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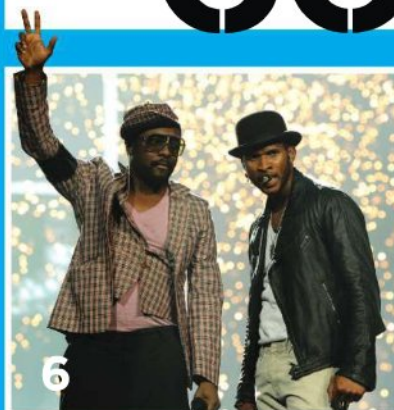
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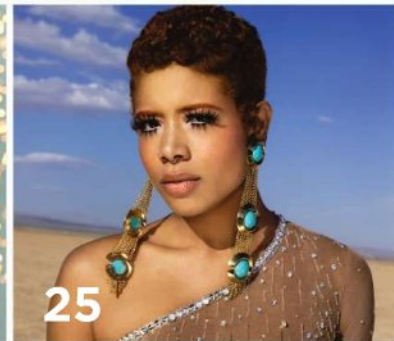
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Billboard's Touring Conference & Awards, in association with Music Networkx, is set for Nov. 3-4 at the Sheraton New York. Join promoters, agents and managers at this premier event. More at billboard-touringconference.com.

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OPINION

EDITORIALS | COMMENTARY | LETTERS

The New Enemy

Opponents Of Copyright Protection Are Pursuing A Self-Serving Agenda

BY DAVID ISRAELITE

During the National Assn. of Music Publishers' annual meeting on June 16, NMPA president/CEO David Israelite delivered a keynote address warning against organizations pursuing an anti-copyright agenda. The following is an edited transcript of his remarks.



Straight talk: DAVID ISRAELITE addresses the NMPA's annual gathering June 16 in New York.

I want to talk to you about our future challenges. Despite our legal victories against parties who make unauthorized use of our intellectual property, our copyrights are under attack like never before. Look at the traditional groups with whom we have conflict—record labels, digital media companies, mobile carriers, broadcasters, motion picture studios. These are parties who largely are respectful of copyrights. Many of them are in the business of copyright. And most of these struggles have to do with rates: How much are they going to pay for the use of a songwriters' work?

But there is a growing enemy that does not have respect for copyright at all. And this is a very different enemy.

When the U.S. Government Accountability Office released a study in April on the economic impact of intellectual property piracy, the Electronic Frontier Foundation, Public Knowledge, the Consumer Electronics Assn. and the Computer and Communications Industry Assn. took out a full-page ad in newspapers around Washington, D.C. "Content industry piracy claims are bogus," the ad read. "For years, claims of huge losses from digital piracy have been used to justify harsh restrictions on innovators and consumers. . . . They have harmed our competitiveness, hampered legitimate businesses and impeded innovation."

Who are these four groups and why would they take out full-page ads to suggest the ridiculous—that theft of intellectual property isn't really bad? The answer is, this is the new face of our enemy.

These four groups have an extremist, radical anti-copyright agenda. They all have an economic interest in the theft of our music or paying little to nothing for it. [And] they are intellec-

tually dishonest in how they approach these fights.

What I mean when I say that they are intellectually dishonest is these companies make money off our copyrights. But instead of just coming out and saying that, they try to disguise themselves as something different. They talk about the "Consumer Electronics Assn." as if somehow they are working in the interests of the consumer. But the reality is that when it comes to issues involving their trademarks, their patents, their trade secrets, they couldn't care less about the consumer interests. And when it comes to issues like interoperability of their devices, do they take a consumer approach? Of course not.

I have put together a top 10 list of the positions taken by these groups that I will define as their extremist, radical anti-copyright agenda.

No. 10: They support changing the law to reduce damages for copyright infringement.

They all have an economic interest in the theft of our music or paying little to nothing for it and are intellectually dishonest in how they approach these fights.

No. 9: They support the elimination of statutory damages for secondary copyright infringement.

No. 8: They favor rolling back copyright extension; in some cases, radically.

No. 7: They favor the elimination of the songwriter and publisher rights for server, cache and buffer copies.

No. 6: They oppose efforts to obtain the identities of individuals engaged in massive copyright infringement.

No. 5: They support extreme versions of orphan works legislation.

No. 4: They have filed legal briefs supporting anti-copyright positions of Grokster, Napster, LimeWire, Cablevision, Google, YouTube and Verizon.

No. 3: They oppose graduated-response protection for copyright owners.

No. 2: They oppose treaties that support copyright enforcement like the Anti-Counterfeiting Trade Agreement.

No. 1: They actually argue that illegal peer-to-peer file-sharing traffic helps the economy and doesn't hurt songwriters. ♦♦♦

FOR THE RECORD

■ A story in the June 19 issue should have noted that Newsboys' song "Born Again" had spent five weeks atop Billboard's Christian CHR chart. This week, it is again at No. 1.

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Satire vs. parody: The legal difference



GIMME INDIE ROCK
Genre maintains album-oriented focus



MERGER MANIA
A chat with Evercore's Jonathan Knee

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>>>BEST BUY RESULTS DISAPPOINT

Best Buy reported lower-than-expected sales and profits, hurt by the rising costs of expanding its business and weaker consumer demand. The company posted weak sales in its videogame, music and movie categories during its fiscal first quarter. Analysts also focused on a 12.3% rise in selling, general and administrative costs, adding pressure to margins as the company wages a fierce price war against larger retailers Walmart and Amazon.

>>>RADIO REVENUE POISED FOR REBOUND

Radio station revenue is poised for a 6.4% rebound this year after recession-induced losses in 2009, according to the latest projections from SNL Kagan. It's predicted that radio station ad revenue will recover to \$17.1 billion in 2010, the highest annual increase since 2003. Last year, radio station ad revenue dropped 17.7% to \$16 billion.

>>>AOL TO SELL BEBO

AOL will sell its social networking site Bebo to private investment firm Criterion Capital Partners for an undisclosed sum, as it tries to restructure its business and deal with declining revenue. In April, AOL said it planned to either sell or close Bebo, which it bought more than two years ago for \$850 million. The Wall Street Journal previously reported that the Bebo sale would probably be at a "small fraction" of what AOL originally paid.

UP FRONT

GLOBAL BY PATRICIA MESCHINO

GANGSTA'S PARADISE

Jamaican Musicians Rally To Support Alleged Drug Kingpin 'Dudus' Coke

To the U.S. government, Christopher "Dudus" Coke is Jamaica's Al Capone. But for many Jamaicans, he's more like Robin Hood—and he's also a player in the local music business.

