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# Billboard

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SOUNDCLOUD'S  
ALEXANDER LJUNG

## CLOUD CONTROL

ACCESS VS.  
OWNERSHIP  
THE NEW RELATIONSHIP BETWEEN  
MUSIC BUYER & MUSIC SELLER

A POST-MP3  
WORLD  
FLAC FILES AND THE  
FUTURE OF AUDIOPHILIA

10 MAJOR CLOUD EXECS  
5 BEST ARTIST CLOUDS  
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# Pop Music AWARDS 2011



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**PAT MONAHAN**  
Song of the Year  
"Hey, Soul Sister"



**LUKASZ "DR. LUKE" GOTTWALD**  
Songwriter of the Year



**ROD STEWART**  
ASCAP Founders Award



**MAX MARTIN**  
Songwriter of the Year



**RANDY BACHMAN**  
Global Impact Award



**EMI MUSIC PUBLISHING**  
Publisher of the Year



**ACCORDING TO YOU**  
Writer: Steve Diamond  
Publisher: Teri and Steve's Music



**AIRPLANES**  
Writers: DJ Frank E, Jeremy "Kinetics" Dussollet, Tim Sommers  
Publishers: Artist Publishing Group West, J Franks Publishing, Kinetics and One Love, Tim Sommers Music, Warner/Chappell Music, Inc.



**ALL THE RIGHT MOVES**  
Writer: Ryan Tedder  
Publishers: Midnite Marade Music, Sony/ATV Tunes LLC, Velvet Hammer Music



**ALREADY GONE**  
Writers: Kelly Clarkson, Ryan Tedder  
Publishers: Songs For My Shrink, Write 2 Live



**ANIMAL**  
Writer: Tim Pagnotta  
Publishers: Pagzilla Music, Check Your Pulse Publishing



**BILLIONAIRE**  
Writers: Philip Lawrence, Ari Levine, Bruno Mars, Travie McCoy  
Publishers: 4daytheorymusic, Art for Art's Sake Music, Bug Music, EMI Music Publishing, Mars Force Music, Music Famamanem LP, Roc Nation Music, Thou Art the Hunger, Toy Plane Music, Warner/Chappell Music, Inc.



**BOTTOMS UP**  
Writer: Kane Beatz  
Publisher: Artist Publishing Group West



**BREAK YOUR HEART**  
Writers: Taio Cruz, Ludacris  
Publishers: EMI Music Publishing, Ludacris Worldwide Publishing



**BREAK EVEN**  
Writer: Steve Kipner  
Publisher: EMI Music Publishing



**CALIFORNIA GURLS**  
Writers: Lukasz "Dr. Luke" Gottwald, Max Martin, Katy Perry  
Publishers: Kasz Money Publishing, Kobalt Music Publishing America, Inc., Prescription Songs LLC, Warner/Chappell Music, Inc., When I'm Rich You'll Be My Bitch



**CLUB CAN'T HANDLE ME**  
Writers: Carmen Michelle Ali, Mike Caren, Ho Rida, David Guetta, Frederic Riesterer  
Publishers: Carmen Michelle Music, Serious Scriptures, Shapiro Bernstein & Co., Inc., Sony/ATV Tunes LLC



**COOLER THAN ME**  
Writers: Eric Holljes, Mike Posner  
Publishers: Eric Holljes Music, North Greenway Productions, Sony/ATV Tunes LLC, Warner/Chappell Music, Inc.



**DJ GOT US FALLIN' IN LOVE**  
Writer: Max Martin  
Publisher: Kobalt Music Publishing America, Inc.

**DOWN**  
Writers: Jared L. Cotter, Robert "Bobbybass" Larow, Jeremy "Jeremy" Skaller  
Publishers: Cotter Pin Publishing, EMI Music Publishing, Orange Factory Music, Sony/ATV Tunes LLC

**DYNAMITE**  
Writers: Taio Cruz, Lukasz "Dr. Luke" Gottwald, Max Martin  
Publishers: EMI Music Publishing, Kasz Money Publishing, Kobalt Music Publishing America, Inc.

**EMPIRE STATE OF MIND**  
Writers: Jay-Z, Alicia Keys, Janet "Jinay" Sewell-Ulepik, Al Shux  
Publishers: Carter Boys Music, EMI Music Publishing, J Sewell Publishing, Kobalt Music Publishing America, Inc., Lellow Productions Inc.

**FALLIN' FOR YOU**  
Writer: Rick Nowels  
Publisher: R Rated Music

**FIREFLIES**  
Writer: Adam Young  
Publishers: Ocean City Park, Universal Music Publishing Group

**FOREVER**  
Writer: Matthew "Boi-Tda" Samuels  
Publisher: Sony/ATV Tunes LLC

**HALFWAY GONE**  
Writer: Jacob Kasher Hindlin  
Publishers: J Kasher Publishing, Kevinthecity Publishing, Sony/ATV Tunes LLC

**HAVEN'T MET YOU YET**  
Writer: Michael Bublé  
Publisher: Warner/Chappell Music, Inc.

**HEY, SOUL SISTER**  
Writer: Pat Monahan  
Publishers: Blue Lamp Music, EMI Music Publishing

**I GOTTA FEELING**  
Writers: Fergie, David Guetta, Frederic Riesterer  
Publishers: EMI Music Publishing, Headphone Junkie Publishing, Shapiro Bernstein & Co., Inc.

**I LIKE IT**  
Writers: Enrique Iglesias, Lionel Richie  
Publishers: Brenda Richie Publishing, Brockman Music, EIP Music, Sony/ATV Tunes LLC

**IF IT'S LOVE**  
Writers: Pat Monahan, Gregg Wattenberg  
Publishers: Blue Lamp Music, EMI Music Publishing, G Watt Music

**IF YOU ONLY KNEW**  
Writer: Dave Bassett  
Publishers: Bug Music, Two of Everything Music

**I'M YOURS**  
Writer: Jason Mraz  
Publisher: Goo Eyed Music

**IMMA BE**  
Writers: Fergie, Keith Harris  
Publishers: Broke Spoke and Gone Publishing, EMI Music Publishing, Headphone Junkie Publishing, Universal Music Publishing Group

**JUST A DREAM**  
Writers: Nelly, Frank Romano  
Publishers: EMI Music Publishing, Jackie Frost Music Inc., Jesse Jaye Music, Reach Global Inc., Universal Music Publishing Group

**JUST THE WAY YOU ARE**  
Writers: Khari "Needlz" Cain, Cassius D. Kalb, Philip Lawrence, Ari Levine, Bruno Mars  
Publishers: Art for Art's Sake Music, Bug Music, Dry Rain Entertainment, Mars Force Music, Music Famamanem LP, Roc Nation Music, Thou Art the Hunger, Toy Plane Music, Universal Music Publishing Group, Upper Dec, Warner/Chappell Music, Inc.

**LIFE AFTER YOU**  
Writer: Brett James  
Publishers: BMG Chrysalis, Brett James Cornelius Music

**LIKE A G6**  
Writers: Virman Coquia, Niles Hollowell-Dhar, Kevin Nishimura, David Singer-Vine  
Publishers: Far East Movement Publishing, Hunnygot For Life, Indie Pop Music, La Coquia Nostra, Sony/ATV Music Publishing

**LIVE LIKE WE'RE DYING**  
Writer: Steve Kipner  
Publisher: EMI Music Publishing

**MEET ME HALFWAY**  
Writers: Fergie, Sylvia Gordon, Keith Harris, Jean-Baptiste  
Publishers: BMG Chrysalis, Broke Spoke and Gone Publishing, DLJ Songs, EMI Music Publishing, Frau Pink Music, Headphone Junkie Publishing, The Bad Bad Guys, Universal Music Publishing Group

**MISERY**  
Writers: Sam Farrar, James Valentine  
Publishers: My Muse Is Sick, Universal Music Publishing Group, Valentine Valentine, Warner/Chappell Music, Inc.

**NEED YOU NOW**  
Writer: Josh Kear  
Publishers: Big Yellow Dog Music, Darth Buddha

**NOTHIN' ON YOU**  
Writers: Philip Lawrence, Ari Levine, Bruno Mars  
Publishers: Art for Art's Sake Music, Bug Music, Mars Force Music, Music Famamanem LP, Roc Nation Music, Thou Art the Hunger, Toy Plane Music, Warner/Chappell Music, Inc.

**ONLY GIRL (IN THE WORLD)**  
Writers: Mikkel Eriksen, Tor Hermansen, CrisStyke Johnson, Sandy Wilhelm  
Publishers: C Style Ink Music Publishing, EMI Music Publishing, Slide That Music, Ultra Tunes

**PARTY IN THE USA**  
Writers: Jessica Cornish, Lukasz "Dr. Luke" Gottwald  
Publishers: Kasz Money Publishing, Sony/ATV Tunes LLC

**REPLAY**  
Writers: Kisean Anderson, Theron Thomas, Timothy Thomas  
Publishers: B Heights Music, Eyes Above Water Music, Sony/ATV Music Publishing, TNT Explosive Publishing, Universal Music Publishing Group

**RUDE BOY**  
Writers: Mikkel Eriksen, Tor Hermansen  
Publisher: EMI Music Publishing

**SAY AAH**  
Writers: Fabolous, Nate Walka  
Publishers: EMI Music Publishing, Its N8 Publishing Company, J Brasco, Ultra Tunes

**SEXY CHICK**  
Writers: David Guetta, Jean-Claude Simdres, Aliane "Akoni" Thiam, Sandy Wilhelm  
Publishers: Byefall Productions Inc., Shapiro Bernstein & Co., Inc. Sony/ATV Tunes LLC, Ultra Tunes

**SMILE**  
Writer: Jeremy Bose  
Publishers: Meadowgreen Music Company, Vandelay Publishing

**SOMEDAY**  
Writers: Matt Serletic, Rob Thomas  
Publishers: EMI Music Publishing, Melusic / Emblem Publishing, U Rule Music

**TEENAGE DREAM**  
Writers: Lukasz "Dr. Luke" Gottwald, Max Martin, Katy Perry  
Publishers: Kasz Money Publishing, Kobalt Music Publishing America, Inc., Prescription Songs LLC, Warner/Chappell Music, Inc., When I'm Rich You'll Be My Bitch

**TELEPHONE**  
Writers: Beyoncé, LaShawn Daniels, Lazatoné Franklin  
Publishers: B Day Publishing, Darkchild Songs, EMI Music Publishing, The Book Productions LLC, U Can't Steal It

**TIK TOK**  
Writer: Lukasz "Dr. Luke" Gottwald  
Publisher: Kasz Music Publishing

**UN-THINKABLE (I'M READY)**  
Writers: Kerry "Krucial" Brothers, Alicia Keys, Noah "40" Shebib  
Publishers: Book of Daniel Music, EMI Music Publishing, Lellow Productions Inc., Roncesvalles Music Publishing

**USE SOMEBODY**  
Writers: Nathan Followill, Caleb Followill  
Publishers: Bug Music, Followill Music, Martha Street Music, Warner/Chappell Music, Inc.

**WHATAYA WANT FROM ME**  
Writer: Max Martin  
Publisher: Kobalt Music Publishing America, Inc.

**WHATCHA SAY**  
Writers: Kisean Anderson, Imogen Heap  
Publishers: Almo Music Corp., B Heights Music, Eyes Above Water Music, Sony/ATV Tunes LLC

**YOUR LOVE IS MY DRUG**  
Writer: Joshua Coleman  
Publishers: Each Note Counts, Prescription Songs LLC



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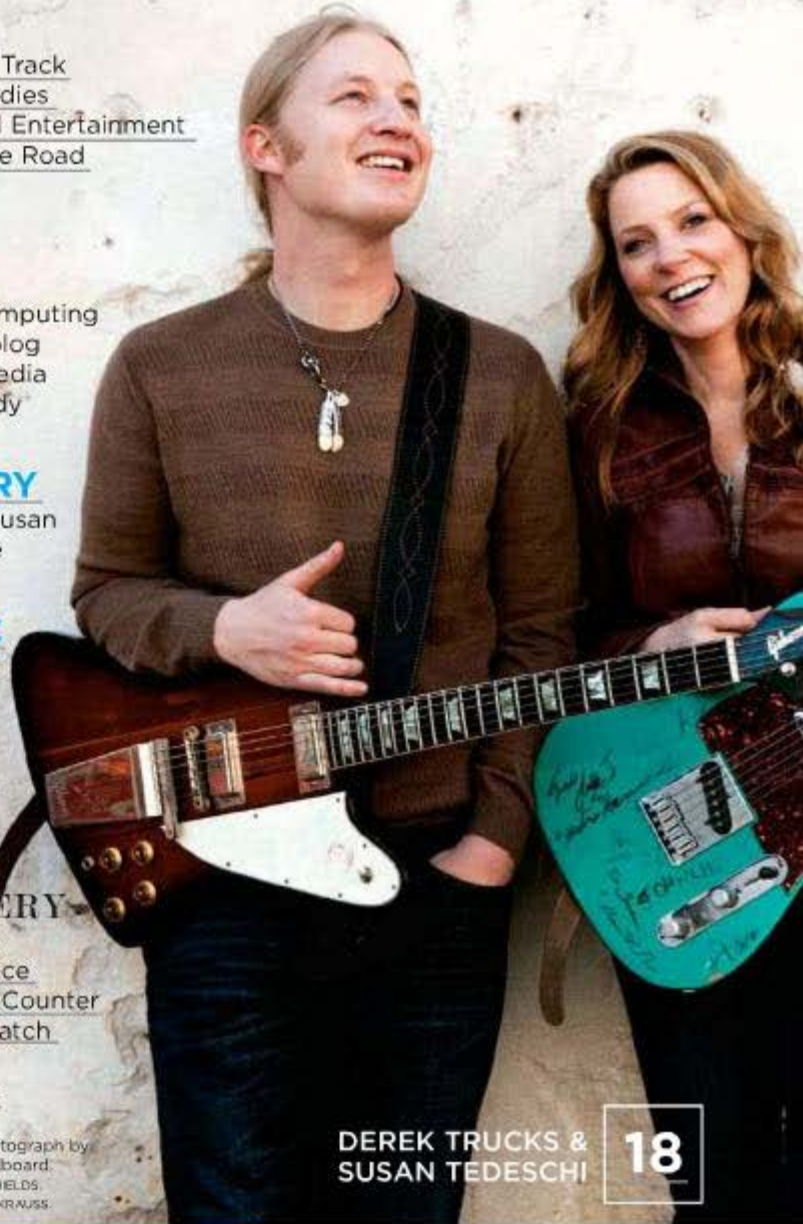
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## HOME FRONT

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#### COUNTRY SUMMIT

Billboard's Country Music Summit, in association with the Country Music Assn., happens June 6-7 in Nashville. Just announced: a Q&A with **Kenny Chesney**. Register at [countrymusicsummit.com](http://countrymusicsummit.com).

### Online

#### .COM EXCLUSIVES

Visit [Billboard.com](http://Billboard.com) as we honor moms everywhere with our "Dear Mama" video playlist and a special photo gallery saluting the women who gave birth to some of music's biggest chart-toppers.



TRUCKS & TEDESCHI: JAMES MINCHIN III; FONSI: GARY FROTHSTEIN/TELEPLANO; AHN: CEDRIC BIRCH; KERLI: DAVIS FACTOR; CHENEY: GLEN ROSE



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**POP THAT THANG**  
"Glee" music producer Anders launches label



**APP QUEST**  
Hack Day project promotes Seether album



**RADIO KENNY**  
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**>>> WMG BOARD NEARS DECISION ON AUCTION**

Warner Music Group's shares touched a 52-week high of \$8.15 on May 5 as the company's board met to review bids for the company. The Financial Times and the Wall Street Journal reported that Russian-American industrialist Len Blavatnik's Access Industries is the leading bidder in the WMG auction, but a board decision hadn't been made at press time.

**>>> McGRATH STEPS DOWN AS MTV CHIEF**

Judy McGrath has resigned as chairman/CEO of MTV Networks, a post she has held since July 2004. Following the departure of McGrath, who isn't being replaced, the executives in charge of MTV Networks' operating units—Doug Herzog of MTVN Entertainment Group, Van Toffler of MTVN Music & Logo Group and Cyma Zarghami of Nickelodeon & MTVN Kids & Family Group—will report directly to Viacom president/CEO Philippe Dauman. "I leave with pride, joy and gratitude for the ride of a lifetime," McGrath said in a statement.

**>>> LIVE NATION NARROWS NET LOSS**

Live Nation posted a first-quarter net loss of \$48.5 million, or 27 cents per share, narrowing from a loss of \$122 million, or 83 cents per share, a year earlier as lower ticket prices help boost sales. The concert promotion and ticketing giant posted revenue of \$849 million, up 17% from \$723 million a year earlier.

Reporting by Ed Christman and the Associated Press.

# UP FRONT

RETAIL BY GLENN PEOPLES

## Heavy Hitters

As U.S. Digital Track Sales Rebound, Popular Titles Loom Larger

The top tracks and digital albums are giving new meaning to the phrase, "When you're hot, you're hot."

Continuing a years-long trend, the top digital sellers in the United States are grabbing an increased share of sales, thanks to a surprisingly vibrant digital market.

Data for 2010 and year-to-date 2011 provide additional fodder for critics of the "long tail" theory that niche titles will gradually account for a larger proportion of sales (Billboard, Nov. 14, 2009).

Through May 1, the top 200 tracks have gained nearly one percentage point of market share compared with the same period in 2010: 23.56% versus 22.64% last year, according to Nielsen SoundScan, which follows on the heels of a 1.1 percentage point gain in 2010 to 20.2% of total track sales. Through May 1, the top three tracks were Lady Gaga's "Born This Way," Katy Perry's "E.T." and Bruno Mars' "Grenade," respectively.

The top 40 tracks didn't contribute to this gain, having slipped 0.06 percentage point in market share since the same period last year, but that's after their share of total track sales climbed to 8.8% in 2010 from 8.3% in 2009.

Digital albums experienced a similar bump in sales. Through May 1, the top 100 albums, led by Adele's "21," have gained one percentage point in market share, while the top 200 added 1.3 percentage points, according to SoundScan.

Since the most popular

tracks sell for \$1.29, even the slightest change in market share can have serious revenue implications. The 1.1 percentage point increase in the top 200's market share represents an 11.7 million-unit gain in sales, which equates to an additional \$15 million in revenue.

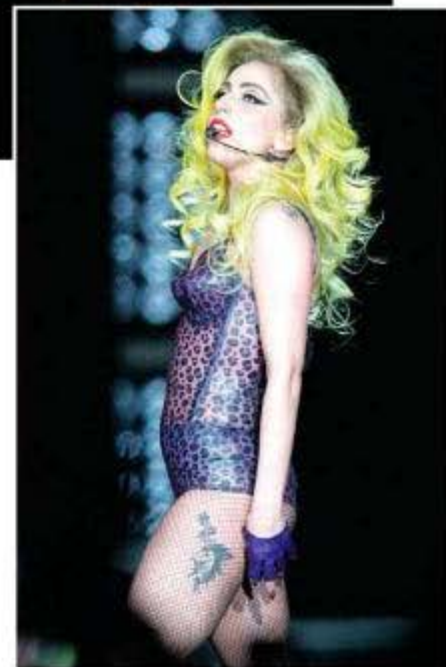
Through the years, as consumers spend less money on less popular tracks, more money has been flowing to the most successful artists, songwriters and producers. From 2007 to 2010, the top 200 tracks sold an additional 36.1 million units, absorbing some \$40 million in sales from the lower-priced ranks.

What's driving this concentration of sales? An influx of new digital consumers and improved marketing in the digital space by the big labels has helped. What hasn't been a factor: a strong release schedule. "We had better releases at this point last year," Nielsen Entertainment senior VP of analytics David Bakula says. "This isn't a release-driven thing."

Pricing may also be a factor. Amazon's daily MP3 album deals—with some of them assigned to hit albums—have helped the site attract sales. But in the two years since popular tracks were raised to \$1.29 at iTunes, hit tracks have proved resilient to price increases. If they're insensitive to higher prices, sales may not necessarily improve when prices are lowered. For that reason, Amazon's new 69 cent price on more than 200 hit songs (Billboard.biz, April 29) could in-



Digital champs: ADELE and LADY GAGA (below) respectively have the top-selling digital album and digital track of year-to-date 2011.



crease sales, but mostly because of heightened awareness rather than price. "I'll be shocked if that makes a huge difference," Bakula says.

What has made a difference: marketing. The industry has become savvier in converting online buzz into sales. Hit tracks are now released well before the album's street date, for example, while the deluxe digital albums common with popular titles offer more value to the consumer. Bakula says, "Labels, distribution companies, artists and retailers are getting more creative in how they market and sell this stuff."

In addition, the new sales trends may reflect the changing face of the digital consumer. According to NPD Group, the population of digital music buyers grew by 7 million consumers in 2010 alone.

These late adopters may be more influenced by mainstream radio and social media. While it's not known what specifically the late adopters are buying, SoundScan's sales data shows the pop genre is currently gaining market share. Pop's share of track sales improved to 25% for the year through May 1 from 23% in 2010. (Genre data wasn't available for 2009.)

The top 200's gains in 2010 appear to be gaining traction: Through May 1, track sales are up 10% after rising just 1% in 2010, and digital

albums are up 16% through May 1, following a 13% increase in 2010.

After track sales appeared to plateau in 2010, "it's found its second wind," Bakula says. ♦♦♦

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LABELS BY PHIL GALLO

# All By Myself

'Glee' Music Producer Adam Anders Launches His Own Label

After co-producing more than 100 Billboard Hot 100 hits for Fox's "Glee," the show's executive music producer, Adam Anders, is looking to capture some of that lightning in a bottle for recording artists on his own label.

Anders Music Records' first release is the self-titled debut album of singer/dancer/actor Shane Harper, who plays the recurring character Spencer Walsh on the Disney Channel sitcom "Good Luck Charlie."

Also in the works are albums by Montana native Zac Poor and Texas singer/songwriter Ben Burgess. Universal Motown will be the distributing label for Poor's album.

"When you do a standard distribution deal, you are being boxed into one system," Anders says. "By saying, 'Let's do everything in-house,' we can make the decision as to when we need a major."

Harper's first single, "One Step Closer," was featured on "Good Luck Charlie" in April. Radio Disney added the song to its playlist and Abercrombie & Fitch's Hollister stores used the song and Harper's image in promotional activities.

"One Step Closer" has sold close to 3,000 digital tracks since its March 31 release, while the album has sold fewer than 1,000 units since its April 12 bow, according to Nielsen SoundScan. The sales total for the album, which is available as a download at retailers like iTunes and Amazon, doesn't include CD sales at concert venues

during Harper's current tour with Greyson Chance and Cody Simpson, which wraps May 18.

"I don't believe in putting out a single and then if it doesn't hit, drop the artist," Anders says. "We are here to develop artists—there is no timetable to getting it right."

In addition to appearing on "Good Luck Charlie," Harper, 18, has danced in "High School Musical 2" and Nickelodeon's "Dance on Sunset." Anders signed Harper to a production deal when he was just 15 and "at 18," the producer says, "he was ready to make an album."

For Poor, the label's second signing, Anders and his wife, Nikki, who performed together as a duo before focusing on production, have developed a reality TV show, "The Poor House," which they're shopping to networks. The label has already placed a Poor song with the Facebook game Nightclub City.

Anders notes that Poor's debut album, which he says is about half finished, will be released "with a mixtape approach to help build buzz" before its release.

"With Shane, Disney offers platforms," Anders says. "With Zac, we have to create them."

Anders Music's latest signing is Ben Burgess, a singer/songwriter from Dallas who co-wrote "Chillin' in the Summertime" for the Jonas Brothers' Disney Channel show "Jonas L.A."



Steppin' out: "Glee" executive music producer ADAM ANDERS

"We will move much quicker; he figured it out on his own," Anders says of Burgess, who has landed songs on TV and in independent films as an unsigned artist.

A native of Stockholm, Anders grew up in Tampa, Fla., and moved to Nashville after graduating high school. He was playing bass for Christian artist Steven Curtis Chapman when he met his future wife Nikki Hassman, a singer with whom he has collaborated on writing songs. Before joining the creative team of "Glee," Anders co-wrote the Backstreet Boys' 2000 hit "More Than That" and composed and produced tracks for Disney's "Camp Rock," "High School Musi-

cal 3" and "Hannah Montana: The Movie."

Anders Music's first three signings range in age from 18 to 24, and Harper's "One Step Closer" features a sunny, pop sheen that will be familiar to fans of the 128 Hot 100 hits that Anders has co-produced, nearly all of them with his musical partner Peer Astrom and "Glee" executive producer Ryan Murphy.

Still, Anders insists he isn't limiting his roster to the young performers he has been associated with through his work for Disney and "Glee."

"I'm 35 and I tend to gravitate toward younger artists," he says. "But if the singer is 30 and the music's great, I'll consider it." ■■■

# Sing Along With Seether

A Project Born At Music Hack Day Powers Wind-Up Album Promotion

Even by its creator's own account, Callabroaoke made an inauspicious debut at February's Music Hack Day in New York.

"Everyone on our team was new to Music Hack Day," says **Marvin Li**, one of the Web application's co-developers. "We were one of the first presenters to get up at the end of the event, and we weren't

really prepared for the two-minute presentation limit. We wound up not even being able to show the entire thing."

As its name suggests, Callabroaoke provides an inspired twist on karaoke. Multiple participants call in and sing parts of a song, then the app strings the performances together into a single track and emails the results to every-

one involved.

Despite the imperfect presentation at Music Hack Day, the app sparked the interest of Wind-up Records VP of digital platforms **Ed Kiang**.

"I knew Marvin from when he worked at Wind-up," Kiang says. "And I loved the idea of Callabroaoke. It was a perfect fit for us and helped us meet some of the key goals for the **Seether** album release. It will help build awareness for both the album ["Holding Onto Strings Better Left to Fray," out May 17] and the single ["Country Song," No. 3 this week on Billboard's Rock Songs chart] and remind fans of the band's history."

"Seetheraoke" will enable fans to sing along with five of the band's songs: "Fine Again," "Broken," "Remedy," "Fake It" and "Country Song."

"The industry has become so hit-driven," Kiang says. "Fans just know

songs a lot of the time, and this is a great way to let them know about who sings the song they are hearing on the radio and loving."

Callabroaoke was originally powered by a number of APIs—musiXmatch, which pulled lyrics and track data and cut up an MP3 into pieces; Twilio, which called users' phones to record their portion of the track and updated the lyrics page in real time; the Echo Nest, which provided artist images; and SoundCloud, which integrated the uploads.

"We wanted to do a brand-new app when we initially arrived at Music Hack Day," Li says. "We had heard about a karaoke app that someone had done the previous year, and we wanted to build something similar, and also use as many of the cool APIs as possible."

Because Seetheraoke is a one-artist project, Kiang says Wind-up made a

number of back-end changes to the app, such as dropping the use of musiXmatch's API.

Callabroaoke's development from a weekend project to a promotional tool for a band that's had two top 10 U.S. albums reflects a promising trend: Where once hack days were simply for fun, they're now launching real companies and services. Perhaps the most famous is GroupMe, a messaging app that was initially built at the 2010 TechCrunch Disrupt Hackathon and received \$10.6 million in series B funding in January.

Li, a VP at Vevo, says that his primary goal at the New York Music Hack Day was to have fun; he never thought Callabroaoke would go beyond the event. Even with the Seether deal and the possibility of working with other Wind-up acts, he says the partnership is probably a one-off.

"We spent a lot of time on it, and it would have been a shame for it to just fade away," he says. "But at the same time, we all have full-time jobs, and those keep us pretty busy." ■■■



The Indies

CORTNEY HARDING

# Live Those Songs Again

Kenny Chesney's No Shoes Radio Is A Model Of Monetization And Brand Building

Kenny Chesney is one of country music's biggest hitmakers. He's also one of the top live draws of any genre.

Now the superstar artist can add another line to his résumé: Internet radio innovator.

Chesney's 2-year-old No Shoes Radio provides an intriguing case study of an artist using a personally branded Web radio station to reinforce his ties with fans and generate a new revenue stream.

The station provides a 24-7 stream of music programmed to reflect Chesney's musical tastes. In addition to choice Chesney cuts, it plays songs by acts ranging from Roger Miller, John Anderson and Los Lonely Boys to the Cars, Sammy Hagar and U2. It's diverse and crosses genres, but it works.

"This is not that different than a mixtape back in the day," says Matt Petty, VP of digital marketing at Morris Artists Management, Chesney's management company. "He can't be one-on-

one with every-

one. This is the next best thing."

No Shoes Radio is hardly the only artist-branded Web radio station out there. In January, Chesney's station joined the A.P.E. (Artist Personal Experience) Radio network, a joint venture between Front Line Management and Clear Channel Radio, which includes personalized Internet radio stations for Christina Aguilera, Weezer, Linkin Park and Sugarland. All A.P.E. stations have channels on Clear Channel's iheartradio service.

But No Shoes Radio stands apart from its counterparts in that it's more aggressively monetized and relies on sponsorships, rather than the advertising spots that have become standard at other Internet radio stations. For instance, longtime Chesney tour sponsor Corona runs in-stream "Live Music Moment" segments that feature the artist performing a song in concert, while Hooters sponsors a daily, late-afternoon "Hooters Happy Hour" on the station, including audioclips of Hooters girls around the country saying hello and giving a shout-out to No Shoes Radio.

On the home page of [NoShoesRadio.com](http://NoShoesRadio.com), clickable sponsor logos sit on the right side of the page, while links to news, Chesney's social media accounts and a merchandise store reside on the left side.

No Shoes Radio has emerged at a time when artists are increasingly leveraging their celebrity to delve into new business opportunities, such as Dr. Dre's Beats by Dre line of audio products and Lady Gaga's role as creative director of Polaroid.

It's also reminiscent of how Chesney idol Jimmy Buffett built a commercial empire around his brand with the Margaritaville restaurant chain and beach hotel, Land Shark Lager and his Radio Margaritaville station on Sirius XM.

No Shoes Radio originally launched in July 2008 as a three-month "pop up" station on pre-merger XM Satellite Radio. Jon Anthony, the XM VP of country



Beach music: Kenny Chesney's iPhone app featuring No Shoes Radio.

programming who developed the station with Chesney, says a typical pop-up station required just a couple of hours of an artist's time to put together an entire month of programming. But Anthony says Chesney brought ideas of his own, like a phone line for listeners to leave messages, adding regularly updated fan interviews and recorded greetings from Chesney himself.

While Anthony says No Shoes Radio was "wildly successful" in terms of listener response and generating new subscriptions, programming executives at newly merged Sirius XM Radio opted against making it a permanent channel.

Still eager to revive the station, Chesney convinced Anthony to leave Sirius XM in the summer of 2009 and help him take No Shoes Radio to the Internet. "It was an opportunity to do something that had not been done on this scale before," says Anthony, who is the station's managing partner/PD.

After launching in August 2009, the next step for the station was to move to mobile platforms. Nearly a year before No Shoes Radio appeared on iheartradio (which has apps for iPhone, Android and BlackBerry handsets), Nashville app developer Aloompa launched a free Chesney iPhone app in February 2010. The app features No

Shoes Radio, access to a merch store, tour dates and ticket information, news and Twitter updates. Within a month, Aloompa says, the app was downloaded more than 40,000 times.

In March, nearly 60,000 unique listeners racked up almost 286,000 total listening hours on No Shoes Radio, up from the same period last year when the site had nearly 43,000 unique listeners who streamed more than 200,000 total listening hours, according to Ando Media Group. The figures don't include listenership through iheartradio and largely cover a period when Chesney took a rare year off from touring.

Like Buffett's enterprises, No Shoes Radio is a smart extension of the laid-back island/beach lifestyle that defines Chesney's image.

As Anthony says, "We felt it needed to reflect the tailgate atmosphere that happens before a Kenny concert."

*Kenny Chesney will sit for a Superstar Q&A at the Billboard Country Music Summit, in association with the Country Music Assn. To register for the summit, set for June 6-7 in Nashville, go to [countrymusicsummit.com](http://countrymusicsummit.com).*

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

## BITS & BRIEFS

### ONE-THIRD OF YOUTUBE VIDEOS ACCOUNT FOR NEARLY ALL VIEWS

Nearly 30% of YouTube's videos get 99% of the site's views, Google disclosed in a blog post. This ratio is important to Google because it's transcoding all YouTube videos into the open format WebM, which the company believes will make it easier for people to access YouTube videos from a variety of Web browsers and devices without needing to install a plug-in to watch a video. It makes sense to first transcode the videos that receive the most views because YouTube gets the equivalent of six years of video—more than 525,000 hours—uploaded daily.

### APPLE IOS RETAINS GREATER U.S. REACH THAN ANDROID

Android device sales may be approaching those of Apple mobile devices, but one report shows that Apple's iOS platform has a big lead. According to comScore, iOS—the operating system used

by the iPhone, iPod Touch and iPad—is found on 37.9 million U.S. devices, 59% more than the 23.8 million for Android. That means Apple accounts for 16.2% of the total installed base of 234 million U.S. Web-connected media devices, compared with 10.2% for Android, according to comScore.

