I've got to choose/Nothing to lose." By the song's end, Alejandro, Fernando and Roberto aren't the only ones sent packing—the listener is dancing out right behind them.—*LF*



Gaslight Anthem as Generation Y's closest thing to Bruce Springsteen. The Americana-inspired, fellow New Jersey band's lyrics are brimming with a Boss-like mentality, as they're wrought with references to sailor tattoos, high-top sneakers and classic cars. "American Slang," the title track from the band's forthcoming third album, is as charming as 2008's "The '59 Sound." Despite a pounding drumbeat that offers

little in the way of variety, frontman Brian Fallon's gravel-throated vocals shine. "The fortunes came for the richer men/While we're left with gallows, waiting for us liars to come down and hang," he sings over a bed of twangy, lo-fi guitars and a rollicking main riff. "American Slang" might not be as hard-hitting as past singles, but it's just as accessible for rock fans who've seen hard times.—*EL*

LEGEND & CREDITS

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

CONTRIBUTORS: Erin Clendaniel, Lindsey Fortier, Gary Graff, Jason Lipshutz, Evan Lucy, Connor McKnight, Michael Menachem, Evan J. Nabavian, Evie Nagy, Dan Ouellette, Deborah Evans Price, Jesse Serwer, Mikael Wood

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

PICK ►: A new release predicted to hit the top half of the chart in the corresponding format.

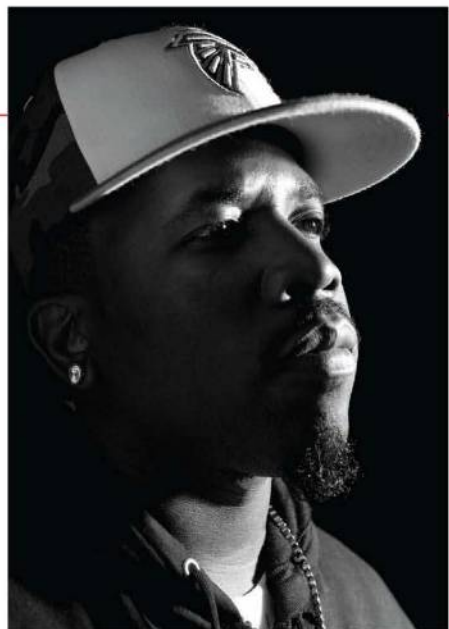
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BIG BOI FEATURING CUTTY Shutterbug (3:30)

Producers: Scott Storch, Big Boi
Writers: various
Publishers: various
Island Def Jam

"Shutterbug"—Big Boi's new single from his (finally) soon-to-be-released "Sir Luscious Left Foot: The Son of Chico Dusty"—satisfies both his core audience and mainstream hip-hop fans. Over a '70s electro-funk beat with crashing claps and stuttering synths, the Atlanta rapper notes his intent to reach a broad base: "I'm Sgt. Slaughter, I keep my shit cooked to order/in order to satisfy my people in Georgia and 'cross the water." "Shutterbug" also marks the triumphant return of producer Scott Storch, who merges Big Boi's Southern drawl and rapid-fire staccato flow with the current dance vogue. The song's hook and bridge channel not so much T-Pain as Roger Troutman, utilizing what sounds more like a vocoder than Auto-Tune for full retro effect. With its mesmerizing rhymes and dancefloor lean, "Shutterbug" has the potential to join the pantheon of hits in the OutKast discography.—*EJN*



CLASSICAL BY KERRI MASON

The Soprano

Opera Star Renée Fleming Covers Muse, The Mars Volta On 'Dark Hope'

Opera superstar Renée Fleming's favorite piece on "Dark Hope," her new Decca album, features unusual, almost Gregorian chant-like harmonies. In fact, she describes the song as "vocally the rangiest piece we did; the text is so enigmatic and strange."

But the song in question isn't an aria from a forgotten opera or a long-lost baroque oratorio. It's "With Twilight As My Guide," a bit of dark ambience from prog-rock band the Mars Volta. And along with songs by Death Cab for Cutie, Muse, Arcade Fire and six other decidedly nonclassical acts, the album is an adventurous, mold-shattering project from arguably the world's greatest living soprano.

"Dark Hope" (June 8) is the brainchild of Peter Mensch and Cliff Burnstein, founders of management company Q Prime, which counts Def Leppard and Metallica as career-long clients. Mensch had been seeking a classically trained singer to breathe the new life into modern material—not quite crossover but a different take on great songwriting that could have international appeal. He reached out to Fleming through a longtime friend, Decca chairman Chris Roberts, after seeing her glamorous image on a bus side promoting a new Metropolitan Opera production of the French opera "Thais."

"I was riding my bike and spied the bus poster," Mensch says. "She looked great in the picture, like Madonna. And I went, 'Fuck, it's Renée Fleming.' Suddenly the fog lifted."

But why would a full-fledged opera diva want to get down and dirty in the troubled minds of modern youth? As the world's go-to opera star, Fleming regularly sings for heads of state, including President Barack Obama at his inauguration. She also has a perfume, a dessert and an iris named after her, and she's booked for international opera productions through the next several years. The classical star has also sold 900,000 units, according to Nielsen SoundScan. However, projects like 2005's jazz and folk collection "Haunted Heart" and last year's performance on Elvis Costello's "Spectacle" program on the Sundance Channel showed Fleming's interests aren't just limited to her native genre.

"The whole idea sounded very fresh. And at a certain point you have to go with your gut," she says. "I just thought this could be an adventure, a learning experience. Most important, I was genuinely surprised by the music I heard."

The results of Fleming's sessions with producer David Kahne range from the inspirational proclamations of Willy Mason's "Oxygen" to the desperate entreaties of Arcade Fire's "Intervention," which features Fleming's teenage daughters on background vocals. But "Dark Hope" also poses a marketing challenge, which Decca is ready to face head on.

The first single, Muse's "Endlessly," is at radio now with a music video in the works that will be serviced to movie theaters, nightclubs and retailers (Macy's, Nordstrom). Extensive TV advertising is planned for the week of release, with all major retail chains and outlets pledging support. The covered artists themselves will cross-market as well, providing links and info about the release on their own Web sites—potentially forming a bridge between Fleming and a different fan base.

"If part of the agenda for growing classical music is bringing in a younger audience—if that comes out of this—then that's a bonus," Decca's Roberts says.

Early buzz on classical music blogs about Fleming's redefinition of rock opera has been less than kind. However, Roberts shrugs off the naysayers. "It's important for an artist like Renée to do projects that are very different from what they normally do at a time in their career when they feel very secure. Nothing is going to happen to her classical music career. Twenty-five years of performing at the highest level don't go away because you make a record that a handful of people take exception to."

Mensch is even more frank. "I don't care what anyone says. It's a great record." ♦♦♦

Breaking the mold: RENÉE FLEMING



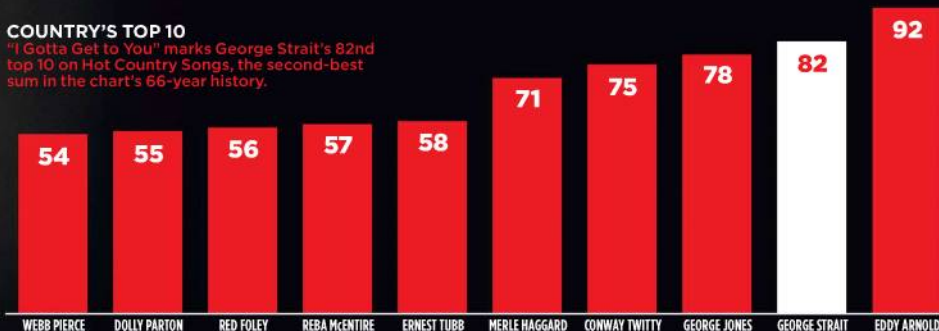
Ten man: GEORGE STRAIT

STRAIT SHOOTER

George Strait reaches a historic Billboard chart milestone, collecting a top 10 hit on Hot Country Songs for an unprecedented 30th consecutive year. The Country Music Hall of Famer's "I Gotta Get to You" rises 12-9 on the radio airplay list. ¶ No artist in the history of any Billboard chart has previously linked such a lengthy chain of top 10s. Strait initially landed in the Hot Country Songs top 10 with his first chart entry, "Unwound," in 1981. ¶ The RIAA has certified Strait as the 12th-best-selling artist in U.S. history, with career album sales of 68.5 million. His current set, "Twang," has sold 553,000 copies since its release last August, according to Nielsen SoundScan. ¶ "It just continues to be one heck of a ride that I'm enjoying every minute of," Strait said in a press statement. "Long live country music!" —Gary Trust

COUNTRY'S TOP 10

"I Gotta Get to You" marks George Strait's 82nd top 10 on Hot Country Songs, the second-best sum in the chart's 66-year history.



Double Take

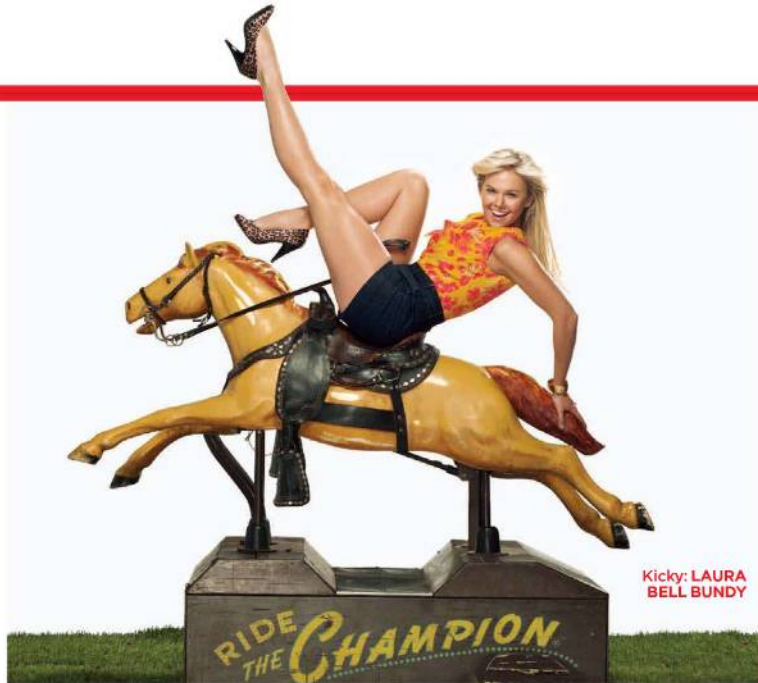
Broadway's Laura Bell Bundy Aches, Shakes On Album Debut

With the help of two concurrent videos, a coveted performance slot on the Academy of Country Music Awards (April 18) and a strong gay following, Laura Bell Bundy looks to make the leap from Broadway vet to country music star. Her April 13 Mercury Records debut, "Achin' and Shakin'," is a concept record featuring six sultry ballads on the "Achin'" side and six feisty uptempos on the "Shakin'" set. Bundy's debut release is also part of Universal Music Group's Velocity program, with a suggested retail price of \$10.

Spun off from the "Shakin'" half, lead single "Giddy On Up" is No. 38 on Billboard's Hot Country Songs chart and No. 43 on Hot Dance Club Songs. Bundy's "Giddy" ACM performance will be available on iTunes after the awards show.

To further promote Bundy's concept album, the label has issued two videos. UMG Nashville senior VP of artist development and marketing Jason Owen says the "Giddy" video "has been the No. 1 most-streamed video since we launched it, beating Taylor [Swift] and Carrie [Underwood]." Just released is the video for "Drop On By," a song from the "Achin'" collection.

CMT senior VP of music strategy Jay Frank says the "Giddy On Up" video "forces you to stop and not only stare, but watch it again and again. We've been getting a lot of multiple views because people



Kicky: LAURA BELL BUNDY

want to learn the dance at the end. There hasn't been a good [country] dance video in quite a while." CMT premiered the "Drop" video April 12, and it debuted at No. 1 the following day on CMT.com.

Bundy, who co-wrote all but one song on the project, is a Broadway alum whose credits include "Hairspray" and the lead in "Legally Blonde—The Musical." The album's dual concept was inspired by her writing sessions.

"I was writing these slow, sexy ballads like a country Norah Jones," Bundy says, "but I was also writing things I could dance to and do a fun live show with. I had a country music band in New York before I ever did my first Broadway show."

On street date, Bundy made an in-store appearance at the Walmart in her hometown of Lexington, Ky. Upcoming media spots include "Good Morning America," "The View" and "The Tonight Show With Jay Leno." Such entertainment blogs

as Perez Hilton's are also being targeted. "Laura has a broad range of fans," Owen says. "She appeals to young girls 10-17 and also has an enormous gay following."

Having wrapped a series of gay club shows in New York, Los Angeles and Nashville, Bundy is slated to hit similar venues in Chicago and Atlanta. "These dates are sometimes advertised and sometimes not," Owen says. "Broadway has a huge gay audience, so some of those fans were already attached. But I don't think you find that [gay appeal] with any of the younger country stars."

In addition to distributing free download vouchers at the clubs, dance versions of every song on the "Shakin'" set are available. As is another promotional item on Bundy's Web site: men's underwear branded with "giddy on up" on the front and "giddy on out" on the back. Owen says, "Those have been enormously popular." ■■■



Getting ready: ROSCOE DASH

SEIZE THE DAY

When Roscoe Dash heard "All the Way Turnt Up" on hometown Atlanta group Travis Porter's "I'm a Differenter" mixtape last summer, his initial reaction was, "What the hell is going on?"

That's because "All the Way" was a song Dash had created. He bought the Vibe Beats production from Soundclick.com and wrote lyrics for it. But on the mixtape, Dash was credited only as a featured guest.

The rapper—born Jeffrey Johnson Jr.—has since turned a negative into a positive. He was able to reclaim the song and add a Soulja Boy Tell'Em cameo. Now the 20-year-old Dash is signed to MMI/Musicline/Zone 4/Inter-scope and has a debut album, "Ready Set Go!," slated for June 1.

Aside from "All the Way Turnt Up," which hit No. 46 on the Billboard Hot 100 and No. 18 on Hot R&B/Hip-Hop Songs, the album includes the motivational track "All I Know"; "Pop a Bottle," featuring Young Jeezy; and an as-yet-untitled song with Chris Brown. Second single "Show Out" moves 83-74 on Hot R&B/Hip-Hop Songs. A video was shot this week and will premiere next month.

Recalling the hijacking of his song, Dash says, "On the way to the club one night, [Travis Porter member] Strap heard the song and said, 'I want to get on that.' I took myself out of the second and third verses and put them on the song. But when they released the song last August under their name and on their mixtape, everyone thought it was their record."

Known then as ATL, Dash approached Travis Porter about the mixup. He was told it was a typo and would be corrected in the next batch of mixtapes. On the brink of signing to the group's Porter House label, Dash decided to seek outside guidance.

In fall 2009, he met party promoter L.A. Da Boomman, who signed him to his MMI (Making Moves Inc.) production company. From there, Dash teamed with Music Line Group, headed by Anthony "TA" Tate. Producer Polow Da Don then signed Dash to his Inter-scope-distributed Zone 4 label.

Now on the other side of his rocky start, Dash doesn't harbor any ill feelings toward Travis Porter. "I just wanted my recognition," he says. "I had to do what I had to do to make sure I didn't miss my blessing."

—Mariel Concepcion

A NEW VOICE

Bachata music, a Dominican style characterized by guitars and melancholy troubadours, is enjoying a resurgence on Latin radio thanks to New York-based acts like Aventura that integrate modern themes and urban influences. Now a new voice is chiming in: J Martin.

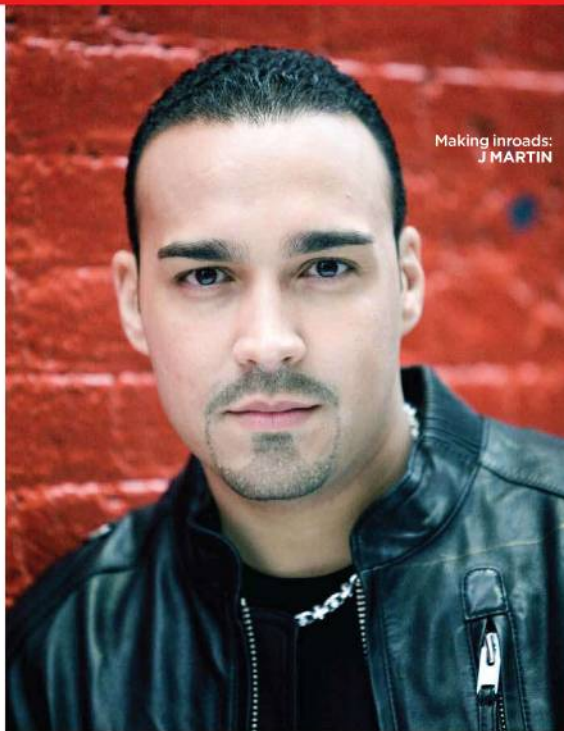
Martin hit No. 1 on Billboard's Tropical airplay chart with "Intentalo," featuring urban artist Magic Juan. Co-written by Martin and songwriter Francis Bencosme, the song is No. 3 this week with airplay driven by spins in Puerto Rico, Miami and New York, where J Martin (aka Martin Espinal) was born and now lives after being raised in the Dominican Republic.

A partnership with Magic Juan to release Martin's debut album, "Para Ti," fell through last year. So the album—produced by Matetraxx—is slated for release in the next two

months on Miggs Acosta's El Movimiento label.

Following a recent run of TV appearances on Univision talk shows, Martin will next open for tropical star Hector "El Torito" Acosta at the Armory in New York's Washington Heights neighborhood and perform on a boat cruise sponsored by tropical WSKQ (Mega 97.9) New York. Earlier performances include a Valentine's Day concert at Madison Square Garden with Latin stars Marco Antonio Solís and Myriam Hernandez.

Acosta (who is Martin's cousin) says the next step is to promote "Intentalo" on Latin pop and rhythm stations. "I'd like to get a more upbeat version of the song because a ballad is tough for DJs to mix," he says. "We're small, but little by little we're trying to put Martin out there." —Ayala Ben-Yehuda



Making inroads: J MARTIN

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



WELCOME BACK

>>On the Billboard 200, Peter Wolf's "Midnight Souvenirs" debuts at No. 45, marking the former J. Geils Band frontman's first solo set to chart since 1990. It's also his highest-charting album since his 1984 set, "Lights Out," peaked at No. 24.

BLUES 'GREAT'

>>Blues Albums chart staple George Thorogood debuts at No. 2 on the tally with "10 Great Songs" (see billboard.biz/charts). The veteran artist holds the record for the album with the most weeks at No. 1: His 2004 set, "Greatest Hits," spent 57 weeks atop the chart.



CLUB IDOLS

>>2007 "American Idol" runner-up Blake Lewis ascends to No. 1 on the Club Songs chart with "Heartbreak on Vinyl," making him and that year's "AI" winner, Jordin Sparks, the only top-two "Idol" finishers to rule the Club tally.

CHART BEAT

>>Perhaps best-known for its jolly 2008 reinvention of "The 12 Days of Christmas," Straight No Chaser debuts on Adult Contemporary with a cover of Queen's "You're My Best Friend." The bow marks the first Queen remake to reach the chart since the group revived its own "Somebody to Love" with George Michael (No. 42) in 1993. In Queen's sole other appearance on the list, "Crazy Little Thing Called Love" reached No. 17 in 1980.

>>George Strait isn't the only country legend making chart news this week (see story, page 34). Loretta Lynn draws her first ink on the Top Country Albums tally since 2004, expanding her career span on the list to 46 years and three months.

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

Billboard

CHARTS

Bieber's Back, Slash Succeeds, Madonna Returns

Justin Bieber scoots back to No. 1 on the Billboard 200 with "My World 2.0." The album shifts 102,000 copies (down 65%) in its third week on the chart. He bumps **Usher's** "Raymond v Raymond" 2-1 with 92,000 (down 72%). Bieber's and Usher's



Over The Counter

KEITH CAULFIELD



While we've had many solo male artists hit the top in recent years, we seldom see a core top 40 act that doesn't also notch Mainstream R&B/Hip-Hop hits. Usher and **Justin Timberlake**, for example, are both R&B hitmakers. **Josh Groban** and **Michael Bublé** may

be pop artists, but they aren't top 40 core acts—they're still AC-leaning traditional pop vocalists. And while **Rod Stewart** and **Neil Diamond** have claimed No. 1s in recent years, neither artist has been relevant to top 40 radio for quite some time.

Another way to look at the Bieber phenomenon: There just aren't a lot of solo male core top 40 artists who find high-charting success on the Billboard 200.

This week on the Mainstream Top 40 chart, of the lead male artists on the tally who have never had a hit on Mainstream R&B/Hip-Hop, only three have had No. 1s on the Billboard 200: Bieber, **Rob Thomas** and **John Mayer**. And you could make a case that the latter two are more closely aligned with the Adult Top 40 format than Mainstream Top 40.

GUITAR HERO: The Billboard 200's highest debut arrives at No. 3 from gui-

tarist **Slash**, with his self-titled album starting with 60,000. It's the former **Guns N' Roses** and **Velvet Revolver** member's first solo effort, although he has help from some famous friends. The album is a **Santana**-like release, where each track boasts guest vocals

from a familiar artist—from **Fergie**, **Avenged Sevenfold's M. Shadows** and **Kid Rock** to **Ozzy Osbourne**, **Dave Grohl** and **Maroon 5's Adam Levine**.

Slash's set, released on the artist's own Dik Hayd label through EMI Label Services, gives EMI

Music Marketing something to crow about: The company owns three of the top five albums on the Billboard 200 for the first time since 2004. Slash's album joins **Lady Antebellum's** Capitol Nashville set "Need You Now" at No. 4 with 57,000 (down 34%) and Capitol's "Now 33" compilation at No. 5 with 53,000 (down 57%).

The last time EMM had three albums in the top five was on the April 24, 2004, chart, when "Now 15" (No. 2, Capitol), **Janet Jackson's** "Damita Jo" (No. 3, Virgin/Capitol) and **Norah Jones'** "Feels Like Home" (No. 5, Blue Note) reigned.