After the U.S. government issued an extradition order for Coke on Aug. 25, 2009, over alleged drugs and arms trafficking offenses committed in the United States, a number of reggae artists headed into recording studios to voice their opinions on the man known in Kingston as "the President." Foremost among them was veteran roots reggae singer Bunny Wailer, whose "Don't Touch the President" portrays Coke as a benevolent "Robin Hood from the neighborhood."

"Dudus is a man of peace who makes sure people in his Tivoli Gardens community don't commit crimes," says Wailer, a founding member of the Wailers alongside Bob Marley.

Among Kingstonians, stories abound of how Coke has funded children's education, paid for senior citizens' medication and reduced crime levels. But that's in stark contrast with Coke's image as leader of a gang widely blamed for more than 1,400 murders. Coke is the current leader of Kingston's notorious Shower Posse, co-founded by his late father, Lester "Lloyd" Coke.

The Jamaican government declared a state of emergency in the capital city May 23 as police fought gun battles with Coke supporters who oppose his extradition to the United States (see story, page 6). The subsequent violence has reportedly led to the deaths of more than 70 civilians as police and army units



Most wanted: dancehall stars VYBZ KARTEL (left) and MAVADO ended their feud on stage at the West Kingston Jamboree in December; inset: CHRISTOPHER 'DUDUS' COKE

continue their hunt for the alleged drug kingpin.

His music business connections involve his Tivoli-based company, Presidential Click, whose offices have now been converted into a police post by the authorities. It stages two major annual concerts: August's charity show Champions in Action and the free pre-Christmas extravaganza West Kingston Jamboree. Both events have featured some of the biggest names in reggae and dancehall including Shaggy, Beenie Man, Elephant Man, Queen Ifrica and Tarrus Riley. Their future is now uncertain.

The most recent West Kingston Jamboree, held Dec. 7, 2009, at Tivoli Gardens' community center, was notable for the public ending of a feud between dancehall superstars Vybz Kartel and Mavado. In front of several thousand cheering fans, the pair embraced and performed songs together. By brokering their appearance, Coke ended a longstanding musical war

fought initially through the artists' ultra-violent song lyrics, before spilling over into intermittent skirmishes between their rival fan bases.

"Getting warring gangs in Jamaica to sign peace treaties is something Dudus did regularly," Mavado's manager Julian Jones-Griffith says, "so Mavado and Kartel looked at it like, 'If he can stop men out there from killing each other, then what is our lyrical feud to squash?'"

Through the years, Coke has been name-checked in several dancehall songs—not surprising, given popular music's tradition of romanticizing outlaws, from "Stagger Lee" to the Mexican drug lords extolled in modern-day narcocorridos.

Two of the songs that have mentioned Coke were Wayne Marshall's "It's Evident," which revels in "rolling high like the President" and Soltex 3000's "Killa Walk Prezzi Bounce." Both were initially issued in 2006 on Greensleeves Records' "Redbull & Guinness" compilation.

Others have taken a more tongue-in-cheek approach. "Which Dudus," the

title track to the album released in January on Boardhouse Records by Twin of Twins' (brothers Patrick and Paul Gaynor), asks, "How dem go look for Dudus and dem nah find bin Laden?"

Current circumstances have revived attention for "Which Dudus," with plays on Jamaican commercial stations including Hitz 92 FM, IRIE FM and ZIP FM. "It's just social commentary, about the respect he commands from people," Patrick Gaynor says. "It's not political."

Wailer claims he recorded "Don't Touch the President" as a message for Jamaicans, not for commercial purposes. But the song, which was released digitally in October 2009 through his Solomonic label, is widely available at online stores, including iTunes. No airplay monitoring data exists for Jamaica, but the song has been picking up airplay during the state of emergency on stations like IRIE FM and Roots FM.

The reggae veteran adds that he wrote the **continued on >>p6**

>>> WYLDE LAUNCHING BLACK LABEL BERZERKUS TOUR

Metal guitarist Zakk Wylde will launch the Black Label Berzerkus tour this fall, headlined by Wylde's Black Label Society. The two-month North American tour will feature Clutch, Children of Bodom and 2Cents, with the first two bands sharing the main support slot. AEG Live, Live Nation and independent companies will promote dates on the tour, booked by Tim Borrer at the Agency Group. The trek begins Sept. 21 at the Roseland Theater in Portland, Ore.

>>> ATTENDANCE DOWN AT ROCK IN RIO MADRID

Attendance at this year's five-day Rock in Rio Madrid festival fell to 250,000 from the 290,000 who attended the five shows at the 2008 festival. (The event wasn't staged in 2009.) Rock in Rio founder/director Roberto Medina blamed the drop in numbers on bad weather on June 11 and the general economic problems in Spain. Medina confirmed that Rock in Rio, which launched in Rio de Janeiro 25 years ago, will return to the Brazilian city next year.

>>> COLDPLAY OKS 'GLEE'

As Fox's "Glee" became a breakout hit, many bands lined up to have their music performed by the William McKinley High kids. But not every act was interested—Bryan Adams and Coldplay are two talents that said no. But "Glee" writer/producer Ryan Murphy told the Hollywood Reporter that not only has Coldplay changed its mind, the band's entire catalog has been made available to the show.

Compiled by Chris M. Walsh. Reporting by Matthew Belloni, Kaitlin Knoll, Howell Llewellyn, Ray Waddell and Reuters.

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from >>>p5

song—its prescient lyrics warn of civil unrest in western Kingston—because he knew "what would result from moving him away from his people; they haven't even touched the President and yet so many people have died."

International coverage of the bloodshed has brought gloomy predictions from Jamaica's government of hundreds of millions of tourism dollars being lost as visitors stay away. But some local industry observers believe it may also be a watershed moment in the evolution of dancehall, which has been widely criticized for its violent lyrics.

"The unrest may cause a shift in lyrical content, forcing artists to look deeper at the messages they send," says Dylan Powe, a former A&R representative at Atlantic/Big Beat Records. Powe signed reggae acts Inner Circle and the late Garnet Silk to the label in the early '90s and is currently the manager of Kingston-based Swatch International sound system (known as Swash International outside Jamaica).

Despite his pro-Coke stance, Wailer concurs. "It's the uplifting messages heard in roots reggae that put Jamaica on the map," he says, "so our artists need to get back to that." ...



BETTER MUST COME

How Jamaica's Music Biz Is Coping With State Of Emergency

Despite short-term disruption, local executives believe Jamaica's music industry can escape long-term damage from Kingston's civil unrest.