### NARM'S WILSON TO JOIN WIPO TALKS FOR MUSIC REGISTRY

NARM VP of digital strategy and business development Bill Wilson has been invited to represent the organization in the World Intellectual Property Organization's discussions on the development of an international music registry. Such a registry would, for the first time, create a comprehensive list of rights-holders associated with recorded works and compositions. Many experts believe a registry will dramatically improve the process of licensing music in different territories and facilitate timely and accurate payments to rights-holders.



Digital Domain  
GLENN PEOPLES

### THIS YEAR'S MODEL

Little more than a small Wi-Fi-connected touch screen with built-in speakers, the pudgy desktop Chumby has stood out like a sore thumb in an age of sleek mobile devices. Now it has received a makeover, with the newly released Chumby8 featuring a larger 8-inch screen and a slimmer profile. There are about 1,500 free applications that can be used on the Chumby8, including apps to access Internet radio stations and streaming music services like Pandora, Napster, SHOUTcast, iheartradio and influential noncommercial station KCRW Santa Monica, Calif. Another app, chumbiTunes, lets users treat the Chumby8 as a remote control for their iTunes library.

The Chumby8 is available for \$200.

—GP

MAY 14 2011 **Billboard**

### RINGTONES™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	9	#1 WKS E.T.	KATY PERRY FEATURING KANYE WEST
2	2	13	LOOK AT ME NOW	CHRIS BROWN FEATURING LL WYNN & BUSTA RHYMES
3	4	20	DOWN ON ME	JEREMIH FEATURING 90 CENT
4	3	8	ROLL UP	WIZ KHALIFA
5	12	6	THE LAZY SONG	BRUNO MARS
6	7	5	DIRT ROAD ANTHEM	JASON ALDEAN
7	6	21	F**K YOU!	DEE LO GREEN
8	5	18	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
9	8	9	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LL WYNN
10	15	3	HONEY BEE	BLAKE SHELTON
11	11	9	SURE THING	MIGUEL
12	25	2	MOTIVATION	KELLY ROWLAND FEATURING LL WYNN
13	9	28	BLACK AND YELLOW	WIZ KHALIFA
14	10	18	6 FOOT 7 FOOT	LL WYNN FEATURING CORY GUNZ
15	16	10	S&M	RINôÇEROS
16	13	6	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS
17	17	11	THE SHOW GOES ON	LUPE FIASCO
18	22	2	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
19	18	11	I WON'T LET GO	RASCAL FLATTS
20	14	25	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON

**5** Bruno Mars' fifth top five Hot 100 smash becomes his fifth top 10 ringtone as "The Lazy Song" flies to No. 5 in its sixth week. The 69% sales gain and seven-position jump from within the top 20 are anything but lazy: They're both top feats of the week.

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



# Still They Ride

With Arnel Pineda At The Mic, Journey Remains A Formidable Touring Draw

Rock'n'roll history shows that losing a frontman can at minimum disrupt a touring band's career and at worst be a kiss of death. When the singer goes, more often than not, so does the major league touring career.

Obviously, that hasn't been the case for **Journey**. Although the band formed in the early '70s as a project headed by former **Santana** guitarist **Neal Schon**, the group achieved its biggest commercial success in the late '70s and '80s with singer **Steve Perry**.

Perry left the band in the late '80s, but Journey has remained a solid touring act, first with **Steve Augeri** on vocals and then, briefly, with **Jeff Scott Soto**.

But the band shifted into a higher gear in late 2007 when Filipino singer **Arnel Pineda**, famously discovered by Schon on YouTube, took the mic. Pineda's story and vocal chops, along with massive exposure of the band's songs on TV shows ranging from "The Sopranos" to "Glee," have provided new juice.

Along the way, Pineda has become a national hero in the Philippines and Journey has widened its international footprint.

Since Pineda began touring with Journey, manager **John Baruck** estimates the band has played more than 100 shows and grossed close to \$80 million. He says it was a "huge challenge from the very beginning to be able to continue with Journey without Steve Perry," but notes there clearly was demand to hear the band live. In the history of Journey, Pineda was a godsend.

"It took a month to get Arnel visa papers to come over and try out for the band," Baruck says. "Obviously, he nailed it the very first time we saw him, and we were completely confident at that point that he was the guy. We knew we had what we needed for our touring, but it was the story that went along with it that helped sell tickets. We needed someone different and [Pineda] was just beyond all of our expectations in terms of talent, and it came with an unbelievable story. It was one of those things that we didn't know what we had until we got into it."

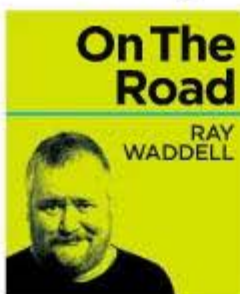
For the past 12 years, since Baruck has managed the band, the strategy has been value pricing and packaging, so the foundation was in place for contemporary audiences. In 2006, Journey teamed with **Def Leppard** for the 15th-highest-grossing tour in the world that year, according to Billboard Boxscore, and a

finalist for top package at the Billboard Touring Awards.

"The idea is to look at your audience and figure out who else they'd like to see," Baruck says. "We continued on with what we thought would be great bands to have on the shows with us."

That included **Heart** and **Cheap Trick** in major North American markets in 2008 and **Night Ranger** in secondary markets in 2009. Journey took off from touring in 2010, but is hitting it hard again this year with the same strategy.

The band will play 103 shows in 2011, beginning with a tour of South America and then do



On The Road  
RAY WADDELL

60 dates in North America with Live Nation, mostly at amphitheaters beginning in mid-July. Journey is hitting the road with **Foreigner** and **Night Ranger**, and Baruck expects a sold-out tour.

**Rick Franks**, president of North Central concerts for Live Nation, says the tour is headed that way. "We're going to be at capacity across the board, full houses everywhere," Franks says. "This is a major tour for us this summer."

The band has been holding the line on ticket prices, with lawn seats going for as low as \$15.

"We like to make money as much as the next guy, but we really don't believe in raping the public and making tickets out of reach,"

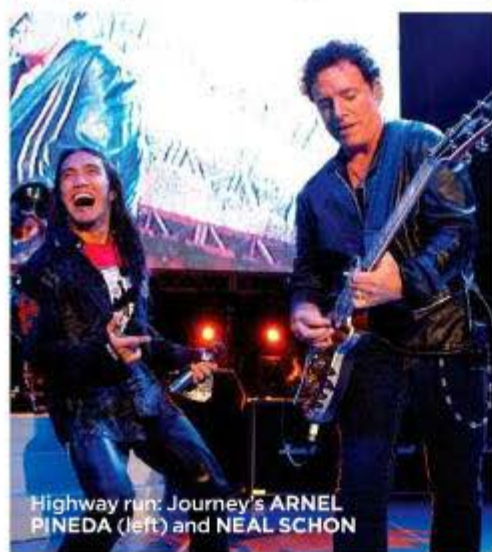
Baruck says. "I'd rather sell reasonably priced tickets and do 18,000 seats than have a bunch of high-priced tickets and sell 12,000 seats."

Ticket sales aren't the only recent measure of success for Journey. In December 2009 when the Billboard 200 shifted from being a ranking of the top-selling current albums in the United States to an all-inclusive list of

the top-selling albums in the country, the band's "Greatest Hits" has been a steady fixture on the chart.

Franks has seen a lot of bands come and go, and he has an idea of why Journey remains such a consistent draw.

"They have become ubiquitous to every audience in North America," he says. "There is no radio format that doesn't embrace Journey, from AC to hard rock and everything in between. You can sense when it is someone's time, and it is their time."



Highway run: Journey's ARNEL PINEDA (left) and NEAL SCHON

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

## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,173,338 (\$252/\$127/\$177/\$27)	<b>KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER</b> Cowboys Stadium, Arlington, Texas, April 16	46,551 47,256	The Messina Group/AEG Live
2	\$3,656,229 (\$145.99/\$95.99/\$85.99/\$45.99)	<b>THE ALLMAN BROTHERS BAND</b> Beacon Theatre, New York, March 10-12, 14-15, 17-19, 21-22, 24-26	35,984 15 sellouts	Live Nation
3	\$3,557,030 (\$500/\$175)	<b>ROD STEWART &amp; STEVIE NICKS</b> Hollywood Bowl, Los Angeles, April 16-17	32,154 two sellouts	Bill Silva Presents, Andrew Hewitt Co.
4	\$2,892,460 (\$267/\$229 Australian) (\$102.79/\$70.53)	<b>JUSTIN BIEBER, DASH &amp; WILL</b> Acer Arena, Sydney, April 28-29	29,481 two sellouts	Frontier Touring
5	\$1,807,880 (\$120.04 Australian) (\$17.69/\$95.65)	<b>KEITH URBAN, LADY ANTEBELLUM</b> Brisbane Entertainment Centre, Brisbane, Australia, April 15-16	14,334 15,099 two shows	Chugg Entertainment
6	\$1,500,885 \$175/\$49.50	<b>LADY GAGA, SEMI PRECIOUS WEAPONS</b> Prudential Center, Newark, N.J., April 22	14,809 sellout	Live Nation Global Touring
7	\$1,485,607 \$175/\$49.50	<b>LADY GAGA, SEMI PRECIOUS WEAPONS</b> Bridgestone Arena, Nashville, April 19	14,925 sellout	Live Nation Global Touring
8	\$1,393,404 \$175/\$49.50	<b>LADY GAGA, SEMI PRECIOUS WEAPONS</b> Nassau Veterans Memorial Coliseum, Uniondale, N.Y., April 23	13,195 sellout	Live Nation Global Touring
9	\$1,301,040 \$125/\$95	<b>KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER</b> Mohegan Sun Arena, Uncasville, Conn., April 8-9	14,781 two sellouts	Live Nation, The Messina Group/AEG Live
10	\$1,235,829 \$49	<b>ARCADE FIRE, THE NATIONAL</b> UIC Pavilion, Chicago, April 22, 24-25	25,221 three sellouts	MAJ Concerts
11	\$1,173,392 \$175/\$49.50	<b>LADY GAGA, SEMI PRECIOUS WEAPONS</b> Arena at Gwinnett Center, Duluth, Ga., April 18	10,864 sellout	Live Nation Global Touring
12	\$1,151,750 (\$107.125 Australian) \$305.85/\$69.76	<b>JUSTIN BIEBER, DASH &amp; WILL</b> Brisbane Entertainment Centre, Brisbane, Australia, April 26	11,065 sellout	Frontier Touring
13	\$1,078,120 (\$100.020 Australian) \$283.61/\$89.92	<b>CHRIS BROWN, JESSICA MAUBOY, DJ HAVANAH BROWN, JUSTICE CREW</b> Rod Laver Arena, Melbourne, Australia, April 23	8,375 9,398	Live Live
14	\$914,398 (250,000 seats sold) \$140/\$320	<b>CHAYANNE</b> Jockey Club, Lima, Peru, April 14	13,291 16,000	Juan de Dios Guevara
15	\$908,661 \$129/\$29	<b>ELTON JOHN</b> Rimrock Auto Arena at MetraPark, Billings, Mont., April 10	10,352 sellout	Goldenvoice/AEG Live
16	\$900,000 \$165/\$135/\$80/\$22	<b>CHAYANNE</b> Estadio Modelo Alberto Spencer, Guayaquil, Ecuador, April 9	20,911 sellout	Top Shows
17	\$885,175 \$75/\$35	<b>BOB SEGER, FRANKIE BALLARD</b> Bridgestone Arena, Nashville, April 21	11,571 14,033	Live Nation
18	\$811,328 \$129/\$29	<b>ELTON JOHN</b> Taco Bell Arena, Boise, Idaho, April 9	12,688 sellout	Goldenvoice/AEG Live
19	\$700,000 \$164/\$143/\$81/\$35	<b>CHAYANNE, DANIEL PAEZ</b> Coliseo General Rumiñahui, Quito, Ecuador, April 7	13,695 sellout	Top Shows
20	\$694,915 (\$64/\$625 Australian) \$98.34	<b>DISTURBED, TRIVIUM, AS I LAY DYING, FORGIVEN RIVAL</b> Acer Arena, Sydney, April 25	7,850 8,340	Frontier Touring
21	\$682,709 \$247/\$146.50/ \$92/\$52	<b>NEIL YOUNG, BERT JANSCH</b> Citi Wang Theatre, Boston, April 19-20	6,765 7,122 two shows	MSG Entertainment, Live Nation
22	\$663,529 (\$63.375 Australian) \$80.48	<b>DISTURBED, TRIVIUM, AS I LAY DYING, FORGIVEN RIVAL</b> Rod Laver Arena, Melbourne, Australia, April 24	8,245 8,614	Frontier Touring
23	\$608,879 \$75/\$49.50/ \$29.50	<b>KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER</b> InTrust Bank Arena, Wichita, Kan., April 13	10,372 sellout	Varnell Enterprises, The Messina Group/AEG Live
24	\$596,668 (\$57.494 Australian) \$104.48/\$67.98	<b>GOOD CHARLOTTE, SHORT STACK, BOYS LIKE GIRLS</b> Brisbane Entertainment Centre, Brisbane, Australia, April 8	5,791 6,482	Michael Coppel Presents
25	\$560,963 \$250/\$50	<b>PLACIDO DOMINGO</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 17	7,660 sellout	Cultuarte de Puerto Rico
26	\$508,376 \$125/\$19	<b>JUANES</b> Staples Center, Los Angeles, March 13	11,246 13,406	Goldenvoice/AEG Live
27	\$507,926 (\$488.80 Australian) \$57.06	<b>THE SCRIPT, TINIE TEMPAH</b> Festival Hall, Melbourne, Australia, April 5-6	8,902 10,032 two shows	Frontier Touring
28	\$502,843 (\$490.56 Canadian) \$77.33/\$30.21	<b>ALAN JACKSON</b> Rexall Place, Edmonton, Alberta, March 30	7,893 8,898	Live Nation
29	\$501,937 (\$311.513) \$56.40/\$28.20	<b>BOYZONE, BARBARELLAS, WONDERLAND</b> Motorpoint Arena, Sheffield, England, Feb. 27	8,905 9,700	3A Entertainment
30	\$497,345 \$300/\$125/\$75/\$45	<b>GOOGOOSH</b> Nokia Theatre L.A. Live, Los Angeles, April 9	6,873 sellout	Blue Art Productions
31	\$489,759 (\$484.072 Australian) \$198.24/\$87.88	<b>STONE TEMPLE PILOTS, GRINSPON</b> Festival Hall, Melbourne, Australia, March 19	5,146 sellout	Frontier Touring
32	\$489,430 \$250/\$65	<b>JANET JACKSON</b> Fox Theatre, Atlanta, March 29	4,395 sellout	Live Nation
33	\$484,880 (\$195.390 pesos) \$99.26/\$34.74	<b>PARAMORE</b> Luna Park, Buenos Aires, Feb. 24	7,619 8,293	T4F-Time For Fun
34	\$480,646 \$121.50/\$50	<b>PAUL SIMON</b> Pantages Theatre, Los Angeles, April 20-21	5,429 two sellouts	Nederlander Concerts
35	\$468,819 (\$484.762 Australian) \$201.75/\$90.68	<b>STONE TEMPLE PILOTS, GRINSPON</b> Riverstage, Brisbane, Australia, March 23	5,123 8,514	Frontier Touring

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# The Quiet Storm

**CLOUD COMPUTING HAS SLOWLY CREPT FROM BACKROOM AND BLOG DISCUSSION TO THE FOREFRONT OF EVERY MEDIA EXECUTIVE'S MIND. IS YOUR BUSINESS READY FOR THE WINDS OF CHANGE? BY GLENN PEOPLES**

**O**n the morning of April 21, the cloud broke.

The cloud broke because regardless of its lofty name, the cloud isn't magic.

Amazon Web Services experienced a major outage at its Northern Virginia facility. The company's EC2 customers suffered from a cascade of network and storage problems. In the end, 0.07% of those customers' data was, according to the company, "not fully recoverable."

Dozens of companies were either slowed or temporarily crippled by the outage, including hot location-based social network Foursquare and buzzy online question-and-answer site Quora. Cloud outages of a few hours—or even days—are a regular occurrence. Twitter's 200 million users are used to service hiccups. Netflix has had a number of major interruptions, including one in March that lasted four hours. Tumblr was down for most of Dec. 6 and 7, 2010. Even Face-

book, which prides itself on its uptime, was down for two-and-a-half hours one day last September.

But another problem would make the cloud seem frailer than ever. A night earlier, Sony's PlayStation and Qriocity networks, on which its videogame and music/video services operate, were incapacitated (and would remain so for more than two weeks) by an unknown hacker. As days passed, the news got worse. First, Sony customers learned of the likely cause of the outage, then told that their personal information—including credit card numbers and email addresses—had been compromised. Nearly two weeks after the attack, Sony revealed the extent of the possible theft: the personal data of nearly 25 million customers, the credit card information of 12,700 and the direct debit info of another 10,700.

The cloud isn't magic. It's not perfect. But it has transformed the way Americans work. It's transformed how they communicate and play. From email to file storage to on-demand video, digital files stored in unseen data centers has become as normal as metal filing cabinets. And

the cloud is far from new. Companies like Carbonite, Mozy and Semantic have been backing up files and photographs to a faraway server since the mid-'90s. And Yahoo Mail and Hotmail are, for the most part, in the cloud.

So what does "in the cloud" mean? It means that the file or application lives on a server and is accessed by a device, like a laptop or mobile phone, with an Internet or mobile network connection. To power cloud computing services, companies operate data storage centers around the world. Amazon Web Services has facilities in Virginia, Northern California, Ireland, Singapore and Tokyo. Google has four data centers in the United States and one in Europe, and will have at least one on each continent in 2011. In April alone three telecoms made deals to boost their cloud capabilities: Verizon completed its purchase of Terremark for \$1.4 billion, Time Warner Cable announced plans to buy NaviSite for \$230 million, and CenturyLink agreed to purchase Savvis for \$2.5 billion.

Perhaps nothing signifies the cloud's move into the mainstream like the approval of Apple CEO Steve Jobs. Various reports say that Apple will soon launch a new service called iCloud that will allow for online access to photos, videos, music and other files. The company's soon-to-be-launched data storage facility in North Carolina is thought to be its backbone.

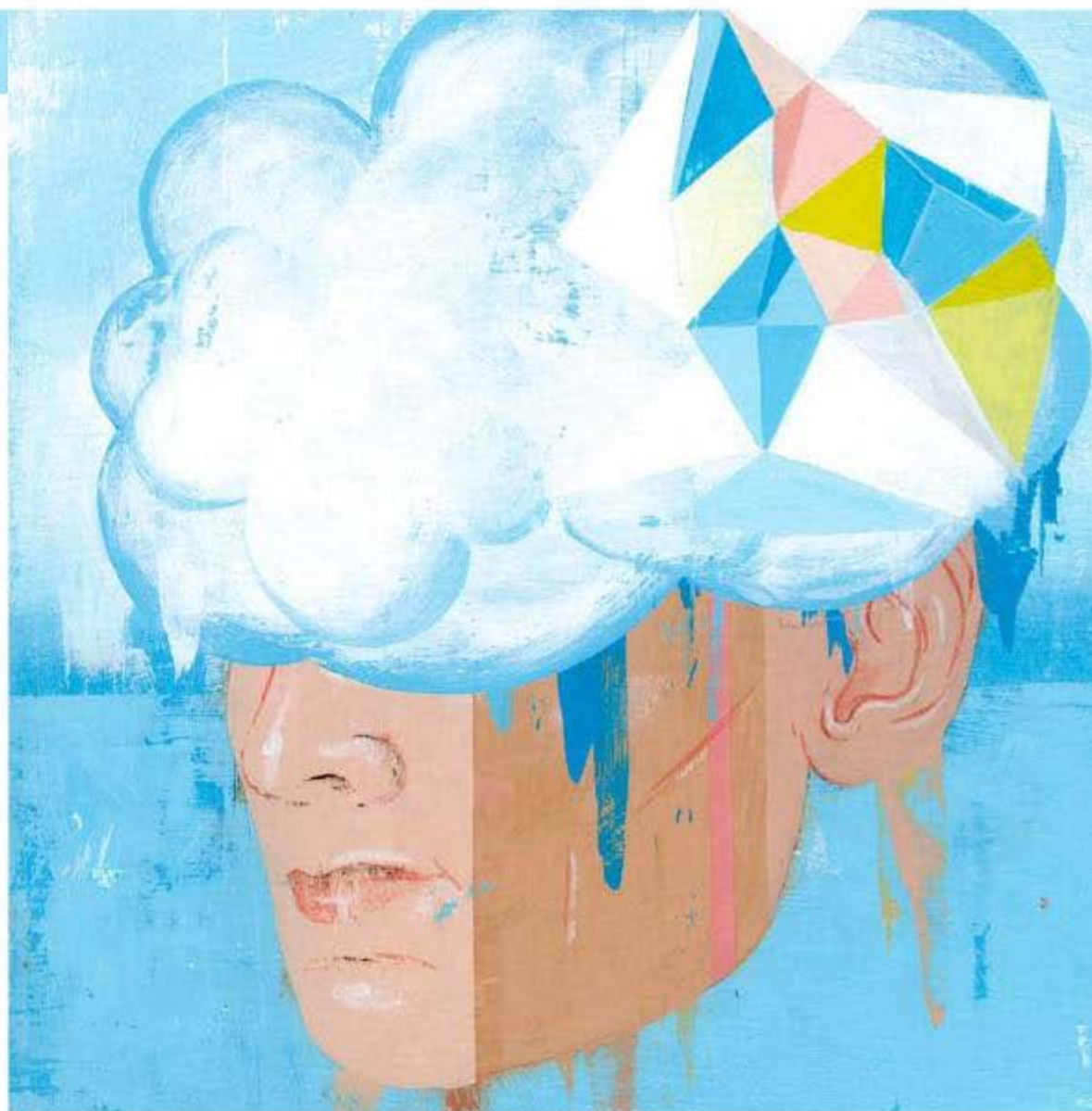
The cloud is big business. UBS Investment Research analysts estimated in August 2010 that Web services like Amazon will be a \$15 billion-\$20 billion global business in 2014, up from an estimated \$5 billion-\$6 billion in 2010.

The cloud has changed how entertainment products are stored and delivered. Consumers can stream video or music without needing to store the files on the hard drive of their PC or mobile device. The cloud creates instantaneous on-demand access with little or no need to wait for entire files to download. It allows incredible amounts of user-generated content to be uploaded at sites like YouTube.

YouTube allows video files to be accessed remotely through a Web browser or mobile app. The file isn't downloaded to the user's hard drive. Instead, it's temporarily cached in the computer's memory—an ether-real copy as opposed to a hard copy. Google says that nearly six years' worth of video is uploaded to YouTube daily. That's roughly 52,500 hours of family videos,

**"Music isn't worth \$10 a month to most people."**

—MICHAEL ROBERTSON, MP3TUNES



webcam recordings, music clips and other footage given to Google to care for and manage each day.

"People thought it was dangerous," MP3Tunes founder Michael Robertson says of when he launched music storage service Oboe in August 2006. "I'd remind people they keep their money in banks."

"People don't even realize how much stuff they have on the cloud," says entrepreneur Caterina Fake, co-founder of Flickr. "They're uploading massive photo albums to Facebook and they don't realize that's cloud computing."

As digital photography went mainstream, startups emerged with cloud-based solutions that allowed storage and sharing. Launched in 2004 and acquired by Yahoo in 2005, Flickr was an early example of a cloud service that changed how people store and share personal items. It offers limited free storage and sells extra storage and features to heavy users (a business model adopted by cloud-based, musician-oriented companies like SoundCloud and Indaba Music). But initially people were a bit hesitant.

"There's a lot of apprehension," Fake says, "about

# Heads In The Cloud

INDUSTRY TRAILBLAZERS WHO ARE TAKING MUSIC TO A HIGHER PLANE BY ANTONY BRUNO

## JEFF BEZOS

FOUNDER/CEO, AMAZON



Amazon lit a fire under the cloud music movement when it launched Cloud Drive—a virtual music locker that lets users store and stream

music to multiple devices—beating both Apple and Google to the punch. Not seeking licenses angered the labels, but it elevated the cloud conversation to the mainstream. What's more, Amazon's Elastic Cloud Computer Web services division powers various other cloud music services, such as Indaba Music and Sonicbids.

## DANIEL EK

FOUNDER/CEO, SPOTIFY



For an on-demand music streaming service that's not even live in the United States, Spotify gets a lot of attention. Perhaps because it

now claims 1 million paying subscribers and 9 million free users in seven markets. The "freemium" model it champions gets a bum rap from the labels, but serial entrepreneur Ek has so far refused to back down from his belief that a monthly limit of free usage is critical to user adoption.

## DAVID HYMAN

FOUNDER/CEO, MOG



For the cloud to become a mainstream music format, it must be ubiquitous. Few are as aggressive as Hyman at extending the cloud

into new markets. MOG was the first on-demand streaming service to be integrated into the automobile (BMW's Mini line), where he says 80% of music listening is done today. He's also targeted TV sets, integrating MOG into Internet-connected sets from LG, Samsung and Vizio. And he's just getting started.

## JON IRWIN

PRESIDENT, RHAPSODY



Spotify may be the darling of Europe, but state-side Rhapsody is the leading on-demand streaming music service. Irwin has led the

company since its spinoff from Real Networks and overseen a 15% increase in net subscribers, which at last count was 750,000. He hopes to hit 1 million by soon introducing a scan-and-match music locker (which lets users stream a common track from a communal server rather than store individual files), as well as improved radio features.

## STEVE JOBS

CO-FOUNDER/CEO, APPLE



Apple doesn't officially have a cloud music service—yet. But it will. It recently purchased the domain name iCloud.com, which is rumored to replace its MobileMe brand.

And by all indications it'll be a fee-based scan-and-match service. That's significantly different from Amazon's store-your-own approach, and involves license payments to the music industry. (Rumor has it Warner Music Group signed on late last month.)

# Points Of Entry

## CLOUD SERVICES ARE NOW ACCESSIBLE THROUGH MULTIPLE PLATFORMS

BY ANTONY BRUNO

The key selling point of cloud-based music services is that they allow consumers to access the same library of songs on multiple devices. No more syncing files between devices. No more worrying about compatible formats. Just fire up an Internet-connected device with speakers or headphones, and the music flows. Here are key platforms to consider when mulling the cloud music future.

putting things on the cloud, because [people say], 'Where is it? I can't see it. I can't touch it.' "

But by 2005 many new mobile phones had digital cameras, and more than half of U.S. households had broadband Internet access. This confluence of factors increased the adoption of Flickr and helped people recognize the cloud's benefits. They no longer had to worry about the physical location of a particular photo because it was online.

"You realize the incredible ability you have to make prints, to make backups, photo books, wedding albums," Fake says. "You realize it's become indispensable."

### ACCESS OVER OWNERSHIP

The cloud has ushered in a new way to make money from entertainment. Money has normally been spent on discrete transactions—\$1 for a song download or \$20 for a DVD—and changes hands between buyer and seller each time a product is purchased.


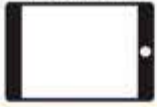




But the cloud has changed that relationship. Now consumers can pay to merely access music and video. On-demand video allows consumers to pay for a stream of a movie or TV show. Video and music subscription services allow unlimited streaming for a fee. Unlike sales from purchases, subscription fees are predictable and recurring. Purchasers only pay for what they buy, and weeks or months can pass between purchases. Subscribers pay a fixed amount every month whether or not they actually use the service that month.

Netflix is one example of this change. In December, it became the 19th-largest online video destination in the United States with 127 million videos streamed that month. As of March 31, it had 23.6 million subscribers, up from 14 million and 10.3 million at the same time in 2010 and 2009, respectively, according to Netflix's latest earnings release.

The Los Gatos, Calif.-based company launched in 1998 as an online DVD rental service. In January 2007 the company introduced limited online streaming and by January 2008 it allowed unlimited access to its on-demand catalog. In November 2010, Netflix introduced a \$7.99 streaming-only tier.

Netflix's success has forced cable providers to offer their own cloud-based alternatives. Time Warner's HBO has launched an

continued on >>p14

	KEY DEVICES	USAGE EXAMPLES	PENETRATION
 <p><b>SMARTPHONES</b></p>	iPhone, Android and BlackBerry handsets	Every cloud music service, including lockers (Amazon, mSpot), subscription services (Rhapsody, Napster, Rdio, MOG) and Internet radio stations (Pandora, Slacker).	Every cloud music service says smartphone access is its primary growth driver. Rhapsody says its mobile app generates more than 25% of its total streaming traffic.
 <p><b>TABLETS</b></p>	iPad, Motorola Xoom, Samsung Galaxy	Apps for Internet radio, lockers and subscription services are available. Also burgeoning interest in tablets as a source of interactive content when used in conjunction with a home entertainment system and a media bridge like Apple's AirPlay.	Low, but with great potential. The tablet market is in its infancy, but could become the top format for interactive albums.
 <p><b>LAPTOPS/DESKTOPS</b></p>	Macs, PCs	Home computers remain a central hub in cloud music. Many cloud services start as Web apps before their mobile strategy is defined.	Cloud access on computers is tied to broadband usage, which reached 81.7 million connections in the United States in June 2010, up from 78.3 million a year earlier, according to the FCC.
 <p><b>TVs</b></p>	Sony Bravia, Vizio, Panasonic	Pandora, Last.fm, Slacker and others are embedded in several TV app platforms. But providers usually hand-pick which services to work with, rather than opening up TVs more broadly a la mobile app stores.	About 5.2 million connected TVs will be sold in the United States in 2011, up from 3.2 million last year, according to Consumer Electronics Assn. estimates.
 <p><b>HOME ENTERTAINMENT SYSTEMS</b></p>	Sonos, Xbox 360, Sony PlayStation, Roku	The Xbox provides access to Zune and Last.fm. PlayStation has Sony's Qriocity Music Unlimited service. Sonos features access to leading Internet radio and subscription services.	Game consoles like Xbox and PlayStation 3 have sold in the millions, while Sonos is still a niche product.
 <p><b>AUTOMOBILES</b></p>	Ford Sync, BMW Mini, Pioneer	Pandora boasts about two dozen integrations into either factory-installed car audio systems or aftermarket units. MOG has partnered with BMW to develop a streaming music app for use in its Mini line.	Ford, General Motors, Toyota, Mercedes-Benz and BMW all have factory-installed Internet radio options. Aftermarket options from car stereo makers like Alpine and Pioneer are expanding as well.

### ROB LEWIS EXECUTIVE CHAIRMAN, OMNIFONE



Omnifone operates as a "white label" provider of cloud music services to other companies that want to offer streaming music but don't

want to build it themselves. Clients include Sony's Qriocity Music Unlimited, Vodafone and others, mostly European. But the company is expanding into the United States this year and has an ongoing technology partnership with Sony's Gracnote division.

### ALEXANDER LJUNG CO-FOUNDER/CEO, SOUNDCLOUD @alexanderljung



Setting out to create a YouTube specifically for music audio is ambitious. But the 29-year-old co-founder of SoundCloud has

demonstrated remarkable abilities. SoundCloud lets users post and share music files online. Registered users include Snoop Dogg, Deadmau5 and Kylie Minogue. Ljung's at the leading edge of showing how the cloud can benefit artists, not just fans (see interview, page 16).

### MICHAEL ROBERTSON FOUNDER/CEO, MP3TUNES @mp3michael



Perhaps the biggest development in the evolution of the cloud music space is the forthcoming resolution of EMI's lawsuit against

Robertson's MP3Tunes. The suit isn't aimed so much at the locker service, but rather the "sideload" feature that allows users to save streaming songs. The case is considered a bellwether of the many legal questions surrounding the licensing responsibility of cloud music providers. Robertson isn't one to back away from a music industry fight, so there'll be no out-of-court settlement here.

### ANDY RUBIN SENIOR VP OF ENGINEERING, GOOGLE @Arubin



Google's entire business model is based on the cloud. Gmail, Google Docs, Google Maps—they're all cloud-based services

that will soon be joined by Google Music, a project Rubin is spearheading. The licensing process for what's assumed to be a scan-and-match service has hit some roadblocks, and Google may be considering adding a subscription tier to the package. Whatever the company unveils, it will stand the best chance of competing with Apple.

### TIM WESTERGRÉN FOUNDER/CHIEF STRATEGY OFFICER, PANDORA @timwestergren



No streaming music service is more ubiquitous than Pandora. Westergren's long-struggling brainchild is redefining the concept of radio.