LEADING LADY: The second and final debut in the Billboard 200 top 10 belongs to **Madonna** at No. 10 with "Sticky & Sweet Tour" (28,000). It's the Queen of Pop's 19th top 10 set and her third live release. With 19 top 10 albums, the star ties with **Bob Dylan** for sixth place among artists with the most top 10s in the chart's 54-year history. Ahead of them are the **Rolling Stones** (with 36), **Frank Sinatra** (33), the **Beatles** and **Barbra Streisand** (both with 30) and **Elvis Presley** (27).

"Sticky" is Madonna's first album to sport the Live Nation imprint on the Billboard charts, as the diva departed her Warner Bros. home after last fall's "Celebration" was released. However, Madonna is back in the building—at least temporarily—as she struck a deal with Warner for the label to release "Sticky."

On our album charts, the "Sticky" set's ranking combines sales of its CD/DVD set and digital audio-only counterparts. On the Top Music Video Sales chart (see page 40), the video-only Blu-ray edition of "Sticky" tops the tally with 5,000.

It's Madonna's ninth No. 1 on that chart, extending her lead as the soloist with the most toppers in the 25-year history of the chart. Among all acts, only **Bill & Gloria Gaither** have more, with 15 No. 1s.

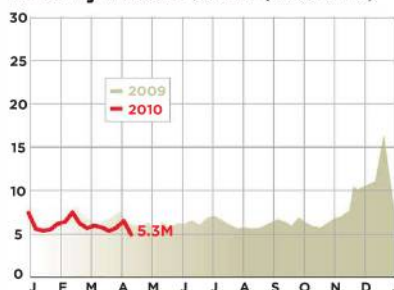
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,278,000	1,508,000	22,369,000
Last Week	6,844,000	1,563,000	22,679,000
Change	-22.9%	-3.5%	-1.4%
This Week Last Year	7,837,000	1,499,000	23,995,000
Change	-32.7%	0.6%	-6.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	96,861,000	87,233,000	-9.9%
Digital Tracks	339,356,000	334,746,000	-1.4%
Store Singles	392,000	542,000	38.3%
Total	436,609,000	422,521,000	-3.2%
Albums w/TEA*	130,796,600	120,707,600	-7.7%

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

DIGITAL TRACKS SALES

'09	339.4 million
'10	334.7 million

SALES BY ALBUM FORMAT

CD	75,895,000	63,175,000	-16.8%
Digital	20,332,000	23,352,000	14.9%
Vinyl	613,000	696,000	13.5%
Other	20,000	11,000	-45.0%

For week ending April 11, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nialsen
SoundScan

	2009	2010	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	52,744,000	48,978,000	-7.1%
Catalog	44,117,000	38,256,000	-13.3%
Deep Catalog	32,078,000	29,113,000	-9.2%

CURRENT ALBUM SALES

'09	52.7 million
'10	49.0 million

CATALOG ALBUM SALES

'09	44.1 million
'10	38.3 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.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT	PEAK POSITION
101	NEW	1	VIVIAN GREEN E1 2037 (17.98)	Beautiful	101	
102	49	2	E-40 HEAVY ON THE GRIND 03 (18.98)	Revenue Retrievin': Night Shift	49	
103	30	42	KIDZ BOP KIDS RAZOR & TIE 00214 (18.98)	Kidz Bop 17	12	
104	104	172	SOUNDTRACK HOLLYWOOD DIGITAL EX (7.98)	The Last Song	104	
105	NEW	1	THE CLASSIC CRIME TOOTH & NAIL 07938 (13.98)	Vagabonds	105	
106	23	2	BARENAKED LADIES RAISIN' 28917 (16.98)	All In Good Time	23	
107	NEW	1	VEIL OF MAYA SUMERIAN 026 (11.98)	[iG]	107	
108	96	90	DARIUS RUCKER CAPTOL NASHVILLE 00506 (18.98)	Learn To Live	5	
109	88	98	VARIOUS ARTISTS PLUGEM CMG 087996/WORSHIP (17.98)	WOW Worship (Purple)	88	
110	47	2	E-40 HEAVY ON THE GRIND 01 (18.98)	Revenue Retrievin': Day Shift	47	
111	NEW	1	VARIOUS ARTISTS ROCKABYE BABY 0667 EX (12.98)	Rockabye Baby! : Lullaby Renditions Of Baby's Favorite Rock Songs	111	
112	101	66	CELTIC WOMAN MANHATTAN 58360/BLG (18.98)	Songs From The Heart	9	
113	120	112	BOB MARLEY AND THE WAILERS TUFF CONCORD AND 422-846-210/UMG (13.98/8.98)	Legend: The Best Of Bob Marley And The Wailers	54	
114	127	155	KENNY CHESNEY BNA 05555/CMG (11.98)	Greatest Hits II	2	
115	115	95	JOURNEY COLUMBIA 44493 (13.98)	Journey's Greatest Hits	10	
116	92	88	MICHAEL JACKSON MJCPEP 76067/SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)	1	
117	116	106	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up	21	
118	NEW	1	SHINEDOWN ATLANTIC DIGITAL EX/AG (7.98)	iTunes Session	118	
119	109	100	BEYONCE PROMUSIC LATIN 00801/SONY MUSIC (11.98)	I Am...Sasha Fierce	2	
120	112	81	VARIOUS ARTISTS RAZOR & TIE 00303 (13.98)	The Edge	4	
121	NEW	1	SMOKIE NORFOL PRESENTS: VICTORY CATHEDRAL CHOIR TREMYLES 05266/EMI GOSPEL (17.98)	Smokie Norfolk Presents: Victory Cathedral Choir	121	
122	108	58	MELANIE FIONA SRC/UNIVERSAL MOTOWN 013150/UMRG (10.98)	The Bridge	27	
123	125	119	ALICE IN CHAINS VIRGIN 07159/CAPILOT (18.98)	Black Gives Way To Blue	5	
124	154	94	MGMT COLUMBIA 09512/SONY MUSIC (9.98)	Oracular Spectacular	38	
125	75	103	TAYLOR SWIFT COLUMBIA 079912 (18.98)	Taylor Swift	5	
126	NEW	1	DUOLO FONOVISA 354471/UMLE (12.98)	Solamente Tu	126	
127	98	105	VARIOUS ARTISTS WORSHIP/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)	WOW Hits 2010	33	
128	143	122	THE XX YOUNG TURKS 4509 (14.98)	xx	94	
129	80	8	THE CANADIAN TENORS DECCA 013509 (16.98)	The Canadian Tenors	49	
130	RE-ENTRY	3	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs	130	
131	NEW	1	VARIOUS ARTISTS STARBUCKS 31809 EX (12.98)	World Is India	131	
132	131	135	THREE DAYS GRACE JIVE 46256/ULG (13.98)	Life Starts Now	3	
133	124	107	KEITH URBAN CAPTOL NASHVILLE 35751* (18.98)	Defying Gravity	1	
134	140	113	CREDENCE CLEARWATER REVIVAL FANTASY 2/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8	
135	111	104	PARAMORE FUELED BY RAMEN 518250/AG (16.98)	Brand New Eyes	2	
136	59	2	ROBIN WILLIAMS COLUMBIA 094267/SONY MUSIC (16.98 CD/DVD)	Weapons Of Self Destruction	59	
137	138	108	CORINNE BAILEY RAE CAPTOL 09378 (12.98)	The Sea	7	
138	113	23	SCORPIONS SCORPIONS 08R 014055/UMG (13.98)	Sting In The Tail	23	
139	85	49	THE CHIEFTAINS FEATURING RY COODER HEAR 31321/CONCORD (18.98)	San Patricio	37	
140	85	117	NORAH JONES BLUE NOTE 09286*/BLG (18.98)	The Fall	3	
141	129	120	MICHAEL JACKSON EPIC/LEGACY 94267/SONY MUSIC (19.98)	The Essential Michael Jackson	54	
142	135	155	GUNS N' ROSES GEFFEN 00714/INTERSCOPE (16.98)	Greatest Hits	4	
143	132	128	FLEYLA ARM-COASTONE 013512/IGA (13.98)	Memento Mori	8	
144	145	121	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98)	Breakthrough	1	
145	123	87	ORIANTHI TAL/GEFFEN 013502/IGA (9.98)	Believe	77	
146	128	137	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	2	
147	152	153	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG (12.98)	The Carter III	3	
148	125	74	DISTURBED GIANT/REPRISE 522887/WARNER BROS. (13.98)	The Sickness	29	
149	137	109	MAXWELL COLUMBIA 09142/SONY MUSIC (11.98)	BLACKsummers'night	1	
150	NEW	1	TIERRA CALI VENEMUSIC/UNIVERSAL MUSIC LATIN 053773/UMLE (12.98)	Maldito Amor	150	



107
The metal band's third full-length album gives the quartet its first Billboard chart hit with 5,000 and also starts on Heat-seekers at No. 1.



114
His guest turn on the April 9 edition of "The Oprah Winfrey Show" rewards his hits set with a bullet, despite its 11% dip in sales. With overall album sales down 23% this week, any title that dropped by 15% or less in sales earned a bullet.



118
Five of the eight songs on this digital-exclusive acoustic set were Mainstream Rock chart hits. With nearly 5,000 sold, it also bows at No. 19 on Top Digital Albums.



131
The compilation's tracks include Panjabi MC's pop hit "Beware of the Boys (Mundian To Bach Ke)," which hit No. 33 on the Billboard Hot 100 in 2003.



178
It's likely that his prominent placement in iTunes' April 6 e-mail blast helps lift this set with an overall increase of 41% and a download jump of 108%.

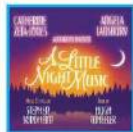
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT	PEAK POSITION
151	157	157	BOB SEGER & THE SILVER BULLET BAND CAPTOL 30334* (16.98)	Greatest Hits	8	
152	161	152	JUSTIN MOORE VALGRY 0106 (19.98)	Justin Moore	10	
153	156	185	THEORY OF A DEADMAN GMA 016009/ROADRUNNER (13.98)	Scars & Souvenirs	26	
154	147	169	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98)	Greatest Hits	94	
155	142	89	PEARL JAM MONKEYWRENCH 8274* (18.98)	Backspacer	1	
156	NEW	1	THE DOORS DMC 033008/RHINO (18.98)	When You're Strange (Soundtrack)	156	
157	178	156	CAGE THE ELEPHANT OSP 49658*/JIVE (13.98)	Cage The Elephant	67	
158	155	142	BON JOVI ISLAND 013170/UMG (13.98)	The Circle	1	
159	151	92	EL TRONO DE MEXICO FONOVISA 35448/UMLE (13.98)	Quiero Decirte Que Te Amo	92	
160	122	61	THE WHITE STRIPES THIRD MAN 521119*/WARNER BROS. (18.98)	Under Great White Northern Lights (Soundtrack)	11	
161	174	166	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98)	War Is The Answer	7	
162	159	114	THEM CROOKED VULTURES DGC/INTERSCOPE 013783/IGA (13.98)	Them Crooked Vultures	12	
163	139	140	RASCAL FLATTS LYRIC STREET 002504 (16.98)	Unstoppable	1	
164	133	138	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	It's Time	3	
165	176	176	LED ZEPPELIN SWAN SONG 31348*/ATLANTIC (12.98)	Motherhip	7	
166	150	186	THIRTY SECONDS TO MARS IMMORTAL VIRGIN 051111/CAPITOL (18.98)	This Is War	19	
167	186	175	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	128	
168	171	124	BEBE & CECE WINANS BAC 31105/MALACO (14.98)	Still	115	
169	158	147	AVENTURA PROMUSIC LATIN 00801/SONY MUSIC LATIN (14.98)	The Last	5	
170	189	163	PINK FLOYD HARVEST 5845 11153/CAPITOL (16.98/10.98)	Dark Side Of The Moon	1	
171	181	162	JASON MRAZ ATLANTIC 448508*/AG (18.98)	We Sing. We Dance. We Steal Things.	3	
172	NEW	1	BODEANS 429 17782/SIG (15.98)	mr. sad clown	172	
173	183	184	THE BEATLES APPLE 5 385/CAPITOL (18.98)	Abbey Road	1	
174	168	158	SLIPKNOT ROADRUNNER 017938 (18.98)	All Hope Is Gone	1	
175	RE-ENTRY	5	MUMFORD & SONS COLUMBIA 079912 (18.98)	Sigh No More	127	
176	190	168	PASSION PIT FRENCHMSS 43886/COLUMBIA (12.98)	Manners	51	
177	141	141	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	1	
178	RE-ENTRY	103	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149/UMRG (13.98)	In Between Dreams	2	
179	136	148	VARIOUS ARTISTS EMI/UNIVERSAL 50259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	10	
180	RE-ENTRY	29	SICK PUPPIES MIRAVIRVO 98631/CAPITOL (12.98)	Tri-Polar	31	
181	153	150	MICHAEL JACKSON EPIC/LEGACY 1788*/SONY MUSIC (17.98)	Thriller	1	
182	162	193	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMG (13.98)	Little Bit Of Everything	13	
183	164	180	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	2	
184	180	151	ABBA POLYDOR 517007/AM (18.98/12.98)	Gold - Greatest Hits	5	
185	169	146	ROB ZOMBIE LOUD & PROUD 017792*/ROADRUNNER (18.98)	Hellbilly Deluxe 2	8	
186	200	76	HOLLYWOOD UNDEAD ASAC/OCTONE 013310/AG (12.98)	Swan Songs	22	
187	185	161	ERIC CHURCH CAPTOL NASHVILLE 30818* (12.98)	Carolina	17	
188	163	194	FRANCESCA BATTISTELLI FERYENT 087378/WARNER BROS. (11.98)	My Paper Heart	91	
189	106	126	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	
190	187	171	FOO FIGHTERS ROSWELL/RCA 36921*/RMG (11.98)	Greatest Hits	11	
191	RE-ENTRY	128	THREE DAYS GRACE JIVE 46256/ULG (13.98)	One - X	5	
192	160	2	FLATFOOT 56 GULF STATE 10010 EX (9.98)	Black Thorn	160	
193	114	195	USHER LAFACE 03942/ZOMBA (9.98)	Confessions	1	
194	NEW	1	AC/DC EPIC/LEGACY 80207*/SONY MUSIC (11.98)	Back In Black	194	
195	192	177	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGA (13.98)	That Lonesome Song	28	
196	175	21	KUTLESS BEC 47174 (13.98)	It Is Well	42	
197	144	144	SOUNDTRACK WALT DISNEY 003101 (18.98)	The Princess And The Frog	80	
198	RE-ENTRY	4	JOAN JETT AND THE BLACKHEARTS BLACKHEART 5320* (12.98)	Greatest Hits	141	
199	195	6	NEVER SHOUT NEVER LOVEWAYS/RE 52291/WARNER BROS. (9.98)	What Is Love?	24	
200	NEW	1	MURDER BY DEATH VAGRANT 591* (13.98)	Good Morning, Maggie	200	

NEW	ORIGINAL CAST	IT	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
NEVER SHOUT NEVER	THE MICKED	CORINNE BAILEY RAE	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
NICKELBACK	THE MICKED	RASCAL FLATTS	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
SMOKE NORFOL	THE MICKED	REBA	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
PRESENTS: VICTORY CATHEDRAL CHOIR	THE MICKED	RHIANNA	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
MATHEW CROOK	THE MICKED	DARIUS RUCKER	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
THE MICKED	THE MICKED	SICK PUPPIES	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
THE MICKED	THE MICKED	SKILLET	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
THE MICKED	THE MICKED	SLASH	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
THE MICKED	THE MICKED	SLIPKNOT	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
THE MICKED	THE MICKED	SNOOP DOGG	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX
THE MICKED	THE MICKED	TAYLOR SWIFT	THE SCRIPT	ALICE IN WONDERLAND	HANNAH MONTANA: THE MOVIE	THEM CROOKED	THEY SONG	VARIOUS ARTISTS	WORLD IS INDIA	THE XX

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	4	2	#1 GREATEST GAINER MICHAEL JACKSON IMP/INT: 10128/SONY MUSIC (11.98)	Over And Underneath	3
2	1	126	MICHAEL JACKSON IMP/INT: 89598/SONY MUSIC (14.98)	Number Ones	3
3	7	924	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF: 5015/ISLAND 549504* UMG (13.98/9.98) ☉	Legend	3
4	6	765	JOURNEY COLUMBIA LEGACY 85889/SONY MUSIC (13.98) ☉	Journey's Greatest Hits	3
5	16	19	MGMT COLUMBIA 19512* SONY MUSIC (9.98)	Oracular Spectacular	3
6	3	5	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ☉	Taylor Swift	4
7	12	577	CREDENCE CLEARWATER REVIVAL FANTASY 2* CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	3
8	9	49	MICHAEL JACKSON EPIC LEGACY 85889/SONY MUSIC (19.98)	The Essential Michael Jackson	2
9	11	174	GUNS N' ROSES Geffen 001714/IGA (18.98)	Greatest Hits	3
10	14	16	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977* UMRG (13.98)	Tha Carter III	3
11	8	158	DISTURBED Giant/Reprise 522887* WARNER BROS. (13.98)	The Sickness	3
12	17	673	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30234 (16.98)	Greatest Hits	3
13	10	160	MICHAEL BUBLE 143 REPRIS/ 4848/ WARNER BROS. (18.98) ☉	It's Time	3
14	19	39	LED ZEPPELIN SOLAR SONGS 213148* ATLANTIC (18.98) ☉	Motherhip	2
15	23	219	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001882/DECCA (18.98)	Wicked	3
16	24	954	PINK FLOYD CAPITOL 46001* (18.98/10.98)	Dark Side Of The Moon	3
17	21	17	JASON MRAZ ATLANTIC 448508* AG (18.98) ☉	We Sing, We Dance, We Steal Things	3
18	22	238	THE BEATLES APPLE 82468* CAPITOL (18.98)	Abbey Road	3
19	13	55	MICHAEL BUBLE 143 REPRIS/ 4848/ WARNER BROS. (18.98)	Call Me Irresponsible	3
20	RE-ENTRY	JACK JOHNSON JACK JOHNSON BRUSH/EPIC UNIVERSAL REPUBLIC 004148* UMRG (13.98)	In Between Dreams	2	
21	15	181	MICHAEL JACKSON EPIC LEGACY 17986* SONY MUSIC (17.98)	Thriller	3
22	20	426	ABBA POLAR/POLYDOR 517007/UMG (18.98/12.98)	Gold - Greatest Hits	3
23	7	29	HOLLYWOOD UNDEAD A&M/DOTONE 011331/IGA (12.98)	Swan Songs	3
24	30	26	THREE DAYS GRACE JIVE 83504/ JLG (18.98)	One - X	3
25	5	27	USHER LAFACE 882* JLG (9.98)	Confessions	3
26	44	898	AC/DC EPIC LEGACY 80267* SONY MUSIC (11.98) ☉	Back In Black	3
27	10	10	JAMEY JOHNSON MERCURY NASHVILLE 011237* UMG (13.98)	That Lonesome Song	3
28	18	221	MICHAEL BUBLE 143 REPRIS/ 48376/ WARNER BROS. (18.98)	Michael Buble	3
29	37	33	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ☉	The Ultimate Hits	3
30	28	73	NICKELBACK ROADSHOW 816302 (18.98) ☉	All The Right Reasons	3
31	41	361	THE BEATLES APPLE 2925/ CAPITOL (18.98/12.98)	1	
32	HOI SHOT DEBUT	RISE AGAINST DGC/INTERSCOPE 011904* IGA (13.98)	Appeal To Reason	1	
33	36	144	CREED WIND-UP 13103 (9.98 CD/DVD) ☉	Greatest Hits	2
34	31	180	SADE EPIC 85287/ SONY MUSIC (9.98)	The Best Of Sade	4
35	32	14	SUGARLAND MERCURY NASHVILLE 011273* UMG (13.98)	Love On The Inside	2
36	27	80	CARRIE UNDERWOOD 143 REPRIS/ NASHVILLE 11151/ SMN (9.98)	Some Hearts	7
37	43	182	EVANESCENCE WIND-UP 13063 (18.98)	Fallen	7
38	33	46	LINKIN PARK MACHINE SHOP 44477* WARNER BROS. (18.98) ☉	Minutes To Midnight	2
39	42	256	BON JOVI MERCURY 528013/UMG (18.98/11.98)	Cross Road	3
40	50	3	SHE & HIM MERGE 324* (15.98)	Volume One	3
41	34	25	DAUGHTRY 143 CASH MONEY (9.98) ☉	Daughtry	3
42	47	460	FLEETWOOD MAC WARNER BROS. 25801 (18.98)	Greatest Hits	3
43	40	15	FRANK SINATRA REPRIS/ 438652/ WARNER BROS. (18.98)	Nothing But The Best	3
44	25	125	THE BEATLES APPLE 82414/ CAPITOL (24.98)	The Beatles	3
45	49	12	VAMPIRE WEEKEND XL 318* (11.98)	Vampire Weekend	3
46	38	53	THE BEATLES APPLE 79808* CAPITOL (18.98) ☉	Love	3
47	RE-ENTRY	COLDPLAY CAPITOL 18894* (18.98)	Viva La Vida or Death And All His Friends	2	
48	RE-ENTRY	METALLICA ELEKTRA 81113* AG (18.98)	Metallica	3	
49	48	3	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	3
50	RE-ENTRY	JOHN MAYER AWARE-COLUMBIA 27976* SONY MUSIC (18.98)	Continuum	2	

Five-time Tony Award winner Angela Lansbury and Academy Award winner Catherine Zeta-Jones team for the 2009 revival cast recording of "A Little Night Music," which debuts at No. 19 on Top Internet Albums with slightly more than 1,000 copies sold via Web retailers. Overall, the effort shifted more than 2,000 and debuts at No. 2 on Top Cast Albums (see billboard.biz/charts).