"The disturbances caused a knee-jerk effect initially, but it represented less than one square mile in Kingston," says Jon Baker, founder of now-defunct U.K./U.S.-based hip-hop label Gee Street Records.

Baker owns GeeJam Studios—recently used by Amy Winehouse and Drake—in San San, some 25 miles east of Kingston. He's so confident the industry will rebound that he's pressing ahead with plans to open a Kingston studio within a matter of weeks, catering to local acts.

However, the government's May 23 declaration of a monthlong state of emergency for Kingston did have immediate repercussions. A 6 p.m.-6 a.m. curfew forced the rescheduling or postponement of evening events, notably former Jamaican Prime Minister Edward Seaga's 80th-birthday party at the capital's historic Devon House, which had been due to feature performances by veteran soca band Byron Lee's Dragonaires and dancehall artist Mavado.

The clampdown has also taken a toll on Kingston recording studios. Downtown Kingston's Tuff Gong Studios, for example (part of the Bob Marley Jamaica Group of Cos.) has canceled evening sessions until the state of emergency is lifted.

"Some of our workers live in the affected inner-city communities," the studios' operations manager Lorna Wainwright says, "and we are concerned about their welfare, so we send everyone home early."

Traditionally, Kingston hosts numerous free open-air dances, like Dutty Fridaze or Passa Passa, featuring the island's top sound systems on blocked-off city streets. Guest appearances there provide a springboard for upcoming artists, but they have been canceled during the state of emergency.

Kingston-based sound system Swatch International has organized Passa Passa each Wednesday night in Kingston's Tivoli Gardens since 2003. With up to 30,000 people attending monthly, Swatch International manager Dylan Powe says that Passa Passa "provides exposure to a wide spectrum of local patrons, foreigners and radio people who want to hear what's played in the street." Through the years, such exposure helped break major local names from U-Roy to Shabba Ranks and Super Cat, as well as newer dancehall artists like Serani and Erup.

With an end to the state of emergency approaching, Gee Street's Baker remains optimistic about the local music industry's prospects. "Unfortunately," he says, "Jamaica had to go through that experience to address our problems. But the country's future will be better because of it." —PM

DIGITAL BY ANTONY BRUNO

Pressing Reset

Innovative Technologies Renew Hope For Music-Game Sales Rebound

Wherever one turned at the 2010 Electronic Entertainment Expo videogame convention in Los Angeles, there was a sense that music games are far from dead.

Buoyed by new motion-based controllers and a fresh approach toward exploring the genre's potential to teach users how to play actual instruments, game makers used E3 to unveil a host of new music titles. Activision announced "Guitar Hero: Warriors of Rock" and "DJ Hero 2." From MTV Games and Harmonix came "Rock Band 3" and new franchise "Dance Central." Konami and its developer partners unveiled "DeJjam Rapstar," "Glee: Karaoke Revolution," "DanceMasters" and a new "Dance Dance Revolution." Sony Computer Entertainment offered "SingStar Dance," while Ubisoft introduced "Just Dance 2" and a currently untitled dance and music game based on Michael Jackson's catalog.

And those are just the big players. Smaller publishers entering the space include Conspiracy Games' "Rock of the Dead," developed in conjunction with Rob Zombie; Seven45 Studios' "PowerGig: Rise of the SixString"; and Zivix's casual "JamParty" alongside

the more guitar-intensive "HeroMaker."

All these games license music, and mostly original masters, meaning a resurgence in the music-game genre would provide a welcome revenue boost to labels, publishers and artists.

After 2009 U.S. music-game revenue plummeted by about 50% from the previous year's record-setting levels, according to NPD Group, developers would be forgiven for backing away from the category. But innovations in game hardware have created exciting new opportunities.

The biggest development is motion-based gaming. Microsoft made the biggest leap with Kinect, a motion-capture controller that can read 48 human joint movements, allowing gamers to use their entire bodies as controllers. Not surprisingly, it's inspired a legion of new dance-based videogames, including "Dance Central," "DanceMasters" and the Jackson game. Sony meanwhile introduced Move, which uses a pair of handheld Wii-like controllers and supports "SingStar Dance" and the Jackson title.

"This additional functionality is designed to make the world of games more accessible to the nongamer, and for us that's a huge opportunity," MTV Games

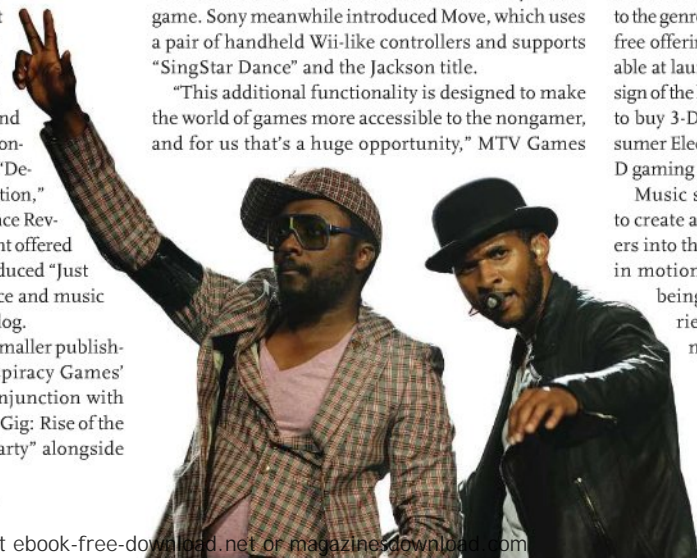
senior VP of electronic games and music Paul DeGooyer says. "Think about the appeal of music vs. hardcore gamers. It's huge. All you need is this add-on device and it opens up a whole new world."

The growing number of dance-focused games allows new licensing opportunities for music other than the rock-heavy soundtracks of the guitar-based titles. Yet those rock-focused games are also rolling out new capabilities. In addition to more realistic graphics and an offstage story line, "Rock Band 3" features a significant instructional element. New controllers from Mad Catz and guitar maker Fender (a fully functional Stratocaster with real strings and pickups) are paired with a new "Pro" mode with the intent of teaching users how to play.

Also making a splash this year was 3-D gaming, which, while not as immediate an opportunity for music games as the motion-based platforms, still opens more doors to the genre. Nintendo's 3DS portable device is a glasses-free offering, and among the games that will be available at launch is "DJ Hero 2." Sony's 3-D upgrade is a sign of the longer-term opportunity, but requires gamers to buy 3-D TVs. A third of the respondents in a Consumer Electronics Assn. survey who cited interest in 3-D gaming are casual gamers.

Music soundtracks traditionally have been used to create a more immersive experience to draw players into the game's environment. But with advances in motion-capture and 3-D, technologies are now being applied to create a more immersive experience to draw the gamer into the environment of the music. ...