Having first made its mark on computers and mobile phones, Pandora is now aggressively entering the automotive space, by integrating into dashboard units from Ford, Pioneer, Alpine and others; the living room, through both stereo receivers and Internet-connected TV sets; and even the kitchen, through an Internet-connected "smart" refrigerator from Samsung. All this is happening with Westergren acting as cloud music's chief evangelist along the way. ●●●

from >>p13

online service called HBO GO. Comcast's Xfinity offers online, on-demand streaming of TV shows and premium channel movies. Dish Network's TV Everywhere allows subscribers to watch all its channels—and anything recorded to their DVR—from computers and mobile devices.

While Netflix soars, music subscription services like Rhapsody, Napster, MOG and Rdio remain only a niche part of music business revenue after nearly a decade of trying to break into the mainstream. According to the RIAA, these and other cloud music services totaled just 1.5 million U.S. subscribers at the end of 2010.

Unlimited PC and mobile access for a music service costs \$10 per month while PC-only costs \$5 per month. These price points haven't resonated with mainstream consumers. "Music isn't worth \$10 a month to most people," MP3Tunes' Robertson says.

Only free music cloud services have broken into the mainstream. Led by YouTube, Google sites attracted 143.1 million unique U.S. viewers in March, according to comScore. Internet radio service Pandora, which pulls a personalized stream of music from the cloud, has more than 80 million users. So: Will consumers actually pay for music in the cloud?

A business model that's gaining momentum is the storage locker. In March, Amazon launched Cloud Drive, an online storage service for music, video, photos and other documents. Users can access their music files through the Cloud Player, a music player for Cloud Drive that works in any Web browser. The first 5 GB of storage is free. Additional storage costs extra, although Amazon downloads don't count toward a user's storage limits and the purchase of an MP3 album gets 20 GB of free storage for a year. Google and Apple are reportedly working on similar cloud storage services.

Amazon director of music Craig Pape says the aim of Cloud Drive is to increase impulse digital music purchases. Amazon discovered that users of its Kindle ebook reader buy more when storage isn't an issue. The Kindle can access a purchased ebook from a cloud-based bookshelf as well as store it on the device.

"When you distill it down and remove the friction of where you buy and where stuff is getting delivered to or fulfilled to," Pape says, "it creates a

seamless usage experience."

Cloud Drive lacks a few of the bells and whistles of some cloud music services because Amazon didn't acquire licenses from rights holders. For example, each file must be uploaded separately whereas a licensed service would automatically synch a user's personal library with a cloud-based collection. And Cloud Drive will only play what the user has uploaded.

Other business models require consumers to choose access over ownership. Rdio COO Carter Adamson believes that cloud storage services are "a good first step in getting mainstream consumers moved up to an all-you-can-eat access model." Unlike Cloud Drive, Rdio offers unlimited access to more than 8 million songs, synchs a user's music collection to an online Rdio account and has a radio function for a lean-back listening experience. Its social functions allow people to follow what their Rdio friends are listening to and add those selections to their collections.

Investor Alex Zubillaga believes consumers will eventually warm to the idea of paying to access rather than own music. A former digital strategy and business development executive for Warner Music Group, Zubillaga is a shareholder in European company Spotify, one of the bright spots in cloud music. Available in seven Western European markets, Spotify has 1 million subscribers and 9 million users of its free, ad-supported music service. Its "freemium" model has attracted criticism from rights holders who want more paid subscribers, and in April the company trimmed the number of hours a free user can listen.

While controversial, Spotify is part of a new generation of companies that aim to change how people interact with music. Zubillaga is encouraged by their products' constant evolution and improvements and is excited about what they'll become in the future. "I think there's a shot at really going mainstream," he says.

How the cloud shapes music gets to the very essence of tomorrow's music business. Americans are communicating, viewing and watching from the cloud. More powerful wireless technologies will mean being connected anywhere, anytime. Business models will follow. The occasional service outage will not deter either consumers or businesses. The cloud is here to stay. ...

# Sky's The Limit

## WILL THE CLOUD HELP GROW THE NICHE AUDIOPHILE MARKET INTO A MASS ONE?

BY ANTONY BRUNO

The cassette tape killed the 8-track.

The CD killed the cassette.

And digital formats are doing a pretty good number on the CD.

Only vinyl has withstood the test of time, although as more of a niche item than as a mainstream product. But this transition—digital music on local devices now moving to the cloud—is expected to have the opposite effect. It should create a larger playing ground where both existing and future digital formats can thrive.

The beauty of the cloud is that music can be stored in one place and accessed by multiple devices relying on different types of networks. The cloud is not a one-file-fits-all world, and that heralds an explosion of music formats. "Locker services are going to kill the notion of what a 'file' means," former Warner Music Group senior VP of emerging technology Ethan Kaplan says. "People are going to stop caring about files and file formats... with the assumption that the highest quality possible is going to come out the other end."

Because that "other end" takes on many different forms—mobile phones, home computers, surround sound speakers, soon even car stereos—cloud music providers need many different formats to ensure the listeners' experience is the best it can be on each. For example: For just about every song available on Rhapsody, there are up to a dozen different formats—from 64 kbps MP3 files to 192 kbps AAC files—stored for different use cases like streaming to a mobile phone or downloading a tethered stream to a home PC. The ubiquitous MP3 format emerged in the late '90s as a highly compressed file good for letting users cram thousands

The cloud is big business. UBS Investment Research analysts expect Web services like Amazon to be a \$15 billion-\$20 billion global business in 2014.

# Cloud Shapes

## ARTISTS AND FANS SEE DIFFERENT THINGS IN CLOUD SERVICES

BY ANTONY BRUNO

In today's cloud—we're in the early stages—there are services designed primarily to provide music fans access to music on any device and on any network. There are more than a dozen cloud-based services actively serving the needs of fans: on-demand streaming, Internet radio, recommendation and discovery engines or basic locker services.

There are fewer cloud services built for artists' needs. Most are various flavors of online music studio and collaboration tools. But there are niche services like tour booking and music sharing that herald a likely growth area for the cloud's future.

## FOR FANS



### RHAPSODY

@rhapsody

**BEST FOR** Streaming on demand  
**PROS** Longest-operating subscription music service in the United States with more than 750,000 subscribers. Partly owned by MTV. Integrated into many devices and websites alike.

**CONS** Doesn't have the social features of Rdio or the Internet radio savvy of MOG. But since its spin-off from RealNetworks a year ago, many changes are under way.



### AMAZON CLOUD DRIVE

@amazonmp3

**BEST FOR** Storing new and existing tracks for anywhere access  
**PROS** Simple procedure to link native music files to the cloud server. Integration with Amazon's MP3 store means free storage for any newly purchased files.

**CONS** Manually uploading a large library is a pain and can be expensive. Scan-and-match services from future competitors may make it obsolete.



### PANDORA

@pandora\_radio

**BEST FOR** Internet radio  
**PROS** Pandora's Music Genome-powered service lets users create customized radio stations based on a seed song or artist. Users can indicate which songs are more appropriate and ban others, and can also skip songs they don't like. Aggressive partnerships have placed the service in autos and the living room and on mobile devices.

**CONS** Sometimes makes confusing song recommendations. Not available internationally due to licensing issues.



of songs onto a portable device. A 64 kbps MP3 file averages around 2 MB per file. On the other end of the spectrum are better-sounding lossless files like FLAC (free lossless audio codec) or Apple Lossless, which on average are 16-bit, 44 kHz files. Considered "CD quality," or CDQ, they average about 32 MB each.

A cloud-based service could easily store these higher-quality files for its users, but certainly couldn't stream them to every device. Putting aside the fact that streaming a 32 MB music file in real time to a mobile phone is pretty much impossible, the costs of doing so would be astronomical to both the service provider and the user.

"High-quality streaming requires a lot more bandwidth," Rhapsody chief product officer Brendan Benzing says. "There'll be limitations around the streaming of a lossless file compared to what most companies are streaming. For the most part, it would be prohibitive today."

That's because, today, both wireless and landline network providers are charging for the amount of data transmitted. Those costs will decrease as network capacity and bandwidth continue to increase. But even if it were technically and economically possible to stream an uncompressed lossless file to the mobile phone, why bother? According (anecdotally) to various audio "taste

tests" and user feedback in audiophile forums, the average listener can't tell the difference between a lossless file and a 256 kbps file when played on a portable device through standard headphones. So why pay more to stream a higher-quality file to the same device?

But it certainly is possible to stream lossless files from the cloud to a home computer or Internet-connected entertainment system. And landline bandwidth caps are far greater than those of wireless networks. But doing so would still carry a cost to the cloud provider, and today at least there aren't enough people streaming music into their living rooms—let alone those who would be interested in streaming higher-quality files—to justify those costs.

"Consumer demand can't be there yet because of the infrastructure constraints," a major-label digital executive says. "The retailers won't all chase it until there's a real market opportunity."

As cloud services grow in popularity, that market opportunity will emerge. Currently, services like HDtracks (@hdtracks) sell "high-resolution audiophile music downloads," as do sites like Ariama (@Ariama), Naxos (@naxosrecords) and Beatport (@beatport)—that target audiophile-friendly genres like classical, jazz and electronica. It's not hard to imagine that others equally as interested in servicing the audiophile niche will offer high-quality streaming experiences as well.

After all, it could equal new revenue streams. Once there are enough potential subscribers to make it worthwhile, cloud service providers will start offering audiophile service tiers that charge more for better-quality streaming files better-suited to their high-end systems. The higher price would cover both the increased cost of streaming the larger file and the higher licensing fees that labels are almost certain to demand—current licenses only account for certain quality specifications, according to label sources.

"The home business for us is still relatively small," Benzing says. "But that's where we see the opportunity to leverage the bandwidth that does come into that home without the same constraints we have in mobile. That's where people tend to spend a lot of money on an audio experience. It's small today, but it could be mass market in the future as more devices and services get connected in the home." ■■■

**"The home is where we can leverage bandwidth without the same constraints as mobile, and where people spend a lot of money on an audio experience."**

**—BRENDAN BENZING, RHAPSODY**

## FOR ARTISTS



### GROOVESHARK

@grooveshark

**BEST FOR** Music search and playlist sharing

**PROS** Easy to search for and stream songs on demand, build and share playlists and find other users with similar tastes. Recommendation engine finds similar songs to those included in users' playlists.

**CONS** Only has licensing deals with EMI and is being sued by Universal Music Group. Limited to music uploaded by users. Digital Millennium Copyright Act rules mean it takes down any song disputed by rights holders.



### SONOS

@sonos

**BEST FOR** Streaming most consumer-oriented cloud music services into the home, wirelessly

**PROS** Allows users to easily connect directly to most cloud-based on-demand or Internet radio music services and stream music to receivers in multiple rooms, controlled through the iPhone and Android and iPad apps.

**CONS** Far more expensive than other Internet-enabled home stereo systems, particularly if access in only one room is desired.



### SOUNDCLOUD

@SoundCloud

**BEST FOR** Sharing and soliciting feedback of music

**PROS** High storage capacity for uploaded music. Embedded player. Comments function lets other users give feedback on specific portions of a song. Open APIs mean more than 100 mobile apps integrate SoundCloud's features.

**CONS** Upload speeds can be slow. Simple, unexciting design.



### INDABA MUSIC

@IndabaMusic

**BEST FOR** Collaborative music creation

**PROS** Upload and share music files with other artists, either publicly or privately; collaborate on finished works through online studio tools. Sell final songs either directly from the site or through iTunes.

**CONS** Collaboration tools can be confusing to new users.



### SONICBIDS

@Sonicbids

**BEST FOR** Hooking up artists with promoters looking for talent

**PROS** Bands can upload their music, biography, press kit and other information to the database, where promoters can find them. Also assists artists in promoting gigs on social networking sites.

**CONS** Asking bands to pay for submitting their music is somewhat controversial. ■■■



# Where The Files Are

**SOUNDCLOUD CO-FOUNDER ON SHARING, COLLABORATING, 50 CENT, IMOGEN HEAP AND WHY—AS FAR AS THE CLOUD GOES—THERE'S NO TURNING BACK** BY GLENN PEOPLES

**S**oundCloud, the Berlin-based cloud platform that allows audio creators to share and collaborate, is an increasingly popular audio platform for both users and app developers. Users can store and share uncompressed audio files, facilitating transfers among artists, producers and music executives. There's no longer any reason to send audio files that crash email clients or exceed file size limits. The service's implications are significant.

The company has been enjoying surging growth, having recently passed 4 million registered users, according to co-founder/CEO Alexander Ljung (@alexanderljung), up from 1 million in May 2010. The company, now at 45 employees and growing, added a \$10 million investment from Union Square Ventures and Index Ventures in January on top of \$3.3 million raised in 2009 and earlier seed funding.

In addition, developers have created 150 apps that use the SoundCloud platform to do everything from stream songs to browse electronic producers by city and genre. A former sound designer working in TV and film, the self-described "tech geek" realized at a certain point that there wasn't a "Flickr for music." But, as Ljung explains by phone from London, there's much more to it than that.

## Who is on SoundCloud?

In some ways it's very narrow—it's creators of sound—but it's also really broad because it's really every type of creator. We have everything from 50 Cent to the Beastie Boys to Madonna all the way to bedroom producers who are just coming up with new ideas at home, down to what we think of as casual creators, people who bought the app on their iPad and are just mess-

ing around for fun.

And now we see it's growing really fast outside of music as well. We have people using it to send audio tweets to the world, people that record bird sounds or talk radio, comedy. SoundCloud makes it a lot easier for people building stuff.

Then you have a single piece of sound—no matter if it's an artist's iPhone app or an artist's Facebook app

or even just your friend giving you feedback on the track—they'll all be using the same track. So all the comments they put in, all the statistics around it, get stored in a single place.

## How does the company generate revenue?

It's a really simple "freemium" model. We have free accounts and paid accounts. The people who get really engaged and use the product a lot upgrade to the premium account, where they get additional features like statistics, more widget formats, a bit more control over how they present themselves in the community. It's similar to how Flickr works. They have the free accounts and if you want extra features, you upgrade to a premium account. That's the only thing we have. There are no apps, no affiliate schemes. It's really simple. If you like the product and use it a lot, then you pay for it.

## Have you tried selling downloads?

No, we haven't. We looked at it several times but we're not going to do that. We have some apps on the API that are built on top of the SoundCloud platform that allow people to do that and allow people to distribute those tracks into iTunes. You can send a buy link in the SoundCloud widget, but we won't deal with the actual transaction.

## Have any legal issues emerged for your model?

We started off working on really specific tools for pro and semi-pro music creators. So we've always been really close to the creators and rights-holder side of things. Since we're so focused on building stuff for the creators, we make sure our interests are aligned with theirs. In contrast to companies out there that are more embattled with content owners, we work together with all of the major content owners—we're building tool sets for them.

## How exactly are you working with content owners?

The product is being used in a lot of different areas of record labels, for instance—they use the dropbox features for A&R'ing or incoming tracks. They use it for internal communications within the label, for pre-release promotion when sending music out to journalists, and also for online marketing.

50 Cent did this thing where he recorded a track where he's rapping but there's no background track to it. At the beginning, he's encouraging his fans and producers to take the track and produce it for him. It's amazing. You get a vocal thing from 50 Cent and you get to produce your own track around it.

Imogen Heap did a thing recently where she asked her fans to record different sounds that inspire them and that could inspire her to make a song. They had a couple hours to send them in. She got over 800 different sounds, everything from ice cubes to somebody dropping a glass on the floor. She took a bunch of these sounds and put them into what become the song, which she then put on the Web and had links to every person that had contributed and to every single sound they'd contributed.

## How worrisome are the recent service outages at Amazon Web Services or Sony's PlayStation and Qriocity networks? Could they affect how people view the cloud?

It's definitely something people should be concerned about. But there's so much benefit from the cloud model. I don't think people would prefer the non-cloud model. There would be so much more friction in their lives. You have risks and security risks with almost any system. I don't think there's any turning back. ●●●

**"Since we're so focused on building stuff for creators, we make sure our interests are aligned with theirs."**



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**W**hen guitar hero Derek Trucks and blues belter Susan Tedeschi, who married in 2001, decided to turn their personal partnership into a professional one, they had to get over a lot of hurdles. But the Tedeschi Trucks Band's debut album, "Revelator" (out June 7 on Sony Masterworks), is the realization of a longtime dream for both the artists and their label.

Trucks and Tedeschi have been busy making their separate names as rootsy road warriors since the '90s, he as the boy genius ax-slinger with the Allman Brothers Band and leader of the Derek Trucks Band, and she as a solo artist blending blues with soul, rock and folk flavors like a next generation Bonnie Raitt. "We met on the road the first year I was in the Allman Brothers, which was 1999," Trucks recalls.

Since then, they've built their careers separately—Trucks on Sony Legacy and Tedeschi on Verve, garnering multiple Grammy Award nominations between them. (One can only wonder what the ride home from the 2010 Grammys was like after Trucks beat out his wife for best contemporary blues album.)

It took more than a decade for the couple to take the next musical step together. "We'd been thinking about a band together for a long time," Trucks says. "But she had her career in full swing and I was so busy between my solo group and the Allmans... it never seemed like the right time."

They first tested the waters a couple of years ago, performing together with an informal aggregation called Soul Stew Revival, which Trucks characterizes as the couple's "summer vacation band." But Tedeschi says there were business complications in the way of a full-time project as well: "We were both signed on different major labels, and that whole dynamic is difficult. Even though we're married and could have kids together, we couldn't make records together."

Fortunately, the couple's cause had a passionate champion in Sony Masterworks senior VP Alex Miller. "This project, I have to say unabashedly, is the fulfillment of a personal dream [of] seeing the two of them work together," he says.

Given the chance to bring his dream to life, Miller wasted little time. "The Derek Trucks Band started their career with Columbia Legacy," he says. "When it came time to renew his contract with [Sony], I signed him to Masterworks. Susan's deal had expired at Universal. I was able to work with them in putting this new record together and creating a new band."

A shift in management completed the perfect-storm scenario for the project. Blake Budney of Milestone Music Management, who started out

as Trucks' tour manager in 1996 and has been overseeing his career since 1998, says, "In the past I worked in conjunction with [Tedeschi's] management company, which at the time was Macklam Feldman Management. She parted ways with them last year, so I took over. Now I manage them both individually, and I also manage this project. It makes things easier."

Tedeschi adds that the couple's children—Charlie, 9, and Sophia, 6—figured heavily into the logistics. "We've been so busy raising kids, and now that they're 9 and almost 7, this is a better opportunity to go out [on tour] together, whereas we used to have to take turns." And when the kids aren't in school, their parents bring them along on the road, with Trucks' mother helping out as backstage nanny.

After giving their respective road bands the news that they were closing up shop to start something new, Tedeschi and Trucks began carefully crafting a fresh approach. But they still enlisted a few old friends when assembling their new ensemble, including keyboardist Kofi Burbridge and vocalist Mike Mattison, both from the Derek Trucks Band; Allman Brothers Band bassist Oteil Burbridge (Kofi's brother); and Tedeschi's drummer Tyler Greenwell. With a lineup that includes three horn players, two drummers and two background singers, the Tedeschi Trucks Band ultimately turned into an 11-piece outfit, freely mixing rock, funk, blues, world music and more.

In addition to its eclectic musical color scheme, "Revelator" boasts a greater focus on concise, song-based tracks. Plenty of sparks still fly from Trucks' guitar, but this is a far cry from the freewheeling, guitar-centric outings of his old band. Miller recalls this development as an organic process.

"The challenge was 'What is the Tedeschi Trucks Band? Is it a jam-blues band?' We pushed [the band] a little bit, they pushed us a little bit," he says. "What I did not expect was to hear demos that, when my wife walked into my home six months ago, I turned around and I was crying [while listening]. She said, 'What's wrong?' I said, 'It doesn't happen often that one's dreams are realized.'"

Miller's not merely speaking as a hopeful ad-

mirer—he has stats to back up his belief in the band's potential to reach bigger audiences. One anecdote in particular speaks volumes.

"We created a new website on March 17," he recalls. "To spur more fan activity, we offered a free download as a sneak peek to the album: 'Bound for Glory.'" On March 20, Miller received a phone call that radio stations, largely in the triple A format, had signed up to the website to get the download and were beginning to broadcast the MP3. "Here was an indicator that part of the Susan and Derek fan base are folks in media," he says. "Without making a single phone call or having any radio promoters encouraging the airplay of 'Bound for Glory,' the following

two weeks it became one of the top-added songs at triple A radio."

The audiences that Tedeschi and Trucks have each built on their own make a powerful foundation for the kind of expansion both Miller and the band have in mind. "Derek's been out on the road for the last 16 years," Miller says, and Tedeschi has a similar history. "When you put their fan bases together... it's not a surprise that the kind of venues they'll be playing move from 700- to 1,000-seaters to 2,000, and I think the biggest show coming up is somewhere near a 7,000-seater."

The uniqueness of the couple's story isn't lost

on those entrusted with spreading the gospel of the Tedeschi Trucks Band. "I think there's some human interest: Married couple on the road with kids, juggling their own careers, deciding to combine together," manager Budney says. And it's a story he fully intends to push to the forefront. "Outlets like 'CBS Sunday Morning' that lean human interest when they're doing a music story, I think [Tedeschi and Trucks] fit that profile," he says.

"It cuts both ways," Trucks says of the couple's musical/personal dynamic. "I think the musical relationship enhances our personal relationship too. Once we had kids, there's just a completely different level of the connection you have, and it's kind of that way with a band. I think it brings you even closer."

Miller adds, "Traveling out on the road, and trying to keep family and life together—this merge is the greatest love story in rock'n'roll." ♦♦♦

## Tedeschi Trucks Band

### ALBUM TITLE

"Revelator"

### LABEL

Sony Masterworks

### U.S. RELEASE

June 7

### PUBLISHING

Purple Peace Wagon, BMI (Tedeschi); Younkin Music, BMI (Trucks)

### MANAGEMENT

Milestone Music Management

### WEBSITE

[TedeschiTrucksBand.com](http://TedeschiTrucksBand.com)

### TWITTER

@DerekAndSusan

# Rock'n'Roll



# LO



# Love Story

Husband And Wife Derek Trucks And Susan Tedeschi Make A Musical Match As The **Tedeschi Trucks Band**

BY JIM ALLEN

# BILLBOARD LATIN MUSIC CONFERENCE



Pleased to meet you: Rock kings Maná ran into reggaetón king DADDY YANKEE in the green room at the Billboard Latin Music Conference, which turned out to be a veritable who's who of the top Latin acts on today's charts. Maná, which was this year's Superstar Q&A and the centerpiece of the conference, spoke with Yankee, spokesman for Western Union's "Love in Any Language" campaign. From left, Maná bassist JUAN CALLEROS and guitarist SERGIO VALLIN; Yankee; Maná singer FHER OLVERA and drummer ALEX GONZALEZ.

## New Horizons

AS SALES FALL, BRANDING PARTNERSHIPS LOOM LARGER AT BILLBOARD LATIN MUSIC CONFERENCE BY JUSTINO ÁGUILA

The Latin music business is caught up in a perilous period of transition, as it tries to make up for the continued plunge in recorded-music sales by delving deeper into licensing, touring and branding partnerships.

As was evident throughout the 22nd annual Billboard Latin Music Conference, presented by State Farm in association with AT&T, artists, label executives, tour promoters and other industry players are responding to these challenges with initiatives to maximize new opportunities.

Held April 26-27 at the Eden Roc Renaissance in Miami Beach, the conference featured panel discussions on label challenges, the touring business, changes at Latin radio and other hot-button issues, as well as engaging onstage Q&As with Maná, Gloria Trevi and Camila. The conference was followed April 28 by the Billboard Latin Music Awards, where Enrique Iglesias was the top winner with nine awards, including artist of the year (see page 24).

Latin album sales in the United States plummeted 25% in 2010, outpacing a 12.8% drop in overall U.S. album sales, while year to date, Latin album sales are down 3.8% from the same period last year, compared with 1.8% in the broader market, according to Nielsen SoundScan.

The troubling sales picture was one of the topics addressed during an onstage Q&A with Jesus Lopez, chairman/CEO of Universal Music Latin America/Iberian Peninsula and Afo Verde, president of Sony Music Latin Region.

"What we are trying to do is survive," Lopez said. "Each artist has a different set of needs, and we take different approaches when working with artists." (See opposite page for more from the Lopez/Verde Q&A.)

The frankly titled "What Happened to the U.S. Latin Music Industry?" panel also addressed the ailing recorded-music market. Jorge Mejia, senior VP of Latin America and U.S. Latin at Sony/ATV Music Publishing, said that stricter copyright laws should be part of efforts to battle piracy.

"Sales are falling, but to find one reason is impossible," Mejia said. "Immigration? The economy? I think it's more important that we look at what we can do in the future and what kind of action we can take to have stronger legislation."

In recognition of the growing importance of branding deals and corporate sponsorships, the Latin Music Conference held its inaugural Latin Music Marketing Awards, honoring the best online/social, print, tour and TV campaigns of the past year (see page 22 for winners). The

conference also featured a block of programming dubbed "The Marketing Exchange," hosted by Telemundo and mun2, which focused exclusively on branding, advertising, sponsorship and digital marketing topics.

Reggaetón star Don Omar participated in the Marketing Exchange's panel on social media strategies, discussing his success in growing his fan base through Facebook, Twitter and other online social platforms.

"I like knowing what my fans have in their hearts, what they like and what they are expecting," Omar told a packed conference hall. "It brings me face to face with a bunch of people. Artists can do good work, but if they don't have contact with their fan base, they may not know what their fans want."

The growing importance of touring as a revenue generator in and of itself—rather than as a means to promote music sales—was discussed during the "Touring: Brave New Routes" panel.

"Touring today does not drive record sales," said Gerri Leonard, president of Leonard Business Management. "Today, touring is how everyone is paying the bills."

While many Latin American recording artists are doing well in their respective countries, they have to hit the road in order to penetrate the U.S. market, she said.

"If you want to cross over and be in the U.S., you've got to tour," Leonard said. "You've got to tour on buses and go to 50 cities. You can't break here with five cities. It's hard, because the money is very tight."

Kathryn Garcia, director of programming at Miami's Adrienne Arsht Center for the Performing Arts, reminded the audience of the importance for artists to hit conferences as well. "There are conferences for performing

artists," Garcia said, "but I don't see representation from Latin American presenters."

Paul Josephsen, senior director of tour marketing at [Eventful.com](http://Eventful.com), urged artists to stay aware of their fan base, being mindful of who wants to see them perform, and where.

"There is a risk for the artist and there is a risk for the promoter," Josephsen said. "Artists of all genres need to have a better understanding of who wants to see them live."

During a discussion on the impact of Arbitron's Portable People Meter on radio audience measurement, panelists agreed that the PPM's ability to measure listener tune-ins and tune-outs increases pressure on radio programmers to keep listeners hooked.

For many stations, panelists admitted, this means playing more of the familiar. New songs, even by big stars, can cause listeners to tune out and PPM ratings to drop.

"We can tell exactly what drove you away, if it was a song, a commercial or even a DJ talking," said Bobby Ramos, VP of programming at Riviera Broadcast Group. "Every song counts."

That poses a problem for all genres of Latin music. During a panel on the challenges facing regional Mexican artists, Viva Entertainment president Ivan Fernandez lamented that some stations are playing songs recorded 10-20 years ago. While he said that he understands the pressures facing radio programmers, he noted that more airplay for new artists will be vital if the genre is to survive.

"We need more support from radio," Fernandez said.

Additional reporting by Arielle Castillo and Elaine de Valle. For complete coverage of the Billboard Latin Music Conference, go to [Billboard.biz](http://Billboard.biz).

# View From The Top

## THE HEADS OF THE TWO LARGEST U.S. LATIN LABELS SOUND OFF ON ARTIST DEALS, ANTI-PIRACY EFFORTS

Jesus Lopez, chairman/CEO of Universal Music Latin America/Iberian Peninsula, and Afo Verde, president for Sony Music's Latin region, participated in a candid onstage Q&A moderated by Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment. Some excerpts:

### EVOLVING ARTIST DEALS

**Verde:** The industry is in a different place from 15 years ago and pretending to do the same things we used to do would be a mistake. That model of signing artists—where a manager came and offered an act to us—was very particular and doesn't exist anymore. Labels signed artists only for their recordings, which is akin to only marrying on Tuesdays. But be-

cause Tuesdays also have problems, marriage began to change.

### QUALITY, NOT QUANTITY

**Lopez:** I'm not concerned about how many acts I sign, but I'd like to sign wonderful acts. If I sign one act a year and he's successful, that's far better than signing 20 lousy acts that sell 1,000 copies each and fill the radio with trash... In the end, if there are no new artists, there are no new shows and the production chain breaks down. The music business was always about betting on new acts. After all, how many times are you willing to pay to see the same act?

### ANTI-PIRACY LEGISLATION

**Lopez:** Music is culture and it's an asset gov-



**JESUS LOPEZ**, chairman/CEO of Universal Music Latin America/Iberian Peninsula, and **AFO VERDE**, president of Sony Music's Latin region, sat for an unprecedented mano a mano with **LEILA COBO**, Billboard executive director of content and programming for Latin music and entertainment, to discuss the state of the industry. Here, at the speakers' green room at the Eden Roc Renaissance, Verde, Cobo and Lopez (from left) shared lighter thoughts.

ernments should protect 100%... All the issues we have would be answered if legislatively we were conscious of music's economic and cultural value. It's not only our problem. The problem is in a consumer who tells us he can consume everything we invest in for free.

**Verde:** If a robber steals a woman's purse while

she's walking down the street, whose fault is it? The guy who makes the purses? Does he have to organize a team of people that pursues purse snatchers? That's what the industry did. Or should we raise our hands and say, "Gentlemen, we need to create laws to protect this"? That's our duty.

## Striking A Common Chord

### INAUGURAL MARKETING EXCHANGE PANELS GATHERED EXECUTIVES FROM THE MUSIC BIZ AND TOP BRANDS LIKE AT&T, GOOGLE AND COKE TO TALK SHOP



It's not about sponsorships anymore but about generating partnerships between artists and brands and understanding the needs of the consumer. That was the thrust of the "Effectiveness of Local Branding" panel. From left are speakers **CARLOS BOUGHTON**, brand director for Tecate and Tecate Light at Heineken USA; **LUIS MIGUEL MESSIANU**, Alma president/chief creative officer; **CARLA DODDS**, Walmart senior director of multicultural marketing; **BILL WERDE**, Billboard editorial director and panel moderator; and **STEVEN WOLFE PEREIRA**, MediaVest Multicultural senior VP/managing director.



Music placement on TV, in film and videogames, and elsewhere was discussed during "The Art of Synching and Licensing." From left: Creative License president/CEO **KEVIN MCKIERNAN**, who moderated; Audio Network United States & Canada senior VP **JASON LANGLEY**; Universal Music Publishing Group director of administration and marketing **OLGA CARDONA**; Music Dealers senior creative director **TIM LINCOLN**; and Nacional Records president **TOMAS COOKMAN**.

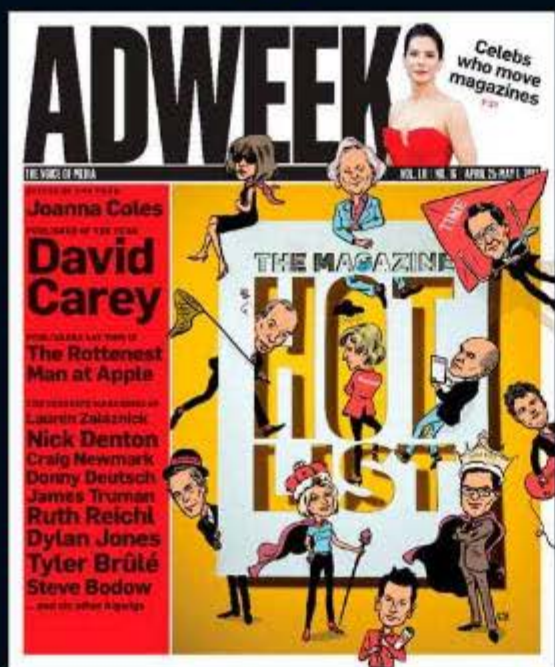


AT&T and Coca-Cola, two of the most active brands in Latin music, were present at the "Sponsor Me I'll Play for You" panel, moderated by Hispanic Market Weekly editor **CYNTHIA CORZO**. AT&T executive director for Hispanic marketing **ROBERTO GARCIA** discussed a series of successful campaigns including those with Juanes, Luis Fonsi and Chino y Nacho, developed with Universal Music Latino/Machete GM **LUIS ESTRADA**, who also spoke. Coca-Cola North America assistant VP for Hispanic marketing **REINALDO J. PADUA** talked about Coke's World Cup campaign with Universal Music artist David Bisbal. From left: Padua, Corzo, Estrada and Garcia.



How do you develop and monetize a strong social following? It would be hard to come up with a better panel of experts, as moderated by **BORJA PEREZ** (far left), Telemundo Communications Group VP of integrated solutions and digital media. From left: Facebook VP for Latin America **ALEXANDRE HOHAGEN**, artist **DON OMAR**, Universal Music Latin Entertainment director of product development **HORACIO RODRIGUEZ** and Google Latin America head of business development **RODRIGO PARANHOS VELLOSO**.