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 SLASH SLASH BIK HAYD	Slash	3
2	1	2	USHER LAFACE/JIVE/ JLG	Raymond V Raymond	2
3	3	3	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND IDJMG ☉	My World 2.0	1
4	NEW	4	JONSI XL	Go	23
5	6	11	LADY ANTEBELLUM CAPITOL NASHVILLE	Need You Now	4
6	7	72	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	7
7	NEW	7	JAKOB DYLAN COLUMBIA/SONY MUSIC	Women + Country	12
8	NEW	8	JOHN BUTLER TRIO APRIL UPRISING	April Uprising	36
9	2	2	ERYKAH BADU NEW AMERYKAH: Part Two: Return Of The Ankh Control FREDO/UNIVERSAL MOTOWN UMRG	Return Of The Ankh Control	9
10	NEW	10	SHARON JONES & THE DAP-KINGS DAPTONE	I Learned The Hard Way	15
11	15	5	BROKEN BELLS COLUMBIA/SONY MUSIC	Broken Bells	32
12	11	4	KESHA SHE & HIM/RCA/RMG	Animal	16
13	11	3	SHE & HIM MERGE	Volume Two	27
14	13	5	LUDACRIS OTR/DEF JAM IDJMG	Battle Of The Sexes	11
15	NEW	15	DAVE BARNES RAZOR & THE 83082	What We Want, What We Get	59
16	NEW	16	MADONNA LIVE NATION/WARNER BROS. ☉	Sticky + Sweet Tour	10
17	12	3	SOUNDTRACK HOLLYWOOD	The Last Song	104
18	RE-ENTRY	MIRANDA LAMBERT COLUMBIA (NASHVILLE)/SMN	Revolution	30	
19	NEW	19	SHINEDOWN ATLANTIC/AG	iTunes Session	118
20	18	43	THE BLACK EYED PEAS INTERSCOPE/IGA	The E.N.D.	13
21	17	5	GORILLAZ VIRGIN/CAPITOL ☉	Plastic Beach	29
22	25	14	RIHANNA SRP/DEF JAM IDJMG	Rated R	21
23	24	26	ZAC BROWN BAND ROAD BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	20
24	22	16	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame Monster (EP)	18
25	NEW	25	DR. DOG ANTI-EPIGRAPH	Shame, Shame	44

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	8	#1 JUSTIN BIEBER 2 WKS SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG	My World (EP)	8
2	NEW	2	MADONNA LIVE NATION 521138/ WARNER BROS. ☉	Sticky + Sweet Tour	10
3	NEW	3	SLASH O/R HAYD 31433	Slash	3
4	3	2	FLATFOOT 56 OLD SHED 10010 EX	Black Thorn	192
5	NEW	5	SHARON JONES & THE DAP-KINGS DAPTONE 019*	I Learned The Hard Way	15
6	2	2	USHER LAFACE/JIVE 61552/ JLG	Raymond V Raymond	2
7	NEW	7	JAKOB DYLAN COLUMBIA 50524/SONY MUSIC	Women + Country	12
8	NEW	8	PETER WOLF P/W/UMER/VERVE 013896/VG	Midnight Souvenirs	45
9	RE-ENTRY	9	INSANE CLOWN POSSE PSYCHOPATHIC 4122 ☉	Bang! Pow! Boom!	56
10	NEW	10	DAVE BARNES RAZOR & THE 83082	What We Want, What We Get	59
11	NEW	11	JONSI XL 483*	Go	23
12	10	2	ERYKAH BADU NEW AMERYKAH: Part Two: Return Of The Ankh Control FREDO/UNIVERSAL MOTOWN 014023* UMRG	Return Of The Ankh Control	9
13	NEW	13	EVELYNELYNN EIGHT FOOT 13* ELEVEN	Evelyn/Evelynn	—
14	9	3	SHE & HIM MERGE 324	Volume Two	27
15	6	5	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY 64056* SONY MUSIC	Valleys Of Neptune	22
16	17	5	THE CANADIAN TENORS DECCA 013509	The Canadian Tenors	129
17	11	9	SADE EPIC 82933*/SONY MUSIC	Soldier Of Love	19
18	NEW	18	THE CLASSIC CRIME TOOTH & NAIL 07938	Vagabonds	105
19	NEW	19	2009 BROADWAY CAST RECORDING PS CLASSICS/ROCKAWAY 523488/ WARNER BROS.	A Little Night Music	—
20	14	11	LADY ANTEBELLUM CAPITOL NASHVILLE 93702	Need You Now	4
21	8	2	ALAN JACKSON ARISTA NASHVILLE 62560/ SMN	Freight Train	14
22	NEW	22	DAVID BYRNE & FATBOY SLIM TODD/MUNDOWN/INDELSUCH 522258/ WARNER BROS. ☉	Here Lies Love	96
23	NEW	23	JOHN BUTLER TRIO JARRAH 0086/ATO	April Uprising	36
24	NEW	24	VEIL OF MAYA SUMERIAN 026	[10]	107
25	NEW	25	DR. DOG ANTI- 87054*/ EPIGRAPH	Shame, Shame	44

AOL RADIO SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT LABEL)
1	1	11	#1 NEED YOU NOW 7 WKS LADY ANTEBELLUM (CAPITOL NASHVILLE)	Lady Gaga Feat. Beyonce (Streamline/Konlive/Cherrytree/Interscope)
2	2	10	ALL THE RIGHT MOVES ONEREPUBLIC (MUSE/EPIC)	Jason Derulo (Beluga Heights/Warner Bros.)
3	3	15	BREAKEVEN THE SCRIPT (P/W/UMER/VERVE)	Rihanna (SRP/Def Jam/IDJMG)
4	4	5	NOTHIN' ON YOU B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)	Imma Be (The Black Eyed Peas/Interscope)
5	9	7	RUDE BOY RIHANNA (SRP DEF JAM IDJMG)	Break Your Heart (Tao Cruz Feat. Ludacris/Mercury/IDJMG)
6	6	7	HAVEN'T MET YOU YET MICHAEL BUBLE (143 REPRIS)	Bedrock (Cash Money/Universal/Motown)
7	12	10	TELEPHONE LADY GAGA FEATURING BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	You Belong With Me (Taylor Swift/BIG MACHINE)
8	7	4	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	Breakaway Warfare (John Mayer/Columbia)
9	5	7	HALFWAY GONE LIFEHOUSE (GFEFFEN/INTERSCOPE)	Break Your Heart (Tao Cruz Feat. Ludacris/Mercury/IDJMG)
10	14	2	YOUNG FOREVER JAY-Z & MR. HUSSON (ROC NATION)	Bedrock (Cash Money/Universal/Motown)
11	13	5	I MADE IT (CASH MONEY HEROES) KEVIN RUDDIF FEAT. BRUNO MARS, JAY SEAN, & LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	Break Your Heart (Tao Cruz Feat. Ludacris/Mercury/IDJMG)
12	10	10	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)	Bedrock (Cash Money/Universal/Motown)
13	15	2	BREAK YOUR HEART TAO CRUZ FEATURING LUDACRIS (MERCURY/IDJMG)	Today Was A Fairytale (Taylor Swift/BIG MACHINE/UNIVERSAL REPUBLIC)
14	-	6	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	Naturally (Selena Gomez & The Scene/Hollywood)
15	-	1	NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)	

YAHOO! SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT LABEL)
1	1	7	#1 NEED YOU NOW 2 WKS LADY ANTEBELLUM (CAPITOL NASHVILLE)	Lady Gaga Feat. Beyonce (Streamline/Konlive/Cherrytree/Interscope)
2	2	18	TIK TOK KESHA (KEMO/REPRIS/RCA/RMG)	Rihanna (SRP/Def Jam/IDJMG)
3	11	2	RUDE BOY RIHANNA (SRP DEF JAM IDJMG)	Jason Derulo (Beluga Heights/Warner Bros.)
4	3	6	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	Imma Be (The Black Eyed Peas/Interscope)
5	4	7	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)	Break Your Heart (Tao Cruz Feat. Ludacris/Mercury/IDJMG)
6	6	4	BREAK YOUR HEART TAO CRUZ FEATURING LUDACRIS (MERCURY/IDJMG)	Bedrock (Cash Money/Universal/Motown)
7	9	6	BEDROCK CASH MONEY FEATURING LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	You Belong With Me (Taylor Swift/BIG MACHINE)
8	7	39	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	Breakaway Warfare (John Mayer/Columbia)
9	15	2	BREAKEVEN THE SCRIPT (P/W/UMER/VERVE)	Break Your Heart (Tao Cruz Feat. Ludacris/Mercury/IDJMG)
10	8	7	TELEPHONE LADY GAGA FEATURING BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	Bedrock (Cash Money/Universal/Motown)
11	5	7	LIVE LIKE WE'RE DYING KRIS ALLEN (15/JIVE/JLG)	Break Your Heart (Tao Cruz Feat. Ludacris/Mercury/IDJMG)
12	13	2	NOTHIN' ON YOU B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)	Bedrock (Cash Money/Universal/Motown)
13	10	3	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	Break Your Heart (Tao Cruz Feat. Ludacris/Mercury/IDJMG)
14	14	7	ALL THE RIGHT MOVES ONEREPUBLIC (MUSE/EPIC)	According To You (OranMighty/Tal Geffen/Interscope)
15	12	7	ACCORDING TO YOU ORANMIGHTY (TAL GEFFEN/INTERSCOPE)	

TOP MUSIC VIDEO SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT LABEL)
1	-	1	#1 STICKY + SWEET TOUR LIVE NATION/WARNER BROS./WARNER MUSIC VISION (MADONNA)	Madonna (Live Nation/Warner Bros./Warner Music Vision)
2	2	84	LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)	Michael Jackson (Epic/Sony Music Video)
3	1	4	UNDER GREAT WHITE NORTHERN LIGHTS THIRD MAN/WARNER BROS./WARNER MUSIC VISION (THE WHITE STRIPES)	The White Stripes (Third Man/Warner Bros./Warner Music Vision)
4	19	19	ISRAEL HOMECOMING GATHER VIDEOS/SONY MUSIC VIDEO (BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS)	Bill & Gloria Gather (Gather And Their Homecoming Friends)
5	21	17	JERUSALEM GATHER VIDEOS/SONY MUSIC VIDEO (BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS)	Bill & Gloria Gather (Gather And Their Homecoming Friends)
6	3	11	SONGS FROM THE HEART: LIVE FROM POWERSOURCE HOUSE AND GARDENS MANHATTAN/EMM MUSIC VIDEO (CELTIC WOMAN)	Celtic Woman (Manhattan/Emm Music Video)
7	7	4	HERE I AM VERITY/SONY MUSIC VIDEO (MARVIN SAPP)	Marvin Sapp (Verity/Sony Music Video)
8	5	19	AN EVENING WITH IL DIVO: LIVE IN BARCELONA SYCO COLUMBIA/SONY MUSIC VIDEO (IL DIVO)	Il Divo (Syco/Columbia/Sony Music Video)
9	8	27	LIVE IN MANILA JOURNEY (JOURNEY)	Journey (Journey)
10	9	20	I AM... YOURS: AN INTIMATE PERFORMANCE AT WYNN LAS VEGAS MUSIC VIDEO/COLUMBIA/SONY MUSIC VIDEO (BEYONCE)	Beyonce (Columbia/Sony Music Video)
11	4	303	NUMBER ONES MJ/EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON)	Michael Jackson (A&M/Epic Music Video/Sony Music Video)
12	12	9	CMT INVITATION ONLY: REBA CMT/STARTRUCK/VALORY (REBA)	Reba (CMT/StarTruck/Valory)
13	11	9	FUNHOUSE TOUR: LIVE IN AUSTRALIA LAFACE/JIVE/SONY MUSIC VIDEO (PHIX)	Phix (Laface/Jive/Sony Music Video)
14	13	83	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA/LEGACY/SONY MUSIC VIDEO (AC DC)	

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	9	#1 RUDE BOY Rihanna	Rihanna	1
2	2	11	GREATEST GAINER/AIRPLAY NOTHIN' ON YOU B.o.B Featuring Bruno Mars	B.o.B	2
3	3	20	HEY, SOUL SISTER Train	Train	3
4	6	6	BREAK YOUR HEART Taio Cruz Featuring Ludacris	Taio Cruz	1
5	9	11	GREATEST GAINER/DIGITAL IN MY HEAD Jason Derulo	Jason Derulo	5
6	4	35	NEED YOU NOW Lady Antebellum	Lady Antebellum	2
7	5	20	TELEPHONE Lady Gaga Featuring Beyonce	Lady Gaga	3
8	7	19	IMMA BE The Black Eyed Peas	The Black Eyed Peas	8
9	8	12	BABY Justin Bieber Featuring Ludacris	Justin Bieber	5
10	14	2	OMG Usher Featuring Will.i.am	Usher	10
11	11	22	SAY AAH Trey Songz Featuring Fabolous	Trey Songz	9
12	13	19	CARRY OUT Timbaland Featuring Justin Timberlake	Timbaland	11
13	15	19	BREAKAVEN The Script	The Script	13
14	10	20	BEDROCK Young Money Featuring Lloyd	Young Money	2
15	12	27	TIK TOK Ke\$ha	Ke\$ha	1
16	21	7	MY CHICK BAD Ludacris Featuring Nicki Minaj	Ludacris	16
17	21	13	YOUNG FOREVER Jay-Z + Mr. Hudson	Jay-Z	17
18	19	27	ALL THE RIGHT MOVES OneRepublic	OneRepublic	18
19	37	9	YOUR LOVE IS MY DRUG Ke\$ha	Ke\$ha	19
20	HOT NEW DEBUT	1	YOU AND YOUR HEART Jack Johnson	Jack Johnson	20
21	17	24	BAD ROMANCE Lady Gaga	Lady Gaga	2
22	24	22	OVER Drake	Drake	17
23	20	17	WHATAYA WANT FROM ME Adam Lambert	Adam Lambert	23
24	20	17	HOW LOW Ludacris	Ludacris	6
25	32	10	I MADE IT (CASH MONEY HEROES) Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne	Kevin Rudolf	25
26	25	13	HEY DADDY (DADDY'S HOME) Usher Featuring Pile	Usher	25
27	16	25	WHEN I LOOK AT YOU Miley Cyrus	Miley Cyrus	16
28	NEW	1	WINNER Jamie Foxx Featuring Justin Timberlake & T.I.	Jamie Foxx	28
29	27	14	SAY SOMETHING Timbaland Featuring Drake	Timbaland	23
30	26	23	LIVE LIKE WE'RE DYING Kris Allen	Kris Allen	18
31	35	13	AMERICA'S DAUGHTER Lady Antebellum	Lady Antebellum	31
32	31	24	SEXY CHICK David Guetta Featuring Akon	David Guetta	2
33	33	30	GUETTA MEENIE Sean Kingston & Justin Bieber	Sean Kingston	30
34	30	29	HAVEN'T MET YOU YET Michael Buble	Michael Buble	15
35	28	19	ACCORDING TO YOU Oranhi	Oranhi	27
36	22	16	BLAH BLAH BLAH Ke\$ha	Ke\$ha	3
37	45	4	I'M AWESOME Spice	Spice	37
38	31	44	I GOTTA FEELING The Black Eyed Peas	The Black Eyed Peas	3
39	42	9	SOLO Iyaz	Iyaz	39
40	42	10	NATURALLY Selena Gomez & The Scene	Selena Gomez	29
41	38	12	TODAY WAS A FAIRYTALE Taylor Swift	Taylor Swift	2
42	41	18	HEARTBREAK WARFARE John Mayer	John Mayer	34
43	43	56	LIL FREAK Usher Featuring Nicki Minaj	Usher	43
44	49	7	GIMMIE TIE GIRL Joe Nichols	Joe Nichols	44
45	44	10	HIGHWAY 20 RIDE Zac Brown Band	Zac Brown Band	44
46	39	34	REPLAY Iyaz	Iyaz	3
47	37	26	TIE ME DOWN New Boyz Featuring Ray J	New Boyz	22
48	51	6	BULLETPROOF La Roux	La Roux	48
49	51	44	EVERYTHING TO ME Monica	Monica	44
50	72	2	ALEJANDRO Lady Gaga	Lady Gaga	50
51	46	37	LIFE AFTER YOU Daughtry	Daughtry	36
52	56	55	HALFWAY GONE Lifehouse	Lifehouse	50
53	51	7	NEIGHBORS KNOW MY NAME Trey Songz	Trey Songz	51
54	34	2	HELLO GOOD MORNING Diddy - Dirty Money	Diddy	34
55	42	16	TEMPORARY HOME Carrie Underwood	Carrie Underwood	41



18
As title returns to its peak position on the Hot 100, it moves into top 10 of Adult Top 40 (11-8) in its 28th week on that list, the longest climb in the upper region on that chart since Augustana's "Boston" set the record with a 32-week stroll in 2006/2007.



20
Rocker instantly posts his best Hot 100 rank with debut of track that previews his upcoming set "To The Sea," due June 1. His prior best showing was No. 38 with "Upside Down" in 2006. Song, which moves 110,000 downloads, also debuts at No. 4 on Triple-A and No. 23 on Alternative.



28
Star-studded collaboration becomes Fox's best Hot 100 start while selling 69,000 in its opening week. Title is set to appear on his yet-untitled fourth album, scheduled to hit retail this summer.



84
Band's "Dark Horse" churns out another Hot 100 entry 73 weeks into its life span as track becomes the sixth to make the list, the same number prior set "All the Right Reasons" landed on the Hot 100.

BETWEEN THE BULLETS
USHER TOP 10 TOTAL WITH 'OMG'



Usher claims his 15th Billboard Hot 100 top 10—and first in two years—as "OMG," featuring Will.i.am, rises 14-10 in its second week on the list. He was last in the upper region when "Love in This Club" spent three weeks at No. 1 in March 2008. Usher hasn't reached the top 10 this quickly since 1998, when "Nice & Slow" debuted at No. 9 and "My Way" went 13-9 in its second week on the chart. Those two tracks were incorrectly referred to as Usher's first top 10s on this page a week ago, when in fact they were preceded by the No. 2-peaking "You Make Me Wanna . . ." in 1997. —Silvio Pietrolungo

HOT 100 AIRPLAY™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	9	#1			RUDE BOY		
			2	3	10	NOTHIN' ON YOU		
			3	2	30	NEED YOU NOW		
			4	4	18	TELEPHONE		
			5	7	13	IN MY HEAD		
			6	10	19	HEY, SOUL SISTER		
			7	5	15	IMMA BE		
			8	8	22	SAY AAH		
			9	14	7	BREAK YOUR HEART		
			10	13	16	CARRY OUT		
			11	9	24	TIK TOK		
			12	6	20	BEDROCK		
			13	12	13	SAY SOMETHING		
			14	15	12	HEY DADDY (DADDY'S HOME)		
			15	11	24	BAD ROMANCE		
			16	18	11	MY CHICK BAD		
			17	16	11	BREAKBEAT		
			18	21	8	EVERYTHING TO ME		
			19	19	28	SEXY CHICK		
			20	20	11	WHATAYA WANT FROM ME		
			21	23	10	ALL THE RIGHT MOVES		
			22	27	5	OVER		
			23	17	19	HOW LOW		
			24	22	19	ACCORDING TO YOU		
			25	26	9	AMERICAN HONEY		

ROCK™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	14	#1			HEY, SOUL SISTER		
2	-	-				YOU AND YOUR HEART		
3	2	14				BREAKBEAT		
4	3	14				ALL THE RIGHT MOVES		
5	4	14				HEARTBREAK WARFARE		
6	5	14				FIREFLIES		
7	6	14				SMILE		
8	7	14				UPRISING		
9	10	14				HALFWAY GONE		
10	-	-				BEAUTIFUL DANGEROUS		
11	20	3				I NEVER TOLD YOU		
12	19	5				ON D DAY		
13	9	10				DROPS OF JUPITER (TELL ME)		
14	17	13				DON'T STOP BELIEVIN'		
15	13	14				JOURNEY		

COUNTRY™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	14	#1			NEED YOU NOW		
2	2	12				TODAY WAS A FAIRYTALE		
3	3	13				AMERICAN HONEY		
4	5	14				GIMMIE THAT GIRL		
5	4	7				PRAY FOR YOU		
6	4	3				SMILE		
7	6	14				HIGHWAY 20 RIDE		
8	21	4				HOUSE THAT BUILT ME		
9	7	14				TEMPORARY HOME		
10	11	6				RAIN IS A GOOD THING		
11	9	13				A LITTLE MORE COUNTRY THAN THAT		
12	10	14				HILLBILLY BONE		
13	12	14				YOU BELONG WITH ME		
14	10	14				HELL ON THE HEART		
15	13	14				TOES		

R&B/HIP-HOP™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	2	11	#1			NOTHIN' ON YOU		
2	1	9				RUDE BOY		
3	3	2				OMG		
4	-	-				IMMA BE		
5	4	11				YOUNG FOREVER		
6	7	7				MY CHICK BAD		
7	-	-				WINNER		
8	5	14				BEDROCK		
9	8	14				SAY AAH		
10	10	5				OVER		
11	9	14				HOW LOW		
12	6	2				HILLO GOOD MORNING		
13	11	14				DROP THE WORLD		
14	-	-				DON'T LET ME FALL		
15	14	6				LIL FREAK		

LATIN™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	14	#1			I KNOW YOU WANT ME (CALLE OCHO)		
2	2	14				LOBA		
3	3	14				HIPS DON'T LIE		
4	-	-				MI NINA BE		
5	5	14				DILE AL AMOR		
6	24	4				GYPSY		
7	13	8				STAND BY ME		
8	6	14				HEROE		
9	4	14				LIVIN' LA VIDA LOCA		
10	10	13				WATAGATAPUSBERRY		
11	9	14				COLGANDO EN TUS MANOS		
12	8	14				HASTA ABAJO		
13	16	14				MIENTAS		
14	11	14				DIMELO		
15	14	14				SHAKIRA (LO HECHO ESTA HECHO)		