Two can play: WILL.I.AM and USHER perform during the E3 convention at Activision's preview party at the Staples Center in Los Angeles.



MARVIN ISLEY
1953-2010

BROTHER BROTHER BROTHER

Epic

LEGACY

TNECK

© 2010 Sony Music Entertainment

Ain't braggin' if you back it up: **KID ROCK** during his keynote interview with Billboard editorial director **BILL WERDE**; inset: Electronic Arts' **STEVE SCHNUR**.



BRANDING BY CORTNEY HARDING and JASON LIPSHUTZ

BRAND AND DELIVER

Takeaways From The Second Annual Billboard/Adweek Music & Advertising Conference

Billboard's second annual Music & Advertising conference drew a packed house June 15-16 at New York's Edison Ballroom, where top executives from the recording industry and the ad world discussed branding and licensing opportunities. Also on hand to talk about their marketing partnerships were stars like Kid Rock, Devo and Ryan Leslie. Some highlights from the conference:

ARTIST-BRAND DEALS SHOULD FEEL NATURAL

Keynote speaker Kid Rock's success in landing smart branding deals illustrates the importance of matching the right artist with the right brand. The chart-topping hell-raiser, who has a partnership with Jim Beam as well

as his own beer company, American Badass Beer, said he only endorses "things that I really believe in and that are really close to my heart."

BE STRATEGIC WITH FREE MUSIC

Executives participating on a

panel about using song placements in ads to drive music sales advised artists to be selective when offering fans free track downloads of their music. Rather than simply posting a free song on iTunes, they should consider partnering with a brand that can help drive

traffic to the artist's website. They also urged caution when considering offering free synch licenses on their music, saying that while they can be helpful, artists should try to avoid them, or at least ensure they receive credit in the ad for the song. "Just don't give it out for free, try to get something for it," Music Dealers co-founder/president Eric Sheinkop said.

LIMIT WHAT YOU SEND TO MUSIC SUPERVISORS

Artists should carefully filter the tracks they want to submit and consider the specific types of brands they want to work with, according to Rachel Jones, manager of advertising and publishing at Zync. Artists should also submit alternate versions of tracks, including instrumentals and shorter versions of songs, and use meta-data to tag tunes.

DON'T WRITE ABOUT MOPS, CARS OR SODA

Unless clients ask for a track about their products, steer clear of overt product placements in songs. Steve Schnur, worldwide executive of music and marketing at Electronic Arts, said that many musicians send him

tracks about scoring tackles or running a ball down a field when he really wants more universal songs about triumph or overcoming obstacles. Young & Rubicam executive music producer Eric David Johnson advised artists to stay true to their own visions and not worry about how something will fit in an ad. "Do your own thing," Johnson said. "It'll find its way out if it's good."

TAKE CREATIVE RISKS

Devo members Mark Mothersbaugh and Gerald Casale and Bill Moulton, creative director at New York ad agency Mother, explained in a deadpan keynote presentation how they partnered to market Devo's new album, "Something for Everybody." The campaign created a multilayered collaboration that included everything from song surveys to focus groups on color. The band also announced it would live-stream the new album to a room full of cats, which attracted more media attention than a traditional stream would have.

Electronic Arts' Schnur added that many of the artists he has worked with at EA will record songs in Simlish, the language of the "Sims" game series, which

can often lead to wide exposure among "Sims" players. He noted that Brooklyn indie rockers Matt & Kim recorded a Simlish version of their track "Daylight," which wound up getting lots of attention and being synched in a Bacardi ad.

THINK BEYOND THE SYNCH

Some artists have been able to create a steady stream of income by composing original music for brands. Kaplan Thaler Group music producer Michael Freeman advised songwriters to anticipate a good deal of back-and-forth before a client is satisfied with the final product. "Don't be offended by revisions," he said.

Some think it's only a matter of time before songs specifically created for ad campaigns start crossing over. Grey Group senior VP/director of music Josh Rabinowitz predicted that within the next year, there will be a No. 1 song on the Billboard Hot 100 that was written specifically for an ad campaign. ●●●

Registration is now open for Billboard and Adweek's next Music & Advertising Conference, set for Sept. 15-16 in Chicago, at musicandadvertising.com.

Spoof Or Consequences

Video Makers Ignore Distinction Between Parody And Satire At Their Own Peril

In this election year, more and more candidates, political activists and amateur pundits are making their arguments through music—music composed by someone else.

These people claim their unauthorized use of copyrighted music is protected by fair use and the First Amendment. But they're quickly learning that popular views of what constitutes a permissible parody of a song is one thing—and what the courts consider a protected fair use is quite another.

The most prominent politician to learn that lesson this year is **Chuck DeVore**. A conservative Republican member of the California State Assembly, DeVore ran in this month's GOP Senate primary in California for the chance to take on Democratic incumbent **Barbara Boxer** in November.

Eager to attract attention to his underfunded campaign, DeVore and his staff created what they called two "parody" videos. They took instrumental karaoke tracks of **Don Henley's** hits "The Boys of Summer" and "All She Wants to Do Is Dance" and recorded new versions—"The Hope of November" and "All She Wants to Do Is Tax"—with lyrics that mocked Boxer and President **Barack Obama**. In DeVore's version, the lyric, "They're pickin' up the prisoners and puttin' 'em in a pen/ And all she wants to do is dance, dance," became "They're pickin' up the taxpayers and puttin' 'em in a jam/ And all she wants to do is tax, tax."

Henley, along with songwriters **Mike Campbell** ("Summer") and **Danny Kortchmar** ("Dance"), sued for copyright infringement.



The heart of the matter: **DON HENLEY** and **CHUCK DeVORE** (inset)



ment. DeVore defended the videos on the grounds of fair use, claiming that his songs parodied Henley, who has long been associated with liberal causes and who had donated \$9,000 to Boxer's previous campaigns.

But DeVore's proclamations of parody ran headfirst into the actual fair use doctrine, as laid down by the U.S. Supreme Court. In its famous 1994 decision in *Campbell v. Acuff-Rose Music*, the court held that **2 Live Crew's** version of **Roy Orbison's** "Oh, Pretty Woman" was a parody and could indeed be a fair use. In so doing, the court was careful to distinguish between a parody, which is likely to be fair use, from a "satire," which is not.

"For the purposes of copyright law, the nub of the definitions, and the heart of any parodist's claim to quote from existing material, is the use of a prior author's composition to create a new one that, at least in part, comments on that author's works," the court ruled.