# Where's your next BIG IDEA coming from?



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# ADWEEK

The Voice of Media

## Best In Show

A LOOK AT THE WINNING ENTRIES IN THE BILLBOARD LATIN MUSIC CONFERENCE'S INAUGURAL MUSIC MARKETING AWARDS



Alma president/chief creative officer **LUIS MIGUEL MESSIANU** (left) with his staff: senior brand executive **KAREN UDLER**, senior copywriter **NOUR DaSILVA** and senior brand supervisor **STEPHANE CANTAREL**.



Universal Music Latin Entertainment's label manager **MIGUEL LUA**, director of product development **HORACIO RODRIGUEZ** and VP of digital **SKANDER GOUCHA** (from left).

### TV

**WINNER: Alma for House Party featuring Bomba Stereo, Systema Solar and El Tambor de la Tribu**

McDonald's ran TV spots with music by emerging Latin acts to promote a sweepstakes for a chance to attend the Latin Grammy Awards show in Las Vegas. The fast food chain posted information about the featured bands at its MeEncanta website.

"The ads put the music front and center while showcasing the McDonald's brand and products in a manner that wasn't in your face for consumers," says judge Cynthia Corzo, editor of Hispanic Market Weekly.

### ONLINE/SOCIAL

**WINNER: Universal Music Latin Entertainment for Don Omar: King of the Internet**

Audio and video teasers, invitations to fans to unlock Facebook applications and content on various websites were used to promote Omar's single "Danza Kuduro." The campaign helped make Omar one of the most visible artists in social media of the past year.

"The [Universal] campaign is a prime example of how establishing a social bond with your audience is a key component of a successful campaign," says judge Borja Perez, VP of integrated solutions and digital media at Tele-mundo Group.



Universal Music Central America Latino label manager **OSCAR JIMENEZ**, Almacenes Siman regional marketing director **CAROLA CARDONA**, Y&R's **ZONIA DE VIOLANTE** and Universal Music VP of Latin artists marketing **ANGEL KAMINSKY** (from left).



Cardenas Marketing Network national project manager **FEDERICO COGIO**; Wrigley senior marketing manager **BERNARDO MEZA**; CMN national account director **ERIK BANKSTON** and senior account manager **ANDREA BOTERO**; and Wrigley senior director **JUAN CARLOS DAVILA** (from left).

### PRINT

**WINNER: Universal Music Latin America for Para Ellas featuring David Bisbal**

Central American department store Almacenes Siman featured Spanish singer David Bisbal in a series of print ads paying tribute to women in different stages of life—from birth to death and everything in between.

"By featuring David Bisbal prominently, the print executions were certainly eye-catching... Women's various life stages were creatively represented," Corzo says.

### TOURING

**WINNER: Cardenas Marketing Network for Vive Tu Musica with 5 featuring Daddy Yankee & Reik**

The finale of Wrigley's online talent search at the Hollywood Palladium treated visitors to, among other things, a laser show, LED screens displaying all 5 brand flavors and music reels of the finalists.

"The 'sensory stimulation' components of the concert series were innovative, memorable and tied in strongly with what the brand stands for," says judge Kevin McKiernan, president/CEO of Creative License.

# Miami Heat

FOUR ACTS EYEING U.S. BREAKTHROUGHS TURNED HEADS AT THE BILLBOARD LATIN MUSIC CONFERENCE BY LEILA COBO



**SOHANNY**  
@SOHANNYOFFICIAL  
LABEL: TOHLIH Music Group  
Sultry performer of danceable tropical fare benefits from catchy studio production by Richie Peña and stage presence learned in part from a stint with Emilio Estefan Jr.'s Miami Sound Machine. Debut album due this summer, along with opening slot on a major U.S. tour.



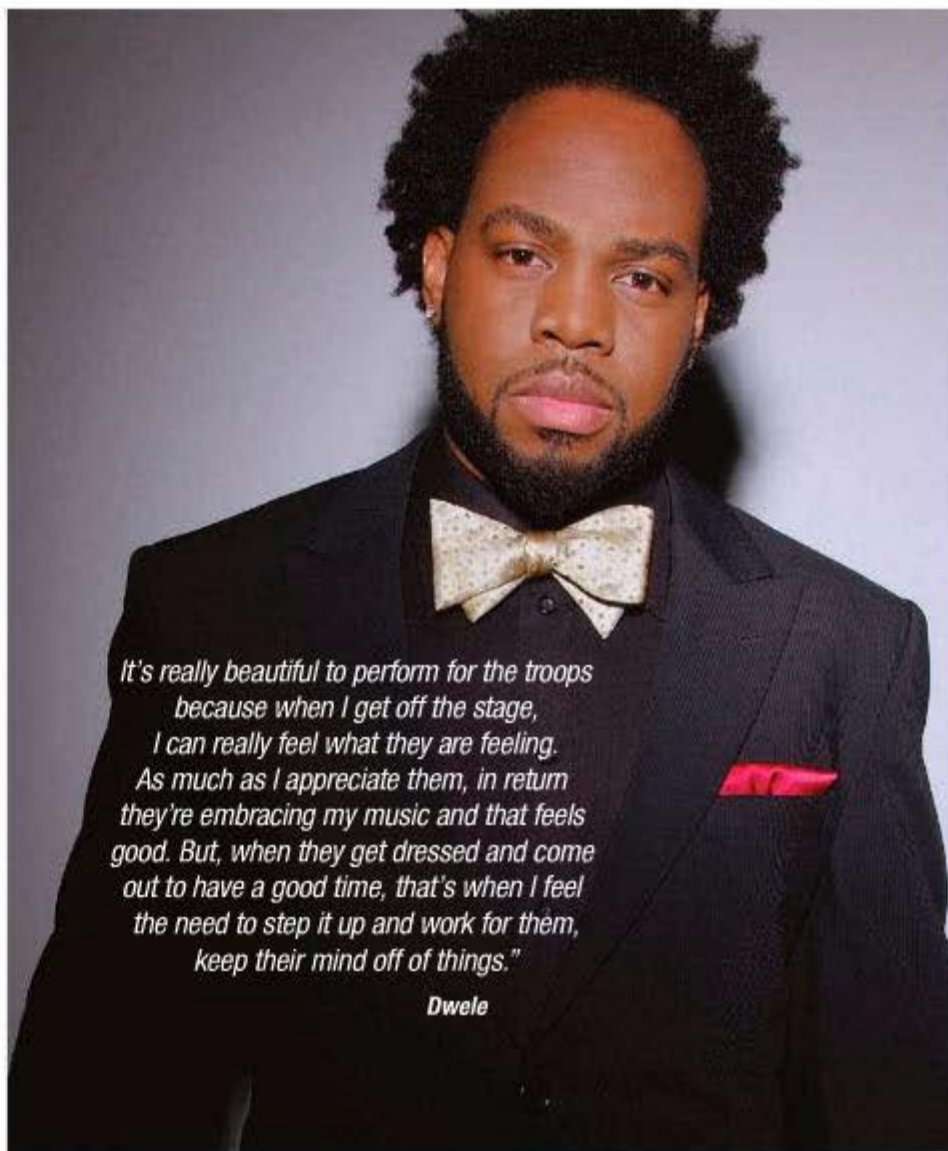
**FRANCISCA VALENZUELA**  
@FRANCISCAMUSIC  
LABEL: Self-released  
After playing U.S. shows in April/May, Valenzuela will tour Chile in support of second album "Buen Soldado." The California-born, Santiago, Chile-based singer/songwriter offers an appealing mix of acoustic pop, rock, jazz and folk. Valenzuela raised her profile with performances at South by Southwest and Lollapalooza Chile.



**OH MY GIRLS!**  
FEATURING NATTI NATASHA  
@NATTINATASHA  
LABEL: Orfanato Music Group  
Girl group blends dance, pop, hip-hop and techno. Boasts a mentor and label owner named Don Omar (above left, with Natasha). A bilingual album is due this summer.



**DON TETTO**  
@DONTETTO  
LABEL: Akela Family Music  
The band is touring Ecuador and Peru in June and playing U.S. dates in July. While it's not a new face on U.S. shores, the Colombian quartet's brand of melodic rock wowed conference attendees, prompting some to think it's time for U.S. music fans to take notice.



*It's really beautiful to perform for the troops because when I get off the stage, I can really feel what they are feeling. As much as I appreciate them, in return they're embracing my music and that feels good. But, when they get dressed and come out to have a good time, that's when I feel the need to step it up and work for them, keep their mind off of things."*

Dwele

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Natty Nation / Fred Shafer / Damien Home / Dwele  
Zach Williams & The Reformation / Paul Eason / Ma'ohi Nui  
Drum Jam / Great American Country TV / B Taylor / Evelynne Rose  
Jimmy Kennedy & The Wrecking Balls / Jeffrey Smith / Rome in a Day



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# Baby, I Like It

**ENRIQUE IGLESIAS TOPS BILLBOARD LATIN MUSIC AWARDS; DON OMAR GETS BIGGEST SALES BOOST**

BY LEILA COBO

In a reflection of what's been happening in the mainstream pop market, dance pop proved to be a unifying factor in Latin music during the past year, particularly pop made by artists with appeal across language preferences.

The leading winner at the Billboard Latin Music Awards was Enrique Iglesias and his crossover album, "Euphoria" (Republic/Universal Music Latino), which claimed nine trophies during the April 28 live telecast on Telemundo. The awards show, presented by State Farm, was seen by more than 6.6 million viewers in the United States, according to Nielsen—its highest ratings ever. Iglesias won the evening's highest honor, the Latin artist of the year award, which recognizes accomplishments in sales and airplay. His other wins included trophies for Hot Latin Songs artist of the year, male and Top Latin Albums artist of the year, male.

Fellow pop crossover star Shakira followed with six honors, including Latin digital album of the year for "Sale el Sol" (Epic/Sony Music Latin), while "Waka Waka," her hit single featuring Freshlyground, was the Latin digital download of the year.

The biggest beneficiary of the awards show in terms of sales was reggaeton star Don Omar, a five-time finalist who won Latin Rhythm Airplay song of the year honors for mega-hit "Danza Kuduro," featuring Lucenzo. Omar's sales benefited from his performance of the winning song with Lucenzo, as well as his appearance in a skit promoting the film "Fast Five," which features his music and Omar himself in a supporting role. The movie, which premiered April 29, grossed \$86.2 million at the U.S. box office in its opening weekend, the best-ever debut for a Universal Pictures movie, according to the Hollywood Reporter, which noted that Hispanics accounted for 33% of ticket buyers.

Omar's album, "Don Omar Presents: Meet the Orphans" (Machete), jumped 23-13 on Billboard's Top Latin Albums chart, while digital track sales of "Danza Kuduro" more than doubled, with the single climbing 3-1 on Latin Digital Songs. Another Omar track, "Taboo," nearly doubled its digital download sales, jumping 5-3, while "How We Roll" entered the chart at No. 38.

Several other performers—including Chino y Nacho and Marc Anthony—moved higher on the Top Latin Albums chart, although their actual sales gains were limited to fewer than 1,000 units per title. Instead, the greatest sales impact was seen on the Latin Digital Songs chart, where gainers included Iglesias, Chino y Nacho, Camila and, to a lesser degree, new Latin artist of the year winner Prince Royce. Royce's digital sales rose slightly despite a backstage snafu that kept him from picking up his four awards.

Among labels, Universal Music Latin Entertainment picked up six awards, including Top Latin Albums label of the year, while Sony Music Latin won four, including Hot Latin Songs label of the year.

For the second year in a row, Arpa Musical won publisher of the year while Arpa writer Espinoza Paz was named songwriter of the year. Producer of the year honors went to Fernando Camacho Tirado of La Arrolladora Banda el Limon, and the publishing corporation of the year award went to EMI Music Publishing. ●●●

For a complete list of Billboard Latin Music Award winners, go to [Billboard.biz](http://Billboard.biz).



"Behind every artist there's a great company, a great group of people, your manager, people who love you, who criticize you, who make you better."

—EMMANUEL, BILLBOARD LIFETIME ACHIEVEMENT AWARD HONOREE



"We've tried through all means—through music and through the opportunities God has given us—to share with others who are needier than us."

—GLORIA ESTEFAN, BILLBOARD SPIRIT OF HOPE AWARD HONOREE



With his self-titled debut album, newcomer PRINCE ROYCE was an indie success story. He received four awards, including new Latin artist of the year.



With a whopping nine awards, including Latin artist of the year, ENRIQUE IGLESIAS led the list of winners at the 2011 Billboard Latin Music Awards. Iglesias' wins stem from his hit album "Euphoria" (Republic/Universal Music Latino)—the top-selling Latin album of 2010, according to Nielsen SoundScan—and a string of hits, including "Cuando Me Enamoro," which spent 17 weeks at No. 1 on the Hot Latin Songs chart, more than any other track.

EMMANUEL: GARY IROTH/STY/TELEMUNDO; ESTEFAN: GARY IROTH/STY/TELEMUNDO



**SAY AHN**

Synch star Priscilla Ahn releases sophomore set

**NEW DANCE MOVE**

Gang Gang Dance switches up recording

**DOUBLE SHOT**

Twin Atlantic gets a boost from Red Bull

**A DREAM FULFILLED**

The Blind Boys team with country legends

**LOVE LETTER**

Actor Rapaport's Tribe Called Quest docu

26

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# MUSIC



Picture this: SIXX: A.M.

**ROCK** BY CHRISTA TITUS

## NO PAIN, NO GAIN

**Sixx: A.M. Redefines The Meaning Of Beauty On 'This Is Gonna Hurt'**

It's kismet that People magazine's annual Most Beautiful People issue hit newsstands the same time that "Lies of the Beautiful People," the lead single from Sixx: A.M.'s new album, has burned up Billboard's rock radio charts. After all, the song was inspired by bassist Nikki Sixx's contempt for the yearly poll.

"It's not the people on the magazine [that I dislike]," Sixx says of the song that introduces "This Is Gonna Hurt," which arrived May 3 on Eleven Seven Music. "It's that [life] can be more than just one version of beauty."

Within 10 weeks "Lies" has reached No. 3 on both Active Rock and Heritage

Rock and No. 16 on Rock Songs. To underline the song's impact with Sixx: A.M. fans, Tenth Street Entertainment West Coast VP of artist management Chris Nilsson points to numerous postings the song generated on Twitter and the band members' Facebook pages. The track has sold 25,000 copies, according to Nielsen SoundScan. First-day sales for the album weren't available at press time.

Sixx: A.M.'s debut album, 2007's "The Heroin Diaries Soundtrack," was a sleeper hit whose lead single, "Life Is Beautiful," hit No. 2 on both Active Rock and Heritage Rock. The album is a companion piece to Sixx's harrowing account of his heroin addiction, "The Heroin Diaries: A Year in the Life of a Shattered Rock Star." The album has sold 344,000 copies, according to Nielsen SoundScan, and the book debuted at No. 4 on the New York Times

Best Seller List.

"The success of ["Life"] has people looking at Sixx: A.M. as an important band," says Allen Kovac, chairman/CEO of Tenth Street Entertainment, Sixx's management company. He notes that Tenth Street encountered resistance when it promoted "Life" to radio, but getting airplay for "Lies" has been "a lot easier."

With Sixx: A.M. being a labor of love, the group wasn't in a hurry to record its next album. Singer James Michael is an in-demand songwriter/producer (Papa Roach, Scorpions). Guitarist DJ Ashba also produces music, writes film scores and performs in Guns 'N Roses. And Sixx juggles his time as bassist for Mötley Crüe while overseeing his Royal Underground clothing line, running his "Sixx Sense" and "The Sideshow Countdown With Nikki Sixx" radio shows and honing his photog-

raphy craft.

The band didn't intend its next album to be another companion piece to a book, either. However, when Ashba and Michael saw the photos that Sixx was going to include in his book, "This Is Gonna Hurt: Music, Photography and Life Through the Distorted Lens of Nikki Sixx" (published April 12 by HarperCollins imprint William Morrow), the creative spark was born for the new record.

Sixx had intended to publish a book strictly about his photography, but as he was writing the introduction, he realized the endeavor "was really talking about the photography and what it meant to me on the surface and underneath," Sixx says. The book and album also focus on how judgment shapes and distorts lives, with his images expressing how he sees beauty in things often deemed grotesque.

Reinforcing Sixx's desire to turn the project into a multimedia experience is the Web series "This Is Gonna Hurt: The Documentaries." The video segments showcase the band discussing what the new album means to them and introduces some of Sixx's photography subjects, like Amy Purdy, who lost her legs from viral meningitis, and Matt Fraser, who was born without forearms.

The documentary is the centerpiece of the album's marketing campaign. The first of its eight segments premiered on Hulu March 29, and new ones will continue airing on a weekly basis. Nilsson says, "We looked for partners [that] were used to working with really high-quality content. This is a global campaign, so we have a number of global partners." For example, Hulu was chosen for its multiplatform reach in the United States, and [NME.com](http://NME.com) is airing the segments to gain U.K. exposure.

All of the band members are doing interviews with such mainstream outlets as the Huffington Post and In Touch. Sixx is cross-promoting the album with an 11-city book signing tour that began April 12. Kovac says Sixx will keep doing in-store signings while on the road with Mötley Crüe, which begins a summer tour with Poison June 7 in Dallas. Sixx, an avid Facebook and Twitter user, has discussed the book during his radio shows, which air on Sirius XM and are nationally syndicated on 60-plus rock stations; [SixxSense.com](http://SixxSense.com) is also streaming the documentary segments.

Although announcements about Sixx: A.M.'s activities and the documentary segments are posted on Mötley Crüe's official website ([Mötley.com](http://Mötley.com)), Sixx: A.M. stands apart from the veteran band. Kovac credits Sixx's ability to build two distinct brands to his dedication to creating quality content and a willingness "to learn how to cross-market, cross-promote and have an integrated marketing campaign instead of [just trying to have] a hit single."

"He's not having a YouTube moment," Kovac adds. "I think artists have a lot to learn from that." ●●●

## LATEST BUZZ

### >>>'GLEE' CONCERT FILM DUE IN AUGUST

Fox's TV and film studios are teaming with "Glee" creator Ryan Murphy to produce "Glee Live! 3D!," a movie of the upcoming Glee Live! In Concert! North American tour. Fox will release the film in theaters for an exclusive two-week run on Aug. 12. Starring 14 members of the TV show, the film will be shot live during the summer concerts. Murphy says the film's main target is the fan who couldn't make it to a show. "There were only so many cities we could get to before we had to resume work on the television series," he says. Now, "we'll be able to bring the concert experience to movie theaters across the country in full three-dimensional glory."

### >>>OZ TEEN CHARGED IN BIEBER EGGING

Australian officials have charged a teenager with breaking into a Justin Bieber concert and throwing eggs at the Canadian pop star. The 17-year-old appeared in a Sydney children's court on May 4 and was charged with breaking and entering, trespassing and malicious damage. Video footage of the April 29 concert at Sydney's Acer Arena showed several eggs hit the stage, narrowly missing Bieber and his backup singer.

### >>>CHARITY ALBUM RAISES \$5M FOR JAPAN

Charity album "Songs for Japan," featuring hits from Lady Gaga, Bob Dylan and Madonna, has raised \$5 million for the victims of the Japanese earthquake and tsunami, according to the record labels that collaborated on the release. The album was released a month ago and has sold 500,000 copies worldwide. Organizers say the Japanese Red Cross Society last month received \$2 million on behalf of those involved who waived their royalties and proceeds, and that another payment of \$3 million was made on May 2.

Reporting by Pamela McClintock, the Associated Press and Reuters.



Flower girl: PRISCILLA AHN

FOLK BY JILLIAN MAPES

## This Is Life On TV

Synch Star Priscilla Ahn Gets Ready To 'Grow Up'

Folk singer/songwriter Priscilla Ahn is more than a cute girl with a guitar. She's also a "guilty pleasure for indie rock dudes," according to EMI senior VP of marketing Zach Hochkeppel, a rising star in Japan and newly married. But perhaps most important, she's a TV/film synch superstar.

Ahn's first album, 2008's "A Good Day" (EMI/Blue Note), found its way to listeners thanks to sleeper hit single "Dream," whose most notable synch was "Grey's Anatomy." A myriad of others—ranging from "So You Think You Can Dance," to the film thriller "Disturbia," to a Jeep Wrangler ad—continued to trickle in for "Dream" and other album tracks. According to Hochkeppel, EMI is still getting synch requests for her debut, as Blue Note prepares to release Ahn's second full-length.

On "When You Grow Up," out May 3, Ahn's delicate take on folksy pop matures musically through songwriting collaborations (Sia Furler, Eleni Mandell) and impressive production (Ethan Johns). But the approach—a focus on TV, film and advertisement synchs—remains the same, and Ahn is just fine with that.

"In whichever way my music can get out there I'm just like, 'Sure,'" she says. "It's also through the TV synch licenses that I've been surviving. I don't really make money through record sales. I used to be really picky: 'No, I don't want it to be the song of a commercial,' but nowadays it's what you need to do to get the song out as much as you can."

Ahn's first album has sold 52,000 copies, according to Nielsen SoundScan. Yet she's performed "Dream" (which has sold 199,000) on "The Tonight Show With Jay Leno" and, on

the new album's release date, on "Dancing With the Stars." Her music has also been used in national ads and other hit TV shows. According to Hochkeppel, it's all part of "finding ways to make artist development work" from a monetary point of view.

Synch deals for "When You Grow Up" are in the works, but Ahn, who recently played a showcase in Los Angeles for music supervisors, understands the organic feeling necessary to create a meaningful synch.

"With some artists, I've noticed that after their songs have been licensed, on their next album you can totally hear they're trying to write a song for 'Grey's Anatomy' and it doesn't work," she says. "It's just one of those things that has to feel genuine to last a long time."

Ahn's team is also making a push for international markets—in Europe, Germany specifically—and continuing her touring record of opening for heavyweight folk and indie acts including Ray LaMontagne, Amos Lee, Willie Nelson and DeVotchKa. Plans for a Japan release of "When You Grow Up," including a different lead single than in North American markets, have been put on hold while the region recovers from the recent natural disasters. But when she's able, Ahn intends to visit Japan, a country that has embraced her music since her unsigned days.

"When I just had my EP and I wasn't signed, somebody in Japan—I think it was some people at Tower Records—found my EP and they were ordering hundreds of them," Ahn says. "I think I appeal to Japanese people because my songs are really soothing, and I'm sure [the fact] that I'm half Asian doesn't hurt, either." ●●●

ROCK BY MICHAELANGELO MATOS

## ESCAPE FROM NEW YORK

Gang Gang Dance Finds That A Change Does It Good On 'Eye Contact'

"Eye Contact," Gang Gang Dance's fourth full album and its first for 4AD, flows like one continuous work. That's no surprise, as the act's earlier albums on label the Social Registry did the same.

This time around, though, the tracks—which combine elements of post-punk rock, dance music and a number of European styles (in particular, Greek music, a mainstay of vocalist Lizzie Bougatos' childhood home) in a churning, improvisatory brew—are stronger and clearer than ever, individually and together. According to multi-instrumentalist and band co-founder Brian DeGraw, that's the result of the methodical way the band approached recording.

"We started writing these songs out in the desert with the intention of making that record in [a] month," he says. "We have these skeletons of new songs—let's just get it while it's

hot.' But that turned into more writing stuff than making a record." Improvising onto tape and then sifting through the results for usable ideas, the band wound up taking a year-and-a-half to begin actual recording, with four more months between tracking and mixing.

"We got caught up in touring and playing shows and we never found time," DeGraw says, but it paid off: "For some reason it was easier. The records in the past have been kind of torturous; not, like, the most democratic decisions being made. This one, everything about it flowed kind of magically. We were on the same page about what we liked and didn't like. On the earlier records, things are a little more jagged, and [on] this one, everything sat together, made sense of each other."

DeGraw continues: "The time and physical space that

ROCK BY MEGAN VICK

## Earning Their Wings

Scottish Act Twin Atlantic Targets U.K., U.S. With Red Bull's Help

Twin Atlantic has already been handpicked to open for the likes of Blink-182, My Chemical Romance and the Smashing Pumpkins during the group's various European tours in the past two years—an impressive feat for a band that hasn't even released a full-length album.

In 2009, the Glasgow, Scotland, quartet signed with Red Bull Records, formed by the energy drink company in 2007, after executives caught the act's set at London's Freeze Festival in October 2008.

Now, Twin Atlantic is on the verge of releasing "Free," the 13-track full-length follow-up to 2009 mini-album "Vivarium." Frontman Sam McTrusty believes the band is finally

where it needs to be, mentally and musically.

"Being in the right head space really influenced our songwriting and it started becoming a lot more fun and a lot more fluid. We were able to just be a lot more honest," McTrusty

Coming to America: TWIN ATLANTIC



we had in making it really affected the record. Normally, we're recording in New York, in a very cramped environment, [having] a really rough time. This record was a lot different. For every aspect, we were in these wide-open spaces [in] these blocks of a month: a month for writing, a month for tracking. We started making the record out in the desert near Joshua Tree [in California]. That was obviously a very spacious, relaxed environment.

"We recorded in a big church

near Woodstock for a month, and then we mixed in upstate [New York] as well, in a house that we rented. We took a lot of time between the initial month in the desert and tracking—over a year. I really don't think the record would have the flow it does without that."

Such delays are understandable: DeGraw and Bougatsos are visual artists, and Gang Gang Dance has participated in events at New York's Museum of Modern Art and the Whitney Museum of American Art.

"It's the nature of New York City," DeGraw says. "Whenever I'm outside of the city I can actually accomplish the things I think about every day, whereas here, I'm only able to accomplish about 50% of it. I've been renting a house upstate for the past year, and have been splitting my time between there and the city, and I think the country has won me over. I'm trying to convince everyone else [in the band] to [move there], but I don't think it's happened."

As for the album itself, which is due May 10, "there's not some crazy rollout plan," says Nabil Ayers, U.S. label manager for 4AD. "The songs' premiere was on the band's site."

Aside from a May 4 show in Brooklyn, the band will concentrate on Europe for two months following the release of "Eye Contact," then tour the United States in July, with dates surrounding the Pitchfork Music Festival in Chicago on July 16.

There's also a "4AD Session," a professionally shot video of the band performing, available on the label's website the week of the album's release. "With so much online and so much bad YouTube out there," Ayers says, "it's important to have something good available." ●●●

Desert storm: GANG GANG DANCE



says via Skype from Glasgow.

Being honest also means being upfront with the members' Scottish identity. While many European artists sing without an accent to make themselves more marketable, McTrusty's brogue curls around his lyrics, powered by his high-powered falsetto voice.

"I'll hear a really good intro to a song and get excited about it but if I know where the band is from and a really fake American accent comes on, it just ruins it for me," the singer says.

"We don't try to sound Scottish; we just do because

that's who we are."

Twin Atlantic called upon producer Gil Norton (Pixies, Foo Fighters) to helm the recording in Los Angeles.

"There was no ego and no crazy, hot shot Hollywood stories about mad rock'n'roll antics," McTrusty says. "It was all about the music and making sure that we were making a passionate record."

"Free" will be released in Europe on May 2, with multiple preorder bundles already available. The first two singles, "Edit Me" and the title track, are receiving radio airplay regionally and on Radio 1, which part-

nered with Red Bull Records to break the band in the larger United Kingdom. Twin Atlantic kicked off a tour of major U.K. cities on April 27; it ends May 13 in London.

The album will be available digitally in the United States starting May 3, with physical copies available when Twin Atlantic returns to tour America in the fall. The band has played South by Southwest the past three years and toured with Envy on the Coast in 2010, but is planning a larger scale of attack for the new album.

"The band understands that it takes a while to crack the U.S. and is committed to spending the time here as well," Red Bull Records GM Burrier says.

For McTrusty, breaking America is vital to the band's goal of reaching as many people as possible. "We want our music to be heard and to be important to [fans] and something that they can carry with them, not just a flash-in-the-pan sort of thing," he says. "We want you to take it with you for the rest of your life." ●●●



## 6 QUESTIONS

with JEREMY GREENSPAN  
by EMMY MANUEL

Electro-popsters Junior Boys, led by singer/producer Jeremy Greenspan, have released several critically acclaimed albums, ranging from the jittery 2-step soul of debut "Last Exit" to the smooth neo-disco of "So This Is Goodbye." The Canadian act's fourth album, "It's All True," will be released June 14 on Domino.

**1 Why did you record the new album in Shanghai?**

Well, I'd already planned to go. I'd always had this idea to do it in China. I have this connection to China, which is my sister, who lives and works there, and she's been there for most of the decade. It came at an opportune time for me. I wanted a change of scenery. The music and the stuff I was writing was really quite pessimistic, and I think it was really healthy for me to go to China and soak in some of that feverish Chinese optimism.

**2 You worked with musicians from Shanghai on some of the tracks. How did that come about?**

It actually ended up being really, really difficult finding musicians to work with because most of the traditional musicians didn't really want to do anything that was pop music, and most of the people into pop

is someone hears my record and says, "I don't know what this is or how to judge it."

**4 Why do you think people call your music nostalgic then?**

People say we're referencing the '80s only because we do pop songs with synthesizers. There's not anything more to it than that. We don't use that many old synthesizers. I have quite new synthesizers that are being used in new ways. I don't really duplicate any of those recording techniques. There are a lot of bands in the '80s that I have a lot of admiration for, but what I liked about those bands were how different they were from any of the bands that came before them.

**5 On your last album, "Begone Dull Care," you were inspired by Canadian filmmaker Norman McLaren. Did you have any visuals in mind this time?**

I had this obsession with Orson Welles while making this record. The title of the album is from these unmade films of his called "It's All True." In the 1940s he was sent to Brazil by the U.S. State Department to be an ambassador for American culture, and while he was there he started making these serial movies. And he ended up blowing all the money on various debaucherous stuff.



**6 What's the story behind the song "Banana Ripple"?**

That song came from a story about Howard Hughes that came up in a biography of Orson Welles I was reading. Howard Hughes owned a series of hotels in Las Vegas in the 1970s, and he lived at the top of them and had this group of Mormons who would do everything for him—he called them the Mormon Mafia. Apparently he told them he wanted banana ripple ice cream from Baskin-Robbins, but they'd discontinued it, so the Mormons called and said, "Can we get some of this remade?" So they made two tons of banana ripple ice cream and sent it to Las Vegas, and when it arrived, Hughes discovered he didn't really like it. So the Sands Hotel had two tons of ice cream they had to give away for free for three years. I thought it was a pretty incredible story, and it became the focus of this song about what it's like to get older. ●●●

music didn't want to do anything that was traditionally Chinese. There was basically this one girl, this multi-instrumentalist, and she came in and worked with me. She didn't speak any English, so we had translators, and then we had to keep writing things out on music.

**3 Opening track "Itchy Fingers" has a lot of 2-step rhythms. Is that a conscious reference to "Last Exit"?**

With my music, I've always felt like I've never had it figured out. I don't have a name for it, I don't have an identity. I always feel like the more specific about what you make, the less exciting it becomes. One of my heroes, Dem 2, just released something new, and I was really excited because hearing them for the first time I was like, "What the hell is this music?" The most exciting thing that can happen to me

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# DREAMSEEKERS

*THE BEST MUSIC YOU'VE NEVER HEARD*

## COLETTE CARR

Pop/hip-hop  
Los Angeles, CA

This self-described "rainbow in the dark" has been in Uncharted's top 10 since the chart's debut, landing at No. 3 on this month's recap (inside). With hundreds of thousands of YouTube views and a forthcoming album, this recent Billboard Pro Featured Artist may be saying goodbye to the underground very soon.



**LAST MONTH, BILLBOARD OFFICIALLY LAUNCHED BILLBOARD PRO (PRO.BILLBOARD.COM), A SUBSCRIPTION-BASED SERVICE FOR DEVELOPING AND INDEPENDENT ARTISTS, AS WELL AS THE MANAGERS, LABELS, PROMOTERS AND OTHER ENTREPRENEURS WHO SUPPORT THEM.**

In addition to personalized analytics and tailored editorial, Billboard Pro connects its members to the power of the Billboard brand. Members can receive exposure to thousands of industry insiders and over 8 million passionate consumers through Billboard's suite of websites and social media, profiles in the widely read Billboard Bulletin, Billboard Pro's Featured Artist program, and the chance for their music to be featured in monthly playlists on [Billboard.com](#).

Other benefits include discounts for Billboard conferences and partners' products and services, as well as opportunities to connect with industry leaders at Billboard conferences by participating as panelists or showcase artists.

For the industry, Billboard Pro's platform can help labels, publishers and managers identify artists who are building a fanbase from the ground up.

This insert features an eight-week recap of Uncharted, Billboard's ranking of emerging artists who have yet to appear on another major Billboard Chart, as well as spotlights on Billboard Pro artists, including the finalists in Billboard and Chevrolet's Battle of the Bands. Stay tuned for more chances for artists to advance their careers, and for industry leaders to catch an early glimpse of up and coming talent.