HOT DIGITAL SONGS™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	27	#1			HEY, SOUL SISTER		
2	3	10				NOTHIN' ON YOU		
3	2	9				RUDE BOY		
4	4	7				BREAK YOUR HEART		
5	5	12				BABY		
6	11	18				IN MY HEAD		
7	7	2				OMG		
8	6	20				TELEPHONE		
9	8	17				IMMA BE		
10	-	-				YOU AND YOUR HEART		
11	9	34				NEED YOU NOW		
12	14	13				YOUNG FOREVER		
13	26	9				YOUR LOVE IS MY DRUG		
14	20	10				I MADE IT (CASH MONEY HEROES)		
15	10	9				WHEN I LOOK AT YOU		
16	16	14				BREAKBEAT		
17	18	17				CARRY OUT		
18	17	18				MY CHICK BAD		
19	-	-				WINNER		
20	15	20				BEDROCK		
21	27	5				I'M AWESOME		
22	21	27				ALL THE RIGHT MOVES		
23	19	19				SAY AAH		
24	13	14				BLAH BLAH BLAH		
25	22	27				TIK TOK		

KID™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	3	14	#1			SINGLE LADIES (PUT A RING ON IT)		
2	1	8				SOMETHING ABOUT THE SUNSHINE		
3	2	8				HERO		
4	5	14				HOT N COLD		
5	6	14				YOU SPIN ME ROUND (LIKE A RECORD)		
6	4	8				STARSTRUCK		
7	16	6				PUT YOUR RECORDS ON		
8	11	10				WE ARE FAMILY		
9	17	14				CAMPFIRE SONG		
10	8	14				AXEL F		
11	9	14				I GOTTA FEELING		
12	14	8				DIG A LITTLE DEEPER		
13	15	12				THE HAMPTERDANCE SONG		
14	10	14				GITCHEE GITCHEE GOO		
15	12	13				WITCH DOCTOR (2007)		

DANCE/ELECTRONIC™			TITLE			ARTIST (IMPRINT/PROMOTION LABEL)		
THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	14	#1			TELEPHONE		
2	2	14				BAD ROMANCE		
3	4	14				BULLETPROOF		
4	3	14				I GOTTA FEELING		
5	5	14				SEXY BITCH		
6	6	14				POKER FACE		
7	7	14				BOOM BOOM POW		
8	8	14				PAPARAZZI		
9	9	14				JUST DANCE		
10	10	14				EVACUATE THE DANCE FLOOR		
11	11	14				3		
12	12	14				BREITENBERG (LIVE/US)		
13	13	14				GHOSTS 'N STUFF		
14	13	14				LOVEGANG		
15	14	14				I KNOW YOU WANT ME (CALLE OCHO)		
16	15	9				MEMORIES		

WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	17	#1	1WK	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
2	1	19				TELEPHONE	LADY GAGA FEAT. BRYANCA STEVENS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	2	12				NEED YOU NOW	LADY ANTEBELLUM (CAPITOL, NASHVILLE/CAPITOL)
4	5	8				RUDE BOY	RINôCEROS (SRP/DEF JAM/JMG)
5	6	11				HEY, SOUL SISTER	TRAIN (COLUMBIA)
6	4	16				IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
7	7	8				NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL/ROCK/GRAND HUSTLE/ATLANTIC)
8	10	16				BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)
9	11	8				BREAK YOUR HEART	TRIO CRUZ FEAT. LUDACRIS (MERCURY/JMG)
10	8	18				CARRY OUT	THOHLAND FEAT. JUSTIN BIEBER (BOLUS/BLACKGROUND/INTERSCOPE)
11	9	26				TIK TOK	KESHA (KEMOSABE/RCA/RMG)
12	13	17				WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
13	14	21				ALL THE RIGHT MOVES	ONE REPUBLIC (MUSIQUEST/INTERSCOPE)
14	12	12				BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
15	15	25				BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	18	9				SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
17	16	21				ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)
18	26	2				GREATEST GAINER YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
19	19	29				SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWORKS/CAPITOL)
20	22	11				NATURALLY	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
21	20	9				TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
22	25	8				SOLO	NAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
23	24	13				HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
24	21	20				LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
25	27	10				HALFWAY GONE	LIFHOUSE (GEFFEN/INTERSCOPE)
26	35	2				ALL I JANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
27	NEW					NOT MYSELF TONIGHT	CHRISTINA AGUILERA (RCA/RMG)
28	29	6				BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
29	23	11				BABY	JUSTIN BIEBER FEAT. LUDACRIS (SCHOLBY/RYMURD/SHAWNS/LAND/WAR)
30	34	5				YOUNG FOREVER	JAY-Z + MR. HUSBON (RSC NATION)
31	33	6				I MADE IT (CASH MONEY HEROES)	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL REPUBLIC)
32	37	4				ENNIE MEENIE	SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)
33	NEW					OMG	USHER FEAT. WILL I AM (LAFACE/JLG)
34	30	8				SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
35	38	4				IF WE EVER MEET AGAIN	THOHLAND FEAT. KELLY PERRY (MUSIQUEST/BLACKGROUND/INTERSCOPE)
36	36	4				I'M AWESOME	SPOKE (UNIVERSAL REPUBLIC)
37	40	2				BILLIONAIRE	TRAVIS MCMAN FEAT. BRUNO MARS (RECAVANCE/FIELD BY RAMEN/RRP)
38	32	13				HOW LOW	LUDACRIS (SRP/DEF JAM/JMG)
39	31	13				TIE ME DOWN	NEW BOYZ FEAT. RAY J. (SHOTTI/ASYLUM/WARNER BROS.)
40	28	11				BLAH BLAH BLAH	KESHA FEAT. 3OH3 (KEMOSABE/RCA/RMG)

Jason Derulo is the first solo male to notch consecutive No. 1s with his first two entries in the **Mainstream Top 40** chart's 17-year history. "In My Head" rises 3-1 on the tally, becoming Derulo's second leader. "Whatcha Say" began a four-week reign on the Nov. 28, 2009, chart. The songs, both of which he co-wrote, appear on Derulo's self-titled debut album, which has sold 102,000 copies, according to Nielsen SoundScan.



The 20-year-old Miami-born singer performed "In My Head" on "American Idol" April 7. On the **Billboard Hot 100**, the track reaches a new peak, darting 9-5, with **Greatest Gainer** honors (139,000 downloads, up 25%).

"It started with a dream. I share this honor with my fans and radio," Derulo says. "Without you, my music wouldn't reach any further than the confines of my own head. This is only the beginning."

WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13		#1	4WKS	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL, NASHVILLE/CAPITOL)
2	2	36				FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	27				ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
4	4	32				HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
5	5	15				GREATEST GAINER HEY, SOUL SISTER	TRAIN (COLUMBIA)
6	6	39				YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	8	15				SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
8	9	28				SMILE	UNCLUBBABLE (TOP DOG/ATLANTIC)
9	7	44				NO SURPRISE	DAUGHTRY (19/RCA/RMG)
10	10	42				PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
11	12	15				HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
12	13	13				FIFTEEN	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
13	11	20				FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
14	15	8				LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
15	16	7				LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
16	19	4				WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
17	18	5				BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)
18	17	15				PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
19	21	10				NEVER GONNA BE ALONE	RICKY BAKER (ROADRUNNER/RRP)
20	20	6				WHEN I LOOK AT YOU	MILY CRYST (HOLLYWOOD)
21	22	11				EMPIRE STATE OF MIND (PART II) BROKEN DOWN	ALICIA KEYS (MRX./JMG)
22	25	3				HALFWAY GONE	LIFHOUSE (GEFFEN/INTERSCOPE)
23	23	7				WALK WITH YOU	EDWIN MCCAIN (SAGUARO ROAD)
24	26	3				IN PIECES	FOREIGNER (ATLANTIC/SHIND)
25	24	4				TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)

WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14		#1	5WKS	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL, NASHVILLE/CAPITOL)
2	2	34				HEY, SOUL SISTER	TRAIN (COLUMBIA)
3	6	31				BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)
4	5	22				LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
5	3	25				LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
6	4	24				HALFWAY GONE	LIFHOUSE (GEFFEN/INTERSCOPE)
7	7	14				ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)
8	11	28				ALL THE RIGHT MOVES	ONE REPUBLIC (MUSIQUEST/INTERSCOPE)
9	12	15				WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
10	9	25				HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
11	8	20				HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
12	10	19				BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	13	10				I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
14	17	5				ALL I EVER WANTED	KELLY CLARKSON (19/RCA/RMG)
15	17					UPRISING	MUSE (HELIX-3/WARNER BROS.)
16	14	16				TIK TOK	KESHA (KEMOSABE/RCA/RMG)
17	16	11				SUPERMAN TONIGHT	BON JOVI (ISLAND/IDJMG)
18	21	4				GREATEST GAINER THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)
19	19	7				TELEPHONE	LADY GAGA FEAT. BRYANCA STEVENS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	18	9				ALL OR NOTHING	THEORY OF A DEADMAN (804/ROADRUNNER/RRP)
21	22	11				JUST SAY YES	SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
22	25	6				TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
23	23	12				YOU RUN AWAY	BARENKATED LADIES (BASIN)
24	24	10				JUST BREATHE	PEARL JAM (MCA/KEYVRENCH)
25	26	10				FEARLESS LOVE	MELISSA ETHEREDGE (ISLAND/IDJMG)

WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4		#1	2WKS	BETWEEN THE LINES	STONE TEMPLE PILOTS (ATLANTIC)
2	2	19				YOUR DECISION	AJICE IN CHAINS (VIRGIN/CAPITOL)
3	5	36				UPRISING	MUSE (HELIX-3/WARNER BROS.)
4	3	43				SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
5	4	19				LETTER FROM A THIEF	CHEVELLE (EPIC)
6	6	40				1901	PHOENIX (LOVAUTE/RED/CLASSNOTE)
7	9	9				CRVYN' LIKE A BITCH!	GODSMACK (UNIVERSAL REPUBLIC)
8	10	34				(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEDER	(DGC/INTERSCOPE)
9	11	10				THE GOOD LIFE	THREE DAYS GRACE (JIVE/JLG)
10	7	32				BREAK	THREE DAYS GRACE (JIVE/JLG)
11	8	13				RESISTANCE	MUSE (HELIX-3/WARNER BROS.)
12	12	14				GIVE ME A SIGN (FOREVER AND EVER)	BREAKING BENJAMIN (HOLLYWOOD)
13	14	15				MOUNTAIN MAN	CRASH KINGS (CAPITOL/UNIVERSAL MOTOWN)
14	13	35				I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
15	21	9				LAY ME DOWN	THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
16	16	20				ODD ONE	SICK PUPPIES (IMR/VIRGIN/CAPITOL)
17	18	26				JUST BREATHE	PEARL JAM (MONKEYWRENCH)
18	17	26				SNUFF	SLIPKNOT (ROADRUNNER/RRP)
19	15	33				AGAIN	FORNAP (LOVAUTE/RED/INTERSCOPE)
20	23	13				SWEET DISPOSITION	THE TEMPER TRAP (LIBERATION/CLASSNOTE/COLUMBIA)
21	24	18				WALK AWAY	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
22	38	2				GREATEST GAINER YOU AND YOUR HEART	JACK JOHNSON (BUENA VISTA/UNIVERSAL REPUBLIC)
23	22	16				BRICK BY BORING BRICK	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
24	25	10				FEEL LIKE I DO	DROWNING POOL (ELEVEN SEVEN)
25	27	8				RISE UP	CYPRESS HILL FEAT. TOM MORELLO (PRIORITY/CAPITOL)
26	30	8				THE ROYAL WE	SILVERSN PICKUPS (DANGERBIRD)
27	26	10				I'M YOUR DADDY	WEEZER (DGC/INTERSCOPE)
28	29	14				GOLD GUNS GIRLS	METRIC (METRIC/LAST GANG)
29	31	5				SKINNY LITTLE BITCH	HOLE (MERCURY/IDJMG)
30	33	11				THE HIGH ROAD	BROKEN BELLS (COLUMBIA)
31	35	14				LISZTOMANIA	PHOENIX (LOVAUTE/RED/CLASSNOTE)
32	32	14				COUSINS	VAMPIRE WEEKEND (XL/BEGGARS GROUP)
33	40	3				STONED	PUDDLE OF MUDD (F.L.W./GEFFEN/INTERSCOPE)
34	34	4				THIS IS WAR	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
35	44	4				UNRAVELING	SEVENDUST (BROS./JLG)
36	37	6				KANDI	ONE REPUBLIC (SHAWNS/R/L)
37	48	2				DIAMOND EYES	DEFTONES (REPRISE)
38	36	13				DRAGONFLY	SHAMAN'S HARVEST (TRIAL)
39	46	3				YOUR BETRAYAL	BULLET FOR MY VALENTINE (JIVE/JLG)
40	28	19				IT'S NOT YOU	HALESTORM (ATLANTIC)
41	39	13				HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
42	HOT SHOT DEBUT					THE CROW AND THE BUTTERFLY	SHINING (ATLANTIC)
43	43	5				LETTERS FROM THE SKY	CIVIL TWILIGHT (DINO-UP)
44	42	15				YOU AND ME	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
45	41	10				JESUS STOLE MY GIRLFRIEND	VIOLENT SOHO (ELASTIC PEACE/UNIVERSAL MOTOWN)
46	45	4				WHITE FLAG WARRIOR	FLOOBITS FEAT. TIM MCLIRATH (UNIVERSAL REPUBLIC)
47	NEW					DIE BY THE DROP	THE DEAD WEATHER (THIRD MAN/WARNER BROS.)
48	NEW					IN ONE EAR	CAGE THE ELEPHANT (DSP/JIVE/JLG)
49	49	6				STYLO	GORILLAZ FEAT. MDS DEF & BOBBY WOMACK (VIRGIN/CAPITOL)
50	NEW					CRY LITTLE SISTER	SEASONS AFTER (DIRTBAG)

With their 20th Alternative chart entry, and 17 years and two weeks after they first appeared with "Plus," Stone Temple Pilots top their first No. 1, as "Between the Lines" rises 3-1. On **Rock Songs**, the track reigns for a second week (13.8 million in audience, up 9%).



WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1							

HOT COUNTRY SONGS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	17	1 AMERICAN HONEY PROBY, LADY ANTEBELLUM (S. STEVENS, C. R. BARLOWE, H. LINSEY)	Lady Antebellum CAPITOL, NASHVILLE		1	9	26	27	34	LOVE LIKE CRAZY D. JOHNSON, D. JOHNSON, T. JAMES	Lee Brice Curb	25
2	1	22	HIGHWAY 20 RIDE K. STEGALL, J. BROWN, W. DURRETT	Zac Brown Band HOME GROWN ATLANTIC BIGGER PICTURE		2	27	26	20	DANCING IN CIRCLES J. CAPRI, R. E. GRIMALI, S. B. LILES, R. E. GRIMALI, R. SPRINGER	Love And Theft LYRIC STREET	26	
3	5	22	TIL SUMMER COMES AROUND D. HUFF, K. URBAN, M. POWELL, K. URBAN	Keith Urban CAPITOL, NASHVILLE		3	28	30	30	LOVER, LOVER D. BRANARD, J. WEMANN (D. PRITZKER)	Jerrod Niemann SEA GAY E. ARISTA NASHVILLE	28	
4	6	9	AIN'T BACK YET B. CANNON, K. CHESNEY (C. WISEMAN, C. TOMPKINS)	Kenny Chesney BNA		4	29	32	26	PRAY FOR YOU C. MITTY (J. LOWENSTEIN, J. BRENTLINGER)	Jaron Anderson THE LONG ROAD TO LOVE	29	
5	7	9	GIMMIE THAT GIRL M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYS/UP)	Joe Nichols SHOW DOG-UNIVERSAL		5	30	29	18	MY BEST DAYS ARE AHEAD OF ME M. BRIGHT (M. GREEN, K. BLATY)	Danny Gokey 19/PCA	29	
6	9	10	THE MAN I WANT TO BE J. STROUD (B. JAMES, T. NICHOLS)	Chris Young RCA		6	31	31	24	WORK HARD, PLAY HARDER G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, W. MCGEHE)	Gretchen Wilson REDNECK.CDS	30	
7	3	35	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POTTREES, R. L. FEK, W. VARRLE)	Easton Corbin MERCURY		7	32	33	13	THIS AIN'T NOTHING P. DONNEL, L. C. MORGAN (C. DURDIS, K. K. PHILLIPS)	Craig Morgan BNA	32	
8	4	20	TEMPORARY HOME K. STEGALL (C. LINDORF, D. RUTAN, J. MALOY)	Carrie Underwood ARISTA NASHVILLE		8	33	36	39	LITTLE WHITE CHURCH W. BRITTON, K. LITTLE, B. TOWN (K. FARR, W. K. PATT, K. SCHULMAN, S. WELT, M. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	33	
9	12	14	I GOTTA GET TO YOU T. BROWN, A. STRAIT (L. LAUDERDALE, J. RITCHIE, B. LARSEN)	George Strait MCA NASHVILLE		9	34	34	36	25	SMILE R. CAVALLO (M. SHAFFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG ATLANTIC BIGGER PICTURE	34
10	10	12	KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILMON)	Steel Magnolia BIG MACHINE		10	35	35	28	THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMA/JAM STROUD/ARISTAVARS	35	
11	13	16	UNSTOPPABLE D. HUFF, RASCAL FLATTS (J. DEMARCUS, H. LINSEY, J. T. SLATER)	Rascal Flatts LYRIC STREET		11	36	37	11	TURNING HOME F. LLOYDELL (K. CHESNEY, S. CARUSOE)	David Nail MCA NASHVILLE	36	
12	14	27	BACKWOODS J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore VALDY		12	37	37	13	STAY HERE FOREVER N. CHAPMAN (J. KILCHER, D. DAVIDSON, B. PINSKY)	Jewel VALORY	37	
13	11	17	FEARLESS M. CHAPMAN, T. SWIFT (T. HEWITT, M. BRICE, H. LINSEY)	Taylor Swift BIG MACHINE		13	38	39	40	GIDDY ON UP M. SHIMSHACK (L. B. BURDICK, J. COHEN, M. SHIMSHACK)	Laura Bell Bundy MERCURY	38	
14	15	27	HELL ON THE HEART J. JOYCE (C. CHURCH, D. RUTAN, J. SPILLMAN)	Eric Church CAPITOL, NASHVILLE		14	39	40	42	GET OFF ON THE PAIN M. BRIGHT (S. ALLAN, B. CROGAN (L. LUTHER, B. JAMES, J. WEAVER)	Gary Allan MCA NASHVILLE	39	
15	21	8	AIR POWER GREATEST THE HOUSE THAT BUILT ME FLUIDELL, M. WRUCKE (T. DOUGLAS, A. SHAMLIN)	Miranda Lambert COLUMBIA		15	40	42	59	WAY OUT HERE M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson COLUMBIA	40	
16	17	12	WRONG BABY WRONG D. HUFF, M. MCBRIDE (S. B. LILES, R. E. ORRALL, B. WARREN, B. WARREN)	Martina McBride RCA		16	41	45	-	ALL ABOUT TONIGHT S. HENDRICKS (R. AKINS, B. HAYS/UP, D. DAVIDSON)	Blake Shelton REPRISE/WMN	41	
17	16	18	IT'S JUST THAT WAY K. STEGALL, W. MCGEHE, K. SACKLEY, K. STEGALL	Alan Jackson ARISTA NASHVILLE		17	42	51	-	FARMER'S DAUGHTER T. HEWITT, R. ATKINS (M. GREEN, B. HAYS/UP, R. AKINS)	Rodney Atkins CURB	42	
18	18	11	STILL B. GALLIMORE, T. MCGRAW, D. SMITH (L. BRICE, K. JACOBS, J. LEATHERS)	Tim McGraw CURB		18	43	43	10	BLUE SKY M. BRIGHT (J. WEST, G. BURRI)	Emily West Featuring Keith Urban CAPITOL NASHVILLE	43	
19	19	22	SHE WON'T BE LONELY LONG K. STEGALL (D. JOHNSON, D. JOHNSON, J. GRIFFIN)	Clay Walker CURB		19	44	44	5	GROOVY LITTLE SUMMER SONG J. OTTO, J. WILSON (L. OTTO, J. ANDERSON, C. CHAMBERLAIN)	James Otto WARNER BROS. BAMA	44	
20	22	8	AIR POWER CRAZY TOWN M. KNOX (D. CLAWSON, R. JONES)	Jason Aldean BROCKEN BOW		20	45	49	52	SUNSHINE (EVERYBODY NEEDS A LITTLE) S. AZAR, J. NEBANK (S. AZAR, J. YOUNG)	Steve Azar RIDE	45	
21	20	12	I KEEP ON LOVING YOU R. MCENTIRE, T. BROWN, R. DUNN, M. MCBRIDE	Reba STARSTRUCK-VALDY		21	46	41	15	JACKSON HOLE D. FRIZELL, L. A. CLAWSON (R. CLAWSON, M. CRISWELL)	James Wesley BROKEN BOW	41	
22	23	14	RAIN IS A GOOD THING J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL, NASHVILLE		22	47	58	37	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) M. MILLER, D. OLIVER (L. HENBERG, T. SHEPHERD, S. J. WILLIAMS)	Bucky Covington LYRIC STREET	47	
23	24	24	HIP TO MY HEART M. CHAPMAN (K. PERRY, B. PERRY, B. BEAVERS)	The Band Perry REPUBLIC NASHVILLE		23	48	56	54	4	AIN'T MUCH LEFT OF LOVIN' YOU J. JOYCE (R. MONTANA, J. BAGSDALE)	Randy Montana MERCURY	48
24	25	13	WATER F. ROGERS (B. PANSLEY, C. DURDIS, K. LOWEAGE)	Brad Paisley ARISTA NASHVILLE		24	49	50	53	8	CHILLIN' J. RITCHEY (G. LARSEN, E. M. HILL, P. DONNEL)	Blaine Larsen TREEHOUSE	49
25	26	28	EVERY DOG HAS ITS DAY T. KEITH (T. KEITH, B. PINSKY, J. WAPLES)	Toby Keith SHOW DOG-UNIVERSAL		25	50	46	49	8	AIN'T NO STOPPING HER NOW NEW VOICE ENTERTAINMENT (A. BOWERS, K. JACOBS)	Ash Bowers STONEY CREEK	46



Country's No. 1 duo establishes an unprecedented record of top 10 achievements (see story, page 34). With 44 chart-toppers to his credit, he remains the all-time No. 1 King on Hot Country Songs.