The high court thus determined that if those comments have "no critical bearing on the substance or style of the original composition, which the alleged infringer merely uses to get

attention or to avoid the drudgery in working up something fresh, the claim to fairness in borrowing from another's work diminishes accordingly (if it does not vanish)."

Put simply: A parody comments on the work itself; a satire uses the work to comment on something else.

And so, just two days after DeVore finished in third place in his primary race, a federal judge granted summary judgment for Henley on his copyright claims, leaving the jury to determine whether DeVore's infringement was willful and how much he will pay in damages.

The lesson from the DeVore case—that calling something a parody doesn't make it so—was apparently lost on the producers of a popular YouTube video known as "We Con the World." Based on the 1985 charity single "We Are the World" written by **Lionel Richie** and **Michael Jackson**, "Con" mocks the mission of the ill-fated flotilla that was confronted by the Israeli Navy as it sailed toward Gaza: "We'll make the world/Abandon reason/We'll make them all believe that the Hamas/Is Momma Teresa."

After YouTube pulled the "Con" video following a claim by publisher Warner/Chappell Music, the pro-Israel and conservative blogosphere erupted in outrage, insisting it was a parody and a noninfringing fair use. They even charged that YouTube and Warner/Chappell were motivated by anti-Israel bias.

Nonsense. "Con," just like DeVore's videos, is a satire, which used "We Are the World" to make its point about the Gaza flotilla organizers. If producers of videos like these don't learn the difference, they're going to find themselves at the losing end of some very unpleasant lawsuits. ●●●

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).

Legal Matters

BEN SHEFFNER



As Seen On TV

Razor & Tie Benefits From Direct-Response TV Marketing

As music space becomes scarce at physical retail, Razor & Tie keeps seeing opportunities to sell CDs on TV.

The label's rock hits compilation, "The Edge," debuted at No. 4 on the Billboard 200 in the April 3 issue with sales of 53,000 units, according to Nielsen SoundScan. Of that total, Razor & Tie says nearly 50,000 was for the three-disc version of the set advertised through an aggressive direct TV marketing campaign. (The set is also sold as a two-disc collection at retail.)

tracted by low advertising rates, which generally cost only about 20%-40% of what stations typically charged for TV ad spots.

But following a wave of store closures and the contraction of music space at stores still carrying music, TV campaigns today are increasingly generating their sales direct from consumers.

"In 2003, people seeing spots on television would have gone to the stores," Chenfeld says. "But now people are not just assuming that if they see it on TV, then they can get it at retail.

The option of going to a store is not as easy as it used to be."

The growing direct-response sales "means I can get more revenue to spend on more media to create more impressions at retail," Chenfeld says. "If a label spends \$100,000 on TV advertising for an album and gets back \$75,000 through direct response sales, then its ability to push sales at iTunes and other retailers comes at a cheaper price."

Razor & Tie created its own in-house media-buying division in 1997. Since then, other labels began hiring the company to help run their TV advertising campaigns.

While it uses a fulfillment house with a telemarketing staff that handles phone calls and takes orders, Razor & Tie is a top client that gets very competitive rates for those services, Chenfeld says.

Recently, Razor & Tie has handled direct response campaigns for its distributor Sony Music Entertainment, which used the strategy for **Sade** and **Michael Jackson** titles, Chenfeld says. Even when it lists a toll-free number, most direct-response orders are now placed through Razor & Tie's website, MusicSpace.com.

While direct-response marketers are the beneficiaries of the CD's lost stature at retail, Chenfeld wonders if some label executives are also helping the format's declining fortunes.

"People are closing out the CD thing way too soon," he says.

"Some don't want to be perceived as living in the past. They feel they have to show that they are living in the future so they will be received better by investors and media."

But embracing digital sales doesn't necessarily have to conflict with the goal of taking advantage of every revenue stream, including the CD, he says.

"I don't want to sound like I am the champion of the horse and buggy when the trains are coming into town," Chenfeld says. "But after seeing how **Susan Boyle**, **Justin Bieber** and even **Kidz Bop** sales are, the idea that the CD is almost over sounds nuts to me. You can embrace the future without having to say the CD is over." ◆◆◆



Operators are standing by: TV ad for CD compilation 'The Edge'; inset: Razor & Tie's **CLIFF CHENFELD**



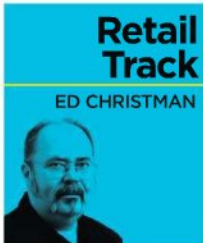
According to SoundScan, sales for "The Edge" through June 6 totaled 89,000, with 58,000 coming from non-traditional outlets—nearly all of which came from direct TV sales, according to Razor & Tie co-founder/co-CEO **Cliff Chenfeld**.

Chenfeld says TV sales for its lucrative Kidz Bop franchise are growing too. Through June 6, "Kidz Bop 17," released Jan. 26, generated sales of 212,000 units, according to SoundScan. Of that amount, Chenfeld says TV sales have totaled 14,000 units, up from 10,500 for "Kidz Bop 16" (total sales: 223,000) and 8,500 for "Kidz Bop 15" (260,000).

Razor & Tie is the recording industry's leading advocate of using direct TV marketing to sell single or double albums. Time-Life sells plenty of music through TV, but it mainly focuses on infomercials that sell multidisc collections of CDs, DVDs and other merchandise.

When Razor & Tie first embraced the strategy in 1990, most TV advertising was aimed at generating sales directly from consumers through a toll-free 800 number. In the early '90s, traditional music retailers wouldn't support music sold directly to consumers because they feared it would cannibalize their sales. But as music marketers proved that such commercials could, in fact, drive sales of related titles at retailers, those merchants softened their stance. As time went by, the implicit aim of direct response advertising was to drive sales at retail.

Billboard estimates that from the mid-'90s through the middle of this decade, direct-response TV campaigns typically accounted for only about 5%-15% of an advertised title's sales, with the overwhelming majority generated through stores. All of the major labels jumped on the direct-response TV advertising bandwagon, at-



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Collect Them All

As Broader Biz Shifts To Tracks, Indie-Rock Album Sales Show Resilience

Some of 2010's biggest indie rock releases are proving that free promotional downloads and digital track sales don't necessarily cannibalize album sales.

According to Nielsen SoundScan, album sales during the final week of May hit their lowest weekly level since 1994 (the earliest year for which weekly industry-wide SoundScan sales data is available) and possibly since the early '70s (Billboard .biz, June 4). And only 22 albums topped U.S. sales of 1 million units in 2009, down from 88 in 2000, according to SoundScan, as single-track downloads, digital piracy and online video have changed the definition of a blockbuster release.