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## BUSINESS-MINDED METALCORE



21

**CALL US FORGOTTEN**  
Metalcore  
Portland, OR

**EACH WEEK, BILLBOARD PRO FEATURES ONE OF ITS MEMBERS WHOSE ACHIEVEMENTS DESERVE ATTENTION EVEN IF THEY'VE FLOWN UNDER THE MAINSTREAM RADAR. EACH MONTH, THIS INSERT WILL SPOTLIGHT ONE OF THESE ARTISTS.**

This edition's Featured Artist is Call Us Forgotten, a Portland-based metalcore band with a serious plan. The group has consistently ranked on *Uncharted*, Billboard's newest chart, since the chart's debut three months ago, and the band says that a combination of strategy and fan loyalty has been what has kept them there.

After Call Us Forgotten was featured as Billboard Pro's Artist of the Week in April, manager Eric Fowler says the band earned "measurable spikes" across all their social media pages, and that the feature earned more than 1,000 "likes" on Facebook within a week. "It lended some serious legitimacy to the band," he says. "Now some of the bigger booking agencies, like the Agency Group and Pantheon, are looking at us much more closely."

Formed in 2007, Call Us Forgotten learns from the

best: frontman and lead vocalist Josh Oliveri explains how the band has done everything from reaching out to individual MySpace friends of similar bands, like August Burns Red and A Day to Remember, to following successful metalcore touring routes around the country.

The singer, who works in marketing when not playing with his band, explained that getting the word out has merely been a translation of his day job skills.

"Marketing is marketing, it's selling a product to a demographic," he explains. "With the band, we decided to focus everything online...to maximize our growth."

At the time of publication, their social networking strategy has raked in 115,000 friends and over 2.5 million song plays on their MySpace page.

"It was just a lot of really hard work," Oliveri says of the band's online success thus far. "We made schedules; it was like a job. Everybody took shifts of anywhere between 3 to 6 hours a day, expanding our fan base."

As a metalcore band, Call Us Forgotten has seen a lot of success by virtue of its genre's underground appeal—not only are their fans young and excited; the scene is highly communicative.

"85% of [the metalcore] audience is between the ages of 16 and 25," says Oliveri. "It's pretty awesome, because high schools are a petri dish for marketing. You get in with a couple kids, who are 'cool' and pretty soon, the whole school is into it."

A deep knowledge of their audience has proven a key element to Call Us Forgotten's success.

"It's a completely different animal," he says. "The fans in this genre, as opposed to a lot of the more mainstream genres, are extreme, die-hard, loyal fans. The energy in the air [at shows]—kids just go crazy."

But the singer also warns against getting too comfortable, explaining that the only way for metalcore groups like Call Us Forgotten to succeed is to be pragmatic.

"Make sure you're realistic about the calibre of music you're putting out," Oliveri advises. "From there, just make a plan. A lot of bands are really awesome, but they lack direction. As with anything, a band is a business...Make a plan, then stick to it. Treat it as a priority."

Call Us Forgotten's newest EP, "A Hope Remains," was released late last month as a Hot Topic exclusive for three weeks, after which it will have wide digital distribution.

### TOP 5 BY YOUTUBE VIEWS\*

	ARTIST	YOUTUBE VIEWS	UNCHARTED RECAP RANK
1	Trophik	2,149,902	6
2	Tyler Ward	1,866,422	4
3	Dave Days	886,425	10
4	Sungha Jung	825,316	8
5	Maddi Jane	631,215	12

\*Views during recap period, March 19 through May 7 chart weeks

### TOP 5 BY TWITTER FOLLOWERS\*

	ARTIST	NEW FOLLOWERS	UNCHARTED RECAP RANK
1	Diggy Simmons	102,889	33
2	GACKT	79,553	N/A**
3	Blind Fury	26,901	N/A**
4	BIG K.R.I.T.	26,822	44
5	Childish Gambino	22,929	47

\*New followers during recap period, March 19 through May 7 chart weeks. \*\*New to weekly chart or graduated, not ranked in recap Top 50

### TOP 5 BY MYSPACE SONG PLAYS\*

	ARTIST	MYSPACE SONG PLAYS	UNCHARTED RECAP RANK
1	Javier Jofre	1,669,420	2
2	Colette Carr	1,409,328	3
3	Laura Roppe	1,281,979	5
4	DJ Bam Bam	582,906	11
5	Your Favorite Enemies	535,072	13

\*Song plays during recap period, March 19 through May 7 chart weeks.

**5 LAURA ROPPE**  
Singer/songwriter  
San Diego, CA

Consistently near the top on Uncharted, the San Diego singer/songwriter was a runner-up in Kenny Chesney's Next Big Star contest in 2008. Her video for the song "George Clooney," posted in January, received more than 50,000 views during its first week.



**13 YOUR FAVORITE ENEMIES**  
Rock  
Montreal, Quebec

This Montreal-based sextet has been doing their part in organizing efforts for victims of the March 11 earthquake in Japan by launching, in partnership with the Red Cross, an initiative called the Hope Project, which will deliver fans' empathetic postcards to survivors of the catastrophe and will culminate with a benefit concert in Tokyo on May 25.



**26 BONDAN PRAKOSO & FADE2BLACK**  
Funk/hip-hop  
Jakarta, Indonesia

This Indonesian collaboration combines the stylings of funk bassist Bondan Prakoso and hip-hop artist Tito (a.k.a. TitzG) to produce cross-genre jams that have garnered them critical acclaim at home, including two Indonesian Music Awards for Best Rap Album Production (for their first and second albums), and a spot at No. 26 on our Uncharted recap.



**44 BIG K.R.I.T.**  
Hip-hop  
Meridian, MS

This Mississippi rapper's two most recent mixtapes, released for free online, have garnered positive reviews from Pitchfork, XXL, and Vibe. He ranks on Uncharted with more than 72,000 Twitter followers, 32,000 Facebook fans, and 999,000 Last.fm song plays. Fans can catch K.R.I.T. on his east coast tour this month.



## TOP 50 UNCHARTED

Chart Weeks March 19 - May 7, 2011

1	<b>DJ BL3ND</b> <a href="http://www.myspace.com/blendizzy">www.myspace.com/blendizzy</a>	26	<b>BONDAN PRAKOSO &amp; FADE2BLACK</b> <a href="http://www.myspace.com/bondanfade2black">www.myspace.com/bondanfade2black</a>
2	<b>JAVIER JOFRE</b> <a href="http://www.myspace.com/javierjofre">www.myspace.com/javierjofre</a>	27	<b>NICOLAS JAAR</b> <a href="http://www.myspace.com/nicolasjaar">www.myspace.com/nicolasjaar</a>
3	<b>COLETTE CARR</b> <a href="http://www.myspace.com/colettecarr">www.myspace.com/colettecarr</a>	28	<b>AJ RAFAEL</b> <a href="http://www.myspace.com/ajrafael">www.myspace.com/ajrafael</a>
4	<b>TYLER WARD</b> <a href="http://www.myspace.com/tylerward">www.myspace.com/tylerward</a>	29	<b>SUPERMAN IS DEAD</b> <a href="http://www.myspace.com/supermanisdead">www.myspace.com/supermanisdead</a>
5	<b>LAURA ROPPE</b> <a href="http://www.myspace.com/lauraroppe">www.myspace.com/lauraroppe</a>	30	<b>DASH BERLIN</b> <a href="http://www.myspace.com/dashberlin">www.myspace.com/dashberlin</a>
6	<b>TRAPHIK</b> <a href="http://www.myspace.com/traphik">www.myspace.com/traphik</a>	31	<b>POMPLAMOOSE</b> <a href="http://www.myspace.com/pomplamoosemusic">www.myspace.com/pomplamoosemusic</a>
7	<b>PORTA</b> <a href="http://www.myspace.com/porta1">www.myspace.com/porta1</a>	32	<b>JOSEPH VINCENT</b> <a href="http://www.myspace.com/josephvincentmusic">www.myspace.com/josephvincentmusic</a>
8	<b>SUNGHA JUNG</b> <a href="http://www.myspace.com/jungsungha">www.myspace.com/jungsungha</a>	33	<b>DIGGY SIMMONS</b> <a href="http://www.myspace.com/diggysimmons">www.myspace.com/diggysimmons</a>
9	<b>DIYAR PALA</b> <a href="http://www.myspace.com/diyarpala">www.myspace.com/diyarpala</a>	34	<b>ENTER SHIKARI</b> <a href="http://www.myspace.com/entershikari">www.myspace.com/entershikari</a>
10	<b>DAVE DAYS</b> <a href="http://www.myspace.com/davedays">www.myspace.com/davedays</a>	35	<b>NERO</b> <a href="http://www.myspace.com/nerouk">www.myspace.com/nerouk</a>
11	<b>DJ BAM BAM</b> <a href="http://www.myspace.com/djbambam">www.myspace.com/djbambam</a>	36	<b>SAM TSUI</b> <a href="http://www.myspace.com/samtsui">www.myspace.com/samtsui</a>
12	<b>MADDI JANE</b> <a href="http://www.myspace.com/maddijanemusic">www.myspace.com/maddijanemusic</a>	37	<b>ZIKOS</b> <a href="http://www.myspace.com/zikos">www.myspace.com/zikos</a>
13	<b>YOUR FAVORITE ENEMIES</b> <a href="http://www.myspace.com/yourfavoriteenemies">www.myspace.com/yourfavoriteenemies</a>	38	<b>AUGUST RUINS</b> <a href="http://www.myspace.com/augustruins">www.myspace.com/augustruins</a>
14	<b>THE 4ONTHEFLOOR</b> <a href="http://www.myspace.com/the4onthefloor">www.myspace.com/the4onthefloor</a>	39	<b>MANGA</b> <a href="http://www.myspace.com/mangaweb">www.myspace.com/mangaweb</a>
15	<b>JESUS ADRIAN ROMERO</b> <a href="http://www.myspace.com/jesusadriannet">www.myspace.com/jesusadriannet</a>	40	<b>PURPLE GRIM</b> <a href="http://www.myspace.com/purplegrim">www.myspace.com/purplegrim</a>
16	<b>SOZAY</b> <a href="http://www.myspace.com/sozay">www.myspace.com/sozay</a>	41	<b>METRONOMY</b> <a href="http://www.myspace.com/metronomy">www.myspace.com/metronomy</a>
17	<b>GIRL TALK</b> <a href="http://www.myspace.com/girltalk">www.myspace.com/girltalk</a>	42	<b>PRETTY LIGHTS</b> <a href="http://www.myspace.com/prettylights">www.myspace.com/prettylights</a>
18	<b>NANA</b> <a href="http://www.myspace.com/nanaworld">www.myspace.com/nanaworld</a>	43	<b>LIL CRAZED THE K.I.D</b> <a href="http://www.myspace.com/lilcrazed">www.myspace.com/lilcrazed</a>
19	<b>OTENKI</b> <a href="http://www.myspace.com/onteki">www.myspace.com/onteki</a>	44	<b>BIG K.R.I.T.</b> <a href="http://www.myspace.com/bigkrit">www.myspace.com/bigkrit</a>
20	<b>GALAXY FARM</b> <a href="http://www.myspace.com/galaxyfarm">www.myspace.com/galaxyfarm</a>	45	<b>MAREK HEMMANN</b> <a href="http://www.myspace.com/marekhemmann">www.myspace.com/marekhemmann</a>
21	<b>CALL US FORGOTTEN</b> <a href="http://www.myspace.com/callusforgotten">www.myspace.com/callusforgotten</a>	46	<b>BORGORE</b> <a href="http://www.myspace.com/borgore">www.myspace.com/borgore</a>
22	<b>ALYSSA BERNAL</b> <a href="http://www.myspace.com/alyssabernal">www.myspace.com/alyssabernal</a>	47	<b>CHILDISH GAMBINO</b> <a href="http://www.myspace.com/childishgambinotherapper">www.myspace.com/childishgambinotherapper</a>
23	<b>NOISIA</b> <a href="http://www.myspace.com/denoisia">www.myspace.com/denoisia</a>	48	<b>IAMX</b> <a href="http://www.myspace.com/iamx">www.myspace.com/iamx</a>
24	<b>THE BLOODY BEETROOTS - DEATH CREW 77</b> <a href="http://www.myspace.com/thebloodybeetroots">www.myspace.com/thebloodybeetroots</a>	49	<b>PAROV STELAR</b> <a href="http://www.myspace.com/stelar1">www.myspace.com/stelar1</a>
25	<b>YANN TIERSEN</b> <a href="http://www.myspace.com/yanntierseninprogress">www.myspace.com/yanntierseninprogress</a>	50	<b>MANEL</b> <a href="http://www.myspace.com/gatmanel">www.myspace.com/gatmanel</a>

### TOP 5 BY FACEBOOK FANS\*

	ARTIST	NEW FANS	UNCHARTED RECAP RANK
1	<b>PoRtA</b>	413,467	7
2	<b>Jesus Adrian Romero</b>	253,476	15
3	<b>Bondan Prakoso &amp; Fade2Black</b>	191,096	26
4	<b>Superman Is Dead</b>	185,681	29
5	<b>DJ BL3ND</b>	135,653	1

\*New fans during recap period, March 19 through May 7 chart weeks.

# CRUZE-ING TO VEGAS

# BATTLE OF THE BANDS

BROUGHT TO YOU BY



LAST MONTH, **BILLBOARD.COM** READERS VOTED FOR their favorites among a hand-picked pool of 18 under-the-radar artists across the U.S. As contestants in Billboard and Chevrolet's Battle of the Bands, the artists were also given a free subscription to Billboard Pro, the new service to help artists advance their careers. The six finalists—Hotels (Northwest), AJ Rafael (West), Lightning Love (Midwest), Otenki (Southwest), Side By Side (Southeast), and Gentlemen Hall (Northeast)—now advance to a live competition, featuring a panel of judges led by Sugar Ray frontman Mark McGrath, where they will go head-to-head for a coveted appearance at the 2011 Billboard Music Awards on May 22.

## NORTHWEST

### HOTELS

Pop/rock  
Seattle, WA

Seattle quartet Hotels describes their music as "the soundtrack to an imaginary film" and "music for star-crossed lovers, dancing intellectuals, and people who are as obsessed with movies as we are." Founded in 2005 by bassist/singer Blake Madden, the New York-based band transplanted to Seattle, where they released "Where Hearts Go Broke" and have since become a fixture in the local scene, performing at popular Northwest festivals like Bumbershoot and the Capitol Hill Block Party. After being named one of KEXP Seattle's Top 12 Discoveries of 2009 on NPR, Hotels returned to the studio to record their newest album, "On The Casino Floor". Hotels mainly engage with fans via Facebook where they offer free downloads, but also through their official website [HotelsMusic.com](http://HotelsMusic.com), ReverbNation, fan email lists, MySpace, and their newly created Billboard Pro page.

## MIDWEST

### LIGHTNING LOVE

Indie-pop  
Ypsilanti, MI

Lightning Love is an indie-pop trio from Ypsilanti, Michigan, consisting of Leah Diehl on vocals and keyboard, Aaron Diehl on drums, and Ben Collins on guitar. After years of jamming both solo and together,

Leah and Ben joined forces with Leah's brother Aaron in October 2007. The band self-recorded, produced and released its first album, "November Birthday," in December 2008. They've toured alongside the Von Bondies, Tally Hall and Bad Veins, in addition to landing synchs in several films. Leah was recently nominated for Best Songwriter at the Detroit Music Awards, and Lightning Love has repeatedly been awarded Best Indie and Best Pop Band in Detroit by local publications. Lightning Love plans to release its second record, "The Blonde Album," later this year.

## NORTHEAST

### GENTLEMEN HALL

Rock  
Boston, MA

Gentlemen Hall is Jacob, Gavin, Rory, Bradford, Seth and Phil, who met while living on the same dorm floor at Boston's Berklee College of Music. Often labeled "the Gentlemen down the Hall" in the many disciplinary complaints filed by their resident director for loud jam sessions and late-night parties, the sextet soon formed a proper band and channeled this chaos into its own brand of rock. GH's high-energy live performances have earned the band the title of MTV's Best Breakout Boston Artist and the Boston Phoenix's Best New Act of 2010. The band has a first single due out in early June and a global release of a debut six-song EP following in late summer.

## HOTELS



## LIGHTNING LOVE



## SOUTHEAST

### SIDE BY SIDE

Pop/rock  
Charlotte, NC

Charlotte, North Carolina twin brothers Michael and Joseph Pepe met Joelle Kittrell through a mutual connection. The three instantly formed a creative bond on stage and in the studio, and in early 2010, they started writing what would become Side By Side's five-song self-titled EP. What came out encompassed the Peopes' pop and indie rock influences and Kittrell's affinity for jazz and soul. Along travels together, the band has landed licensing deals with ABC, MTV and VH1, in addition to having their music featured in two independently released films. They're currently touring the Southeast and Atlantic coast to promote their release.

## SOUTHWEST

### OTENKI

Rock  
Houston, TX

Formed in the summer of 2004, Otenki is Enoma Asowata, Fausto Padilla, German Hernandez and Josh Tenorio. The band played the 2005, 2006, and 2009 Rockstar Taste of Chaos tour (alongside Deftones, the Used, Killswitch Engage, My Chemical Romance, and Thrive) as well as the 2005 and 2009 Vans Warped Tours. Otenki worked with record producer Paul Leavitt (All Time Low, Versa Emerge, Mercy Mercedes, Conditions, Circa Survive, Senses Fail) on

their current effort, "Making Sense of Static". The album has garnered attention from Alternative Press Magazine, [Purevolume.com](http://Purevolume.com), [Thedailychorus.com](http://Thedailychorus.com), ROCK ONE (a French pop culture magazine) and Absolutepunk.net. The band is currently preparing to release their new EP "Kinetic," produced by James Paul Wisner (Paramore, underOATH, The Academy Is, There For Tomorrow).

## WEST

### AJ RAFAEL

Singer/songwriter  
Moreno Valley, CA

Moreno Valley, California native Arthur Joseph "AJ" Rafael began his singing career in 2004 when he wrote his first song. By the end of 2005, he had recorded his first album. In 2006, AJ founded the MoVal Concert Chorale (MVCC), a choir he still directs. Since 2008, AJ has performed throughout the U.S. and in countries such as Australia, Canada, Austria and the Philippines. AJ Rafael has also amassed a large fanbase online, earning 280,000 YouTube subscribers, 40 million views on YouTube, more than 150,000 Facebook fans, 11 million plays on MySpace and 58,000 followers on Twitter. Currently, he performs with the AJ Rafael Band, with Noah Bartfield (bass), Jesse Barrera (guitar), Danny Morledge (drums). The group plans to release an album this summer, the first single from which is "We Could Happen."



TUNE INTO [BILLBOARD.COM/BATTLE](http://BILLBOARD.COM/BATTLE) BEGINNING THE WEEK OF MAY 9 TO FOLLOW THE BANDS' JOURNEY



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# ALBUMS

## ROCK

### TUNE-YARDS

whokill

Producer: Merrill Garbus  
4AD

Release Date: April 19

On the follow-up to her 2009 breakthrough album, "Bird-Brains," Merrill Garbus (aka Tune-Yards) again creates a clamorous assemblage of warm, overdriven kitchen-sink instrumentation, field hollering, layered stacks of processed vocals and a sonic smorgasbord culled from the world cafe—only more so. The sound collages on "whokill" are bolder and brasher as the Oakland, Calif., transplant leaves the trades in her mobile DIY studio (a handheld digital voice recorder and shareware mixing software) for an actual studio (New, Improved Recording) and engineer (Eli Crews). The results are utterly boombastic on tracks like "Gangsta," which begins with a police siren before a subwoofer-shattering beat and a bleating choir of ethereal voices kick in, setting the stage for Garbus' growling patois. The more structured, strummy track "Powa" showcases Garbus' immense vocal range from dulcet whispers to Robert Plant-like caterwaul. And "Bizness" looks to Africa with traces of high life grooves



### CHRISTINA PERRI

lovestrong.

Producers: Joe Chiccarelli, David Hodges  
Atlantic Records

Release Date: May 10

This piano-playing popster broke out last year when her song "Jar of Hearts" was featured on an episode of "So You Think You Can Dance"—an ideal forum for Christina Perri's music, given that all the onscreen acrobatics are likely to distract you from lyrics like "You're gonna catch a cold from the ice inside your soul." Perri doesn't prove herself much more of a wordsmith on "lovestrong," her first full-length: "How the hell does a broken heart get back together when it's torn apart?" she wonders in opener "Bluebird." Later, "Penguin" finds her using the cuddly Arctic bird as a metaphor for the type of soulmate only fate can bring one's way. Working with producers Joe Chiccarelli and David Hodges, though, Perri delivers her humdrum thoughts appealingly enough, as in the spirited kiss-off "Bang Bang Bang" and "Distance," a delicate ballad with strings arranged by David Campbell. Either would be perfect for "Dancing With the Stars."—MW



and Konono No. 1 percussion. What may best explain Tune-Yards' sonic hybrid is Garbus' unique bio: She is a former professional puppeteer who spent time in Kenya and studied the ukulele. (Who hasn't?) Her parents, both folk musicians, turned her on to a variety of music including Harry Smith's early American field recordings, which she cites as an influence.—AG

## JAZZ

### BILL FRISELL

Sign of Life

Producer: Lee Townsend  
Savoy Jazz

Release Date: April 26

"Sign of Life" is one of those entries in Bill Frisell's long and diverse canon that requires great degrees of attention from its listeners. The Baltimore-born guitar artisan's second album recorded entirely by his 858 Quartet (the first was 2005's "Richter 858"), "Sign of Life" is a quiet and subdued affair marked by intricacies and nuanced interplay that might be missed if you so much as cough—or breathe a bit too loudly. The songs "It's a Long Story (1)" and "It's a Long Story (2)" incorporate a hearty, soulful melodic takeoff of the Impressions' "People Get Ready," while "Mother Daughter" boasts a bluesy tone and "Village" incorporates more rhythm. But most of the set plays it on the quiet side, whether shimmering ("Wonderland," "Sixty Four"), languid ("Recollection") or delicate (the two variations of "Friend of Mine"). There's a gentle purity to this music that makes it unique in Frisell's catalog. But listeners really need to be paying attention to fully appreciate it.—GG

## LATIN

### ALEXANDER ABREU Y HAVANA D'PRIMERA

Haciendo Historia  
Producer: Juan Manuel Ceruto  
Ahi-Nama

Release Date: April 19

In the Havana nights of the late 1990s, young Cubans who had never heard of Red Bull had their own high-energy cocktail

called timba, a rush of Afro-Cuban rhythms, aggressive percussion and brass infused with funk, rock and jazz. On "Haciendo Historia," Alexander Abreu's latest release with 12-piece band Havana D'Primera, the trumpet player/vocalist who played with timba supergroups led by Issac Delgado, Paulito FG and others returns to this urban Cuban sound that Cuban youth abandoned in the new millen-

nium in favor of reggaeton. The tracks on the set break like so many rolling waves, with song stories related in the great tradition of Cuban son rather than rap. Havana D'Primera flies with acrobatic ease through complex arrangements, and Abreu's verses run the gamut of familiar topics for Cubaphiles, referencing well-known songs ("Resumen de los 90"), Afro-Cuban religion (the joyous "Oni Oni"), as well as love and the lack of it. Abreu sticks to the romantic side of timba and takes no ill-fated risks while stepping into other styles.—JCN

## NEW & NOTEWORTHY

### ROBERT JOHNSON

The Complete Original Masters—Centennial Edition  
Producer: Michael Brooks  
Columbia/Legacy

Release Date: April 26

The legendary catalog of bluesman Robert Johnson is dressed up to commemorate the 100th anniversary of his birth. In a collection that includes 12 vinyl reproductions of his 78 rpm records, Legacy has remastered the 42 takes that comprised 1990's "The Complete Recordings," added two CDs of recordings by Johnson's contemporaries and included a DVD of Peter Meyer's 1997 documentary "Can't You Hear the Wind Howl?" that explores the influence of Johnson's unique songwriting, singing and guitar playing. The overall sound quality is quite good and the otherworldly detachment in Johnson's voice as impressive as ever. The only unissued tracks here are two sides from Samuel "Fat" Westmoreland. The attraction is the packaging: replicas of his 10-inch records that play at 45 rpm and a book of short essays from blues historians instead of Eric Clapton and Keith Richards, whose notes were featured in the 1990 set. The discs of blues rarities feature tracks from Tommy Johnson, the Light Crust Doughboys and others to amplify Johnson's distinctiveness. The documentary points out the connection between Johnson and Son House; too bad that none of House's recordings were included for comparison.—PG



### STEVIE NICKS

In Your Dreams

Producers: various  
Reprise Records

Release Date: May 3

Stevie Nicks has grown anything but rusty in the 10 years since her last solo studio album, "Trouble in Shangri-La." In fact, the interim—marked by a Fleetwood Mac set and some touring—even appears to have been restorative upon listening to Nicks' newest release, "In Your Dreams." Produced in large part by the Eurythmics' Dave Stewart, the album finds her in nothing less than prime form, drawing rich character studies and essaying on the deep rigors of relationships in clear, plain-spoken fashion. Stewart co-wrote seven of the 13 songs, sings on two and pushed Nicks in some new directions, such as the blues on "Soldier's Angel" (with Lindsey Buckingham). She rocks it up on the title track and "Ghosts Are Gone," while Stewart fuses a string-laden, post-Beatles ambience into "Everybody Loves You," "Italian Summer" and the lengthy Edgar Allan Poe adaptation "Annabel Lee." And tracks like the single "Secret Love," "For What It's Worth" and "New Orleans" are strong enough to stand alongside Nicks' best work, both solo and with Fleetwood Mac.—GG



### BEASTIE BOYS

Hot Sauce Committee Part Two

Producers: Beastie Boys  
Capitol Records

Release Date: May 3

The Beastie Boys' latest release, "Hot Sauce Committee Part Two," arrives at a precarious time for the group, and not just because it was released before "Hot Sauce Committee Part One." Due to Adam "MCA" Yauch's 2009 cancer surgery, the album was pushed back nearly two years and promotion for "Hot Sauce" has been muted. Still, the Beasties have impressively emerged with something of an antithesis to 2004's "To the 5 Boroughs." While that post-9/11 set had a fantastic first single ("Ch-Check It Out") and nothing else close to its level, the group's latest lacks a standout track but is a consistent hodgepodge of slimy beats and no-nonsense rhyming. Nas and Santigold lend solid guest spots to the songs "Too Many Rappers" and "Don't Play No Game That I Can't Win," respectively. But the Beastie Boys are more at home tossing off cheeky one-liners on tracks like "Say It" and "Long Burn the Fire." Most encouragingly, MCA sounds hungrier than ever, boding well for the still unfinished "Hot Sauce Committee Part One" and the Beasties' future.—JL

# REVIEWS

## SINGLES

### BEYONCÉ

**Run the World (Girls) (3:56)**

**Producers:** Switch, Beyoncé, Shea Taylor

**Writers:** various

**Publishers:** various  
Columbia



Queen B obviously wanted to throw fans a curveball with the first single from her forthcoming LP, reportedly due this summer. "Run the World (Girls)" is a complex but catchy track that's actually more reminiscent of M.I.A. and Santigold (who have both worked extensively with producer Switch) than Sasha Fierce. The song combines a dancefloor-defying military drumbeat, a sample from Switch's group Major Lazer, an unconventional song structure and some incongruously pretty, layered melodics (which Beyoncé co-wrote with the-Dream) that are basically chanted but still employ B's full vocal range. The lyrics, however, are just as female-empowering as we've come to expect. There's much more to the song than first meets the ear—it confuses on first listen but coalesces beautifully with repeated plays.—JA

### ROCK

#### INCUBUS

**Adolescents (4:49)**

**Producer:** Brendan O'Brien

**Writers:** B. Boyd, M. Einziger, C. Kilmore, B. Kenney, J. Pasillas II

**Publishers:** Hunglikeyora Music (ASCAP)  
Epic

Psychedelic guitar effects, larger-than-life percussion, dense song structures and vocal phrases stretched to emotive catharsis all mean one thing: Incubus has officially returned. While it's been five years since the California

alt-rock pioneers' last full-length, the full-blooded swirl of "Adolescents" feels more like comfort food than nostalgia. Since its heady 2003 masterstroke, "A Crow Left of the Murder," Incubus has been combining sharp-as-nails hooks with expansive arrangements, as well as touching on everything from prog to funk. To that end, "Adolescents" is a terrific welcome-back party, refining all of the group's best quirks into an easy-to-digest five-minute package. "We're out of sight/Out of mind," vocalist Brandon Boyd sings dur-

ing the explosive chorus. With "Adolescents," the first single from forthcoming album "If Not Now, When?," Boyd speaks the truth.—RR

### R&B

#### SADE

**Still in Love With You (4:25)**

**Producers:** Sade, Michael Pela

**Writer:** P. Lynott

**Publishers:** Pippin the Friendly Ranger Music, AS/Universal-PolyGram International Publishing (ASCAP)

Epic/Columbia

"Still in Love With You" has made a splash on Billboard's Hot R&B/Hip-Hop Songs chart after being included as one of four previously unreleased tracks on Sade's new best-of compilation, "The Ultimate Collection." This acoustic approach to the 1974 song by Thin Lizzy gives Sade's repertoire a distinct freshness without losing the veteran band's essence. The blend of guitar, Rhodes piano, bass and various percussive instruments creates an intimate atmosphere that leaves plenty of sonic space for Sade Adu to carry the melody. While the title of the track is the only line of the chorus, the arrangement and emotion in



### BLAKE SHELTON

**Honey Bee (3:30)**

**Producer:** Scott Hendricks

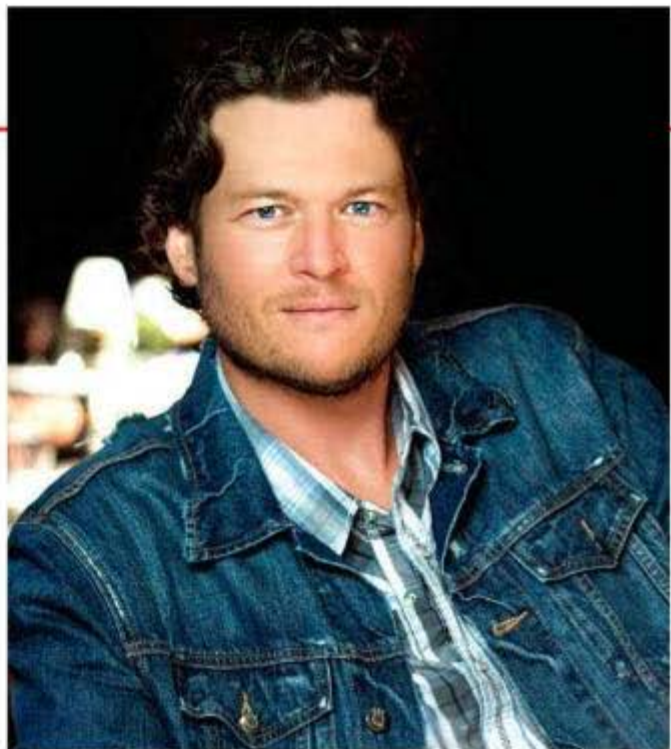
**Writers:** B. Hayslip, R. Akins

**Publishers:** WB Music/Melissa's Money Music Publishing/Get a Load of This Music (ASCAP), EMI

Blackwood Music/Rhettneck Music (BMI)

Warner Music Nashville

"The Voice" coach Blake Shelton premiered this new tune live on the April 3 Academy of Country Music Awards to enthusiastic response, and the song sold 138,000 digital singles its first week out, according to Nielsen SoundScan. Country radio has also quickly embraced this upbeat cut, making it Shelton's highest-charting debut single at No. 31 and climbing 10 spots a week later on Billboard's Hot Country Songs chart. The lyrics focus on a guy professing his love in terms any country girl can relate to, and the accompanying melody is so warm and breezy, the scent of honeysuckle is almost palpable. Penned by Rhett Akins and Ben Hayslip (two-thirds of hit songwriting trio the Peach Pickers), this single has a singalong chorus, and Shelton delivers an engaging performance that oozes laid-back charm. "Honey Bee" serves as an inviting preview to his new album, due July 12.—DEP



her voice carry the song through the refrain. Coming off of last year's long-awaited

album "Soldier of Love," Sade's cover is one of the group's finest unreleased treasures.—RG

### POP

#### THE STEREOTYPES

**Lego (3:41)**

**Producers:** The Stereotypes

**Writers:** various

**Publishers:** various

Not listed

After earning production credits on hits like Justin Bieber's "Somebody to Love" and Far\*East Movement's "Rocketeer," the Stereotypes jump from behind-the-scenes maestros to pop-minded MCs with new single "Lego." The track actually serves as a logical follow-up to Far\*East

Movement's other hit, "Like a G6": All cymbal rides and alien blips, "Lego" boils down pop music to its muscular core in the verses and amps itself up for the hook. If the trio's microphone work and club-centric lyrics are understandably wobbly, the stellar production buoys them and makes lines like "Just friends, benefits/Stereotypes, in this bitch" somehow work. In fact, the beat of "Lego" is so sizzling that the listener is left to ponder what the Stereotypes could achieve with stronger lyrical themes and a more developed personality. With "Lego" in tow, these guys could be a household name before long.—JL



### LEDISI

**Pieces of Me (3:22)**

**Producers:** Chuck Harmony, C. Kelly

**Writers:** C. Kelly, C. Harmon, L. Young

**Publishers:** various

Verve Forecast/Verve

Grammy Award-nominated soul singer Ledisi continues serenading listeners with her smooth voice on her latest single. "Pieces of Me," the title track of her upcoming album, exhibits the singer's propensity for displaying her powerful pipes while also highlighting her jazz roots. Ledisi offers abstract pieces of her own life to the listener as she fervidly sings, "So when you look at my face/You gotta know that I'm made/Of everything love and pain/These are the pieces of me." Musically, "Pieces of Me" offers a certain simplicity—unfussy piano and slow but effective drums—that makes Ledisi's blues-inspired tone all the more alluring. Her heartfelt lyrics and keen vocals create a passionate ballad, and if this single is any indication, Ledisi is sure to have another praiseworthy album.—JG



## LEGEND & CREDITS

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

**CONTRIBUTORS:** Jem Aswad, Judy Cantor-Navas, Phil Gallo, Andy Gensler, Ricardo Gomez, Gary Graff, Jazmine Gray, Jason Lipshutz, Deborah Evans Price, Ryan Reed, Mikael Wood

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GOSPEL BY DEBORAH EVANS PRICE

# Blind Ambition

The Blind Boys Of Alabama's First Country Project Draws Willie Nelson, Vince Gill And More



On a high: Blind Boys BEN MOORE, RICKY McKINNIE, BILLY BOWERS, TRACY PIERCE, JIMMY CARTER and JOEY WILLIAMS (from left)

During the course of their seven-decade career, the Blind Boys of Alabama have logged several noteworthy achievements: induction into the Gospel Music Hall of Fame, five Grammy Awards and performances before three U.S. presidents.