Up 3.5 million impressions (28%), singer's fastest-rising single claims Greatest Gainer and Airpower honors in its eighth chart week. She achieved her best rank on Hot Country Songs when "White Lie" peaked at No. 2 in February.

TOP COUNTRY ALBUMS™														
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	
1	1	11	1 LADY ANTEBELLUM CAPITOL, NASHVILLE 07102 (16.98)	Need You Now		1	26	25	23	33 VARIOUS ARTISTS MCA NASHVILLE 9205329 (16.98)	Now That's What I Call Country Vol. 2		4	
2	2	-	ALAN JACKSON ARISTA NASHVILLE 62540 (SMN) (11.98)	Freight Train		2	27	28	29	BILLY CURRINGTON MERCURY 00550 (UMGN) (13.98)	Little Bit Of Everything		2	
3	4	2	ZAC BROWN BAND WARNER BROS. RECORDS 51607 (AS) (13.98)	The Foundation		2	28	29	41	BRAD PAISLEY ARISTA NASHVILLE 47382 (SMN) (13.98)	American Saturday Night		1	
4	3	7	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless		1	29	31	26	ERIC CHURCH CAPITOL, NASHVILLE 20810* (12.98)	Carolina		1	
5	11	14	GREATEST GAINER MIRANDA LAMBERT COLUMBIA 64634 (SMN) (12.98)	Revolution		1	30	20	19	51	SOUNDTRACK VALDY (0101) (18.98)	Hannah Montana: The Movie		1
6	5	6	CARRIE UNDERWOOD ARISTA NASHVILLE 69923 (SMN) (13.98)	Play On		1	31	30	28	27	TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride		1
7	8	7	EASTON CORBIN MERCURY 01364 (UMGN) (10.98)	Easton Corbin		4	32	32	31	31	BROOKS & DUNN ARISTA NASHVILLE 49229 (SMN) (13.98)	#1s ... And Then Some		1
8	7	4	BLAKE SHELTON REPRISE/WARNER BROS. 52362 (SMN) (8.98)	Hillbilly Bone (EP)		2	33	33	35	35	GEORGE STRAIT MCA NASHVILLE 013173* (UMGN) (13.98)	Twang		1
9	9	5	GARY ALLAN MCA NASHVILLE 013362 (UMGN) (10.98)	Get Off On The Pain		2	34	34	30	30	JOSH THOMPSON COLUMBIA 56858 (SMN) (9.98)	Way Out Here		1
10	10	12	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2	35	36	36	24	JOE NICHOLS SHOW DOG-UNIVERSAL 012969 (13.98)	Old Things New		1
11	13	11	LADY ANTEBELLUM CAPITOL, NASHVILLE 03206 (12.98)	Lady Antebellum		1	36	38	34	4	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven		19
12	6	-	GRETCHEN WILSON REDNECK 208 (17.98)	I Got Your Country Right Here		6	37	35	32	70	RASCAL FLATTS LYRIC STREET 002784 (13.98)	Greatest Hits Volume 1		2
13	12	9	JOSH TURNER MCA NASHVILLE 013363 (UMGN) (13.98)	Haywire		2	38	42	40	27	ROSANNE CASH MANHATTAN 96576 (BLG) (18.98)	The List		5
14	15	8	SOUNDTRACK FOX FOX SEARCHLIGHT 6184 (NEW WEST) (17.98)	Crazy Heart		6	39	39	35	36	GLORIANA EMEREA/REPRISE/WARNER BROS. 519780 (WMN) (13.98)	Gloriana		1
15	16	13	JOHNNY CASH AMERICAN/LOST HIGHWAY 03594 (UMGN) (11.98)	American V: Aint No Grave		2	40	37	38	80	KELLIE PICKLER 19/PCA 22811 (SMN) (11.98)	Kellie Pickler		1
16	19	15	LUKE BRYAN CAPITOL, NASHVILLE 65823 (18.98)	Doin' My Thing		2	41	41	44	12	GRETCHEN WILSON COLUMBIA 61894 (SMN) (9.98)	Greatest Hits		24
17	14	10	DANNY GOKEY 19/PCA 9054 (SMN) (11.98)	My Best Days		3	42	40	43	58	MARTINA MCBRIDE RCA 34140 (SMN) (11.98)	Shine		1
18	24	20	REBA STARSTRUCK-VALDY (18.98)	Keep On Loving You		1	43	47	39	10	DAILEY & VINCENT CONCEPT RECORDS 40494 (0101) (16.98)	Dailey & Vincent Sing The Statler Brothers		19
19	18	17	CHRIS YOUNG RCA 22818 (SMN) (10.98)	The Man I Want To Be		6	44	50	59	23	HOT SHOT DEBUT LORETTA LYNN MCA NASHVILLE 013691 (EXLIVE) (15.98)	50th Anniversary Collection		44
20	17	16	DARIUS RUCKER CAPITOL, NASHVILLE 65508 (18.98)	Learn To Live		1	45	60	59	23	PACE SETTER ALAN JACKSON CONCEPT RECORDS 40494 (0101) (16.98)	Songs Of Love And Heartache		10
21	22	25	KENNY CHESNEY BNA 65555 (SMN) (11.98)	Greatest Hits II		1	46	46	45	62	NEW THE BAND PERRY REPUBLIC NASHVILLE 0094 (EXLIVE) (4.98)	The Band Perry (EP)		46
22	21	18	KEITH URBAN CAPITOL, NASHVILLE 35751* (18.98)	Defying Gravity		1	47	44	46	62	DIERKS BENTLEY CAPITOL, NASHVILLE 027168 (18.98)	Feel That Fire		1
23	23	21	TIM MCGRAW CURB 79152 (18.98)	Southern Voice		1	48	46	41	9	CHRIS CAGLE CAPITOL, NASHVILLE 027167 (CAPITOL) (13.98)	Best Of Chris Cagle		34
24	27	24	JUSTIN MOORE VALDY 0100 (16.98)	Justin Moore		3	49	43	37	7	VARIOUS ARTISTS SAMPSON RECORDS 40494 (0101) (13.98)	Good Of Nashville		24
25	26	22	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1	50	51	48	25	BOMSHEL CURB 78944 (18.98)	Fight Like A Girl		24

TOP BLUEGRASS ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	10	1 DAILEY & VINCENT CONCEPT RECORDS 40494 (0101)	Dailey & Vincent Sing The Statler Brothers		1	2	1	8	CAROLINA CHOCOLATE DROPS NONESUCH 51895 (WARNER BROS.)	Genuine Negro Jig		2
2	3	5	THE GRASCALS ROUNDER 610841	The Famous Lefty Fly		1	3	5	2	BLACK PRAIRIE SUGAR HILL 4061 (WELK)	Feast Of The Hunters' Moon		4
3	4	60	STEVE MARTIN 48 SHARE 610847* (ROUND)	The Crow: New Songs For The Five-String Banjo		1	5	4	60	PATTY LOVELESS SABINO ROAD 2487	Mountain Soul II		6
4	6	3	THE ISAACS GATHER 46014	The Isaacs ... Naturally: An Almost A Cappella Collection		1	6	3	28	THE WALIN' JENNYS RED HOUSE 220	Live At The Mauch Chunk Opera House		8
5	9	8	VARIOUS ARTISTS ROUNDER 610656	Bluegrass Special		1	9	8	5	THE DEVIL MAKES THREE MILAN 36426*	Do Wrong Right		10

BETWEEN THE BULLETS

MUSICAL CHAIRS

With a sixth No. 1 as many weeks, the turnover atop Hot Country Songs continues at a pace not seen in more than 16 years, as Lady Antebellum's "American Honey" steps 2-1. The tally hasn't had this many chart-toppers since November and December 1993, when Reba McEntire, Brooks & Dunn, Mark Chesnut, Alabama, Garth Brooks and Tracy Lawrence each spent one week at No. 1. This run of six one-week leaders still holds the record for the most turnover during the Nielsen BDS era (since January 1990) and will be matched next issue if "Honey" is replaced by a new No. 1.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 USHER RAYMOND V. RAYMOND (LAFACE, JIVE 61552) (J)
2	3	4	MONICA STILL STANDING (J) 40338 (RMG)
3	2	2	ERYKAH BADU HER BEHOLD: THE NO. 1 MARRIAGE (RCA/RED) (UNIVERSAL) (MOTOWN)
4	5	5	LUDACRIS BATTLE OF THE SEXES (DTP/DEF JAM 014030) (J) (JMG)
5	4	44	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE 012887 (IGA)
6	NEW	1	SHARON JONES & THE DAP-KINGS I LEARNED THE HARD WAY (DAPTONE 011)
7	7	5	MARVIN SAPP HERE I AM (VERTYTY 52156) (J) (G)
8	10	10	SADE SOLIDITY OF LOVE (EPIC 63524) (SONY MUSIC)
9	10	20	RIHANNA RATED R (SRP/DEF JAM 013736) (J) (JMG)
10	9	10	LIL WAYNE REBIRTH (CASH MONEY/UNIVERSAL) (MOTOWN) (12737) (UMRG)
11	11	32	TREY SONGZ READY (SONG BOOK/ATLANTIC 518784) (AG)
12	12	18	ALICIA KEYS THE ELEMENT OF FREEDOM (MISQ/J 46571) (RMG)
13	6	2	METH/GHOST/RAE WAS MARRIAGE (SRP/DEF JAM 013851) (J) (JMG)
14	13	16	YOUNG MONEY WE ME (YOUNG MONEY/CASH MONEY/UNIVERSAL) (MOTOWN) (17050) (UMRG)
15	14	9	JAHEIM ANOTHER ROUND (ATLANTIC 522783) (AG)
16	20	31	JAY-Z THE BLUEPRINT 3 (ROC-A-FELLA 520856) (AG) (G)
17	16	17	MARY J. BLIGE STRONGER WITH EACH TEAR (MTRIA/ARCA/GEFFEN 013722) (IGA)
18	27	18	TIMBALAND TIMBALAND PRESENTS SHALIA MARLEY (MUSIQUERAMA/INTERSCOPE 013849) (J) (JMG)
19	18	6	RAHEEM DEVAUGHN THE LOVE & HATE MASTERPIECE 1278 (JIVE 55505) (J) (G)
20	25	47	EMINEM RELAPSE (WEA/SHADY/AFRONTAHER/INTERSCOPE 012863) (IGA)
21	26	31	DRAKE SO FAR HOME (EP) (YOUNG MONEY/CASH MONEY/UNIVERSAL) (MOTOWN) (12849) (J) (JMG)
22	22	18	GUCCI MANE THE STREET VIBE (MARC ANGELO/BLACKSWAN/SONY (MUSIC) (MOTOWN) (12849) (J) (JMG)
23	28	30	KID CUDI NO HO HO (THE B.O.B. OF THE BEAT) (MUSIC/UNIVERSAL) (MOTOWN) (12849) (J) (JMG)
24	21	17	ROBIN THICKE SO THICKE (SRP/DEF JAM 013736) (J) (JMG)
25	19	3	SNOOP DOGG MARC ANGELO (DOB) (G) (STYL) (PRIORITY) (CAPITOL) (G)
26	NEW	1	VIVIAN GREEN BEAUTIFUL (E) 1 2037
27	17	2	E-40 REVENUE RETRIEVER: NIGHT SHIFT (HEAVY ON THE GRIND) (G)
28	15	2	E-40 REVENUE RETRIEVER: DAY SHIFT (HEAVY ON THE GRIND) (G)
29	24	25	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (A&M/ATLANTIC) (MUSIC) (MOTOWN) (12849) (J) (JMG)
30	30	74	BEYONCÉ I AM...SASHA FRENCH (COLUMBIA) (SONY MUSIC)
31	29	22	MELANIE FIONA THE BRIDGE (SRP/UNIVERSAL) (MOTOWN) (13150) (UMRG)
32	34	11	CORINNE BAILEY RAE THE SEA CAPTOLL 09378
33	33	40	MAXWELL BLACKSUMMERS'NIGHT (COLUMBIA) (SONY MUSIC) (G)
34	35	28	BEBE & CECE WINANS STILL (RCA 31105) (MAG) (G)
35	43	20	BIRDMAN FRAGMENTS (CASH MONEY/UNIVERSAL) (MOTOWN) (13030) (UMRG) (G)
36	36	18	SNOOP DOGG MARC ANGELO (DOB) (G) (STYL) (PRIORITY) (CAPITOL) (G)
37	38	22	50 CENT BEFORE I'VE FORGOTTEN (SHADY/ROCKAWALL/INTERSCOPE 012863) (IGA)
38	37	41	VARIOUS ARTISTS NOW 31 (EMI/UNIVERSAL) (MAG) 28817 (SONY MUSIC)
39	39	6	DJ KHALED VICTORY (WE THE BEST 2074) (E)
40	40	49	CHRISSETTE MICHELE EPIPHANY (DEF JAM 012787) (J) (JMG) (G)
41	44	3	BROTHA LYNCH HUNG GIVERS AND A MOVIE (ST) (RANGE) (SR) (RBC)
42	55	6	GREATEST GANER BESTSONS (BOYZ (EP) (1ST ROUND) (DIGITAL) (EX)
43	45	21	JANET NUMBER ONES (A&M 013612) (UME)
44	41	19	R. KELLY UNTITLED (JIVE 31135) (J) (G)
45	23	29	MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL (ISLAND 013226) (J) (JMG)
46	46	11	JAMES FORTUNE & FIYA ENCORE (BLACKSMOKE 3073) (WORLDWIDE)
47	47	30	NEW BOYZ SHINY (JIVE AND A M/C) (DAPTONE/SONY (MUSIC) (MOTOWN) (12849) (J) (JMG)
48	54	22	WALE ATTENTION DEFICIT ALL (DTP/DEF JAM 013229) (IGA)
49	32	2	E-40 REVENUE RETRIEVER: DAY SHIFT (HEAVY ON THE GRIND) (G)
50	31	2	TECH N9NE THE LOST SCRIPTS OF K.O.D. (EP) (STRANGE 74) (EX)

Philadelphia artist Vivian Green makes her first appearance on **Top R&B/Hip-Hop Albums** in nearly five years as "Beautiful" lands at No. 26. Her Koch Records debut also bows at No. 13 on **Top Independent Albums** (viewable on billboard.com).



MAINSTREAM R&B/HIP-HOP			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 NEIGHBORS KNOW MY NAME TREY SONGZ (SONG BOOK/ATLANTIC)
2	4	8	RUDE BOY RIHANNA (SRP/DEF JAM) (J) (JMG)
3	3	11	EVERYTHING TO ME MONICA (J) (RMG)
4	2	18	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE) (J) (G)
5	6	8	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM) (J) (JMG)
6	5	17	SAY SOMETHING TIMBALAND FEAT. DRAKE (MUSIQUERAMA/BLACKSWAN/SONY (MUSIC) (MOTOWN) (12849) (J) (JMG)
7	10	9	NOTHIN' ON YOU B.O.B FEAT. BRANDI MONROE (REBEL ROCK/GRAND HUSTLE) (ATLANTIC)
8	11	11	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE) (J) (G)
9	13	5	GG OVER (YOUNG MONEY/CASH MONEY/UNIVERSAL) (MOTOWN) (UMRG)
10	9	12	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM) (WARNER BROS.) (J)
11	8	20	O LETS DO IT WAKA FLOKIA FLAME (BRICK SQUAD/ASYLUM) (WARNER BROS.) (J)
12	7	22	SEX THERAPY ROBIN THICKE (STAR TRAK) (INTERSCOPE)
13	12	23	SAY AAH TREY SONGZ FEAT. FABILOUSE (SONG BOOK/ATLANTIC)
14	14	20	HOW LOW LUDACRIS (DTP/DEF JAM) (J) (JMG)
15	21	3	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
16	17	14	WOMEN LIE, MEN LIE YO GOTTI FEAT. LIL WAYNE (REVOLUTION) (POLLO GROUNDS) (J) (RMG)
17	18	13	SPEEDIN' OMARION (STARWORLD) (MUSICWORKS) (CAPITOL) (G)
18	16	18	STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL) (MOTOWN) (UMRG)
19	23	4	UN-THINKABLE (I'M READY) ALICIA KEYS (MISQ/J) (RMG)
20	22	5	I'M BACK T.I. (GRAND HUSTLE) (ATLANTIC)
21	15	14	ON TO THE NEXT ONE JAY-Z & SWIZZ BEATZ (ROC NATION)
22	20	12	DONDRIA (SO SO DEF) (MAG) (G)
23	26	6	LOVE KING THE-DREAM (RADIO KILLA/DEF JAM) (J) (JMG)
24	25	10	4 MY TOWN (PLAY BALL) BROWNIE FEAT. DRAKE & LIL WAYNE (CASH MONEY/UNIVERSAL) (MOTOWN) (UMRG)
25	30	4	ALL I DO IS WIN LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)
26	31	9	SPONSOR TARIAN MARFEE (R&B) (MARC ANGELO) (BLACKSWAN/SONY (MUSIC) (MOTOWN) (12849) (J) (JMG)
27	29	7	BUSY LYFE JENNING (JESUS SWINGS/ASYLUM) (WARNER BROS.) (J)
28	33	3	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM) (J) (JMG)
29	27	9	FISTFUL OF TEARS MAXWELL (COLUMBIA)
30	24	17	ALL THE WAY TURNT UP ROSCOE DAHSE FEAT. SOULJA BOY TELLEM (MUSIQUERAMA/BLACKSWAN/SONY (MUSIC) (MOTOWN) (12849) (J) (JMG)
31	37	2	BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)
32	34	2	ROGER THAT YOUNG MONEY (CASH MONEY/UNIVERSAL) (MOTOWN) (UMRG)
33	36	7	FALLIN' K. MICHELLE (HITZ COMMITTEE) (JIVE) (J) (G)
34	35	6	BRING IT BACK BUBB & MUG FEAT. YOUNG DRD (GRAND HUSTLE) (E) (1)
35	NEW	1	SHE GOT IT MADE PLIES (BIG GATES) (SLIP-N-SLIDE) (ATLANTIC)
36	NEW	1	LAST SON REGGENTON (R) (CAPITOL) (G)
37	39	3	IMMA LOVE YOU RIGHT JOHN BROWN (MOPH) (L) (UNIVERSAL) (UMRG)
38	38	13	FLEX THE PARTY BOYZ (CAMOUFLAGE/HITZ COMMITTEE) (BATTERY)
39	40	18	I WANNA ROCK SNOOP DOGG (DOB) (STYL) (PRIORITY) (CAPITOL) (G)
40	NEW	1	BEAT IT UP BERTELL (CAPITOL) (G)

BETWEEN THE BULLETS

B.O.B TAKES SLOW RIDE TO TOP



B.o.B posts the longest climb to No. 1 of Hot Rap Songs by a debut single in more than two years. In its 12th chart week, "Nothin' on You" unseats Timbaland's "Say Something" (1-2) for the lowest ascent by an introductory single since Flo Rida's "Low" reached No. 1 in 14 weeks in the Jan. 5, 2008, issue. "Nothin'" extends its reign to four weeks on Rhythmic and darts 13-10 on Hot R&B/Hip-Hop Songs with an audience increase of 3.8 million.

Elsewhere, Drake logs his seventh top 10 on Mainstream R&B/Hip-Hop as "Over" rises 13-8. In the 10 months since his debut single "Best I Ever Had" reached the top 10 in June, the rapper has visited the region the most among all acts. He ties Usher for the most top 10s this year with four.