While not generating blockbuster-level sales, some of the year's most anticipated indie-rock album releases have shown surprising resilience in the face of these trends. For instance, **the National's** fifth album, "High Violet" (4AD), debuted at No. 3 on the Billboard 200 in the May 29 issue with sales of 51,000 units, according to SoundScan. During the first four weeks of release, the album sold 97,000 units—50% of them in digital format, 44% on CD and 7% on vinyl, according to SoundScan.

The high proportion of digital sales for "High Violet" wasn't the result of thin physical distribution. "It's pretty much everywhere," Beggars Group USA national sales director **Rusty Clarke** says, adding that Target is carrying the band for the first time and is doing "pretty well" with the new album.

Meanwhile, **Band of Horses'** "Infinite Arms" (Brown/Fat Possum/Columbia), released May 18, sold 73,000 units in its first three weeks, according to SoundScan. Of those sales, 39% were digital albums, a strong tally given the breadth of its physical distribution. Columbia was able to secure strong support from two CD stalwarts, Starbucks and Amazon, as well as iTunes and eMusic, says **Steve Kennedy**, VP of digital and mobile sales at Columbia/Epic Label Group.

Like many indie rock successes, the strong early sales for "High Violet" and "Infinite Arms" are the result of steady artist development, years of touring, support from important online tastemakers and—perhaps surprisingly—free MP3s and other digital content.



Digital Domain

GLENN PEOPLES

The National released a free download of the new album's first single, "Bloodbuzz Ohio," nearly two months prior to the album's release. Fans could also stream the entire

album before street date at the New York Times and NPR websites and could watch a concert by the band webcast live on Vevo.

Similarly, Band of Horses gave away a free MP3 download of the song "Laredo" prior to the release of "Infinite Arms," generating a similar level of online buzz. "These guys are an album-based band," Kennedy says. "You don't find as many album-based bands out there today in a 'tracks' world."

Because indie rock fans flock to the album format, labels can be less concerned



The album 'Infinite Arms' by BAND OF HORSES sold 73,000 units in its first three weeks, of which 39% were digital albums.

about unintended consequences of abundant promotional material. Year to date, only about 99,000 individual tracks have been purchased from "High Violet," according to SoundScan. That yields about a 1-to-1 ratio of album-to-track sales—unusually low, even with the free availability of the album's first single.

Other high-profile indie rock releases such as **the Hold Steady's** "Heaven Is Whenever" (Vagrant), **the Dead Weather's** "Sea of Cowards" (Third Man/Warner Bros.) and **the Black Keys'** "Brothers" (Nonesuch) have each sold about twice as many albums as individual tracks since their respective releases in early to mid-May.

Mainstream hits in other genres tend to lean more heavily toward single track sales. **B.o.B's** "The Adventures of Bobby Ray" (Atlantic) has sold about 19 times as many single tracks as albums since its release in late April, while **Train's** "Save Me San Francisco" (Columbia), which came out in October, has sold 12 times as many tracks as it has albums, according to SoundScan.

Not even the huge supply of free tracks available at music blogs has turned indie rock fans into predominantly single-track buyers. Free MP3 downloads and videos dominate indie-rock-leaning blogs ranging from Stereogum to Gorilla vs. Bear, while such sites as Elbo

ws and the Hype Machine aggregate the music posted at music blogs and serve them one track at a time. At Facebook and Twitter, friends tend to share single songs, not albums.

Perhaps over time indie rock could become more of a single-song-based genre. Artists like **Wavves** and **Neon Indian** now release free tracks on Mountain Dew's Green Label Sound site, while label-blog hybrid RCRD LBL releases tracks instead of full albums.

But Clarke believes Beggars and its fans will remain focused on the album. "Our A&R doesn't look to put out singles or albums that have just one great song on them," she says. "We're much more interested in putting out stuff we believe is consistently great."

That sentiment is echoed by **Anya Grundmann**, executive producer of NPR Music. Through features like its Exclusive First Listen series and intimate artist profiles, NPR has been instrumental in raising the profile of many indie rock artists in recent years. And in line with the buying patterns of indie rock fans, NPR's coverage goes deeper than a single song.

"We care about artists," Grundmann says. "Not only the message of their words but what they're trying to do with their art."

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BITS & BRIEFS

TEENS WATCH THE MOST MOBILE VIDEO

Mobile customers ages 12-17 watched an average of seven hours and 13 minutes of mobile video per month during the first quarter, the most of any age group, according to Nielsen's Three Screen Report. Internet users ages 18-24 spent the most time watching video on the Internet—an average of five hours and 33 minutes per month, the report says. Internet users in both age groups lagged behind those ages 35-49 in total time spent per month on the Web through a computer. The older Web surfers spent 32 hours and 23 minutes per month at a computer.

PRETTY LIGHTS STARTS LABEL

Up-and-coming electronic artist Pretty Lights (aka Derek Vincent Smith) has a new take on an old model: He gives away downloads of his recordings at his website to help sell concert tickets

(though donations are accepted). Now, through his Pretty Lights Music label, Smith is also releasing the music of like-minded artists. The imprint's first release is Michal Menert's "Dreaming of a Bigger Life," a 16-song album of sample-driven electronic music. The download is available at PrettyLightsMusic.net.

BUYWIDGET ENABLES WEBSITES TO SELL MUSIC

Fortynine Group has unveiled the BuyWidget, a free application that allows the owner of any website or blog to embed a music-download-selling widget. It's compatible with HTML and works on the WordPress, Typepad and Blogger platforms. The widget displays album art and streams 30-second clips of each song on the playlist. When a consumer purchases a track or album download from BuyWidget's catalog of 8 million tracks, the owner earns 7% of the song's retail price.

HOT MASTER RINGTONES™ JUN 26 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	3	4	#1 WK CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
2	2	10	OMG	USHER FEATURING WILL.I.AM
3	1	8	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
4	4	4	NOT AFRAID	EMINEM
5	5	4	FIND YOUR LOVE	DRAKE
6	6	38	NEED YOU NOW	LADY ANTEBELLUM
7	7	9	UN-THINKABLE (I'M READY)	ALICIA KEYS
8	11	38	SMILE	UNCLE KRACKER
9	9	10	YOUR LOVE IS MY DRUG	KESHA
10	18	6	PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE
11	17	3	BILLIONAIRE	TRAVIS MCCOY FEATURING BRUNO MARS
12	19	3	UNDO IT	CARRIE UNDERWOOD
13	13	19	HEY, SOUL SISTER	TRAIN
14	14	9	LOSE MY MIND	YOUNG JEEZY FEATURING PLIES
15	8	13	OVER	DRAKE
16	10	17	RUDE BOY	RIHANNA
17	12	15	MY CHICK BAD	LUDACRIS FEATURING NICKI MINAJ
18	20	5	THIS AFTERNOON	NICKELBACK
19	15	15	NOTHIN' ON YOU	B.O.B FEATURING BRUNO MARS
20	26	3	I'M SINGLE	LIL WAYNE



With its 3-1 ascension, "California Gurls" becomes the second No. 1 for both Katy Perry and Snoop Dogg. Previously, they each hit the top with their first charted ringtone: "I Kissed a Girl" and "I Wanna Love You," respectively. "California Gurls" posts a 45% gain in its move to the top, the largest increase on the chart.