However, one longtime dream still eluded the group. That is, until the May 3 release of "Take the High Road" (Saguaro Road Records), the act's first country-gospel album.

"I'm a country music buff and always wanted to do a country project," original Blind Boy Jimmy Carter says. That desire began taking shape when the act performed "Down by the Riverside" with country renegade singer/songwriter Jamey Johnson at the 2010 Alabama Music Hall of Fame dinner.

"Jamey is from the old school, and so am I," Carter says. "We hit it off immediately. Then he said, 'You need to make a record, and I need to be on it.'"

Johnson, who partners with the six-man group on "Have Thine Own Way," co-produced "Take the High Road" with Chris Goldsmith. "It was a nice coincidence," says Goldsmith, who has produced the Blind Boys since 2001. "We'd been talking about wanting to do a country record for years and had been waiting for the right time."

Nashville musicians Kevin Grantt (Brad Paisley) and Chad Cromwell (Neil Young) also collaborated with Johnson and Goldsmith to craft the album's spirited blend of the Blind Boys' signature gospel style with classic country on various standards and original songs. To further acquaint Carter with country music's heritage, Johnson took the singer on a tour of such Nashville musical landmarks as Tootsie's Orchid Lounge and the Station Inn.

"It helped open me up," Carter says. "Since I'd never done a country record before, I was wondering how I was going to sound."

Also joining the Blind Boys on additional duets are Vince Gill, Willie Nelson, Lee Ann

Womack, Hank Williams Jr. and the Oak Ridge Boys.

"As far back as I can remember, I can place the Blind Boys of Alabama in my musical memory bank," says Oak Ridge Boy Duane Allen, whose group guests on the album's title track. "I love their music, and I love their souls."

Serviced initially to triple A and Americana stations, "Take the High Road" now has a lead single in "I Saw the Light" featuring Hank Jr. The track has also been serviced digitally to gospel radio.

To promote both the single and album, the Blind Boys are staging concerts at Nashville's Belcourt Theater (May 4), Tipitina's in New Orleans (May 5) and New York's City Winery (May 10) with special guests including Johnson and the Oak Ridge Boys. From there the Blind Boys head to Wilmington, Del., to perform at the Non-COMMvention (May 19), which will be simulcast on noncommercial WXPB Philadelphia, which is the conference host, and [NPR.com](http://NPR.com).

"We are connecting with those classic country fans that love roots music and songs," Saguaro Road senior VP of retail Mike Jason says. "We are micro-marketing around every Blind Boys tour date, focusing on local and regional TV, print, online and radio." Aiding the promotional push: the Blind Boys' cameo in Universal Pictures' animated/live action film "Hop" and daily inspirational messages, aka "BB Wisdom," on the group's Twitter page.

Established in 1939 at the Alabama Institute for the Negro Blind in Talladega—and still averaging more than 150 concerts annually—the Blind Boys aren't ready to kick back just yet. The group is already planning a fall trek with Nickel Creek's Sara Watkins as the opening act. "I love to get onstage and get that spark from the crowd," says Carter, who joined the group in 1944. "When you love what you do, it keeps you motivated."

# LUCKY 13

Taylor Swift is having the last laugh on the brand of critic she skewers in her latest Hot Country Songs top 10, "Mean."

As the song rises 12-9, Swift has reached the list's top 10 with all 13 of her singles (excluding holiday fare) promoted to country radio. She joins Carrie Underwood as the only female artists to begin their chart histories with as many consecutive top 10s dating to the survey's 1944 launch. (Underwood scored her 13th top 10 with "Mama's Song," which peaked at No. 2 in January.) Prior to Swift and Underwood, Connie Smith had held the record among women with 12 straight career-opening Hot Country Songs top 10 singles (1964-68).

Swift's and Underwood's streaks are the best among all artists since Tracy Lawrence arrived with 19 consecutive top 10s (1991-97). However, the two female stars are likely decades away from breaking the chart's all-time out-of-the-gate top 10 mark among all artists. Eddy Arnold sent his first 58 single releases (including B-sides) to the top 10 between 1945 and 1955.

—Gary Trust



"Mean" streak: TAYLOR SWIFT

## SWIFT STARTS

Since Hot Country Songs adopted Nielsen BDS-monitored airplay data in the Jan. 20, 1990, issue, Taylor Swift and Carrie Underwood have completed the longest streaks of career-launching top 10 singles among women (and the fourth-longest among all artists).

CONSECUTIVE CAREER-OPENING TOP 10s	ARTIST	YEARS
19	Tracy Lawrence	1991-97
17	Brooks & Dunn	1991-96
15	Doug Stone	1990-95
14	The Forester Sisters	1985-90
13	Taylor Swift	2006-11
13	Carrie Underwood	2005-11
13	Garth Brooks	1989-92
12	Mark Chesnutt	1990-94
11	Wynonna	1992-96
10	Highway 101	1987-90

Building an army: KERLI



BLIND BOYS OF ALABAMA: BRISA GOLDSONG; SWIFT: JOSEPH ANTHONY BAWER; KERLI: DAVID FACTOR

# Cinematic Quest

A Tribe Called Quest Documentary Rolls Out July 8

At the conclusion of "Beats, Rhymes & Life: The Travels of A Tribe Called Quest," a single sentence appears just before the credits roll. It reads: "A Tribe Called Quest, inactive as recording artists since 1998, still owe Jive Records an album."

"That was a nudge," documentary director Michael Rapaport says. "They can't go back and re-create [1991 album] 'The Low End Theory,' but they should make another song. Everybody loves nostalgia—that's why there are documentaries and rereleases. A Tribe Called Quest was so different, so inclusive. Their music made you feel good."

Borrowing part of its title from the revered trio's 1996 No. 1 R&B and pop album, Sony Pictures Classics' "Beats, Rhymes & Life" opens July 8 in Los Angeles and New York. Rapaport will also hit the road with the film. Currently scheduled to play 34 cities in a handful of theaters at a time, the documentary will head to San Francisco, Chicago and Washington, D.C., in its second week before landing in

San Diego, Boston, Philadelphia, Minneapolis and Atlanta beginning July 22. The run will end Aug. 12 when the film premieres in 10 cities, among them New Orleans, Indianapolis and Pittsburgh.

Rapaport is a first-time director with more than 20 years of acting credits, including the 1993 film "True

Romance" and TV series "Prison Break." He's also been a Tribe fan since the group's first recordings in 1989. Rapaport decided the act was worthy of a documentary while watching it perform in 1998 at New York's Tramps nightclub. In 2006, while attending a reunion show at Los Angeles' Wilton Theater, he ultimately decided he was the one to make it, financing the project with his own credit cards.

"There was no time to wait," he says.

Through performances and interviews from the 2008 Rock the Bells festivals that they headlined, the four members of A Tribe Called Quest—Q-Tip, Phife Dawg,

Ali Shaheed Muhammad and Jarobi—trace their sometimes rancorous history from the borough of Queens to the group's formation in 1988 and the release of five albums between 1990 and 1998.

Rapaport, who hails Tribe as "the Rolling Stones and Led Zeppelin of first-generation hip-hop," says a soundtrack is unlikely. In fact, a few songs couldn't be used in the film as a result of the procedures involved in clearing the multiple samples used in Tribe songs.

After the film's Sundance Film Festival screening in January, Q-Tip gave off mixed messages about the film, saying he had problems with it and that the group's fans

shouldn't see it. Eventually, he, Muhammad and Jarobi released a statement that read, in part, "We hope that the film's perspective conveys our love of hip-hop culture . . . We hope that it is well-received."

"The differences Tip had come down to the fact that he's an artist and a perfectionist who is always in control," Rapaport says. "He was the leader of Tribe. But I'm making the movie and have to make the final decisions. If somebody made a movie as interpersonal as this about me, I don't know that I'd be pleased with someone else making the decisions. But to me, it's a love letter to the band." ♦♦♦

Hip-hop ambassadors: PHIFE DAWG (left) and Q-TIP in concert footage from the 2008 Rock the Bells tour in Los Angeles.



## MOON LANDING

While Lady Gaga courts her Little Monsters, Island Def Jam's Kerli is busy nurturing her own community of followers christened Moon Children. And with them in tow, Kerli recently landed atop Billboard's Dance Club Songs chart with her first No. 1 single in the United States: "Army of Love."

Initially established as a support system for teenagers, Kerli's Moon Children concept has since evolved into a creative community centered on being the best you can be. Its followers sport Kerli's signature moon marks: a row of three dots on the face symbolizing integrity, love and unity.

"You don't have to be a Kerli fan to be a Moon Child and you don't have to be a

Moon Child to be a Kerli fan," Estonia native Kerli says. "You just have to make the best of what you have and have compassion for yourself and for others always."

Her Moon Children movement also spawned Kerli's self-termed "bubble Goth" style of music and fashion. Juxtaposing fantasy and reality, bubble Goth is all about self-expression and having fun. "It's about mixing together all the flavors that don't really go together," Kerli says. "It's a fairy with a bullet belt, a Lolita with a latex garter."

"Army of Love" is the first track from Kerli's sophomore Island Def Jam album. The still-untitled set, slated for release in summer or early fall, is the follow-up to Kerli's 2008 debut, "Love Is Dead." That

album has sold 67,000 copies, according to Nielsen SoundScan.

On the new set, Kerli again focuses on the theme of struggle. "My response to struggle on 'Love Is Dead' was, 'Oh, it's completely taking over everything,'" Kerli says. "My response to struggle on this new album is: 'This is going to make me beautiful.'" She adds that the project will be a fusion of pop, rave, dance and darker concepts.

In the meantime, Moon Children and others can expect more club records and upcoming club appearances by Kerli as Island Def Jam explores, as label president/COO Steve Bartels says, other "opportunities in all areas to allow her to truly shine." —Jazmine Gray

## NO GLITCH

British alt-rock act the Wombats are bringing some welcome spring sunshine to the United Kingdom's flagging indie scene.

The Liverpool band's sophomore set, "This Modern Glitch" (14th Floor/Warner Music), entered the U.K. albums chart at No. 3 on May 1, marking the group's highest bow. First-week sales stood at 23,000, according to the Official Charts Co. That's a solid start for an alternative act in a year in which home-grown guitar groups are struggling to generate heat.

"We and the band were unsure whether the fan base would still be there. So this was a pleasant surprise," says Alex Gilbert, head of A&R at 14th Floor/Warner Music U.K. The Wombats' 2007 debut, "The Wombats Proudly Present . . . A Guide to Love, Loss & Desperation," has moved 302,000 units in the United Kingdom, according to the OCC.

Gilbert credits the new album's strong bow to support from national top 40 network BBC Radio 1 and commercial alternative station XFM, as well the band's live following. He also says the prerelease decision to make three album tracks available either as singles or free downloads helped re-engage the group's audience.

"Modern" also debuted at No. 2 on the Australian Recording Industry Assn. albums chart. Gilbert says that album tracks "Tokyo (Vampires and Wolves)" and "Techno Fan" are air-play hits throughout Europe, and U.S. radio and college stations are rallying behind the band. "Radio support in America is picking up," Gilbert says, citing rock KROQ Los Angeles as an early supporter. "With [the success of] Florence + the Machine and Mumford & Sons, the timing feels good for British bands on American radio."

Released domestically April 26 through Bright Antenna/14th Floor Records/Warner, "This Modern Glitch" debuts this week at No. 27 on Billboard's Top Heatseekers Albums charts. The Wombats will play U.S. dates in the early summer and the fall, but right now are finishing up an Australian tour. European and festival dates are also scheduled throughout the summer. —Richard Smirke



Indie shine: THE WOMBATS

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For print and online contact Jeff Serrette: 212-493-4199 or [Jeffrey.Serrette@billboard.com](mailto:Jeffrey.Serrette@billboard.com)

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## GONE COUNTRY

>>Emmylou Harris and Steve Earle celebrate milestones on Top Country Albums this week as her "Hard Bargain" bows at No. 3 while his "I'll Never Get Out of This World Alive" enters at No. 4. It's their highest-charting solo albums since 1980 and 1986, respectively.

## HEAR 'THE VOICE'

>>The first 12 songs released by the contestants of NBC's new singing competition, "The Voice," sell a combined 94,000 downloads, according to Nielsen SoundScan, led by Javier Colon's cover of "Time After Time" (46,000; No. 65 on the Billboard Hot 100).

## THE ROYAL WEDDING



Recorded at Westminster Abbey 29th April 2011

## ROYAL WELCOME

>>The April 29 wedding of Prince William and Catherine Middleton stirs up some Billboard chart action as the ceremony's official album starts at No. 1 on Traditional Classical Albums while on Classical Digital Songs, Nos. 3-5 are lifted from the set.

# CHART BEAT

>>Richard Marx returns to the Adult Contemporary chart, as "When You Loved Me" bows at No. 28. The pop/rock singer/songwriter last charted with the No. 22-peaking "Ready to Fly" in 2005. Marx has made 19 visits to the AC survey since his arrival in 1987, tallying 13 top 10s, including four No. 1s: "Right Here Waiting," "Keep Coming Back," "Hazard" and "Now and Forever."

>>As Adele celebrates her first No. 1 on Adult Top 40, where "Rolling in the Deep" rises 2-1, two other songs from her Billboard 200-leading album "21" debut on airplay charts. "Rumour Has It" starts on Triple A (No. 26) and her interpretation of the Cure's "Lovesong" enters Smooth Jazz Songs (No. 29).

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

# Billboard CHARTS

## Adele's Still Tops; StarKid Shines; RuPaul Returns

It's a sleepy post-Easter week on the Billboard 200, as there isn't a single debut in the top 10—the first time that has happened since the Jan. 22 tally. And, not a single album in the top 40 posts a sales gain.

Meanwhile, at No. 1 this week—again—is Adele's "21," marking its sixth nonconsecutive week atop the tally (124,000, down 19%, according to Nielsen SoundScan). It's just the fifth album by a female artist in the last 10 years to earn as many weeks at No. 1. Since 2001, the only other female solo albums with six weeks in the penthouse are Norah Jones' "Feels Like Home," Susan Boyle's "I Dreamed a Dream" and Taylor Swift's "Speak Now" and "Fearless." (Swift's latter album has logged 11 weeks total at No. 1.)

Things should brighten up next week, once a bevy of new sets from Fleet Foxes, Beastie Boys and Jennifer Lopez reach the tally. But none of those acts, nor any others—based on early indications from industry prognosticators—seems to be a threat to Adele holding at No. 1 for a seventh frame.

**STARKID SHINES:** It was a little more than a year ago (March 27, 2010) when

we first wrote about **StarKid Productions**, the musical theater troupe launched by a bunch of University of Michigan students, including future "Glee" superstar (and Billboard's April 23 cover man) **Darren Criss**. That's when StarKid's cast recording to its original show "Me and My Dick" entered our Top Cast Albums chart at No. 11, becoming the first student-produced show to appear on a Billboard chart.

## Over The Counter

KEITH CAULFIELD



Fast-forward to this week, where StarKid returns with its latest effort, "Starship," bowing at No. 1 on Cast Albums with 4,000 sold (all digitally).

The StarKid gang has also charted with "A Very StarKid Album," which peaked at No. 18 in its second week on Top Compilations on Aug. 14, 2010. As for Criss, he made his solo bow on the charts on Aug. 7, 2010, when his "Human" EP bowed at No. 30 on Heatseekers Albums.

**'TEENAGE' BEATS 'BOYS':** Katy Perry's second album "Teenage Dream" last week surpassed sales of her 2008 debut, "One of the Boys." Eight months after its release, "Teenage" has moved 1.43 million cop-

ies, versus the 1.38 million that "Boys" has sold.

**CONDRAGULATIONS:** RuPaul sashays onto the Dance/Electronic Albums chart at No. 11 with the diva's latest studio effort, "Glamazon" (2,000 copies, all digital). It's Ru's best sales week since 1997.

The album's release on Monday, April 25, was timed to coincide with that night's third-season finale of her successful Logo TV reality competition show, "RuPaul's Drag Race." According to Nielsen, it was Logo's highest-rated telecast to date among men aged 18-49 and women aged 25-54, and drew 585,000 total viewers.

RuPaul first strutted onto the Billboard charts on Dec. 12, 1992, when her best-known single "Supermodel



(You Better Work)" debuted at No. 46 on the Dance Club Songs chart, on its way to a No. 2 peak.

**'RUMOURS' HAS IT:** Fleetwood Mac's "Rumours" may re-enter the tally next week, thanks to the power of Fox's "Glee." The TV series dedicated its entire May 3 episode to the 1977 No. 1 album. The cast performed six of the set's 11 songs, while a seventh album track was heard in its original form as background music. Early sales projections from industry sources suggest "Rumours" could move around 20,000 in the week ending May 8, which could place it among the top 30 on the Billboard 200 next week.

**CAUSE FOR CONCERN?** Noticeably absent from the top 10 on Digital Songs this week are two closely watched singles from two artists with highly anticipated albums on the way. First is Lady Gaga's "Judas," which descends 6-19 in its third week on the chart with 81,000 (down 48%). "Judas" is the second offering from Gaga's third studio release, "Born This Way," due May 23. Secondly, Beyoncé's "Run the World (Girls)" slips 23-39 with 47,000 (down 39%) in its second week on the tally. It's the lead single from B's fourth (and currently untitled) solo album, expected later this year.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,384,000	1,812,000	25,313,000
Last Week	6,475,000	1,926,000	26,690,000
Change	-16.8%	-5.9%	-5.2%
This Week Last Year	5,467,000	1,556,000	21,468,000
Change	-1.5%	16.5%	17.9%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2010	2011	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	103,709,000	101,875,000	-1.8%
Digital Tracks	400,043,000	438,348,000	9.6%
Store Singles	686,000	934,000	36.2%
<b>Total</b>	<b>504,438,000</b>	<b>541,157,000</b>	<b>7.3%</b>
Albums w/TEA*	14,371,300	14,570,800	1.4%

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

### DIGITAL TRACKS SALES



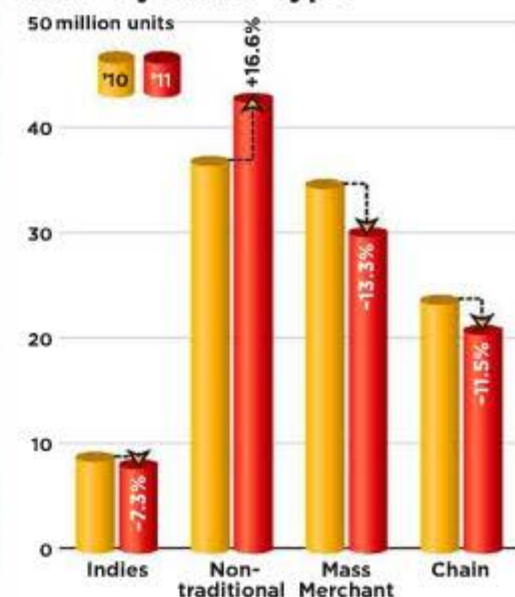
### SALES BY ALBUM FORMAT

	2010	2011	CHANGE
CD	74,754,000	67,965,000	-9.1%
Digital	28,041,000	32,665,000	16.5%
Vinyl	900,000	1,223,000	35.9%
Other	13,000	21,000	61.5%

For week ending May 1, 2011. Figures are rounded. Compiled from a national sample of retail store and rock sales reports collected and provided by

nielsen SoundScan

### Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Week, Last Week, Peak, and Artist/Title. Includes text boxes for Adele (#1), Explosions in the Sky (#16), and Justin Bieber (#2).

Continuation of the Billboard 200 chart table, starting from rank 51 and ending at rank 100.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table, listing artists from rank 130 to 200.



The arrival of its sixth album (19,000) immediately trumps the act's previous high, which came with its last effort, 2007's 'All of a Sudden I Miss Everyone.' It spent three weeks on the list, peaking at No. 86.



Family Christian Stores' \$5 discount on the 2008 album pushes its 1,500% increase, going from nearly 1,000 copies to 9,000 this week—it's best sales frame since Christmas 2008. At No. 132, Newsboys gain by 5% thanks to venue sales.



After the album was Amazon MP3's Daily Deal on April 28 (\$2.99), it re-enters with a 772% gain.



Following a limited-time promotion in the iTunes store where it was priced for \$6.99, the set posts a 53% overall gain and a 110% jump in downloads. The band tweeted about the pricing four times during the week.



This reissue of the band's 12-year-old album 'Tight' earns a cutely modified title, owing to its expanded set list: 'Tightest.' It boasts 14 new tracks and a DVD of video footage (5,000).







# HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1 WK	#1 MEMPHIS MAY FIRE	Hollow	
2	NEW		THE DOWNTOWN FICTION	Let's Be Animals	
3	NEW		TEXAS IN JULY	One Reality	
4	NEW		WHISKEY MYERS	Firewater	
5	8	19	SKRILLEX	Scary Monsters And Nice Sprites (EP)	
6	4	7	THE HEAD AND THE HEART	The Head And The Heart	
7	NEW		THAO & MIRAH	Thao & Mirah	
8	NEW		RUPAUL	Glamazon	
9	RE-ENTRY		ELLIE GOULDING	Lights	
10	14	22	TWO DOOR CINEMA CLUB	Tourist History	
11	13	26	FITZ & THE TANTRUMS	Pickin' Up The Pieces	
12	15	59	BRANTLEY GILBERT	Halfway To Heaven	
13	NEW		CASS MCCOMBS	Wit's End	
14	NEW		TAB BENOIT	Medicine	
15	27	7	AWOLNATION	Megalithic Symphony	
16	3	2	BOB SCHNEIDER	A Perfect Day	
17	NEW		AN HORSE	Walls	
18	16	36	CHRIS AUGUST	No Far Away	
19	50	11	GREATEST YUCK GAINER	Yuck	
20	21	3	ROY D. MERCER	10 Great Skits	
21	29	6	ANTHONY DAVID	As Above So Below	
22	33	23	YELAWOLF	Trunk Muzik 0-60	
23	26	59	NEON TREES	Habits	
24	20	5	ELBOW	Build A Rocket Boys!	
25	NEW		THE HOLDUP	Still Gold	



After two EPs, the band's debut full-length starts with nearly 4,000. Its 2009 self-titled EP has sold 5,000 while last year's "Best I Never Had" has moved 14,000.



Yuck's album has been a steady performer since its release in February, selling between 1,000 and 2,000 copies per week. (It's up 20% this week.) Meanwhile, Ellie Goulding re-enters at No. 9 after a processing error kept her off the list last week.

The former member of South Korean group 2PM charts with his first solo album, launching with 1,000 copies sold—all digital.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	NEW		JAY PARK	Take A Deeper Look	
27	NEW		THE WOMBATS	The Wombats Proudly Present... This Modern Glitch	
28	6	2	MIKE BIRBIGLIA	Sleepwalk With Me: Live	
29	1	6	WYE OAK	Civilian	
30	NEW		ATB	Distant Earth	
31	43	8	KURT VILE	Smoke Ring For My Halo	
32	31	12	JAMES BLAKE	James Blake	
33	46	3	GRETCHEN PARLATO	The Lost And Found	
34	34	6	CALIBRE 50	De Sinaloa Para El Mundo	
35	49	17	YOUNG THE GIANT	Young The Giant	
36	RE-ENTRY		THE CITY HARMONIC	Introducing The City Harmonic (EP)	
37	23	4	RAY DAVIES	See My Friends	
38	5	2	LENKA	Two	
39	RE-ENTRY		WESS MORGAN FEAT. THE CELEBRATION OF LIFE CHOIR	Under An Open Heaven	
40	NEW		SWINGIN' UTTERS	Here, Under Protest	
41	45	9	VOLBEAT	Beyond Hell/Above Heaven	
42	24	4	THE RAVEONETTES	Raven In The Grave	
43	12	2	DUFF MCKAGAN'S LOADED	The Taking	
44	47	7	BLACK JOE LEWIS & THE HONEYBEARS	Scandalous	
45	RE-ENTRY		THE JOY FORMIDABLE	The Big Roar	
46	35	3	THE FEELIES	Here Before	
47	9	2	ELIZA DOOLITTLE	Eliza Doolittle	
48	39	4	BILL CALLAHAN	Apocalypse	
49	RE-ENTRY		MIDDLE CLASS RUT	No Name No Color	
50	29	2	DEL THE FUNKY HOMOSAPIEN	Golden Era	

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of the Billboard Hot 100. Airplay: prior to Dec. 5, 1998. If a big reaches that level, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. HEATSEEKERS SONGS: The most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100. Airplay: prior to Dec. 5, 1998. If a big reaches that level, it and the act's subsequent songs are then ineligible to appear on Heatseekers Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS. Sales are compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

# HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT) / PROMOTION LABEL
1	4	6	#1 RACKS	YG FEATURING FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
2	3	10	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
3	5	7	MY LAST	BIG SEAN FEATURING CHRIS BROWN (5.0.0.0/DEF JAM/JUMG)
4	NEW		TIME AFTER TIME	JAVIER COLON (UNIVERSAL REPUBLIC)
5	7	4	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)
6	1	3	DETERMINATE	BRIDGIT MENDLER, ADAM HICKS, NAOMI SCOTT & HAYLEY KIVYOKO (WALT DISNEY)
7	10	5	HELLO	MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
8	9	8	HOMEBOY	ERIC CHURCH (EMI NASHVILLE)
9	8	10	BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
10	NEW		BARBRA STREISAND	DUCK SAUCE (FOUL'S GOLD/DOWNTOWN)
11	13	9	HUSTLE HARD	ACE HOOD (WE THE BEST/DEF JAM/JUMG)
12	14	9	FAR AWAY	MARSHA AMEROSIUS (JRMG)
13	6	12	BOYFRIEND	BIG TIME RUSH (NICKELODEON/COLUMBIA)
14	15	15	FAMILY MAN	CRAIG CAMPBELL (BIGGER PICTURE)
15	22	8	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
16	16	8	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)
17	NEW		WHISKEY	JANA KRAMER (ELEKTRA NASHVILLE/WMN)
18	19	11	I SMILE	KIRK FRANKLIN (FD YD SOUL/60SPO CENTRIC/VERITY/JLG)
19	RE-ENTRY		DANZA KUDURO	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
20	RE-ENTRY		BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)
21	25	5	LOOK IT UP	ASHTON SHEPHERD (MCA NASHVILLE)
22	23	8	CLOSER TO THE EDGE	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
23	11	3	BREAKTHROUGH	BRIDGIT MENDLER, ADAM HICKS, NAOMI SCOTT & HAYLEY KIVYOKO (WALT DISNEY)
24	24	2	CAT DADDY	REACTZ (700/RENAISSANCE MUSIC/THE AURELIUS GROUP)
25	12	3	SOMEBODY	BRIDGIT MENDLER (WALT DISNEY)

# REGIONAL HEATSEEKERS #1 ALBUMS



### MID ATLANTIC

- The Downtown Fiction  
*Let's Be Animals*
- Texas In July  
*One Reality*
- Memphis May Fire  
*Hollow*
- Yuck  
*Yuck*
- Cass McCombs  
*Wit's End*
- Thao & Mirah  
*Thao & Mirah*
- RuPaul  
*Glamazon*
- Eddie James  
*Freedom: Live From The Ramp*
- Crystal Stilts  
*In Love With Oblivion*
- The Head And The Heart  
*The Head And The Heart*

### MOUNTAIN

- Josh Wright  
*Josh Wright*
- Memphis May Fire  
*Hollow*
- Madam Adam  
*Madam Adam*
- Skrillex  
*Scary Monsters And Nice Sprites (EP)*
- Roger Clyne And The Peacemakers  
*Unida Cantina*
- The Downtown Fiction  
*Let's Be Animals*
- Paul Cardall  
*New Life*
- The Envy  
*The Envy (EP)*
- John Vanderslice  
*White Wilderness*
- The Head And The Heart  
*The Head And The Heart*

### PROGRESS REPORT

**Hyper Crush, "Kick Us Out"**  
The Los Angeles trio (Donny Fontaine, Holly Valentine and Preston Moronie) moves 21-15 on Dance Club Songs with its debut Billboard chart hit, "Kick Us Out." The pop/dance ode to never wanting to leave the club was produced by the Cataracs ("Like a G6").

THE BILLBOARD HOT 100

Main Billboard Hot 100 chart table with columns for Rank, Title, Artist, Weeks, and other data. Top entries include Katy Perry's 'E.T.', Adele's 'Rolling in the Deep', and Britney Spears' 'Till the World Ends'.

1 & 2 The slim margin (roughly 500 units) between the top two titles on Hot Digital Songs marks the tightest race atop the tally since nearly 250 downloads separated Mariah Carey's 'All I Want for Christmas Is You' and Eminem's 'When I'm Gone' (each approximately 41,000) the week of Dec. 24, 2005.



22 & 89 As the Fox TV troupe arrives with four titles, led by its 'West Side Story' TLC mash-up (112,000 downloads), its cover of dance hit 'Barbra Streisand' on the series' April 26 episode prompts a 149% spike (to 30,000) for the original by Duck Sauce (pictured).

65 The remake (46,000 downloads) by the contestant on NBC's 'The Voice' marks the song's third charted version, following Cyndi Lauper's 1984 original (No. 1) and Ino's 1998 cover (No. 6).

83 After peaking at No. 56 on the Hot 100 in December, the track's placement in Victoria's Secret's latest ad campaign triggers a 73-57 lift (33,000, up 14%) on Hot Digital Songs.



96 The trio makes its Hot 100 bow with its No. 6-ranking Alternative hit. The group releases debut set 'Torches' on May 24.

BETWEEN THE BULLETS REMIX SPURS SPEARS' DIGITAL GAIN. Britney Spears' 'Till the World Ends' blasts 11-3 on the Billboard Hot 100, besting its previous peak of No. 9, following the release of the song's remix featuring Nicki Minaj and Ke\$ha. 'World' roars 12-3 on Hot Digital Songs with 246,000 downloads sold (up 102%), according to Nielsen SoundScan. The remix accounted for 68% of the title's sales in the April 25-May 1 tracking period. 'World' marks the second high-profile remix to prompt a notable chart move (both involving Spears) in three weeks. Rihanna's 'S&M' ascended 2-1 two weeks ago following the release of its Spears-assisted remix. Similarly, the collaborative version of 'S&M' accounted for 66% of the song's overall digital sales in that frame. —Gary Trust





HOT COUNTRY SONGS

Chart of Hot Country Songs with columns for rank, title, artist, and week on chart. Top song: #1 A Little Bit Stronger by Sara Evans.



Missouri native scores her first No. 1 since 'A Real Fine Place to Start' in September 2005 and her fifth overall. Evans' near six-year stretch between No. 1s is the longest since Garth Brooks closed a nine-year gap in 2007.



Sister-led sibling trio nab a second top 10 with the third radio single from self-titled debut album. Lead single 'Hip to My Heart' peaked at No. 20 a year ago, followed by the platinum-selling 'If I Die Young,' which topped the Dec. 11 chart.