—Raphael George

RHYTHMIC			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 NOTHIN' ON YOU B.O.B FEAT. BRANDI MONROE (REBEL ROCK/GRAND HUSTLE) (ATLANTIC)
2	2	13	RUDE BOY RIHANNA (SRP/DEF JAM) (J) (JMG)
3	3	19	SAY AAH TREY SONGZ FEAT. FABILOUSE (SONG BOOK/ATLANTIC)
4	4	20	BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL) (MOTOWN) (UMRG)
5	6	12	SAY SOMETHING TIMBALAND FEAT. DRAKE (MUSIQUERAMA/BLACKSWAN/SONY (MUSIC) (MOTOWN) (12849) (J) (JMG)
6	5	17	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
7	9	11	BREAK YOUR HEART TAIG CRUZ FEAT. LUDACRIS (MERCURY) (J) (JMG)
8	7	18	CARRY OUT TIMBALAND FEAT. JUSTIN TIMBERLAKE (MUSIQUERAMA/BLACKSWAN/SONY (MUSIC) (MOTOWN) (12849) (J) (JMG)
9	10	17	IN MY HEAD JASJIN DEBULO (BEL) (LIGA HEIGHTS) (WARNER BROS.) (J)
10	8	18	TELEPHONE LIL WAYNE FEAT. BEYONCÉ (STREAN) (R&B) (MUSICWORKS) (CAPITOL) (G)
11	14	5	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM) (J) (JMG)
12	17	8	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE) (J) (G)
13	11	11	BABY JUSTIN BIEBER FEAT. LUDACRIS (SCHOOL OF TRAINING) (RCA) (SONY MUSIC) (MOTOWN) (UMRG)
14	12	31	THE ME DOWN NEW BOYZ FEAT. RAY J (SHOTT) (ASYLUM) (WARNER BROS.) (J)
15	16	5	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL) (MOTOWN) (UMRG)
16	13	23	KIK TOK KESHA (KEMOSABE) (RCA) (RMG)
17	18	9	YOUNG FOREVER JAY-Z & MR. HUDSON (ROC NATION)
18	15	20	HOW LOW LUDACRIS (DTP/DEF JAM) (J) (JMG)
19	19	11	STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL) (MOTOWN) (UMRG)
20	20	27	REPLAY ROCKY (CASH MONEY/BELUGA HEIGHTS) (REPRIC) (WARNER BROS.) (J)
21	22	4	ENNIE MEENIE SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS) (EPIC)
22	21	7	LEMONADE GUCCI MANE (BRICK SQUAD/ASYLUM) (WARNER BROS.) (J)
23	25	3	OMG USHER FEAT. WILL I AM (LAFACE) (J) (G)
24	32	2	GREATEST GANER JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (UMRG)
25	23	6	SOLO DRAKE (TIME IS MONEY) (BELUGA HEIGHTS) (REPRIC)
26	24	5	ARMADA LATINA CYPRESS HILL FEAT. MARC ANTHONY & PITBULL (PRIORITY) (CAPITOL) (G)
27	26	11	LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE) (J) (G)
28	30	3	NEIGHBORS KNOW MY NAME TREY SONGZ (SONG BOOK/ATLANTIC)
29	29	3	LOVE KING THE-DREAM (RADIO KILLA/DEF JAM) (J) (JMG)
30	36	2	BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)
31	28	8	MILLION DOLLAR GIRL TRINA FEAT. JORDY & KENI HILSON (G.P.P.-N-SLIDE) (CAPITOL) (G)
32	34	2	I'M AWESOME SPOUSE (UNIVERSAL) (REPUBLIC)
33	31	3	O LETS DO IT WAKA FLOKIA FLAME (BRICK SQUAD/ASYLUM) (WARNER BROS.) (J)
34	NEW	1	YOUR LOVE IS MY DRUG KESHA (KEMOSABE) (RCA) (RMG)
35	27	10	BLAH BLAH BLAH KESHA FEAT. 3OH3 (KEMOSABE) (RCA) (RMG)
36	37	2	DAZE JAY-Z FEAT. SOULJA BOY TELLEM (SO SO DEF) (MAG) (G)
37	NEW	1	FANTASY GIRL BABY BASH FEAT. MARITY JAMES (BASHTOWN) (UPSTAIRS)
38	NEW	1	BILLIONAIRE TRAVIS MIZOZY FEAT. BRANDI MONROE (REBEL ROCK/GRAND HUSTLE) (ATLANTIC)
39	33	6	ALL THE WAY TURNT UP ROSCOE DAHSE FEAT. SOULJA BOY TELLEM (MUSIQUERAMA/BLACKSWAN/SONY (MUSIC) (MOTOWN) (12849) (J) (JMG)
40	39	2	FAST FORWARD (FFWD) JAIKO (CAPITOL) (G)

ADULT R&B			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 FISTFUL OF TEARS MAXWELL (COLUMBIA)
2	4	11	EVERYTHING TO ME MONICA (J) (RMG)
3	2	20	I AM MARY J. BLIGE (MTRIA/ARCA/GEFFEN) (INTERSCOPE)
4	6	8	WINDOW SEAT ERYKAH BADU (CONTROL) (FRED/UNIVERSAL) (MOTOWN) (UMRG)
5	8	13	THERE GOES MY BABY USHER (LAFACE) (J) (G)
6	7	24	AIN'T LEAVIN WITHOUT YOU JAHMEIM (ATLANTIC)
7	3	18	SOLDIER OF LOVE SADE (EPIC) (COLUMBIA)
8	5	22	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MISQ/J) (RMG)
9	9	28	IT KILLS ME MELANIE FIONA (SRP/UNIVERSAL) (MOTOWN) (UMRG)
10	12	11	CLOSURE CORINNE BAILEY RAE (CAPITOL)
11	10	13	FINDING MY WAY BACK JAHMEIM (ATLANTIC)
12	13	23	SEX THERAPY ROBIN THICKE (STAR TRAK) (INTERSCOPE)
13	11	11	I DON'T CARE RAHEEM DEVAUGHN (JIVE) (J) (G)
14	14	9	BEAUTIFUL VIVIAN GREEN (E) (1)
15	15	7	HANDS TIED TONI BRAXTON (ATLANTIC)
16	19	8	IN THE MORNING URBAN MYSTIC FEAT. MOMA (SBE)
17	17	9	ALL I EVER THINK ABOUT CHRISSETTE MICHELE (DEF JAM) (J) (JMG)
18	26	2	GREATEST GANER JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (UMRG)
19	16	14	WORST CASE SCENARIO JOE (S&K) (KEDON)
20	18	9	WORTH IT UNIVERSAL (ARISTA) (RMG)
21	20	10	THE BEST IN ME MARVIN SAPP (VERTYTY) (J) (G)
22	21	9	TELL ME YOU LOVE ME LEELA JAMES (STAX) (C&G)
23	25	3	NOTHING JANET (SO SO DEF) (MAG) (G)
24	23	5	BUSY LYFE JENNING (JESUS SWINGS/ASYLUM) (WARNER BROS.) (J)
25	22	10	IF TONIGHT IS MY LAST LAURA COBOR (ATLANTIC)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 GG NOTHIN' ON YOU B.O.B FEAT. BRANDI MONROE (REBEL ROCK/GRAND HUSTLE) (ATLANTIC)
2	1	17	SAY SOMETHING TIMBALAND FEAT. DRAKE (MUSIQUERAMA/BLACKSWAN/SONY (MUSIC) (MOTOWN) (12849) (J) (JMG)
3	4	8	MY CHICK BAD LUDACRIS FEAT. NICKI MIN

CHRISTIAN SONGS™			ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	11	#1 DAVE BARNES	ALL OF CREATION	11	1
2	2	30	TOBYMAC	WHAT FAITH CAN DO	30	2
3	3	27	DAVE BARNES	THERE IS A WAY	27	3
4	4	30	CASTING CROWNS	FORGIVEN	30	4
5	5	9	AMY GRANT	GET BACK UP	9	5
6	6	29	PHIL WICKHAM	SAFE	29	6
7	7	33	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS	33	7
8	8	15	VARIOUS ARTISTS	SOMETHING BEAUTIFUL	15	8
9	9	15	JOSH WILSON	BEFORE THE MORNING	15	9
10	10	14	JEREMY CAMP	HEALING HAND OF GOD	14	10
11	11	12	JEREMY CAMP	HOLD MY HEART	12	11
12	12	29	MIKESCHAIR	LET THE WATERS RISE	29	12
13	13	35	TOBYMAC	CITY ON OUR KNEES	35	13
14	14	15	AMY GRANT	BETTER THAN A HALLELUJAH	15	14
15	15	13	HOLD US TOGETHER	HOLD US TOGETHER	13	15
16	16	17	EVERYTHING FALLS	EVERYTHING FALLS	17	16
17	17	14	MEREDITH ANDREWS	CAN ANYBODY HEAR ME	14	17
18	18	6	FRANCESCA BATTISTELLI	BEAUTIFUL, BEAUTIFUL	6	18
19	19	24	JASON GRAY	YOUR HANDS	24	19
20	20	15	MATTHEW WEST	SAVE A PLACE FOR ME	15	20
21	21	20	BRITT NIDDLE	WALK ON THE WATER	20	21
22	22	5	CHRIS TOMLIN	OUR GOD	5	22
23	23	6	MARK SCHULTZ	LOVE HAS COME	6	23
24	24	14	MARK SCHULTZ	MORE LIKE FALLING IN LOVE	14	24
25	25	14	BRANDON HEATH	LOVE NEVER FAILS	14	25
26	26	23	KRIS ALLEN	LIVE LIKE WE'RE DYING	23	26
27	27	9	PLUMB	BEAUTIFUL HISTORY	9	27
28	28	6	THE MUSEUM	MY HELP COMES FROM THE LORD	6	28
29	29	5	REUNION	HEALING BEGINS	5	29
30	30	4	LINCOLN BROWSTER	POWER OF YOUR NAME	4	30
31	31	34	REVIVE	YOU'RE THE ONE	34	31
32	32	12	CHRIS AND CONRAD	YOURS TO TAKE	12	32
33	33	4	JIMMY NEEDHAM	IF WE EVER NEEDED YOU	4	33
34	34	6	CASTING CROWNS	WHAT A SAVIOR	6	34
35	35	13	LAURA STORY	ALWAYS AN ALIVE	13	35
36	36	8	NEWBOYS	BORN AGAIN	8	36
37	37	8	NEWBOYS	I'LL BE	8	37
38	38	15	JOHNNY DIAZ	STAND FOR YOU	15	38
39	39	16	FIREFLIGHT	DESPERATE	16	39
40	40	5	PHIL STARK	SOME KING OF LOVE	5	40
41	41	17	BERO NORMAN	NEVER SAW YOU COMING	17	41
42	42	15	DAVE BARNES	GOD GAVE ME YOU	15	42
43	43	2	SWITCHFOOT	MESS OF ME	2	43
44	44	20	PHIL WICKHAM	WE SHINE	20	44
45	45	8	VARIOUS ARTISTS	COME TOGETHER NOW	8	45
46	46	10	HANDS	HANDS	10	46
47	47	3	ALREADY HOME	ALREADY HOME	3	47
48	48	2	OH, HAPPINESS	OH, HAPPINESS	2	48

Dave Barnes posts the Hot Shot Debut at No. 3 (7,000 copies) with his first appearance on Top Christian Albums. On Christian Songs, lead track "God Gave Me You" draws 600,000 listener impressions at 22 of the 96 stations monitored for the chart (No. 43).



TOP CHRISTIAN ALBUMS™			ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	3	33	#1 SKILLET	SKILLET	33	1
2	1	9	TOBYMAC	WHAT FAITH CAN DO	9	2
3	3	27	DAVE BARNES	THERE IS A WAY	27	3
4	4	21	CASTING CROWNS	FORGIVEN	21	4
5	5	2	AMY GRANT	GET BACK UP	2	5
6	6	29	PHIL WICKHAM	SAFE	29	6
7	7	6	VARIOUS ARTISTS	SOMETHING BEAUTIFUL	6	7
8	8	27	THE CANADIAN TENORS	THE CANADIAN TENORS	27	8
9	9	5	FLYLEAF	HEALING HAND OF GOD	5	9
10	10	8	MEMENTO MORI	HEALING HAND OF GOD	8	10
11	11	12	FRANCESCA BATTISTELLI	BEAUTIFUL, BEAUTIFUL	12	11
12	12	11	FLATFOOT 56	LET THE WATERS RISE	11	12
13	13	25	KUTLESS	CITY ON OUR KNEES	25	13
14	14	29	DAVID CROWDER BAND	BETTER THAN A HALLELUJAH	29	14
15	15	13	PASSION	HOLD US TOGETHER	13	15
16	16	33	NEEDTOBREATHE	EVERYTHING FALLS	33	16
17	17	9	VARIOUS ARTISTS	CAN ANYBODY HEAR ME	9	17
18	18	6	SECRET & WHISPER	BEAUTIFUL, BEAUTIFUL	6	18
19	19	23	MORISON TABERNAACLE CHOIR	YOUR HANDS	23	19
20	20	5	DEMON HUNTER	SAVE A PLACE FOR ME	5	20
21	21	17	SANCTUS REAL	WALK ON THE WATER	17	21
22	22	18	POINT OF GRACE	OUR GOD	18	22
23	23	10	SHO BARAKA	LOVE HAS COME	10	23
24	24	35	KARI JOBE	MORE LIKE FALLING IN LOVE	35	24
25	25	17	MARY MARY	LOVE NEVER FAILS	17	25
26	26	23	ELVIS PRESLEY	LIVE LIKE WE'RE DYING	23	26
27	27	22	SWITCHFOOT	BEAUTIFUL HISTORY	22	27
28	28	7	GUY PENROD	MY HELP COMES FROM THE LORD	7	28
29	29	15	MERCYME	HEALING BEGINS	15	29
30	30	4	MANDISA	POWER OF YOUR NAME	4	30
31	31	33	MATT MAHER	YOU'RE THE ONE	33	31
32	32	27	VARIOUS ARTISTS	YOURS TO TAKE	27	32
33	33	25	SIDEWALK PROPHETS	IF WE EVER NEEDED YOU	25	33
34	34	22	FIREFLIGHT	WHAT A SAVIOR	22	34
35	35	6	RED	ALWAYS AN ALIVE	6	35
36	36	4	VARIOUS ARTISTS	BORN AGAIN	4	36
37	37	16	MICHAEL W. SMITH	I'LL BE	16	37
38	38	31	GAITHER VOCAL BAND	STAND FOR YOU	31	38
39	39	23	STEVEN CURTIS CHAPMAN	DESPERATE	23	39
40	40	31	THOUSAND FOOT KRUTCH	SOME KING OF LOVE	31	40
41	41	NEW	VICKY BEECHING	NEVER SAW YOU COMING	NEW	41
42	42	26	BRITT NICOLE	GOD GAVE ME YOU	26	42
43	43	NEW	SOUNDTRACK	MESS OF ME	NEW	43
44	44	11	GAITHER VOCAL BAND	WE SHINE	11	44
45	45	24	PHILLIPS, CRAIG & DEAN	COME TOGETHER NOW	24	45
46	46	4	NEWWORLDSON	HANDS	4	46
47	47	32	PHIL WICKHAM	ALREADY HOME	32	47
48	48	RE-ENTRY	MEREDITH ANDREWS	HANDS	RE-ENTRY	48
49	49	RE-ENTRY	THE ROCKET SUMMER	ALREADY HOME	RE-ENTRY	49
50	50	RE-ENTRY	THE DEVIL WEARS PRADA	OH, HAPPINESS	RE-ENTRY	50

With her fifth straight top five bow on Top Gospel Albums, Karen Clark-Sheard returns to the chart for the first time in four years. She takes the Hot Shot Debut at No. 3 (5,000 copies), while lead single "Prayed Up" reaches a new peak position at No. 17 on Hot Gospel Songs.



HOT CHRISTIAN AC SONGS™			ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	10	#1 DAVE BARNES	ALL OF CREATION	10	1
2	2	29	TOBYMAC	WHAT FAITH CAN DO	29	2
3	3	20	DAVE BARNES	THERE IS A WAY	20	3
4	4	22	FORGIVEN	FORGIVEN	22	4
5	5	6	GREATEST GAINER	BEFORE THE MORNING	6	5
6	6	28	SAFE	SAFE	28	6
7	7	10	LET THE WATERS RISE	LET THE WATERS RISE	10	7
8	8	15	SOMETHING BEAUTIFUL	SOMETHING BEAUTIFUL	15	8
9	9	15	HEALING HAND OF GOD	HEALING HAND OF GOD	15	9
10	10	14	UNTIL THE WHOLE WORLD HEARS	UNTIL THE WHOLE WORLD HEARS	14	10
11	11	13	GET BACK UP	GET BACK UP	13	11
12	12	11	REVELATION SONG	REVELATION SONG	11	12
13	13	34	CITY ON OUR KNEES	CITY ON OUR KNEES	34	13
14	14	12	MORE LIKE FALLING IN LOVE	MORE LIKE FALLING IN LOVE	12	14
15	15	12	THE WORDS I WOULD SAY	THE WORDS I WOULD SAY	12	15
16	16	13	CAN ANYBODY HEAR ME	CAN ANYBODY HEAR ME	13	16
17	17	9	HOLD US TOGETHER	HOLD US TOGETHER	9	17
18	18	21	OUR GOD	OUR GOD	21	18
19	19	12	YOUR HANDS	YOUR HANDS	12	19
20	20	15	WALK ON THE WATER	WALK ON THE WATER	15	20
21	21	18	LOVE NEVER FAILS	LOVE NEVER FAILS	18	21
22	22	6	BETTER THAN A HALLELUJAH	BETTER THAN A HALLELUJAH	6	22
23	23	14	SAVE A PLACE FOR ME	SAVE A PLACE FOR ME	14	23
24	24	5	EVERYTHING FALLS	EVERYTHING FALLS	5	24
25	25	3	LOVE HAS COME	LOVE HAS COME	3	25

CHRISTIAN CHR™			ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	14	#1 NEEDTOBREATHE	SOMETHING BEAUTIFUL	14	1
2	2	6	TOBYMAC	GET BACK UP	6	2
3	3	2	BRITT NIDDLE	WALK ON THE WATER	2	3
4	4	8	SKILLET	AWAKE AND ALIVE	8	4
5	5	4	BORN AGAIN	BORN AGAIN	4	5
6	6	12	JEREMY CAMP	HEALING HAND OF GOD	12	6
7	7	6	ALREADY HOME	ALREADY HOME	6	7
8	8	10	WALLS	WALLS	10	8
9	9	12	STARFIELD	REDISCOVER YOU	12	9
10	10	15	DAVE BARNES	GOD GAVE ME YOU	15	10
11	11	7	DESPERATE	DESPERATE	7	11
12	12	9	FIREFLIGHT	LIVE LIKE WE'RE DYING	9	12
13	13	20	WE SHINE	WE SHINE	20	13
14	14	16	ALL OF CREATION	ALL OF CREATION	16	14
15	15	18	EVERYTHING FALLS	EVERYTHING FALLS	18	15
16	16	11	HANDS	HANDS	11	16
17	17	19	LIVE LIFE LOUD	LIVE LIFE LOUD	19	17
18	18	25	THE ONE (I'M FIGHTING FOR)	THE ONE (I'M FIGHTING FOR)	25	18
19	19	21	LEAD ME	LEAD ME	21	19
20	20	27	GREATEST GAINER	BEFORE THE MORNING	27	20
21	21	24	BEAUTIFUL, BEAUTIFUL	BEAUTIFUL, BEAUTIFUL	24	21
22	22	6	BLINK	REVIVE ESSENTIAL, PLG	6	22
23	23	20	STAY WITH ME	STAY WITH ME	20	23
24	24	NEW	ANCHOR	ANCHOR	NEW	24
25	25	29	START AGAIN	START AGAIN	29	25

TOP GOSPEL ALBUMS™			ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	5	#1 MARVIN SAPP	THE BEST IN ME	5	1
2	2	12	VARIOUS ARTISTS	THE BEST IN ME	12	2
3	3	20	KAREN CLARK-SHEARD	THE BEST IN ME	20	3
4	4	NEW	SMOKE NORFUL PRESENTS	VICTORY CATHEDRAL CHOR	NEW	4
5	5	4	BEBE & CECE WINANS	BEBE & CECE WINANS	4	5
6	6	7	FRED HAMMOND	FRED HAMMOND	7	6
7	7	10	TAMELA MANN	TAMELA MANN	10	7
8	8	11	JAMES FORTUNE & FIYA	JAMES FORTUNE & FIYA	11	8
9	9	7	HEZEKIAH WALKER & LFC	HEZEKIAH WALKER & LFC	7	9
10	10	3	SHO BARAKA	SHO BARAKA	3	10
11	11	7	MARY MARY	MARY MARY	7	11
12	12	13	BISHOP PAUL S. MORTON	BISHOP PAUL S. MORTON	13	12
13	13	37	ERNEST PUGH	ERNEST PUGH	37	13
14	14	6	MYRON BUTLER & LEVI	MYRON BUTLER & LEVI	6	14
15	15	4	KIRK WHALUM	KIRK WHALUM	4	15
16	16	14	DONNIE MCCLURKIN	DONNIE MCCLURKIN		

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	11	#1 HEARTBREAK ON VINYL	BLAKE LEWIS TOMMY BOY
2	3	9	ROCKET	GOLDFRAPP MUTE
3	4	9	SWEET DISPOSITION	THE TEMPER TRAP / LERATION / BL ASSNOTTE / COLUMBIA
4	5	6	VIDEO PHONE	BEYONCÉ FEAT. LADY GAGA MUSIC WORLD / COLUMBIA
5	6	7	I AM	MARY J. BLIGE MATHARCH / GEFEN / INTERSCOPE
6	7	8	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS MERCURY / DJ.MG
7	9	8	PYRAMID	CHANCE FEAT. IYAZ 143 / REPRISÉ
8	14	3	RUDE BOY	RIMANNA SVP / DEF. JAM / DJ.MG
9	10	9	BETTER THAN HER	MATISSE / JIVE / JLG
10	1	11	GIVE ME SOMETHING	ONE MIN. TRAIN / TWISTED
11	8	11	NATURALLY	SELENA GOMEZ & THE SCENE HOLLYWOOD
12	13	10	GET UP	KIMBERLY DAVIS D1
13	11	11	LOUBOUTINS	J.L.B. / EMC
14	16	8	DRUMMER BOY	DEW NORA SURF / JAM / DJ.MG
15	23	6	DUST IN GRAVITY	OLEMIUN FEAT. KRESHA TURNER NETWORK
16	17	7	HALFWAY GONE	LIFEHOUSE GEFEN / INTERSCOPE
17	22	8	ENERGETIC	BOA SM
18	12	10	STRANGE CONDITION	MORGAN PAGE NETWORK
19	21	12	AUTOMATIK	LEVI FRANK / JIVE / JLG
20	20	12	MORNING AFTER DARK	TWINKLE FEAT. FURKAN & DORRY / SVP / LACKERS / INTERSCOPE
21	25	7	I WANNA FEEL THE MUSIC	CHRIS THE GREEK PANAGHI FEAT. LATIHA / DJ.S
22	27	6	FREEZE	BIMBO JONES SILVER LABEL / TOMMY BOY
23	32	3	POWER	IMMA BE / PICK THE BLACK EYED PEAS / INTERSCOPE
24	19	10	F**K THE INDUSTRY	TALAKE MUSIC / WORLD
25	28	6	SOUND CONTROL	JULISSA VELOZ / CARRILLO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	31	5	CAN U HEAR ME	ALTAR FEAT. AMANNA / MAMAHOUSE
27	29	5	LALA SONG	BOB SINCLAIR FEAT. WONDER MIKE AND MASTER GEE / MAMA
28	24	10	SUDDENLY	BT NETWORK
29	26	10	SEX SLAVE	MELLEFRESH VS. DEADMAUS / PLAY
30	33	4	SOMETHING LIKE A PARTY	SCHOOL DYNAS / NCR / DUBBLE / ISLAND / DJ.MG
31	35	4	WAVES OF CHANGE	SAMANTHA JAMES / DJ.MG
32	36	4	NASTY BOY	JUSTA / PRODIGATE
33	38	4	RISE!	VERONICA MITCHELL / CONTINUOUS / GOOD
34	18	13	FEELIN' LIKE A SUPERSTAR	BARBARA TUCKER / S. STAR
35	42	4	ON TIME	OSISO / BISCUITS FEAT. TUPHACE / DIMOND / PRIGS / SCI / EMPLOY
36	37	5	SUNRISE	IRENE NELSON / NTMG / BUNGALO / UNIVERSAL
37	34	5	TELEPHONE	LADY GAGA FEAT. BEYONCÉ / STREAMLINE / NOLUE / CHERRYTREE / INTERSCOPE
38	39	5	GIVE ME YOUR LOVE	LOVE/RUSH / UK FEAT. CARLA WERNER / LOVE/RUSH / SEA TO SUN
39	30	15	ACAPELLA	KELIS / WILL.I.AM / INTERSCOPE
40	44	3	BLAH BLAH BLAH	KESHA FEAT. 3OH3S / KEMOSABE / RCA / RMG
41	46	2	RIGHT HERE RIGHT NOW	BWO / BONNIER / AMIGO / UNIVERSAL / REPUBLIC
42	HOT SHOT DEBUT		BEAUTY IN THE WORLD	NANCY GRAY / CONCORD / CMG
43	45	3	GIDDY ON UP	LAURA BELL / BUNNY / MERCURY
44	15	15	FREE FREE	SUN / JH
45	48	2	WAS IT EVER LOVE	WILMARIO SCOTTI FEAT. MIGUELITO LAMORTE / J. JOHN
46	49	2	OOH OOH OOH	JASON ANTOINE / CHICKIE
47	NEW		PICK ME UP	EMILIA DE PORET / SOLMATIC
48	NEW		IF YOU WANNA FLY	VERONICA MVA
49	NEW		SHINE	BLACK GOLD / RED BULL
50	40	12	PARTY ROUND THE WORLD	JASON DOTTLEY & DEBBY HOLIDAY / DJ.S