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





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bmi.com

GLOBAL BY CHARLES FERRO and TOM FERGUSON

KODA BREAKERS

Danish Collecting Society Clashes With Labels, Digital Services Over Rates

COPENHAGEN—Labels and digital services in Denmark say performing rights society KODA's stance on digital royalty rates could threaten the development of the country's digital market.

KODA is embroiled in a rate dispute with leading Danish telecom TDC over its unlimited music download service TDC Play. The company has referred the case to Denmark's Copyright License Tribunal, after negotiations failed to produce a new deal (Billboard.biz, April 28).

KODA's rates have already deterred Swedish streaming service Spotify from offering its service in Denmark, where a Spotify spokesman says the costs involved "do not allow our model to launch and operate."

According to Steve Purdham, CEO of U.K.-based streaming service We7, Spotify's reluctance to enter the Danish market underlines how the "inconsistencies and unrealistic demands of many collection societies and publishers across Europe [present] a real risk to legal digital services." We7 operates only in the United Kingdom, but Purdham says it's looking into other markets.

KODA charges a minimum 0.82 kroner (13 cents) per download, compared with around 4 pence (6 cents) that the United Kingdom's PRS for Music charges; its minimum per-stream charge is 0.10 kroner (1.6 cents), compared with PRS' 0.085 pence (0.12 cents).

KODA deputy managing director Martin Gormsen says the presence of 24 digital music services in Denmark proves its rates aren't a barrier for new online services.

Although the KODA board includes top officials of the Danish Music Publishers' Assn., even some music publishers privately oppose the society's stance, according to a London-based senior executive at a major music publishing company. But under KODA's bylaws, the society's members, which include 34,500 Danish song-

writers, composers and publishers, aren't allowed to strike separate deals regarding use of their copyrights.

TDC paid KODA 46 million kroner (\$7.5 million) in lump sums between Play's April 1, 2008, launch and March 31, when the contract expired, Gormsen says. While not revealing exact figures, Gormsen insists KODA offered to accept "a significantly lower" deal than the 2008-2010 total, but claims TDC's latest offer was "more than 50% less than for the first two years." The tribunal

decision is expected in the fall.

TDC's consumer services division, TDC Privat, bundles Play with broadband and mobile subscriptions. To date, it says 200 million tracks have been downloaded from a 6 million-song catalog, which includes repertoire from all four majors. Since they contain digital rights management restrictions, the downloaded tracks become unplayable when a subscription expires.

According to TDC Privat CEO Jesper Theill Eriksen, "Nearly all parties—and consumers—are pleased with the results" to date. He insists that even if the tribunal decision goes against TDC, the company has "a long-term strategy" for Play.

TDC Group says it had 1.5 million broadband customers in 2009, up 15% from 2008. A basic broadband package (every subscription includes access to Play) costs around 199 kroner (\$32.78) monthly. According to IFPI figures, subscriptions accounted for 34% of Denmark's 139.6 million kroner (\$22.7 million) digital market in 2009.

TDC has the support of local labels, after IFPI Denmark filed an intervention document with the tribunal April 7. According to the labels group's chairman Henrik Daldorph, KODA's tariffs could damage "one of the most important music services on the Danish market," while also discouraging new services.

Daldorph says IFPI's member companies recently renewed their two-year TDC deals at a 25% lower rate, while TDC in turn lowered the number of registered Play users required to trigger additional revenue. Neither side would give exact figures, but

Denmark's Musician's Union recently published estimates suggesting labels received a total of 100 million kroner (\$16.3 million) during the initial two-year period.

In the meantime, music services across Europe still face inconsistency over the rates charged for music.

"Knowing who and what to pay," Purdham says, "is a nightmare." ■■■



How high is too high? (from left) KODA's MARTIN GORMSEN, TDC's JESPER THEILL ERIKSEN and IFPI Denmark's HENRIK DALDORPH

MILEPOSTS BY RAY WADDELL

The Great Protector

Booking Agent Barbara Skydel Helped Shape The Concert Biz

During the course of her trailblazing career, booking agent Barbara Skydel worked with some of the biggest touring acts, including Tom Petty & the Heartbreakers, Bruce Springsteen, U2, the Who and Led Zeppelin.

Skydel, who died June 10 in New York from ovarian cancer (her family declined to disclose her age), was a pioneer on two fronts. Not only did she play a role in shaping the contemporary concert business alongside Premier Talent president Frank Barsalona, she also was the first woman to rise to the executive ranks at a major booking agency when she became VP at Premier in 1977 and partner in 1985.

"Barbara Skydel was absolutely an industry leader," says Jon Landau, longtime manager of Springsteen, an early Premier client. "Starting in the late '60s, when there were hardly any woman agents, she created a smart, forceful and dynamic style

and quickly became the backbone of Frank Barsalona's Premier Talent."

U2 manager Paul McGuinness says Skydel booked all of U2's North American shows from 1979 to 1992. "She taught me the concert business," he says. "From the Mudd Club to Yankee Stadium, from the Country Club in Reseda [Calif.] to the L.A. Olympic Coliseum, she and I plotted every U2 show."

ICM contemporary music head Marsha Vlasic says Skydel, the late Premier VP Jane Geraghty and herself were among the few female agents in the '70s. "Barbara was a passionate and determined agent for her clients, to whom she dedicated her life and who in return were so loyal to her," Vlasic says. "Barbara will be, and already is, an inspiration for all young women who share her passion."

Skydel joined Premier in 1968 as Barsalona's assistant. By 1969, she was an agent, re-

ceiving her trial by fire on a West Coast run by Led Zeppelin. "That was quite a thing for a young kid," she recalled in a 2007 Billboard interview. "I don't even think I told my father where I was going or what I was doing, because he never really understood what the hell I did."