Chart of Hot Country Songs (continued) with columns for rank, title, artist, and week on chart. Top song: #26 JUST FISHIN' by Trace Adkins.

TOP COUNTRY ALBUMS

Chart of Top Country Albums with columns for rank, artist, title, and week on chart. Top album: #1 Jason Aldean - My Kinda Party.

Chart of Top Country Albums (continued) with columns for rank, artist, title, and week on chart. Top album: #26 Whiskey Myers - Firewater.

BLUEGRASS ALBUMS

Chart of Bluegrass Albums with columns for rank, artist, title, and week on chart. Top album: #1 Alison Krauss & Union Station - Paper Airplane.

BETWEEN THE BULLETS SONY MONOPOLY

As Brad Paisley (featuring Alabama) leaps 10-5 with 'Old Alabama' on Hot Country Songs, the artist joins four other Sony Music acts in the chart's upper tier, marking the first time in the Nielsen BDS era (since January 1990) that a label or label group has occupied the top five positions. Prior to the four Sony songs that populated last week's top five, the most recent four-out-of-five occasions also belonged to Sony—for two weeks in March 2008 and two weeks in July 2008.

TOP R&B/HIP-HOP ALBUMS chart with columns for week, last week, weeks on chart, artist, and album title.

MAINSTREAM R&B/HIP-HOP chart with columns for week, last week, weeks on chart, artist, and album title.

RHYTHMIC chart with columns for week, last week, weeks on chart, artist, and album title.

ADULT R&B chart with columns for week, last week, weeks on chart, artist, and album title.

RAP SONGS chart with columns for week, last week, weeks on chart, artist, and album title.

BETWEEN THE BULLETS KATY PERRY JOINS POP GROUP. Katy Perry tops the Rhythmic chart for the first time as the Kanye West-assisted "E.T." jumps 4-1 in its ninth week (5,200 spins, up 8%, according to Nielsen BDS). The move makes her only the third core female pop artist to reach the summit in the chart's history. Christina Aguilera's "Genie in a Bottle" spent 10 weeks atop the list in 1999, and her "What a Girl Wants" resided there for four weeks in 2000. Pink's "Most Girls" reached the top in the Oct. 14, 2000, issue, while both ladies are credited with 2001's five-week ruler "Lady Marmalade" alongside Lil Kim and Mya. Perry's three previous hits all made it to the top 10: "California Gurls," featuring Snoop Dogg (No. 4); "Teenage Dream" (No. 9); and "Firework" (No. 5). —Rauly Ramirez



Bootsy Collins scores his second charting set on Top R&B/Hip-Hop Albums as "The Funk Capital of the World" opens at No. 43 with 2,000 copies, according to Nielsen SoundScan. The studio album features such guest vocalists as George Clinton, Chuck D and the Rev. Al Sharpton.





## HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	16	<b>#1</b> LOOK AT ME NOW	Chris Brown Featuring Lil Wayne & Busta Rhymes	1
2	3	14	SURE THING	Miguel	2
3	2	22	ALL OF THE LIGHTS	Kanye West	2
4	4	17	DID IT ON'EM	Nicki Minaj	3
5	5	21	FAR AWAY	Marsha Ambrosius	5
6	11	7	<b>GG/AIRPLAY</b> MOTIVATION	Kelly Rowland Featuring Lil Wayne	6
7	10	14	RACKS	YC Featuring Future	7
8	6	20	6 FOOT 7 FOOT	Lil Wayne Featuring Cory Gunz	2
9	8	12	ROLL UP	Wiz Khalifa	7
10	8	20	LOVE FACES	Trey Songz	3
11	7	4	MOMENT 4 LIFE	Nicki Minaj Featuring Drake	1
12	12	17	HUSTLE HARD	Ace Hood	12
13	14	29	DOWN ON ME	Jeremih Featuring 50 Cent	7
14	13	16	SHE AIN'T YOU	Chris Brown	13
15	18	24	MY LAST	Big Sean Featuring Chris Brown	15
16	16	14	GROVE ST. PARTY	Waka Flocka Flame Featuring Kebo Gotti	12
17	19	23	LOVE LETTER	R. Kelly	13
18	22	15	I SMILE	Kirk Franklin	18
19	23	6	JOHN	Lil Wayne Featuring Rick Ross	19
20	20	17	WALKING	Mary Mary	14
21	17	26	FALL FOR YOUR TYPE	Jamie Foxx Featuring Drake	1
22	15	11	WHERE YOU AT	Jennifer Hudson	10
23	38	43	SO IN LOVE	Jill Scott Featuring Anthony Hamilton	23
24	25	36	4EVERMORE	Anthony David Featuring Algebra	24
25	32	14	BEST NIGHT OF MY LIFE	Jamie Foxx Featuring Wiz Khalifa	25
26	21	18	BRING IT BACK	Travis Porter	18
27	33	16	NOT MY DADDY	Kelly Price Featuring Stokley Carmichael	27
28	28	10	YOUR LOVE	Diddy - Dirty Money Featuring Trey Songz	28
29	27	26	PRETTY GIRL ROCK	Keri Hilson	4
30	34	29	YOU ARE	Charlie Wilson	13
31	24	28	YOU BE KILLIN' EM	Fabolous	8
32	25	38	NO HANDS	Waka Flocka Flame Featuring Roscoe Dash & Wale	2
33	29	41	CUPID	Lloyd Featuring Awesome Jones	33
34	29	27	NO BS	Chris Brown	3
35	31	14	ANYTHING	Musiq Soulchild Featuring Swizz Beats	31
36	42	7	SOMEONE TO LOVE ME (NAKED)	Mary J. Blige Feat. Diddy & Lil Wayne	36
37	36	38	SHARE MY LIFE	Kem	25
38	40	15	I DON'T DESERVE YOU	Lloyd Banks Featuring Jeremih	37
39	35	40	ASTON MARTIN MUSIC	Rick Ross Featuring Drake & Chrisette Michele	2
40	30	39	CAN'T BE FRIENDS	Trey Songz	1
41	41	-	RUN THE WORLD (GIRLS)	Beyonce	41
42	37	16	GONE AND NEVER COMING BACK	Melanie Fiona	37
43	44	12	MY GIRL	Mindless Behavior	43
44	50	7	OUT OF MY HEAD	Lupe Fiasco Featuring Trey Songz	44
45	49	89	THERE GOES MY BABY	Usher	1
46	43	38	MAKE A MOVIE	Twista Featuring Chris Brown	6
47	48	9	ONE NIGHT STAND	Keri Hilson Featuring Chris Brown	47
48	45	27	LAY WITH YOU	E! Debarge Featuring Faith Evans	20
49	46	21	THE SHOW GOES ON	Lupe Fiasco	45
50	47	30	WHAT YO NAME IZ	Kirko Bangz	41
51	55	14	CAUGHT MY EYE	Mint Condition	51
52	54	8	IF IT'S LOVE	Kem Featuring Chrisette Michele	52
53	57	11	GOIN' STEADY	Rocko	53
54	61	11	HOW MANY TIMES	K. Michelle	54
55	53	11	BEAUTIFUL	Noel Gourdin	53



The former Destiny's Child singer reaches her highest position on the chart since "Like This" (featuring Eve) peaked at No. 7 in the June 16, 2007, issue.

**22 & 74**  
As the No. 10-peaking "Where You At" begins its descent (15-22), second single "Don't Look Down" leaps 22 positions in its second week with a 93% increase to 1.7 million listener impressions.

**44**  
The Trey Songz-assisted single passes the No. 45-peaking "The Show Goes On," marking Fiasco's highest chart position since "Superstar" peaked at No. 19 in the March 1, 2008, issue.



The new Mississippi MC jumps 17 spots with his debut single in its second week, partly due to a Ludacris- and Bun B-assisted remix recently serviced to radio.



The superstar entertainer posts her first single on this list in almost four years as "I'm Into You" racks up 1.4 million listener impressions. Her best showing remains the No. 2-peaking "I'm Real" (featuring Ja Rule) from 2001.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	56	62	WE CAN GET IT ON	Yo Gotti Featuring Ciara	56
57	60	56	PIECES OF ME	Ledisi	56
58	65	78	BALLIN	Young Jeezy Featuring Lil Wayne	58
59	59	65	GOOD MAN	Raphael Saadiq	59
60	52	48	WELCOME TO MY HOOD	DJ Khaled Feat. Rick Ross, P. Diddy, Lil Wayne & T-Pain	38
61	70	69	9 PIECE	Rick Ross Featuring Lil Wayne Or T.I.	61
62	51	47	TAKE ME AWAY	Keyshia Cole	27
63	64	72	STILL IN LOVE WITH YOU	Sade	63
64	58	54	H*A*M	Kanye West & Jay-Z	24
65	77	77	OH MY	DJ Drama Featuring Wiz Khalifa, Roscoe Dash & Fabolous	65
66	62	64	PLATINUM	Snoop Dogg Featuring R. Kelly	62
67	63	58	BABY	Jagged Edge	58
68	71	84	MAN DOWN	Rihanna	68
69	75	99	TUPAC BACK	Meek Mill Featuring Rick Ross	69
70	<b>NOT SHOT DEBUT</b>	1	<b>I GET MONEY</b>	Birdman Featuring Lil Wayne, Mack Maine & T-Pain	70
71	78	70	F**K YOU (FORGET YOU)	Cee Lo Green	57
72	72	73	COLLARD GREENS & CORNBREAD	Fantasia	72
73	67	96	CLOSER	Joe	67
74	96	-	DON'T LOOK DOWN	Jennifer Hudson	74
75	66	60	HOLLYWOOD TONIGHT	Michael Jackson	60
76	93	-	COUNTRY SH*T	Big K.R.I.T.	76
77	76	71	EXCUSE ME	Jazmine Sullivan	71
78	74	82	TWISTED	Gorilla Zoe Featuring Lil Jon	74
79	73	75	YOUR BODY IS THE BUSINESS	Avant	73
80	69	97	YES	Musiq Soulchild	69
81	<b>NEW</b>	1	<b>I'M INTO YOU</b>	Jennifer Lopez Featuring Lil Wayne	81
82	91	-	BOOTY WURK (ONE CHEEK AT A TIME)	Teddy Penderaz	82
83	<b>NEW</b>	1	<b>RADIO MESSAGE</b>	R. Kelly	83
84	90	85	FOOL FOR YOU	Cee Lo Green Featuring Melanie Fiona or Phillip Bailey	84
85	83	74	S&M	Rihanna	74
86	82	79	POP THAT	Brook Gang	76
87	<b>NEW</b>	1	<b>NUMBER ONE HIT</b>	R. Kelly	87
88	95	-	WATCH THIS	Future Featuring Rocko	88
89	88	87	LOVE AFFAIR	Lil' Twist Featuring Lil Wayne	87
90	89	94	IN THE MORNING	J. Cole Featuring Drake	57
91	<b>NEW</b>	1	<b>DECEMBER</b>	Olivia	91
92	85	90	COMING HOME	Diddy - Dirty Money Featuring Skylar Grey	83
93	<b>NEW</b>	1	<b>CAT DADDY</b>	Rej3ctz	93
94	<b>NEW</b>	1	<b>I CAN'T MAKE YOU LOVE ME</b>	Tank	94
95	86	98	HOW COULD I LET YOU GET AWAY	Frank Sinatra	86
96	87	91	NOBODY GREATER	VaShawn Mitchell	80
97	58	66	ALL ABOUT THE SEX (IT AIN'T ALL ABOUT THE SEX)	Donell Jones	58
98	<b>NEW</b>	1	<b>BREAK MY HEART</b>	Estelle Featuring Rick Ross	98
99	84	85	POPPIN BOTTLES	T.I. Featuring Drake	75
100	88	85	I KNOW WHAT SHE LIKE	Yung Joc Featuring Yo Gotti	91

### BETWEEN THE BULLETS WAYNE'S WORLD, CHARTING TIME



With Lil Wayne featured on debuts from both Birdman ("I Get Money," No. 70) and Jennifer Lopez ("I'm Into You," No. 81), the prolific New Orleans MC has 11 tracks on Hot R&B/Hip-Hop Songs this week. Only three other artists have posted 11 concurrent songs on the list in a week: Drake (who did so four times), Gucci Mane (three times) and T-Pain (once). Lil Wayne is the sole artist to beat that mark with 13 and 12 songs simultaneously during two weeks in 2008.

—Rauly Ramirez

CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'Glorious Day (Living He Loved Me)' by Casting Crowns and 'You Are More' by Mandisa.

CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Top entries include 'Skillet' by Skillet and 'Francesca Battistelli' by Francesca Battistelli.

CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'Glorious Day (Living He Loved Me)' by Casting Crowns and 'Stronger' by Mandisa.

GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Top entries include 'Kirk Franklin' by Kirk Franklin and 'Mary Mary' by Mary Mary.

CHRISTIAN CHR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'Hold Me' by Jamie Grace and 'Listen to the Sound' by Building 429.

GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entries include 'I Smile' by Kirk Franklin and 'Nobody Greater' by Vashawn Mitchell.

Carrie Underwood claims her second No. 1 on Christian Digital Songs (viewable at billboard.biz/charts), as "How Great Thou Art (Live From the Grand Ole Opry)" sells 29,000 downloads following a performance on "Girls Night Out: Superstar Women of Country" (April 22, CBS).



Ricky Dillard lands his biggest Nielsen SoundScan week (7,000 copies), his highest debut yet and his best rank in 18 years as "Keep Living" draws Hot Shot Debut applause at No. 3 on Gospel Albums. His prior best sales sum was 3,000 copies of "The 7th Episode: Live in Toronto" in 2007.



See Charts Legend on billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: All air-play Christian stations, including 99.5 CHRISTIAN AC, are electronically monitored 24 hours a day, 7 days a week. CHRISTIAN CHR: Compiled from airplay, sales supported by 21 markets. GOSPEL SONGS: All stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

**DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	8	<b>#1 DANCING TONIGHT</b>	KAT DELUNA	UNIVERSAL MUSIC/BELOAM
2	3	9	<b>BEAUTIFUL PEOPLE</b>	CHRIS BROWN FEAT. BENNY BENASSI	JIVE/JLG
3	6	4	<b>TILL THE WORLD ENDS</b>	BRIITNEY SPEARS	JIVE/JLG
4	4	11	<b>TURN IT UP</b>	ULTRA NATE DEEP SUGAR	STRICTLY RHYTHM
5	5	8	<b>WHERE YOU AT</b>	JENNIFER HUDSON	ARISTA/RAG
6	7	7	<b>SWEAT</b>	SNOW DOLLS	DOBBOYSTYLE/PRIORITY/CAPITOL
7	12	10	<b>PUSH IT</b>	JESSE AND THE TOY BOYS FEAT. YELAWOLF	PROSPECT PARK
8	8	12	<b>E.T.</b>	KATY PERRY	CAPITOL
9	17	5	<b>ORIGINAL SIN</b>	INS FEAT. FRED THOMAS	AMORPHOUS DIGITAL/EX
10	1	12	<b>ARMY OF LOVE</b>	KERLI	ISLAND/JMG
11	11	11	<b>GOOD GIRL</b>	ALEXIS JORDAN	STARROCK/ROC NATION/COLUMBIA
12	16	6	<b>FADE</b>	KRISTINE W FLY AGAIN	
13	14	10	<b>CALL MY NAME</b>	SULTAN & NED SHEPARD FEAT. NADIA ALI	HAREM
14	18	6	<b>WORLD KEEPS TURNING</b>	SYLVIA TOBIN	SEA TO SUN
15	21	6	<b>KICK US OUT</b>	HYPER CRUSH	UNIVERSAL MOTOWN
16	10	10	<b>HEY (NAH NEH NAH)</b>	RED DEPASCONI VS. WIVA CON DOK SANSOBI	CAPP/COVER BLUE
17	24	3	<b>HOLLYWOOD TONIGHT</b>	MICHAEL JACKSON	MJ/EPIC
18	20	6	<b>ROLLING IN THE DEEP</b>	ADELE	XL/COLUMBIA
19	15	11	<b>WALKING</b>	MARY MARY	MY BLOCK/COLUMBIA
20	13	10	<b>TACALACATEO</b>	INDIA & PEPPE	CITARELLA ANGEL EYES
21	9	11	<b>BORN THIS WAY</b>	LADY GAGA	STREAMLINE/NOVA/WE/INTERSCOPE
22	26	6	<b>SAN FRANCISCO IS MY DISCO</b>	LAURA LAURIE	BEAR
23	25	6	<b>CHANGES</b>	DIRTY VEGAS	OM
24	30	4	<b>POWER MIRRORS</b>	PICK	NATALIA KILLS CHERRYTREE/INTERSCOPE
25	19	11	<b>ON THE FLOOR</b>	JENNIFER LOPEZ FEAT. PITBULL	ISLAND/JMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	29	5	<b>ALL HERE NOW</b>	DAVID GARCIA & HIGH SPIES FEAT. SARAH DANCER	SOLMATIC	
27	28	5	<b>PERFECT STRANGER</b>	MAGNETIC MAN FEAT. KATY B	COLUMBIA	
28	23	12	<b>SUN OF A GUN</b>	ON LAND	EPIC	
29	22	14	<b>S&amp;M</b>	RHANNA	SRP/DEF JAM/JMG	
30	36	3	<b>WE OWN THE NIGHT</b>	ANDREA ROSARIO	HECHTIC	
31	45	2	<b>CALL YOUR GIRLFRIEND</b>	ROBYN KUNICHWA	CHERRYTREE/INTERSCOPE	
32	35	4	<b>WHAT A FEELING</b>	ALEX GAUDINO FEAT. KELLY ROWLAND	ULTRA	
33	31	7	<b>BLOW</b>	KESHA	KEMUSABE/RCA/RMG	
34	42	3	<b>MOVE WITH IT</b>	LINNEA LINNEA & CO.		
35	41	3	<b>SEXY SEXY</b>	CHARLO UNIVERSAL WAVE		
36	32	6	<b>YOU LIKE IT WILD</b>	RANNY FEAT. JESSICA WILD	ROCKBERRY	
37	40	2	<b>CATCH A FIRE</b>	JOHN LEWIS FEAT. DEBBY HOLIDAY & LIFE GROOVE		
38	NOT SHOT	REBUT	<b>JUDAS</b>	LADY GAGA	STREAMLINE/NOVA/WE/INTERSCOPE	
39	43	3	<b>DANCE WITH ME</b>	HOT ROD & NITE		
40	38	7	<b>WRITTEN IN THE STARS</b>	THE TEMPAH FEAT. ERIC TURNER	DEF JAM/NOVA/PHOENIX/CAPITOL	
41	46	3	<b>YOU CAN'T STOP THE RAIN</b>	MARTH CLAUDY & THE WITNESS	PROTECTION PROGRAMME/SEAPORT	
42	37	8	<b>HOLYIOUS</b>	GRAVITONS	SOFO	
43	NEW		<b>TAKING OVER NOW</b>	MMG: HANNAH & MIAMI	CALLING SNOWDOLLS	
44	48	2	<b>DO YOU WANT TO OR NOT?</b>	LUKE F	ELECTRIC FEEL/SOPHIA	LOVE/BEAT CONGRESS/STRICTLY RHYTHM
45	50	2	<b>PARTY ROCK ANTHEM</b>	LUNA FEAT. LAMAR BENNETT & ROBINCKA	NOVA/ULTRA/DEF JAM/INTERSCOPE	
46	NEW		<b>NOT MY DADDY</b>	EVA IN YA	FACE/BUNGALO	
47	49	2	<b>WE GOT MUSIC</b>	MZ MURCHIE	AJI	
48	NEW		<b>SEE THE NEW HONG KONG</b>	JOSIE COTTON	SCRUFFY	
49	39	5	<b>FALLING</b>	JACKIE MADDEN	JEM	
50	44	5	<b>RUMBLE</b>	DBA	FRANK LORDS MONITOR SOUND/BLUT	

**DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	131	<b>#1 LADY GAGA</b>	THE FAME	STREAMLINE/NOVA/WE/INTERSCOPE
2	1	3	<b>GORILLAZ</b>	THE FALL	VEGAS
3	3	21	<b>DAFT PUNK</b>	TROUS	LEGACY SOUNDTRACK
4	5	4	<b>DAFT PUNK</b>	TROUS	LEGACY RECONFIGURED
5	4	6	<b>KESHA</b>	UNUSUAL	CAMARON
6	6	21	<b>DEADMAU5</b>	4X4-12	MAJESTAP
7	9	19	<b>SKRILLEX</b>	SCREAM	MONSTERS AND MODELS
8	NEW		<b>KMFDM</b>	WTEFL	KMFDM
9	8	75	<b>LADY GAGA</b>	THE FAME	MUSIC
10	7	39	<b>LADY GAGA</b>	THE FAME	MUSIC
11	NEW		<b>RUPAUL</b>	GLAMAZON	BLUCC 605
12	10	4	<b>TIESTO</b>	CLUB LIFE	TRINITY
13	NEW		<b>DIRTY VEGAS</b>	ELECTRIC	LOVE
14	12	14	<b>VIC LATINO</b>	VIC LATINO	PRESENTS
15	11	6	<b>THE CHEMICAL BROTHERS</b>	HANNA	(RE)MIXES
16	15	22	<b>VARIOUS ARTISTS</b>	UKF	DUBSTEP 2010
17	NEW		<b>ATB</b>	DISTANT	EARTH
18	13	12	<b>JAMES BLAKE</b>	JAMES	BLAKE
19	14	12	<b>CUT !!! COPY</b>	ZONSCOPE	MODULAR
20	NEW		<b>BT</b>	THESE	HUMBLE
21	16	29	<b>VARIOUS ARTISTS</b>	THE	MUSIC
22	17	44	<b>3OH!3</b>	STREETS	OF
23	19	50	<b>FREEDOM</b>	ALEX	LAMB
24	21	18	<b>BASSNECTAR</b>	TIMEBRETH	EP1
25	20	5	<b>YELLE</b>	SMALL	ORBIT

**DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	9	<b>#1 E.T.</b>	KATY PERRY FEAT. KANYE WEST	CAPITOL
2	3	12	<b>S&amp;M</b>	RHANNA	SRP/DEF JAM/JMG
3	4	5	<b>TILL THE WORLD ENDS</b>	BRIITNEY SPEARS	JIVE/JLG
4	7	5	<b>ADDICTION</b>	MEDINA	ULTRA
5	6	21	<b>HELLO</b>	MARTIN SOLVEIG & DRAGONETTE	BIG BEAT/ATLANTIC
6	5	18	<b>FREEMALLIN'</b>	ZOE BADWI	BIG BEAT/ATLANTIC
7	11	5	<b>NITON (THE REASON)</b>	ERIC PIVOT	ULTRA
8	10	7	<b>ROLLING IN THE DEEP</b>	ADELE	XL/COLUMBIA
9	1	5	<b>MR. SAXOBEAT</b>	ALEXANDRA STAN	ULTRA
10	13	6	<b>BEAUTIFUL PEOPLE</b>	CHRIS BROWN FEAT. BENNY BENASSI	JIVE/JLG
11	8	13	<b>ON THE FLOOR</b>	JENNIFER LOPEZ FEAT. PITBULL	ISLAND/JMG
12	15	3	<b>PARTY ROCK ANTHEM</b>	LUNA FEAT. LAMAR BENNETT & ROBINCKA	NOVA/ULTRA/DEF JAM/INTERSCOPE
13	12	7	<b>WALKIN' ON THE MOON</b>	KRIS MONAGHAN FEAT. ENIL	NERVOUS
14	9	16	<b>MORE</b>	USHER	LAFACE/JLG
15	16	8	<b>WRITTEN IN THE STARS</b>	THE TEMPAH FEAT. ERIC TURNER	DEF JAM/NOVA/PHOENIX/CAPITOL
16	14	4	<b>HOLLYWOOD TONIGHT</b>	MICHAEL JACKSON	MJ/EPIC
17	NEW		<b>GIVE ME EVERYTHING</b>	PITBULL FEAT. NE-YO, JAYROCK & WAREN VR	305/POLO
18	25	2	<b>WHAT A FEELING</b>	ALEX GAUDINO FEAT. KELLY ROWLAND	ULTRA
19	17	19	<b>SEEK BROMANCE</b>	T.M.	BERG
20	18	2	<b>CALL MY NAME</b>	SULTAN & NED SHEPARD FEAT. NADIA ALI	HAREM
21	23	2	<b>WHERE YOU WANNA GO</b>	MISCHA DANIELS FEAT. J-SON	ULTRA
22	NEW		<b>GOOD GIRL</b>	ALEXIS JORDAN	STARROCK/ROC NATION/COLUMBIA
23	22	3	<b>FREEDOM</b>	ALEX LAMB FEAT. CHRISTINA SKAAR	NEXT PLATEAU
24	RE-ENTRY		<b>RAINING</b>	KASKADE & ADAM K FEAT. SUNSHN	ULTRA
25	NEW		<b>WE OWN THE NIGHT</b>	ANDREA ROSARIO	HECHTIC

**TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	5	<b>#1 VILLE NELSON &amp; WYNON JARVIS</b>	HERE WE GO	ADAM BLUE NOTE
2	3	4	<b>GRETCHEN PARLATO</b>	THE	LOST AND FOUND
3	2	9	<b>HARRY CONNICK, JR.</b>	IN	CONCERT
4	6	31	<b>SOUNDTRACK</b>	TREME: SEASON 1	HBO/GEFFEN
5	NEW		<b>BILL FRISELL</b>	SIGN	OF
6	NEW		<b>J. REDMAN, PARKS/M. PENMAN/E. HARLAND</b>	JAMES	TAMM
7	4	14	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR.</b>	THE	BEST
8	5	27	<b>MICHAEL BUBLE</b>	MELINDO	THE
9	11	4	<b>AMBROSE AKINMUSIRE</b>	WHEN	THE
10	8	6	<b>CHARLIE HADEN QUARTET WEST</b>	SOPHISTICATED	LADIES
11	14	11	<b>NINA SIMONE</b>	S.O.U.L.	NINA
12	9	3	<b>GORDON GOODWIN'S BIG PHAT BAND</b>	THAT'S	HOW
13	RE-ENTRY		<b>THE BAD PLUS</b>	NEVER	STOP
14	16	4	<b>ANNA WILSON</b>	ANNA	WILSON
15	17	18	<b>VARIOUS ARTISTS</b>	CLASS	ACTS

**TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW		<b>#1 VARIOUS ARTISTS</b>	THE	ROYAL
2	2	20	<b>MORMON TABERNACLE CHOIR</b>	180	OF
3	1	4	<b>JOSH WRIGHT</b>	JOSH	WRIGHT
4	NEW		<b>JENNY LIN</b>	SILENT	MUSIC
5	NEW		<b>ANNA NETREBKO/MARIANNA PIZZOLATO</b>	CONCERT	NO. 1
6	4	22	<b>ERIC WHITACRE</b>	LIGHT	&
7	5	37	<b>VARIOUS ARTISTS</b>	1801	OF
8	3	2	<b>J. KAUFMANN</b>	ACCADEMIA	NAZIONALE
9	7	15	<b>S. DIMENSTEIN</b>	KAMMERORCHESTER	STAATSKAPPELLE
10	8	5	<b>ZUILL BAILEY/AWADAGIN PRATT</b>	REMARKS	WINDS
11	11	3	<b>DMITRI HYOUSTOVSKY &amp; SONORA RADIANOVSKY</b>	VERDI	OPERA
12	15	8	<b>J. DIDONATO/ET CHEUR L'OPERA DE LYON (INO)</b>	OPERA	ARMA
13	RE-ENTRY		<b>MARC-ANDRE HAMELIN/RANDY SIMPSON/ROCHESTER</b>	THE	ROMANTIC
14	10	3	<b>DAVID RUSSELL</b>	ISAAC	ALBENZ
15	NEW		<b>THE BAND OF THE WELSH GUARDS</b>	A	ROYAL

**CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	5	<b>#1 BONEY JAMES</b>	CONTACT	VERVE
2	2	37	<b>ESPERANZA SPALDING</b>	CHAMBER	MUSIC
3	4	54	<b>TROMBONE SHORTY</b>	BACKTOWN	VERVE
4	14	41	<b>BRIAN CULBERTSON</b>	XI	GRP
5	5	29	<b>DAVE KOZ</b>	HELLO	TOMORROW
6	5	44	<b>KENNY G</b>	HEART	AND
7	8	27	<b>FOURPLAY</b>	LET'S	TOUCH
8	10	13	<b>THE RIPPINGTONS FT. RUSS FREEMAN</b>	COYE	DAZUR
9	12	45	<b>HERBIE HANCOCK</b>	THE	IMAGINE
10	11	13	<b>PAUL HARCADLE</b>	BEFORE	THE
11	NEW		<b>JULIAN LAGE GROUP</b>	GLADWELL	EMARCY
12	13	10	<b>TOWER OF POWER</b>	40TH	ANNIVERSARY
13	16	14	<b>KEIKO MATSUI</b>	THE	ROAD
14	17	41	<b>JAZZMASTERS</b>	JAZZMASTERS	VI
15	25	12	<b>MARCUS MILLER WITH L'ORCHESTRE PHILHARMONIQUE</b>	A	NIGHT

**CLASSICAL CROSSOVER ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	41	<b>#1 DAVID GARRETT</b>	ROCK	SYMPHONIES
2	6	9	<b>ALFIE BOE</b>	BRING	HIM
3	7	43	<b>STING</b>	SYMPHONIES	CHERRYTREE
4	5	23	<b>STING FT. ROYAL PHILHARMONIC CONCERT ORCH.</b>	STING	TIME
5	9	38	<b>ZOE KEATING</b>	INTO	THE
6	3	45	<b>KATHERINE JENKINS</b>	BELIEVE	143
7	8	24	<b>JACKIE EVANCHO</b>	O	HOLY
8	2	6	<b>FOG GARDNER FT. THE SPIRE CHORUS AND LONDON SYMPHONY ORCHESTRA</b>	LAMB	OF
9	11	52	<b>MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (MILBERG)</b>	REVEREND	MUSIC
10	13	32	<b>MIKE PITTON WITH ORCHESTRA FILARMONICA ARTURO TOSCANINI (SISALLO)</b>	MONDO	CARE
11	RE-ENTRY		<b>THE PRIESTS</b>	NOEL	RCA
12	RE-ENTRY		<b>IL VOLO</b>	IL	VOLO
13	RE-ENTRY		<b>DUE VOCI</b>	DUE	VOCI
14	RE-ENTRY		<b>VARIOUS ARTISTS</b>	A	VERY
15	12	29	<b>RENEE FLEMING</b>	DARK	HOPE

**SMOOTH JAZZ SONGS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	10	<b>#1 CONTACT</b>	BONEY JAMES	VERVE
2	4	16	<b>IT'S TIME</b>	BRIAN CULBERTSON	GRP/VERVE
3	3	8	<b>BOTSWANA BOSSA NOVA</b>	DAVID	BENNETT
4	2	13	<b>UNDUN</b>	STEVE	COLE
5	5	32	<b>JUMP START</b>	NILS	BAJA
6	11	24	<b>ENCANTADORA</b>		

HOT LATIN SONGS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST.

TOP LATIN ALBUMS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, CERT.

REGIONAL MEXICAN ALBUMS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, CERT.

TROPICAL ALBUMS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, CERT.

LATIN POP ALBUMS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, CERT.

LATIN RHYTHM ALBUMS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, CERT.

Newcomers La Adictiva Banda San Jose de Mesillas blast into the top 10 of Hot Latin Songs as "Te Amo y Te Amo" leaps 21-7...



After taking home four Billboard Latin Music Awards, Prince Royce returns to the top of Tropical Airplay yet again with "Corazon Sin Cara"...



BETWEEN THE BULLETS

TAÑÓN EXTENDS TROPICAL REIGN



Olga Tañón's "Ni Una Lagrima Mas" opens at No. 15 on Top Latin Albums and at No. 2 on Tropical Albums with 2,000 sold, according to Nielsen SoundScan...