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	76	#1 LADY GAGA	THE FINE LINE / RCA / CHERRYTREE / INTERSCOPE / 01189 / RCA
2	2	20	LADY GAGA	THE FINE LINE / RCA / CHERRYTREE / INTERSCOPE / 01387 / RCA
3	3	39	OWL CITY	OCEAN EYES / UNIVERSAL / REPUBLIC / 013141 / UMG
4	8	29	LA ROUX	LA ROUX / LIFE / PLO / VOX / CHERRYTREE / INTERSCOPE / 013388 / RCA
5	6	33	DAVID GUETTA	ONE LOVE / GUM / 86847 / ASTRALWORKS
6	5	3	GOLDFRAPP	HEAD FIRST / MUTE / 8442
7	7	40	LMFAO	HOT / MOTO / ROCK / WALK / M / CHERRYTREE / INTERSCOPE / 013388 / RCA
8	4	11	DJ FENNERO	ULTRA DANCE 11 / ULTRA / 2217
9	9	13	DJ POET NAME LIFE	TOTAL CLUB HITS 4 / THRIVE / 50825 / DJ.MG
10	10	9	MASSIVE ATTACK	HELIGOLAND VIRGIN / 09446 / CAPITOL
11	NEW		ARMIN VAN BUUREN	A STATE OF TRANCE 2010 / ARMIN / DIGITAL / EX / NARITH
12	13	30	MIKE SNOW	MIKE SNOW / DOWNTOWN / 70085 *
13	11	29	VARIOUS ARTISTS	NON TRIPS / WINE / CAL / CLASSICS / 010 / UNIVERSAL / 50256 / SONY / MUSIC
14	RE-ENTRY		PANTHA DQ PRINCE	BLACK NOISE / ROUGH TRADE / 844 *
15	12	9	DJ SKRIBBLE	THRASHING PIGS / CONCENTRATION / THE ULTIMATE PARTY / HD / THRIVE / 8828 / DJ.MG
16	16	3	BONOBO	BLACK SANDS / NINJA / TUNE / 140 *
17	20	9	HOT CHIP	ONE LIFE / STAND / ASTRALWORKS / 07500 / *
18	15	23	VARIOUS ARTISTS	NON TRIPS / WINE / CAL / CLASSICS / 010 / UNIVERSAL / 50256 / SONY / MUSIC
19	17	43	BEYONCÉ	MR. RAMPAGE / JIVE / GEFEN / M / 8828 / DJ.MG
20	18	27	TIESTO	KALEIDOSCOPE / MUSICAL / FREEDOM / 2082 / ULTRA
21	19	33	IMOGEN HEAP	ELLIPSE / MEGAPHONIC / RCA / 50605 / RMG
22	24	24	DEADMAUS	FOR LACK OF A BETTER NAME / MAULSTRAP / 2174 / ULTRA
23	14	2	FERRY CORSTEN	ONCE UPON A NIGHT / BLACK HOLE / 2378 / ULTRA
24	RE-ENTRY		SOUNDTRACK	SOUNDTRACK / MILLIKANE / INTERSCOPE / 012502 / ISA
25	21	2	BASNECTAR	TIME / STRETCH / EP / ANAPHORUS / DIGITAL / EX

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	9	#1 SWEET DISPOSITION	THE TEMPER TRAP / LERATION / BL ASSNOTTE / COLUMBIA
2	1	16	HEARTBREAK	BLAKE LEWIS TOMMY BOY
3	6	4	RUDE BOY	RIMANNA SVP / DEF. JAM / DJ.MG
4	2	13	TELEPHONE	LADY GAGA FEAT. BEYONCÉ / STREAMLINE / NOLUE / CHERRYTREE / INTERSCOPE
5	7	6	ACAPELLA	KELIS / WILL.I.AM / INTERSCOPE
6	10	6	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS / MERCURY / DJ.MG
7	4	13	LOVE KEEPS CALLING	ANNAPURNA / ROBBINS
8	5	11	SECRET LOVE	KIM RAY / ULTRA
9	9	8	CARRY OUT	TWINKLE FEAT. JUSTIN TINKER / M / SVP / LACKERS / INTERSCOPE
10	8	8	MEMORIES	DAVID GUETTA FEAT. KID CUDI / GUM / ASTRALWORKS / CAPITOL
11	11	3	IN MY HEAD	JASON DERULO / BELUGA / HEIGHTS / WARNER BROS.
12	13	11	SO FAR AWAY	KASKADEE & SEANUS / HAJI / WITH / HALEY / ULTRA
13	RE-ENTRY		BULLETPROOF	LA ROUX / LIFE / PLO / VOX / CHERRYTREE / INTERSCOPE
14	15	3	I'M IN THE HOUSE	STEVE AOKI FEATURING [IIZUP] / BLANCK / THRIVE / DJ.MG
15	12	7	HEARTBREAK ON VINYL	BLAKE LEWIS TOMMY BOY
16	21	2	LOVESONG	JES / ULTRA
17	18	15	YOU AND I	MEDINA / LABEL / MADE
18	17	5	HATE TO LOVE	ALEX SATZ FEAT. EMI PRARKE / R. NEXT / PLATEAU
19	19	6	FEVER	CARDANO / ROBBINS
20	20	9	BROKEN TONIGHT	ARMIN VAN BUUREN / ULTRA
21	14	11	TIME	FANDRERS / NERVOUS
22	22	2	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS / PEBBLE / GRAND / JUSTICE / ATLANTIC
23	16	13	BRUISED WATER	CHIBANE VS. NATASHA / BEDFIELD / CENTRAL / STATION
24	25	2	BABY	JUSTIN TINKER / M / SVP / LACKERS / INTERSCOPE / BRAUN / JVS / AND / MIMS
25	23	2	STEREO LOVE	EDWARD MATA & VIKI / JULIANA / CAT / ULTRA

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	27	#1 MICHAEL BUBLE	MY ONE AND ONLY / TRINITY / VERVE / 012583 / V.G
2	2	50	MELODY GARDOT	BY ONE AND ONLY / TRINITY / VERVE / 012583 / V.G
3	3	30	HARRY CONNICK, JR.	YOUR SONGS / OLYMPIA / 47228 * / SONY / MUSIC
4	4	3	MOSE ALLISON	THE WAY OF THE WORLD / ANTI- / 87056 / EPITAPH
5	12	11	PAT METHENY	ORCHESTRATION / Nonesuch / 516688 / WARNER BROS.
6	7	4	BROAD MEHLDAU	HIGHWAY RIDER / Nonesuch / 516688 / WARNER BROS.
7	5	43	MICHAEL BUBLE	MY ONE AND ONLY / TRINITY / VERVE / 012583 / V.G
8	NEW		NAT KING COLE	10 GREAT SONGS / CAPITOL / 09451
9	8	55	DIANA KRALL	QUIET NIGHTS / VERVE / 012433 / V.G
10	6	3	CHRISTIAN SCOTT	YESTER YOU SAID / TOWERS / IN AMERICAN / COLUMBIA / JAZZ / 110000 / COLUMBIA
11	10	8	PRESERVATION HALL JAZZ BAND	PRESERVATION / PRESERVATION / HALL / 01 *
12	11	24	PINK MARTINI	SPLENDOR / IN THE GRASS / NEW / 6 *
13	9	26	BARBRA STREISAND	LOVE IS THE ANSWER / COLUMBIA / 43254 / SONY / MUSIC
14	14	9	MICHAEL BUBLE	SPECIAL DELIVERY / JIVE / 143 / REPRISÉ / DIGITAL / EX / WARNER BROS.
15	17	2	FRANK SINATRA	ONE AFTER 10 / MCA / 80282 / MCA / 80282 / MCA / 80282 / MCA / 80282

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	10	#1 A.X.YO-YO MAI. PERLMAN	THE BUREAU / CLASSICS / 26478 / B.L.G
2	NEW		LIBERA	THE BUREAU / CLASSICS / 26478 / B.L.G
3	3	8	JENNY OAKS BAKER	THEIR SINGS MY SOUL / SHOWER / MOUNTAIN / 5035641
4	2	20	THE PRIESTS	HARMONY / RCA / VICTOR / 58825 / RMG
5	7	10	ZUILL BAILEY	BACH CELLO SUITES / TELARC / 31978
6	NEW		J. KAUFMANN MAHLER CHAMBER ORCH. (ABBADO)	MONTROSS / BUREAU / CLASSICS / 012445 / UNIVERSAL / CLASSICS / GROUP
7	6	74	LUCIANO PAVAROTTI	THE BUREAU / CLASSICS / 012445 / UNIVERSAL / CLASSICS / GROUP
8	4	73	THE PRIESTS	RCA / VICTOR / 58825 / RMG
9	NEW		MAURIZIO POLLINI	CHOPIN / DG / 014190 / UNIVERSAL / CLASSICS / GROUP
10	NEW		J. KAUFMANN / H. DEUTSCH	SCHUBERT / DE SCHNIGER / HALLER / 012445 / UNIVERSAL / CLASSICS / GROUP
11	10	13	H. HAHN / M. GOERNE / C. SCHAFER	BACH: WOLFF AND VOICE / DG / 013820 / UNIVERSAL / CLASSICS / GROUP
12	5	3	VARIOUS ARTISTS	OSFALDO / GARDNER / DG / 014190 / UNIVERSAL / CLASSICS / GROUP
13	NEW		MONTEVERDI / CHAY / THE ENGLISH BAROQUE SOLOISTS (GARDNER)	BACH: ANTONIO V. VOL. 2 / PANOS / ZURICH / SOLO / DECO / 01004 / 145
14	13	20	LIBERA	THE BEST OF LIBERA / RCA / CLASSICS / 02986 / DG
15	RE-ENTRY		V. PETHENIS / TRAPESZ / ROYAL LIVERPOOL PHILHARMONIC ORCH	RACHMANINOV: PIANO CONCERTOS 2 & 3 / AVE / 2192

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	6	#1 JAMIE CULLUM	THE PURSUIT OF VELO / FORECASTLE / 013668 / V.G
2	NEW		BOBBY MCFerrin	VOCABULARIES / EMERGENCY / 0014036 / DECCA
3	2	4	KIRK WHALUM	DAVE KOSZ / REFORM / ROCK / RIDGE
4	3	55	CHRIS BOTTI	CHRIS BOTTI / IN BOSTON / COLUMBIA / 88735 / SONY / MUSIC
5	4	9	GIL SCOTT-HERON	I'M NEW HERE XL / 471 *
6	7	9	GALACTIC	YA-KA-MAY / ANTI- / 87802 * / EPITAPH
7	10	11	MAYSA	A WOMAN IN LOVE / SHANACHIE / 5181
8	9	33	NAJEE	MIND OVER MATTER / HEADS / UP / 2156
9	11	6	ROB WHITE	KEEP RIDING / E2 / 9223 / ORPHEUS
10	12	29	KENNY G	SUPER HITS / SONY / MUSIC / CUSTOM / MARKETING / GROUP / 46252
11	5	62	BONEY JAMES	SEND ONE YOUR LOVE / CONCORD / 30815 / *
12	19	33	GEORGE BENSON	SONGS AND STORIES / MONSTER / 38364 / CONCORD
13	17	31	PETER WHITTE	GODD DAY / PEAK / 31096 / CONCORD
14	13	11	KIM WATERS	LOVE STORIES / SHANACHIE / 5180
15	16	30	SPENCER DAY	VAGABOND / YOUNG / MEDIA / CONCORD / JAZZ / 21417 / CONCORD

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	24	#1 THE CANADIAN TENORS	THE CANADIAN TENORS / DECCA / 0135526
2	2	16	MORION TABERNACKL CHOIR ORCH. AT TEMPLE SQUARE / WILBERG	DAVIDSON / MORMON / TABERNACKL / CHOIR / 5033826
3	3	45	HENRY GARRETT	DAVID GARRETT / DECCA / 01187 / UNIVERSAL / CLASSICS / GROUP
4	4	74	IL DIVO	THE PROMISE / SYCO / COLUMBIA / 39968 / SONY / MUSIC
5	5	75	ANDREA BOCELLI	INCANTO / SUGAR / 012181 / DECCA
6	6	5	SERU TANGAN FEAT. AUCKLAND PHILHARMONIC ORCH.	LET THE GREAT EPYMIAN SERU / STRAHER / REPRISÉ / 0290 * / WARNER BROS.
7	7	7	THE IRISH TENORS	IRELAND / RATOR & THE / 83088
8	8	24	STING	IF I HAD MY WAY / CHERRYTREE / 011029 / UNIVERSAL / CLASSICS / GROUP
9	NEW		THE S BROWNS	THE S BROWNS / IN HOLLYWOOD / E1 / 2041
10	9	28	JOSHUA BELL	AT HOME WITH FRIENDS / SYCO / CLASSICS / 57185 / SONY / MUSIC
11	10	57	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA / MARS / 21681 / B.L.G
12	12	23	ANDREA BOCELLI	MY CHRISTMAS / SUGAR / 013437 / DECCA
13	13	55	MORMON TABERNACKL CHOIR	CONTRAST POINT / OF HAPPY BLESSING / MORION / TABERNACKL / CHOIR / 5033826
14	21	11	TIME FOR THREE	3 FAVORITE / TRAVELERS / E1 / 2035
15	14	48	SOUNDTRACK	ANGELS & DEMONS / SYCO / CLASSICS / 50096 / SONY / MUSIC

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	20	#1 TAKE ME THERE	JACKSON JOYNER ARTISTRY
2	2	21	RITMO DE OTONER	BERNIE WILLIAMS FEAT. DAVE KOZ / REFORM / ROCK / RIDGE
3	4	24	SUNDAY MORNING	EUGENE GROOVE / SHANACHIE
4	6	24	TILL YOU COME TO ME	SPEAKER DAVE / YOUNG / MEDIA / CONCORD / JAZZ / CMG
5	5	26	RETRO BOY	RICHARD ELLIOT / ARTISTRY
6	3	36	SWEET SUMMER NIGHTS	NAJEE / HEADS / UP
7	9	11	BOSSA BLUE	CHRIS STANDING / ULTIMATE / VIBE
8	7	13	BROTHER EARL	PAUL BROWN + MARC ANTONIO / PEAK / CMG
9	8	27	BOGOTA BY BUS	JESSE COOK / COACH / HOUSE / E1
10	12	24	GO	BRIAN CULBERTSON / GRP / VERVE
11	11	18	SOLDIER OF LOVE	SA



Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 ANDO BIEN PEDO by Banda Los Recoditos (DISA).

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 DUELO by Solamente Tu (Fonovisa).

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 DUELO by Solamente Tu (Fonovisa).

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 AVENTURA by The Last Premium Latin 2000 (Sony Music Latin).

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 CHAYANNE by No Hay Imposible (Sony Music Latin).

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 CHINO Y NACHO by Mi Niña Bonita (Machete).

Shakira lands her 17th top five hit on Latin Pop Airplay as "Gitanas" rises 7-2, giving her the most top five titles by a female artist in the chart's 16-year history.



Chino Y Nacho continue their debut run with "Mi Niña Bonita" skipping 3-1 on Tropical Airplay. The duo is the second new act this year to top the list following J Martin...



BETWEEN THE BULLETS DUELO BACK TO SUMMIT



Norteno band Duelo debuts atop Top Latin Albums and Regional Mexican Albums with its latest set, "Solamente Tu," moving 4,000 copies. It's the second time Duelo has earned concurrent No. 1 bows on the two charts...

TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

JAPAN		ALBUMS		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) APRIL 13, 2010	
THIS WEEK	LAST WEEK				
1	NEW	AKB48	KAMIKYOKU TACHI (CD, DVD)	KING	
2	1	AIKO	BABY PONY CANYON		
3	NEW	SOTAISEI RIRON	SYNCHRONIZETED SONG		
4	3	VARIOUS ARTISTS	ONE PIECE MEMORIAL BEST (CD, DVD)	AVEX TRAX	
5	9	FUYUMI SAKAMOTO	LOVE SONGS MATA KIMI NI KOI SHITERU EMI		
6	NEW	RYU SIWON	ULALA (CD, DVD LTD EDITION)	TOKUMA	
7	8	FUNKY MONKEY BABYS	FUNKY MONKEY BABYS BEST DREAM MUSIC		
8	4	KUMI KODA	KODA KUMI DRIVING HITS 2 AVEX TRAX		
9	2	MAAYA SAKAMOTO	EVERYWHERE (CD, DVD LTD EDITION)	FLYING DOG	
10	7	PORNO GRAFFITTI	TRIGGER LTD ED	SONY MUSIC	

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.) APRIL 11, 2010	
THIS WEEK	LAST WEEK				
1	2	LADY GAGA	THE FAME STREAMLINE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
2	1	BOYZONE	BROTHER POLYDOR		
3	3	JUSTIN BIEBER	MY WORLD SCHOOL BOY RAYMOND BRAUN/ISLAND		
4	6	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
5	5	FLORENCE + THE MACHINE	LUNGS ISLAND		
6	4	SOUNDTRACK	GLEE: THE MUSIC SEASON ONE, VOL. 2 COLUMBIA		
7	9	MUMFORD & SONS	SIGN NO MORE ISLAND		
8	7	SOUNDTRACK	GLEE: THE MUSIC SEASON ONE, VOL. 1 THEMETHENTURY/COLUMBIA		
9	8	ALICIA KEYS	THE ELEMENT OF FREEDOM (BMG, J)		
10	10	FREE & BAD COMPANY	THE VERY BEST OF RHINO		

GERMANY		ALBUMS		(MEDIA CONTROL) APRIL 12, 2010	
THIS WEEK	LAST WEEK				
1	2	UNHEILIG	GROSSE FREIHEIT INTERSTAR FANSTATION		
2	NEW	AVANTASIA	THE UNKID SYMPHONY/ANGEL OF BABYLON WARNER		
3	1	AMY MACDONALD	A CURIOUS THING MEG/DORAMATIC/MERCURY		
4	3	SCORPIONS	STING IN THE TAIL RCA		
5	4	SCHILLER	ATEMUS UNIVERSAL		
6	5	SILLY	ALLES NOT UNIVERSAL		
7	7	JUSTIN BIEBER	MY WORLD SCHOOL BOY RAYMOND BRAUN/ISLAND		
8	13	DIE ATZEN, FRAUENARZT & MANNY MARC	ATZEN MUSIK VOL. 2 ATZEN KONTOUR		
9	9	LADY GAGA	THE FAME STREAMLINE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
10	6	NENA	MADE IN GERMANY LAUGH & PEAS ENTERTAINMENT		

EUROPEAN HOT 100 SINGLES		ALBUMS		(IF GLOBAL MEDIA/BILLBOARD) APRIL 14, 2010	
THIS WEEK	LAST WEEK				
1	3	TELEPHONE	LADY GAGA FT. BONOVE STEWALKE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
2	1	ALORS ON DANSE	STROMAE VEERTIGO MOSAERT		
3	5	MEMORIES	DAVID GUETTA FT. KID CUDI GUM/VIRGIN		
4	2	RUDE BOY	RHIANNA SRP/DEF JAM		
5	4	BABY	JUSTIN BIEBER FT. LUDAKRIS SCHOOL BOY RAYMOND BRAUN/ISLAND		
6	19	ROCK THAT BODY	THE BLACK EYED PEAS INTERSCOPE		
7	7	THIS AIN'T A LOVE SONG	SCOUTING FOR GIRLS EPIC		
8	8	SATELLITE	LENA MEYER-LANDRUT/USF USFO		
9	6	TIK TOK	KESHA KEMOSABE/RCA		
10	12	HOT	INNA 3 BEAT BLUE/A&W		
11	32	OMG	USHER FT. WILLIAM LAFAGE/JLG		
12	10	THIS IS MY LIFE	EDUARDO MAYA FT. VIKI JIGULINA SPINNIN'		
13	9	BAD ROMANCE	LADY GAGA STREAMLINE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
14	13	SHE SAID	PLAN B SIXSEVEN/INE		
15	14	POUR UN INFIDELE	COEUR DE PIRATE BARCLAY		
16	11	FIREFLIES	OWL CITY UNIVERSAL/REPUBLIC		
17	15	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION POLYDOR		
18	16	REPLAY	1942 TIME IS MONEY BELUGA HEIGHTS/REPRISE		
19	17	GEBOREN UM ZU LEBEN	UNHEILIG INTERSTAR FANSTATION		
20	22	PASS OUT	TIME TEMPAH LONDON PARLOPHONE		