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	2	<b>PARTY ROCK ANTHEM</b> LORO FT. LARSEN BENNETT & GOODROCK HIT/ROCKVILLAGE/BBRY/TEE	
2	1	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
3	3	<b>SWEAT</b> SNOOP DOGG VS. DAVID GUETTA D05G/STYL/PRIORITY	
4	18	<b>THE LAZY SONG</b> BRUNO MARS ELEKTRA	
5	11	<b>PRICE TAG</b> JESSIE J FT. S.O.B. LAVA	
6	4	<b>E.T.</b> KATY PERRY FT. KANYE WEST CAPITOL	
7	5	<b>S&amp;M</b> RIHANNA SRP	
8	9	<b>BEAUTIFUL PEOPLE</b> CHRIS BROWN FT. BENNY BENASSI JIVE	
9	6	<b>JUST CAN'T GET ENOUGH</b> THE BLACK EYED PEAS INTERSCOPE	
10	12	<b>ROLLING IN THE DEEP</b> ADELE XL	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HARSHIN/SOUNDSCAN JAPAN/PLANTECH)	MAY 14, 2011
1	46	<b>MR. TAXI</b> SHOJI JIDAI MAYUTAWAVE	
2	NEW	<b>LET ME CRY</b> JANG KEUNSUK PONY CANYON	
3	10	<b>AKO TAYU GA KONO SEKI NO TERASHI</b> (ZUKERU) KCM KOBUKURO WARNER	
4	1	<b>T.W.I.</b> KANJANI EIGHT IMPERIAL	
5	47	<b>WONDER WOMAN</b> NAME AMURO FT. AL & ANNA TSUCHIYA A&K J MORE	
6	2	<b>BRAVE</b> MOTO INTI NAYMI UNIVERSAL	
7	5	<b>JET COASTER LOVE</b> KARA UNIVERSAL	
8	21	<b>NOT ALONE "SHIYASE NI NARUYO"</b> SMAP VICTOR	
9	3	<b>LIFE</b> ME. IDUA UNIVERSAL	
10	6	<b>HOW WOULD YOU DO IT</b> MEDI VICTOR	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CD.)	MAY 14, 2011
1	1	<b>21</b> ADELE XL	
2	3	<b>19</b> ADELE XL	
3	NEW	<b>THE WOMBATS PROUDLY PRESENT... THIS MODERN GLITCH</b> THE WOMBATS 14TH FLOOR	
4	2	<b>WASTING LIGHT</b> FOO FIGHTERS ROSWELL/RCA	
5	4	<b>WHO ARE YOU</b> JESSIE J LAVA	
6	7	<b>DOO-WOPS &amp; HOOLIGANS</b> BRUNO MARS ELEKTRA	
7	32	<b>THE KING OF LIMBS</b> BADHEAD TICKET TAPE	
8	5	<b>LOUD</b> RIHANNA SRP/DEF JAM	
9	6	<b>THE LADY KILLER</b> CEE LO GREEN RADICULTURE	
10	15	<b>NO MORE IDOLS</b> CHASE AND STATUS MERCURY	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	MAY 3, 2011
1	2	<b>21</b> ADELE XL	
2	1	<b>SCHIFFSVERKEHER</b> HERBERT GRODENMEYER ORIONLAND/CAPITOL	
3	4	<b>DOO-WOPS &amp; HOOLIGANS</b> BRUNO MARS ELEKTRA	
4	3	<b>WASTING LIGHT</b> FOO FIGHTERS ROSWELL/RCA	
5	6	<b>STRINGS 'N' STRIPES</b> THE BASEBALLS WARNER	
6	7	<b>NORTH AND SOUTH</b> MILOW HOMERUN	
7	5	<b>BEL AIR</b> GUARD APES SONY MUSIC	
8	9	<b>OUT OF STYLE</b> SUNRISE AVENUE COMUSIC/GET NASY JIVE	
9	8	<b>ENDING ON A HIGH NOTE: THE FINAL CONCERT</b> AAA CHART FROM STONE ISLAND NETWORK/WE LOVE MUSIC	
10	17	<b>DELETED SCENES FROM THE CUTTING ROOM FLOOR</b> CARD EMERALD GRANDMOND	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	2	<b>SWEAT</b> SNOOP DOGG VS. DAVID GUETTA D05G/STYL/PRIORITY	
2	3	<b>PRICE TAG</b> JESSIE J FT. S.O.B. LAVA	
3	1	<b>ROLLING IN THE DEEP</b> ADELE XL	
4	6	<b>JUST CAN'T GET ENOUGH</b> THE BLACK EYED PEAS INTERSCOPE	
5	4	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
6	5	<b>CHERIE COCO</b> MAGIC SYSTEM & SOPHARO SHOWBIZ	
7	NEW	<b>TILL THE WORLD ENDS</b> BRITNEY SPEARS JIVE	
8	NEW	<b>JAIMERAIS TROP</b> KEENY FT. S&P Y&Z	
9	7	<b>L'HORLOGE TOURNE</b> MICHAEL NIRO MERCURY	
10	9	<b>E.T.</b> KATY PERRY FT. KANYE WEST CAPITOL	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	MAY 14, 2011
1	1	<b>21</b> ADELE XL	
2	2	<b>L'EXISTOIRE</b> RICHARD DESJARDINS FLOKINC	
3	3	<b>AMERICANA II</b> ROCK VOISINE RV INTERNATIONAL	
4	4	<b>SONGS FOR JAPAN</b> VARIOUS ARTISTS EMI/WARNER/SONY MUSIC	
5	7	<b>WASTING LIGHT</b> FOO FIGHTERS ROSWELL/RCA	
6	5	<b>GLEE, THE MUSIC PRESENTS: THE WARBLERS</b> SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA	
7	13	<b>SING IT LOUD</b> K.D. LANG AND THE SISS BOOM BANG NUNESUCH	
8	9	<b>LOUD</b> RIHANNA SRP/DEF JAM	
9	12	<b>WHO YOU ARE</b> JESSIE J LAVA UNIVERSAL REPUBLIC	
10	14	<b>FEMME FATALE</b> BRITNEY SPEARS JIVE	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	MAY 2, 2011
1	2	<b>21</b> ADELE XL	
2	NEW	<b>THE WOMBATS PROUDLY PRESENT... THIS MODERN GLITCH</b> THE WOMBATS 14TH FLOOR	
3	1	<b>WASTING LIGHT</b> FOO FIGHTERS ROSWELL/RCA	
4	4	<b>DOO-WOPS &amp; HOOLIGANS</b> BRUNO MARS ELEKTRA	
5	5	<b>ROY</b> DANIELE LETH SONY MUSIC	
6	NEW	<b>GLEE, THE MUSIC PRESENTS: THE WARBLERS</b> SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA	
7	3	<b>RRAKALA</b> GEOFFREY BURRUMUL YUNUPINQU SKINYFISH	
8	7	<b>MY WORLDS: THE COLLECTION</b> JUSTIN BIEBER SCHIZO/BYRAN/IND BRAIN/ISLAND	
9	10	<b>WHEN ROMAN MET BURT</b> ROMAN KEATING & BURT SACHARACH POLYDOR	
10	9	<b>SING IT LOUD</b> K.D. LANG AND THE SISS BOOM BANG NUNESUCH	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	1	<b>MR. SAXOBEAT</b> ALEXANDRA STAN PLAY-ON	
2	2	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
3	4	<b>LE TASCHE PIENE DI SASSI</b> JOVANOTTI MERCURY	
4	8	<b>EH...GIA</b> VASCO ROSSI EMI	
5	6	<b>JUST CAN'T GET ENOUGH</b> THE BLACK EYED PEAS INTERSCOPE	
6	5	<b>PRICE TAG</b> JESSIE J FT. S.O.B. LAVA	
7	10	<b>FAR L'AMORE</b> SOS SINGLAR/RAFFAELLA CARRA YELLOW	
8	7	<b>MR. SAXOBEAT</b> ALEXANDRA STAN SRP	
9	9	<b>E.T.</b> KATY PERRY FT. KANYE WEST CAPITOL	
10	NEW	<b>QUESTA ESTATE STRANA</b> ZERO ASSOLUTO LASUDO	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	1	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
2	NEW	<b>GIMME THE BASE (DJ)</b> CARLOS JEAN FT. M-AND-Y NOVAEMUSIK	
3	7	<b>LEAD THE WAY</b> CARLOS JEAN NOVAEMUSIK	
4	2	<b>S&amp;M</b> RIHANNA SRP	
5	4	<b>SOLAMENTE TU</b> MILIO ALBORAN TRIMECA/ESTUDIOS Y PRODUCCIONES	
6	3	<b>BLANCO Y NEGRO</b> MILIO SONY MUSIC	
7	NEW	<b>TILL THE WORLD ENDS</b> BRITNEY SPEARS JIVE	
8	6	<b>MR. SAXOBEAT</b> ALEXANDRA STAN PLAY-ON	
9	8	<b>RABIOSA</b> SHAKIRA EPIC	
10	RE	<b>LORE, LORE, MACU, MACU</b> MACU & LORE GLOBAL	

GREECE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	NEW	<b>IN LOVE WITH YOU</b> JARED EVAN INTERSCOPE	
2	1	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
3	3	<b>FILA ME AKOMA (BACIAMSI ANCORA)</b> PANOS MOUZOURANIS & MARAVAYAS ILEGAL MUSIC	
4	2	<b>BABY IT'S OVER</b> HELENA PAPAIOZOU COLUMBIA	
5	4	<b>S&amp;M</b> RIHANNA SRP	
6	RE	<b>AN M' AGAPAS</b> DIMOS ANASTASIAIDIS UNIVERSAL	
7	9	<b>APO DEFTERA</b> PANOS KIAMOS UNIVERSAL	
8	RE	<b>TONIGHT</b> PLAYMEN & CLAYDIE FT. TAMTA SONY MUSIC	
9	6	<b>ROLLING IN THE DEEP</b> ADELE XL	
10	RE	<b>KLEISTA TA STOMATA</b> ANTONIS REMOS HEAVEN	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	1	<b>PARTY ROCK ANTHEM</b> LORO FT. LARSEN BENNETT & GOODROCK HIT/ROCKVILLAGE/BBRY/TEE	
2	NEW	<b>EVERYBODY'S DRINKIN'</b> DANNON & IVOR SKANGER	
3	2	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
4	4	<b>SWEAT</b> SNOOP DOGG VS. DAVID GUETTA D05G/STYL/PRIORITY	
5	3	<b>SOMEONE LIKE YOU</b> ADELE XL	
6	5	<b>THE LAZY SONG</b> BRUNO MARS ELEKTRA	
7	8	<b>BEAUTIFUL PEOPLE</b> CHRIS BROWN FT. BENNY BENASSI JIVE	
8	10	<b>JUST CAN'T GET ENOUGH</b> THE BLACK EYED PEAS INTERSCOPE	
9	7	<b>E.T.</b> KATY PERRY FT. KANYE WEST CAPITOL	
10	6	<b>S&amp;M</b> RIHANNA SRP	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	3	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
2	NEW	<b>FEST I HELA Huset</b> SASSHUNTER VS. BIGBROTHER WARNER	
3	1	<b>JUDAS</b> LADY GAGA STREAMLINE/KOINLIVE	
4	4	<b>JAG KOMMER</b> VERONICA MAGGIO UNIVERSAL	
5	2	<b>S&amp;M</b> RIHANNA SRP	
6	9	<b>RUN THE WORLD (GIRLS)</b> BEYONCE COLUMBIA	
7	5	<b>MR. SAXOBEAT</b> ALEXANDRA STAN PLAY-ON	
8	RE	<b>COCONUT TREE</b> MORNINGFI FT. NICOLE SCHERZINGER 2101	
9	RE	<b>ME AND MY DRUM</b> SWINGIFY FT. CHRISTOPHER HIDING EMI	
10	8	<b>ROLLING IN THE DEEP</b> ADELE XL	

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	1	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
2	NEW	<b>PARTY ROCK ANTHEM</b> LORO FT. LARSEN BENNETT & GOODROCK HIT/ROCKVILLAGE/BBRY/TEE	
3	6	<b>MAAILMAN TOISELLA PUOLEN</b> HALDO HELSINKI EMI	
4	4	<b>S&amp;M</b> RIHANNA SRP	
5	7	<b>SWEAT</b> SNOOP DOGG VS. DAVID GUETTA D05G/STYL/PRIORITY	
6	9	<b>SELVA PAIVA</b> PETHI RYDGAARD OPEN RECORDS	
7	2	<b>JUDAS</b> LADY GAGA STREAMLINE/KOINLIVE	
8	NEW	<b>MR. SAXOBEAT</b> ALEXANDRA STAN PLAY-ON	
9	8	<b>HEAVY</b> LAURE DYNASTY	
10	10	<b>ROLLING IN THE DEEP</b> ADELE XL	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	1	<b>WHAT ARE WORDS</b> CHRIS NEVINA 19	
2	2	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
3	4	<b>PARTY ROCK ANTHEM</b> LORO FT. LARSEN BENNETT & GOODROCK HIT/ROCKVILLAGE/BBRY/TEE	
4	7	<b>TILL THE WORLD ENDS</b> BRITNEY SPEARS JIVE	
5	9	<b>RADIO</b> CIRCUZ COSMOS	
6	5	<b>OLBRILLER</b> ENIK OG KRISS MTG	
7	NEW	<b>MR. SAXOBEAT</b> ALEXANDRA STAN PLAY-ON	
8	8	<b>PRICE TAG</b> JESSIE J FT. S.O.B. LAVA	
9	NEW	<b>RUN THE WORLD (GIRLS)</b> BEYONCE COLUMBIA	
10	10	<b>SWEAT</b> SNOOP DOGG VS. DAVID GUETTA D05G/STYL/PRIORITY	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	1	<b>PRICE TAG</b> JESSIE J FT. S.O.B. LAVA	
2	3	<b>SWEAT</b> SNOOP DOGG VS. DAVID GUETTA D05G/STYL/PRIORITY	
3	5	<b>SET FIRE TO THE RAIN</b> ADELE XL	
4	NEW	<b>PARTY ROCK ANTHEM</b> LORO FT. LARSEN BENNETT & GOODROCK HIT/ROCKVILLAGE/BBRY/TEE	
5	9	<b>RIVERSIDE</b> AGNES OBEL AGNES OBEL	
6	2	<b>HAPPINESS</b> ALEXIS JORDAN STARR/ROC NATION	
7	6	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
8	7	<b>ROLLING IN THE DEEP</b> ADELE XL	
9	10	<b>JUST CAN'T GET ENOUGH</b> THE BLACK EYED PEAS INTERSCOPE	
10	NEW	<b>TILL THE WORLD ENDS</b> BRITNEY SPEARS JIVE	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	1	<b>SWEAT</b> SNOOP DOGG VS. DAVID GUETTA D05G/STYL/PRIORITY	
2	2	<b>A NIGHT LIKE THIS</b> CARD EMERALD GRANDMOND	
3	4	<b>HOLLYWOOD HILLS</b> SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL	
4	3	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
5	5	<b>S&amp;M</b> RIHANNA SRP	
6	NEW	<b>PARTY ROCK ANTHEM</b> LORO FT. LARSEN BENNETT & GOODROCK HIT/ROCKVILLAGE/BBRY/TEE	
7	8	<b>E.T.</b> KATY PERRY FT. KANYE WEST CAPITOL	
8	7	<b>MORE</b> USHER LAFACE	
9	6	<b>YOU AND ME (IN MY POCKET)</b> MILOW HOMERUN	
10	9	<b>TONIGHT (I'M LOVIN' YOU)</b> BRUNO MARS FT. LUCAS/AL & DJ FRANK UNIVERSAL REPUBLIC	

LUXEMBOURG		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	1	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
2	2	<b>SWEAT</b> SNOOP DOGG VS. DAVID GUETTA D05G/STYL/PRIORITY	
3	5	<b>HOLLYWOOD HILLS</b> SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL	
4	NEW	<b>PRICE TAG</b> JESSIE J FT. S.O.B. LAVA	
5	4	<b>MORE</b> USHER LAFACE	
6	9	<b>YOU AND ME (IN MY POCKET)</b> MILOW HOMERUN	
7	6	<b>PARTY ROCK ANTHEM</b> LORO FT. LARSEN BENNETT & GOODROCK HIT/ROCKVILLAGE/BBRY/TEE	
8	RE	<b>ROLLING IN THE DEEP</b> ADELE XL	
9	8	<b>E.T.</b> KATY PERRY FT. KANYE WEST CAPITOL	
10	3	<b>S&amp;M</b> RIHANNA SRP	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 14, 2011
1	NEW	<b>HIGHER</b> TAHO CRUZ FT. KYLIE 4TH & BROADWAY	
2	3	<b>ON THE FLOOR</b> JENNIFER LOPEZ FT. PITBULL ISLAND	
3	1	<b>SOMEWHERE OVER THE RAINBOW</b> WHAT A WONDERFUL WORLD ISRAEL 12/S&M/MW/MIDGLE EMI BONY/KUNDTAN APPLE	
4	2	<b>ROLLING IN THE DEEP</b> ADELE XL	
5	4	<b>PRICE TAG</b> JESSIE J FT. S.O.B. LAVA	
6	RE	<b>S&amp;M</b> RIHANNA SRP	
7	NEW	<b>A MAQUINA (ACORDOU)</b> AMORA ELECTRO ARTHOUSE	
8	6	<b>F**KIN' PERFECT</b> PINK LAFACE	
9	NEW	<b>JUST CAN'T GET ENOUGH</b> THE BLACK EYED PEAS INTERSCOPE	





At the poolside cocktail reception, sponsored by State Farm in association with AT&T and hosted by Eventus, bilingual singer **Aaron Nicholas**, backed by a full mariachi band, was an audience favorite.



Eventus promotions manager **Sam Duque** lounges while enjoying the great mix of music and guests.



BMI director of Latin music **Porfirio Pina** (left) gets cozy with rising star **Francisca Valenzuela**.



The biggest hit of the night was headliner **the Celia Cruz All Stars**, who are "charged with carrying on the music and rhythms of Celia Cruz," according to the night's DJ. Even Aaron Nicholas said he was staying until the end of their set because he wanted to hear their sound.

## WHO'S NEXT?

Artists performed at myriad showcases that took place during the Billboard Latin Music Conference. The festivities kicked off April 25 with the Mas y Mas showcase, sponsored by Musical Rhythms Promotions. PHOTOS: ARNOLD TURNER/TURNER ARCHIVES



Artists **Carlos Law** (left) and **Pedro Dabdoub** of Huapango-pop band U.N.O. pose with BMI VP of Latin writer/publisher relations **Delia Orjuela** during the BMI Showcase.



Disa/Fonovisa president **Gustavo Lopez** (left) picks up Disa's Regional Mexican Airplay label of the year award from Billboard's **Lella Cobo**.



Billboard managing director for Latin **Gene Smith** gets a sampling of Orbit gum.



Hanging out in the State Farm VIP lounge are (from left) the Marketing Arm director of engagement **Jaime Vazquez**, account supervisor **Kim Clark** and senior account director **Erin Wasson**, State Farm social media analyst **Melissa Reid** and sponsorship coordinator **Bailee O'Brien**.

## THE BILLBOARD BASH

Universal Music Latin Entertainment and Sony Music Latin, today's top two Latin music labels, swept the label awards at the annual Billboard Bash, presented by State Farm in association with AT&T and hosted by Mikaela Records on April 27. PHOTOS: ARNOLD TURNER/TURNER ARCHIVES and MANNY HERNANDEZ



Surrounded by the Orbit ladies and their samples of Strawberry Remix are Wrigley assistant marketing manager of U.S. multicultural marketing **Jose Velasco** (second from left), senior director of U.S. multicultural marketing **Juan Carlos Davila** (center) and senior marketing manager of U.S. multicultural marketing **Bernardo Meza** (second from right).



**Abel Ullon**, winner of Time Warner Cable's Alcanza la Fama contest, performed at the Bash. His face and music will be used in Time Warner's Latin market promotions.



Sony Music Latin president **Ruben Leyva** (left) picks up the first of his label's four awards. Sony won Hot Latin Songs, Latin Pop Airplay, Latin Pop Albums and Tropical Albums label of the year. Beside him is Billboard Latin charts director **Raully Ramirez**.



Billboard executive director of content and programming for Latin music and entertainment **Lella Cobo** (second from left) and publisher **Lisa Ryan Howard** (second from right) are flanked by Universal Music Latino/Machete president **Walter Kolm** (left) and Universal VP of Latin artists marketing **Angel Kaminsky**. Universal Music Latin Entertainment and its imprints swept the Bash, winning six awards, including Top Latin Albums label of the year. Universal Music Latino won for Tropical Airplay and Latin Rhythm Airplay label prizes.

## BILLBOARD LATIN MUSIC CONFERENCE

The 2011 Billboard Latin Music Conference, presented by State Farm in association with AT&T, returned to Miami's Eden Roc Renaissance with a bang, drawing record attendance and assembling an unprecedented roster of A-list acts. Never has a single Latin music event featured this much star power, with Maná, Don Omar, Camila, Gloria Trevi, Luis Fonsi and others onstage in intimate panel sessions open to attendees. The conference also presented the inaugural Marketing Exchange, hosted by Telemundo and mun2, and Billboard's first Marketing Awards. This was in addition to showcases and performances by nearly 50 new and up-and-coming artists and, of course, the annual Billboard Bash. PHOTOS: ARNOLD TURNER/A. TURNER ARCHIVES



The centerpiece of the Latin Music Conference was the Superstar Q&A with the members of Mexican rock band Maná, who spoke two days before selling out three June shows at Los Angeles' Staples Center. From left: Billboard publisher **Bill Ryan Howard**, editorial director **Bill Werde** and executive director of content and programming for Latin music and entertainment **Leila Cobo**; Maná's **Fher Olvera**, **Juan Calleros**, **Alex Gonzalez** and **Sergio Vallin**; Warner Music Latina VP of marketing **Gabriela Martinez**, and Maná manager **Angelo Medina**.



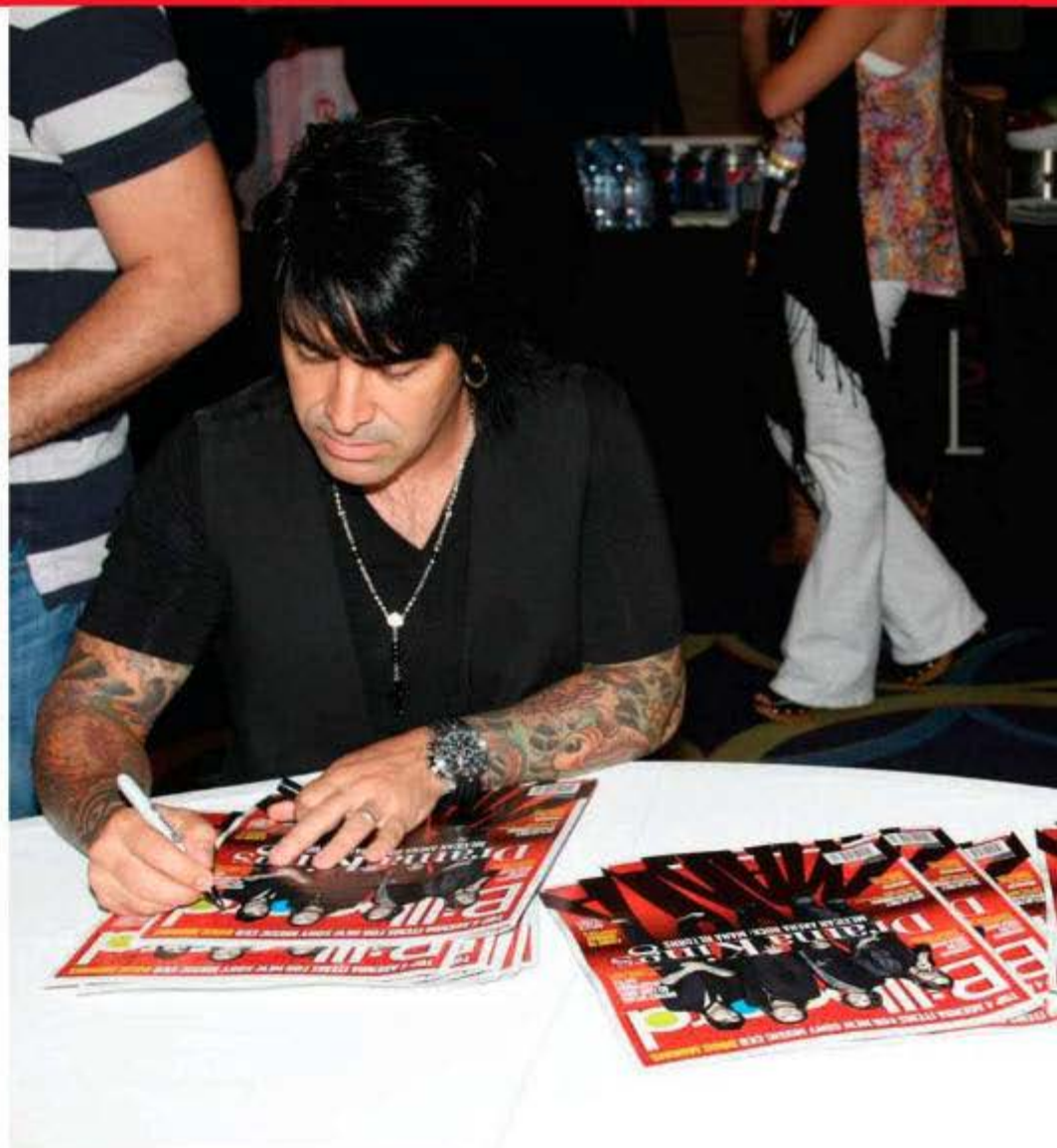
From left: **Donato Povedo**, **Luis Fonsi**, **Jorge Villamizar** and Aventura's **Lenny** and **Max** present an intimate look into their songwriting during the BMI-sponsored "How I Wrote That Song" panel.



**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz). To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).



After appearing on the "My Big Vast Social Media" panel on April 26, **Don Omar** (left) was presented with plaques from his label, Machete Music, commemorating 1.5 million downloads of album "Don Omar Presents: Meet the Orphans," including downloads of hits "Danza Kuduro" and "Taboo." He also received BMI certificates honoring the broadcast performance of four of his hits, including "Danza Kuduro." Celebrating with Omar is his manager, **Adam Torres**.



Maná drummer **Alex Gonzalez** (left) and guitarist **Sergio Vallin** sign copies of their March 12 Billboard cover.



Billboard's annual regional Mexican panel was a veritable who's who of the genre, with discussions ranging from the popularity of narcocorridos to the rising importance of the Internet. "You can play things on the Internet that are not for sale elsewhere," manager/indie label owner **Edmundo Mendieta** said. "We've given so much importance to radio, but for my business, the Internet is key." The panel was sponsored by promotion company Morgan Renee Live and moderated by Univision personality **Raul Brindis**. From left: Morgan Renee Live president/CEO **Randy Carrillo**; Brindis; **Fernando Camacho**, producer and manager of La Arrolladora Banda el Limón; Viva Entertainment president **Ivan Fernandez**; Billboard's **Leila Cobo**; Mendieta; and Musivisa/Universal artist **Roberto Tapia**.



The producers of Lollapalooza Chile, Lotus Producciones' **Sebastian de la Barra** (left) and **Maximiliano del Rio** (right), flank Billboard en Español managing editor **Judy Cantor-Navas**.



Since Arbitron introduced its Portable People Meter ratings system in 2007, radio programmers have struggled to make sense of its data. On the panel "Make PPM Your BFF," it was clear they're still feeling the pinch. From left: Billboard associate editor of Latin/special features **Justino Aguila**, who moderated; Summa Marketing & Entertainment senior director **Gabriel Buitrago**; CBS Radio PD/VP of Spanish programming **Pio Ferro**; **Roberto Darvin Garcia**, WRYM-AM Hartford, Conn., PD/WNNW Boston assistant music director; LP Marketing & Promotions director **David LaPointe**; and Riviera Broadcast Group programming VP **Bobby Ramos**.





The members of **Maná** sit before a packed house during their Superstar Q&A with Billboard's **Leila Cobo**. From left: drummer **Alex Gonzalez**, lead singer **Fher Olvera**, Cobo, bassist **Juan Calleros** and guitarist **Sergio Vallin**.



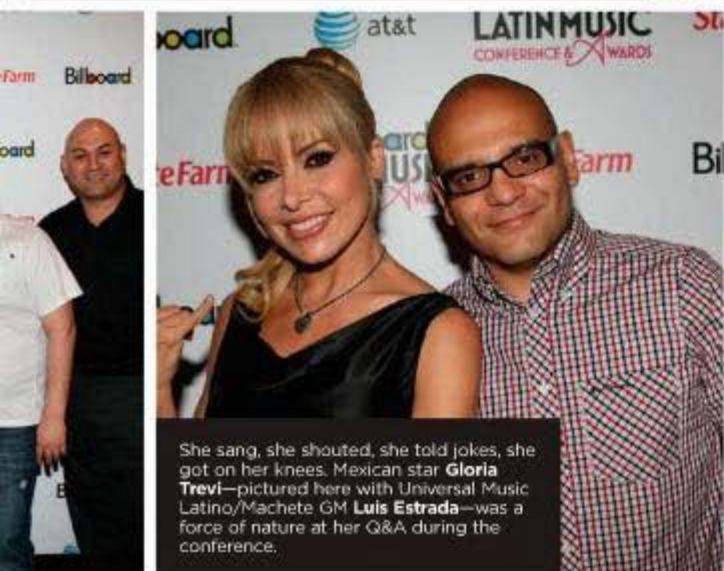
The panel "What Happened to the U.S. Latin Music Industry?" asked that very question, and the topic was discussed by top executives in various fields. From left: IFPI Latin America regional director **Raul D. Vazquez**, who moderated; Sony/ATV Music Publishing senior VP for Latin America and U.S. Latin **Jorge Mejia**; Sony Music Latin senior VP of commercial and sales **Guillermo Page**; Anderson Merchandisers senior VP of Latin purchasing, sales and marketing for music, movies and books **Julio Vega**, and SACM general director **Roberto Cantoral Zucchi**.



Digital ventures were a constant theme of discussion at the conference. From left, in the green room, superstar **Don Omar** chatted with Billboard publisher **Lisa Ryan Howard** and Muzicol CEO **Michel Poignant**. Poignant, who sponsored the ensuing digital panel, presented his new music website, Muzicol, which allows acts to sell their music in different formats and through assorted networks.



Western Union announced the winner of its "Love in Any Language" campaign, which featured **Daddy Yankee** and was the biggest user-generated music contest launched by the company, generating more than 200,000 visits to its website, according to **Juan Pablo Valdes**, VP of general market/African American/Hispanic segments and integrated marketing communications. Yankee attended the conference to give victor **Alex Moncada** his \$10,000 award for his winning video and song. Pictured holding the check are (from left) Valdes, Moncada and Yankee.



She sang, she shouted, she told jokes, she got on her knees. Mexican star **Gloria Trevi**—pictured here with Universal Music Latino/Machete GM **Luis Estrada**—was a force of nature at her Q&A during the conference.



The members of **Camila**—**Pablo, Mario Domm** and **Samo** (from left)—take a moment to make their mark on Billboard swag before taking the stage for their in-depth Q&A.



**Luis Fonsi** gets bombarded by his adoring Billboard fan club, including sponsorship/business development manager **Cebele Marquez** (left) and executive director of operations for events **Michele Jacangelo Kaiser**.



Billboard Latin Music Awards show producer **Tony Mojena** takes a well-deserved break backstage at Miami's BankUnited Center following the end of the live telecast on Telemundo. Mojena has produced the awards program for 10 years.



Telemundo and mun2 hosted Billboard's first-ever marketing exchange on April 26. **Don Browne**, president of Telemundo Communications Group, was the host of that evening's marketing awards, where he spoke of the growing Hispanic population and purchasing power. Pictured at the reception, from left: **Howard Appelbaum**, president of business development for Prometheus Global Media; Billboard publisher **Lisa Howard**; Browne; Billboard executive director of Latin content and programming **Lella Cobo**; and Billboard editorial director **Bill Werde**.



**RKM & Ken-Y** celebrate "Yo Se," their collaboration with pianist **Arthur Hanlon** (center), backstage at the awards. The track can be found on RKM & Ken-Y's new album, "Forever."



**Pitbull** and **T-Pain**, who gave one of the most buzzed-about performances at the awards show, were looking Miami chic on the red carpet.

## BILLBOARD LATIN MUSIC AWARDS

The Billboard Latin Music Awards, presented by State Farm, aired live on the Telemundo network on April 28 and delivered record ratings. With performances by a legion of stars—including Marc Anthony, Maná, Cristian Castro, Don Omar, Pitbull and Camila—the show was seen by 6.6 million total viewers, according to Nielsen, while preshow "Alfombra Billboard" delivered 1.3 million viewers. The top winners were Enrique Iglesias, who took home nine awards; Shakira, with six; Prince Royce and Aventura, with four each; and Camila, Daddy Yankee and Juan Luis Guerra, all of whom earned three awards apiece. PHOTOS: ARNOLD TURNER/A. TURNER ARCHIVES



From left: Telemundo Communications Group executive VP of digital media and emerging business **Peter Blacker** (left) and VP of integrated solutions and digital media **Borja Perez** (right) flank actress **Cristina Urgel**, co-star of blockbuster soap "La Reina del Sur."



Two-time winners **Banda el Recodo** make their red carpet appearance.

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- The Telemundo telecast was the highest rated Billboard Latin Music Awards show ever (+21%)
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- #1 in New York and Miami, A18-49
- The #1 trending topic on Twitter during the time slot
- Over 500,000 page views for the live stream
- Record-breaking conference attendance



Source: The Nielsen Company, NPM, Live+Same Day, 4/28/11; fast national cumc 4/28/11, AA Reach projections based on 6+ minute qualifier. Nielsen NSI Live +5D data. Omniture Site Catalyst; Twitter, 9:30pm EST

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