EURO DIGITAL SONGS		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 24, 2010	
THIS WEEK	LAST WEEK				
1	1	TELEPHONE	LADY GAGA FT. BONOVE STEWALKE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
2	2	THIS AIN'T A LOVE SONG	SCOUTING FOR GIRLS EPIC		
3	7	OMG	USHER FT. WILLIAM LAFAGE/JLG		
4	3	RUDE BOY	RHIANNA SRP/DEF JAM		
5	4	SHE SAID	PLAN B 679		
6	16	MEMORIES	DAVID GUETTA FT. KID CUDI GUM/VIRGIN		
7	8	SATELLITE	LENA MEYER-LANDRUT UNIVERSAL		
8	13	ALORS ON DANSE	STROMAE VE RTIGO MOSAERT		
9	5	PASS OUT	TIME TEMPAH LONDON PARLOPHONE		
10	6	BABY	JUSTIN BIEBER FT. LUDAKRIS SCHOOL BOY RAYMOND BRAUN/ISLAND		
11	9	HOT	INNA 3 BEAT ALL AROUND THE WORLD		
12	NEW	CARRY OUT	THE BLACK EYED PEAS INTERSCOPE		
13	12	ROCK THAT BODY	THE BLACK EYED PEAS INTERSCOPE		
14	19	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION POLYDOR		
15	10	FIREFLIES	OWL CITY UNIVERSAL/REPUBLIC		

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE) APRIL 12, 2010	
THIS WEEK	LAST WEEK				
1	1	CHRISTOPHE MAE	ON TRAGE LA ROUTE WARNER		
2	5	LES PRETRES	SPRITES (CD, DVD) MUSIQUE		
3	2	LES ENFOIRCS	2010 LES ENFOIRCS LA CRUE DE NEUFVILLES RESTAURANTS DU COEUR		
4	4	SEXION DASSAULT	LE COEUR DES POINTS VITAEUX JIVE		
5	7	FRANCOISE HARDY	LA PLUS SANS PARAPLUIE VIRGIN		
6	8	THE BLACK EYED PEAS	THE E.M.D. INTERSCOPE		
7	11	LADY GAGA	THE FAME STREAMLINE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
8	10	JUSTIN BIEBER	MY WORLD SCHOOL BOY RAYMOND BRAUN/ISLAND		
9	3	SAEZ	JACCUSE CHD 7		
10	9	CAMELIA JORDANA	CAMELIA JORDANA JIVE		

CANADA		ALBUMS		(SOUNDSCAN) APRIL 24, 2010	
THIS WEEK	LAST WEEK				
1	NEW	SLASH	ANIMAL SLASH/DK HAYD UNIVERSAL		
2	1	JUSTIN BIEBER	MY WORLD SCHOOL BOY RAYMOND BRAUN/ISLAND/UNIVERSAL		
3	NEW	MADONNA	STICKY & SWEET TOUR LIVE IN THE WARRNER BROS. WARNER		
4	2	LADY ANTEBELLUM	NEED YOU NOW CAPITOL NASHVILLE/EMI		
5	5	LADY GAGA	THE FAME STREAMLINE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
6	9	THE BLACK EYED PEAS	THE E.M.D. INTERSCOPE/UNIVERSAL		
7	10	KESHA	ANIMAL KEMOSABE/RCA/SONY MUSIC		
8	17	HEDLEY	THE SHOW MUST GO UNIVERSAL		
9	7	VARIOUS ARTISTS	NOW! 15 UNIVERSAL		
10	4	USHER	RAYMOND V RAYMOND LAFAGE/JIVE/SONY MUSIC		

AUSTRALIA		ALBUMS		(ARIA) APRIL 11, 2010	
THIS WEEK	LAST WEEK				
1	2	LADY GAGA	THE FAME HUNTER/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
2	1	JOHN BUTLER TRIO	APRIL URBANE WARNER		
3	NEW	SLASH	SLASH ROADRUNNER		
4	3	ANGUS & JULIA STONE	DOWN THE WAY CAPITOL		
5	4	MUMFORD & SONS	SIGN NO MORE ISLAND		
6	5	JASON DERULO	JASON DERULO BELUGA HEIGHTS WARNER BROS.		
7	NEW	USHER	RAYMOND V RAYMOND JIVE/JLG		
8	9	FLORENCE + THE MACHINE	LUNGS ISLAND		
9	7	SUSAN BOYLE	I DREAMED A DREAM SYCO		
10	11	TAYLOR SWIFT	FEARLESS BIG MACHINE		

EURO DIGITAL SONGS SPOTLIGHT

U.K.

THIS WEEK	LAST WEEK				
1	1	THIS AIN'T A LOVE SONG	SCOUTING FOR GIRLS EPIC		
2	5	OMG	USHER FT. WILLIAM LAFAGE/JLG		
3	3	SHE SAID	PLAN B 679		
4	2	TELEPHONE	LADY GAGA FT. BONOVE STEWALKE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
5	4	PASS OUT	TIME TEMPAH LONDON PARLOPHONE		
6	NEW	CARRY OUT	THE BLACK EYED PEAS INTERSCOPE		
7	9	HOT	INNA 3 BEAT ALL AROUND THE WORLD		
8	6	RUDE BOY	RHIANNA SRP/DEF JAM		
9	8	BABY	JUSTIN BIEBER FT. LUDAKRIS SCHOOL BOY RAYMOND BRAUN/ISLAND		
10	NEW	I'D RATHER BE WITH YOU	JOSHUA RADWIN MOM AND POP		

EUROPEAN ALBUMS

THIS WEEK	LAST WEEK				
1	3	LADY GAGA	THE FAME STREAMLINE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
2	1	AMY MACDONALD	A CURIOUS THING MEG/DORAMATIC/MERCURY		
3	2	JUSTIN BIEBER	MY WORLD SCHOOL BOY RAYMOND BRAUN/ISLAND		
4	4	MADONNA	STICKY & SWEET TOUR WARNER BROS.		
5	5	THE BLACK EYED PEAS	THE E.M.D. INTERSCOPE		
6	10	UNHEILIG	GROSSE FREIHEIT INTERSTAR FANSTATION		
7	NEW	AVANTASIA	THE UNKID SYMPHONY/ANGEL OF BABYLON WARNER		
8	8	BOYZONE	BROTHER POLYDOR		
9	6	SADE	SOLDIER OF LOVE EPIC		
10	9	SCORPIONS	STING IN THE TAIL RCA		
11	7	GORILLAZ	PLASTIC BEACH PARLOPHONE		
12	12	CHRISTOPHE MAE	ON TRAGE LA ROUTE WARNER		
13	13	ALICIA KEYS	THE ELEMENT OF FREEDOM (BMG, J)		
14	20	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
15	NEW	SLASH	SLASH ROADRUNNER		

ITALY		ALBUMS		(FIMI/IFPI) APRIL 12, 2010	
THIS WEEK	LAST WEEK				
1	NEW	PIERDAVID CARONE	UNA CANZONE POP COLUMBIA		
2	1	EMMA	OLTRE UNIVERSAL		
3	3	LOREDANA ERRORE	RAGAZZA OCCHI CIELO COLUMBIA		
4	2	MADONNA	STICKY & SWEET TOUR WARNER BROS.		
5	4	MARCO MENGONI	NE MATTO RCA		
6	5	BAUSTELLE	I MISTRI DELL'OCcidente ATLANTIC		
7	7	NOEMI	SULLA MIA PELLE COLUMBIA		
8	6	MALIKA AYANE	GROVIGLI SUGAR		
9	NEW	FINLEY	FUORI CAPITOL		
10	10	VALERIO SCANU	PER TUTTE LE VOLTE CHE CAPITOL		

SPAIN		ALBUMS		(PROMUSICAE/MEDIA) APRIL 14, 2010	
THIS WEEK	LAST WEEK				
1	NEW	MAGO DE OZ	GAIA III ATLANTIA ORD		
2	1	SERGIO DALMA	TRECE UNIVERSAL		
3	NEW	ISMAEL SERRANO	ACUERDATE DE VIVIR UNIVERSAL		
4	5	JOAN MANUEL SERRAT	HUO DE LA LUZ Y DE LA SOMBRA SONY MUSIC		
5	4	MIGUEL BOSE	CARDIO ORD		
6	2	SELENA GOMEZ & THE SCENE	KISS A TELL HOLLWORLD		
7	3	MADONNA	STICKY & SWEET TOUR WARNER BROS.		
8	6	BUSTAMANTE	A CONTRAORIENTE VALE		
9	7	ESTOPA	X ANIVERSARIO SONY MUSIC		
10	8	THE BLACK EYED PEAS	THE E.M.D. INTERSCOPE		

MEXICO		ALBUMS		(APRO/NIelsen) MARCH 29, 2010	
THIS WEEK	LAST WEEK				
1	1	CAMILA	DEARTE DE AMAR SONY MUSIC		
2	3	MIGUEL BOSE	CARDIO ORD		
3	NEW	THALIA	PRIMERA PILA SONY MUSIC		
4	NEW	CHAYANNE	NO HAY IMPOSIBLES SONY MUSIC		
5	5	PESADO	DESDE LA CANTINA UNIVERSAL		
6	6	MADONNA	STICKY & SWEET TOUR WARNER BROS.		
7	NEW	BELINDA	CARPE DIEM EMI		
8	8	LADY GAGA	THE FAME STREAMLINE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
9	4	KALIMBA	AWAY & QUARER HONENAJE A LAS GRANDES SONY MUSIC		
10	12	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA UNIVERSAL		

A week after he hit No. 1 on the Italy Singles chart, Davidavide Carone arrives atop Italy Albums with "Una Canzone Pop."



EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK				
1	2	FIREFLIES	OWL CITY UNIVERSAL/REPUBLIC		
2	1	RUDE BOY	RHIANNA SRP/DEF JAM		
3	3	TELEPHONE	LADY GAGA FT. BONOVE STEWALKE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
4	5	FIGHT FOR THIS LOVE	CHERYL COLE FASCINATION POLYDOR		
5	4	TIK TOK	KESHA KEMOSABE/RCA		
6	6	MEMORIES	DAVID GUETTA FT. KID CUDI GUM/VIRGIN		
7	6	ALORS ON DANSE	STROMAE VE RTIGO MOSAERT		
8	9	HEY SOUL SISTER	TRAIN SONY MUSIC		
9	10	BREAK YOUR HEART	TRIN CROSS UNIVERSAL/REPUBLIC		
10	12	BAD ROMANCE	LADY GAGA STREAMLINE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
11	7	ALL THE RIGHT MOVES	ONE REPUBLIC MOSLEY INTERSCOPE		
12	13	WHATCASA SAY	JASON DERULO BELUGA HEIGHTS WARNER BROS.		
13	11	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		
14	15	HOT	INNA 3 BEAT A&W/UMTV		

WALLONIA		SINGLES		(GLF) APRIL 14, 2010	
THIS WEEK	LAST WEEK				
1	1	TELEPHONE	LADY GAGA FT. BONOVE STEWALKE/SONY/VEVO/EMI/REPRISE/INTERSCOPE		
2	2	MEMORIES	DAVID GUETTA FT. KID CUDI GUM/VIRGIN		
3	3	HELP MYSELF (NOUS NE FAISONS QUE PASSER)	GAETAN ROUSSEL BARCLAY		
4	4	RUDE BOY	RHIANNA SRP/DEF JAM		
5	5	ROCK THAT BODY	THE BLACK		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Island Def Jam Music Group appoints **Jonathan McHugh** senior VP of film, TV and soundtracks. He founded independent film/TV production/music supervision company **Green Stew Entertainment**.

Sony Music Entertainment names **Sean Rosenberg** VP of global account management for the company's global digital business unit. He was VP of mobile marketing, sales and business development at RCA/Jive Label Group.



PUBLISHING: BMI promotes **Richard Conlon** to senior VP of corporate strategy, communications and new media. He was VP of new media and strategic development.

Sony/ATV Music Publishing Nashville promotes **Abbey Burkhalter** to creative director. She was creative manager.

DIGITAL: Music Choice taps **Janis Unterweiser** as director of video programming and **Michelle Johnson** as senior manager of video programming for its recently launched interactive music video network SWRV. Unterweiser was director of multiplatform programming at truTV/Court TV, and Johnson was senior director of music programming at VH1 and VH1 Soul.

The Orchard appoints **Scott Bergman** VP of sales and marketing and **Tom Lorenc** VP of engineering. Bergman was senior director of physical sales and marketing, and Lorenc was director of technology at RDAI.

MANAGEMENT: Calder Artists Reps in London taps music industry veteran **Tony Calder** as an artist consultant. He co-founded **Immediate Records** and managed such acts as the Small Faces, Marianne Faithfull, Jive Bunny and Eddy Grant.

—Edited by Mitchell Peters

GOODWORKS

EMI RELEASES ECO-FRIENDLY CD SERIES FOR EARTH DAY

As the 40th anniversary of Earth Day approaches (April 22), EMI Music is doing its part to be environmentally friendly by launching the Live Life Greener CD series.

The first round of releases (which became available at retail April 6) includes hits compilations by Pat Benatar, Heart, the Steve Miller Band, Poison and Frank Sinatra as well as Norah Jones' 2002 album "Come Away With Me."

Each CD comes in a box made from 30% recycled material, along with a reusable woven shopping bag. Prices range from \$12 to \$13.98, according to EMI Music North America VP of sales and commercial development Jason Boyd.

"With the advent of the popularity of the eco shopping bags, we thought, 'Why not take one of these bags that's made of equally recyclable material and bundle them together and see if we can get some traction and support out there?'" he says.

Boyd adds that between 15,000 and 25,000 CDs have been shipped to retailers including Best Buy, which will feature the series on an Earth Day-themed endcap in its stores.

The series will primarily target females aged 30-50 "who are in the grocery stores and doing the daily shopping," Boyd says, adding that EMI data pointed to those six albums as most likely to sell within that demographic.

EMI plans to monitor sales from the series' first round before releasing more titles. "Our plan is to keep these six in perpetuity," Boyd says. "Once we assess after a couple of months how they perform, we'll look at a round two."

—Mitchell Peters

BACKBEAT



Barbara Cane, BMI VP/GM of writer/publisher relations for Los Angeles, presented Air Supply co-vocalist **Graham Russell** with a BMI Million-Air certificate March 15 at the performing right organization's L.A. offices. Russell received the award for co-writing the pop/rock duo's 1980 hit "All Out of Love," which has been performed more than 3 million times. From left: BMI senior VP of performing rights **Alison Smith**, Russell, Cane, Air Supply co-vocalist **Russell Hitchcock** and BMI VP of film/TV relations **Doreen Ringer Ross**. PHOTO: KELLY BARRETT/BMI



Billboard sponsored Provident Financial Management's third annual Golf Classic benefiting the Bogart Pediatric Cancer Research Program March 22 at Sherwood Country Club in Thousand Oaks, Calif. The event, which raised \$175,000, is named for late Casablanca Records & Filmworks founder Neil Bogart, who died of lymphoma in 1982. In the back row are (from left) Iron Mountain Film & Sound Archives VP **Jeff Anthony**, Provident Financial Management COO **Ivan L. Axelrod**, retired pro surfer/musician **Tim Curran**, FastClips partner/pro surfer **Louis Tesoro** and Paradigm executive VP of corporate communications **Brad Turell**. In the front row are (from left) Billboard director of special features and West Coast sales **Aki Kaneko**, HM Insurance Services entertainment division president **David S. Marshall** and New Century Volkswagen general sales manager **Sergio Rosas**. PHOTO: COURTESY OF CHRIS JURGENSON/PAUL LESTER PHOTOGRAPHY



Gretchen Wilson visited Sirius XM's offices in New York March 30 to hand-deliver a copy of her new CD, "I Got Your Country Right Here," to **Al Skop**, PD of country channel the Highway and Christian outlet the Message. During her stop in the Big Apple, she also performed the album's lead single, "Work Hard, Play Harder," on CBS' "The Early Show." PHOTO: CRAIG CAMPBELL



UJA-Federation of New York hosted its fund-raising kickoff breakfast April 9 at Fred's in Barneys New York. Industry mavens attended the invite-only event to announce their pledges for the charity's 2010 campaign, which includes music education program Music for Youth among its beneficiaries. Joining themselves at the breakfast are Island Def Jam chairman/CEO **Antonio "L.A." Reid** (left) and Atlantic Records Group chairman/COO **Julie Greenwood** and chairman/CEO **Craig Kallman**. UJA will honor Greenwood and Kallman with the 2010 Music Visionary Award June 16. PHOTO: CHLOE SELDMAN/MICHAEL PRIEST PHOTOGRAPHY



One hundred select listeners of R&B/hip-hop WQHT (Hot 97) New York previewed **Usher's** "Raymond V Raymond" March 29 and asked him questions during an interview with afternoon personality Angie Martinez. Joining Usher (second from left) at the session are Jive Label Group senior director of urban radio promotion **Samantha Selowane**, WQHT PD **Ebro Darden** (second from right) and Jive Label Group senior VP of promotion **John Strazza**. PHOTO: ELLIJAH SHAW



Michael Gudinski's Frontier Touring, which celebrates its 30th anniversary this year, notched its 500th tour with a recent trek from Tom Jones. When Jones played the Sydney Entertainment Centre March 3, venue staffers presented Frontier Touring execs with a plaque commemorating the milestone. From left: SEC venue bookings manager **Tegan Pryce** and marketing manager **Wendy Aldridge**; Gudinski; Frontier Touring founding partner **Phillip Jacobsen** and CFO **Carl Nicholas**, and SEC GM **Steve Romer**. PHOTO: DAVID YOUNG



Regions Bank presented the 18th annual Tin Pan South Songwriters Festival March 30-April 3 in Nashville. More than 300 songwriters gathered at the convention produced by the Nashville Songwriters Assn. International to put on 70-plus shows at eight different venues. Shown at Regions Bank's Music Row location during kickoff night are (from left) NSAI director of sponsorships **Susan Myers**, **Robert Ott**, co-founder/chairman/CEO of publisher ole and his wife, **Robin**, and ole songwriter/performer **Chris Wallin** and creative director **Shane Barrett**. PHOTO: BEV MOSER/MOMENTS BY MOSER



Brenda Russell, **Ailee Willis** and **Stephen Bray**—the musical team behind the Tony Award-winning production "The Color Purple"—have co-produced a track, "I'm Here," for Fantasia's upcoming album, her first set in three years. Pictured at Capitol Studios in Hollywood March 22 are (from left) engineer **Frank Filippetti**, Russell, Bray, arranger/conductor **Joseph Joubert**, Fantasia, keyboardist **Greg Phillinganes** and Willis.

INSIDE TRACK

JOHNNY A. MULLS ALBUM OPTIONS

Boston guitar ace Johnny A. plans to give fans some new music in the near future—he's just not sure what it'll be.

The guitarist—who recently released the live CD/DVD "One November Night" but hasn't put out a studio album since 2004's "Get Inside"—has "a few ideas in my head for multiple projects. I'm trying to figure out which one would serve me best." He does have "75% of an album written" but says it's "not quite cohesive enough to record. He's also mulling "a thematic type of thing" that he doesn't want to reveal, as well as a possible Christmas EP.

Most exciting of all, however, is "a little side project band" he's formed with Aerosmith's Brad Whitford and former Ted Nugent singer Derek St. Holmes. Johnny A. says the trio has already held a couple of songwriting sessions and has another set for May, although the members' schedules—particularly Whitford's—make things challenging.

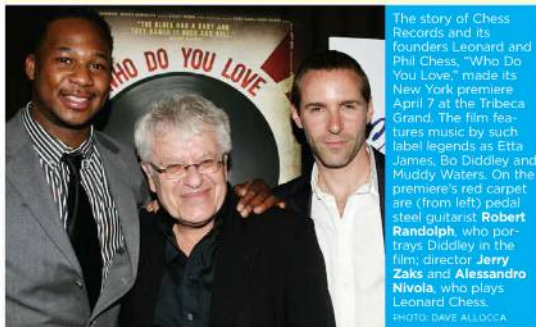
"Nobody's going to quit their day job," Johnny A. says, "but it's really good. I think it's going to be what you would expect from this cast of characters—it'll be a rock/blues type of thing, obviously more of a rock band. We really sound good together." ...



JOHNNY A.



MTV Tr3s filmed its Rock N' Go! World Cup Kick-Off match March 31 at Los Angeles' Home Depot Center, where four teams of Latin music stars—counting David Bisbal, **Diego Torres** and **Christian Chavez**, among the ranks—competed in an exhibition game with such celebs as Akon, actress Michelle Rodriguez and comedian Carlos Mencia. The event, which will air June 3, also included a performance by Pitbull. Representing team AC Pitch Smackers are (from left) **Torres**, **Jenni Rivera** and National Soccer Hall of Fame member **Tab Ramos**. PHOTO: PICTURE GROUP



The story of Chess Records and its founders **Leonard** and **Phil Chess**, "Who Do You Love" made its New York premiere April 7 at the Tribeca Grand. The film features music by such label legends as Etta James, Bo Diddley and Muddy Waters. On the premiere's red carpet are (from left) pedal steel guitarist **Robert Randolph**, who portrays Diddley in the film; director **Jerry Zaks** and **Alessandro Nivola**, who plays Leonard Chess. PHOTO: DAVE ALDOCCA



Billboard contributor **Michael Menachem** (left) joined industry VIPs at **Michael Bolton's** Westport, Conn., home March 10 for a cocktail party that featured an exclusive listen to Bolton's new "One World One Love" album. Due May 4 on Universal Motown, the record features contributions by Lady Gaga and Ne-Yo. Also enjoying the evening was Universal Motown VP of publicity and events **Phylcia Fant**. PHOTO: JOHN RICARD



The Australian Recording Industry Assn. has certified AC/DC's "Black Ice" five-times platinum for shipments of 350,000 copies in the band's home country. The rock legends received plaques during a Feb. 22 Black Ice tour stop in Sydney. From left: **Emily Albert** and her father, **David Albert**, CEO of Albert Group; singer **Brian Johnson**; Albert Music CEO **Tim Prescott**; guitarist **Angus Young**; Sony Music Australia and New Zealand chairman/CEO **Denis Handlin**; guitarist **Malcolm Young**; bassist **Cliff Williams**; Sony Music International president **Richard Sanders**; drummer **Phil Rudd**; and manager **Alvin Handwerker**. PHOTO: DARRIN EIGH ROBERTS

JOHNNY A., MICHAEL SPARKS/REDFERNS

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