Premier Talent played a key role in developing a pro-

fessional touring network in North America, forming relationships and fostering the careers of creative, risk-taking promoters like Bill Graham in San Francisco, Larry Magid in Philadelphia and Don Law in Boston. "Instead of going to the older promoters who were promoting Frank Sinatra or Vic Damone, for example, what Frank did was develop new, young guys," Skydel told Billboard.

Most of the biggest names in '70s and '80s rock gravitated to Premier. Springsteen,

U2, Tom Petty & the Heartbreakers, Led Zeppelin, the J. Geils Band, Grand Funk Railroad, Van Halen and others joined what became the most impressive roster in the genre.

By the mid-'80s, Skydel was a partner and Premier was a juggernaut with leverage and influence in the industry. "She was the second-most-powerful music agent in the world [after Barsalona] for well over a decade," Artists Group International president Dennis Arfa says.

When Barsalona was named Legend of Live at the 2007 Billboard Touring Awards, Skydel credited him with giving her a shot when women in the business of rock'n'roll were scarce. "He was so ahead of his time as far as recognizing a woman," she said. "I listened in on every phone call; I was in every single meeting with him. His integrity was probably one of the most important lessons for any young kid to absorb."

Barsalona and Skydel were "the great agent team of the '70s, '80s and early '90s," Landau says. "They not only

improved the artists' deals, but they improved the working conditions for young bands and helped steer the business to the best promoters and the best venues."

The touring industry changed in the '90s as the world's biggest acts began cutting national touring deals, McGuinness says. "After that we didn't have an agent and dealt directly with [promoter] Arthur Fogel, which was very tough on Barbara, Frank and [former U2 agent] Ian [Floods]."

When Premier was acquired by the William Morris Agency in 2002, Barsalona largely retired from the business. Skydel was named senior VP within the WMA music division in New York and remained with the firm through its merger with Endeavor in 2009.

Skydel was fiercely protective of her artist clients and was referred to as "the great protector" by Landau. "Underneath her tough, competitive and sometimes sarcastic self—did she ever have a mouth on her—Barbara was a warm and lovable person," he says. "But watch out if you ever crossed one of her artists." ■■■



'Smart, forceful and dynamic': BARBARA SKYDEL circa 1971.

Manchester United

Bonnaroo Looks Ahead With More Capital Improvements, Premium Packages

With another successful event in the books, the producers of the Bonnaroo Music & Arts Festival in Manchester, Tenn., continue to work at improving the experience for fans, broadening the Bonnaroo brand profile and creating new revenue streams in a challenging live event environment.

Beyond making the main stage a permanent structure for the first time this year, much of Bonnaroo 2010's efforts were aimed at offering a premium experience—at a price—for fans who wanted an immersive event but didn't necessarily want to rough it.

This year's Tent City program offered a "safari style" tent set up by the Bonnaroo team, with cots and bedding, and sold out 100 tents, which went for \$750 each plus the cost of tickets. (Each tent had two cots.)

An even cooler experience, in more ways than one, was the Total Access program, in which fans got picked up at the airport, stayed on-site in a luxury slide-out tour bus with Wi-Fi and satellite TV, and got three catered meals

value" and sees room for growth at that lofty price point. The Bonnaroo team is looking for ways to turn the Total Access area into a "mini-resort," with long-term plans possibly including the construction of permanent cabins in the area, "but right now the buses are a great solution for us as we continue to develop that area," he says.

The Total Access area, along with the installation of electrical power and the main stage, are examples of how Bonnaroo is able to invest in more permanent infrastructure since the producers purchased the land on which the festival takes place for about \$8.7 million in 2007. Mayers says the loan taken out for the purchase will be paid off by 2012.

Capital improvements, balanced against cash flow and budgets, are geared to provide revenue, reduce expenses and improve the experience for fans and artists. A permanent stage, for example, greatly reduces the festival's annual stagehand bill and allows the Bonnaroo site to host other events.

"The show's always going to have a lot of costs to stand behind," Mayers says. "But we're going to be able to control those expenses by making these investments and also by doing other events on the property so we can pro-rate those expenses over multiple events."

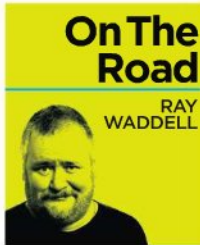
Mayers believes the Bonnaroo site could host artist-curated events and even nonmusical events like motorcycle or RV rallies. But while there's been talk of the site hosting other events since 2007, Superfly and fellow co-producer AC Entertainment, headed by president **Ashley Capps**, still have yet to announce anything.

Why the delay? "Some of it is because we've been very focused on making sure Bonnaroo is successful and on strong footing, and while doing that putting in the capital improvements that will allow us to grow," Mayers says. "We're only nine years in, and we're really proud of where we are. We're going to do it when it's right for us."

Mayers describes the live Bonnaroo event as a "filter to discover music or comedy or film," and that concept is being extended to Bonnaroo.com. This year, the site provided YouTube with live webcasts of festival performances through a sponsorship with Ford Motor.

The idea is to make Bonnaroo.com a 365-day music destination and have it serve as a "marketing solution" for bands and brands, as well as the event itself. Attendance this year totaled more than 75,000, the highest tally since 2007, when **Tool**, **Widespread Panic** and the reunited **Police** topped the bill.

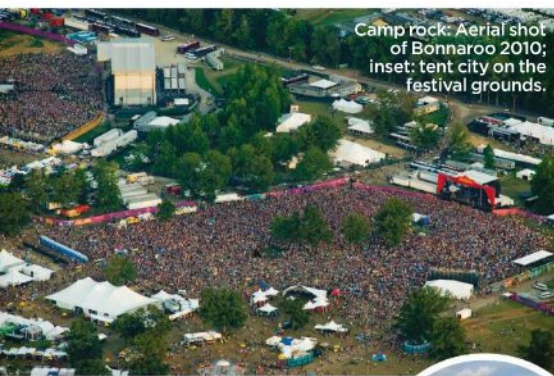
"You always try to grow your business and create new revenue," Mayers says, "and hopefully provide new services at the same time." ■■■



On The Road

RAY WADDELL

Camp rock: Aerial shot of Bonnaroo 2010; inset: tent city on the festival grounds.



per day and a golf cart with a dedicated driver. The buses were parked in a shaded area some 15 degrees cooler than most living quarters at Bonnaroo and included premium viewing of the main-stage concerts. Bonnaroo doubled the number of Total Access packages it offered this year to 20, leasing the buses from Pioneer Coach in Nashville.

Even at \$18,500 for a party of eight, the program sold out, which "way exceeded our expectations," says **Jonathan Mayers**, president of Bonnaroo co-producer Superfly Presents and one of the founders of the festival, which just completed its ninth run.

"We're definitely always looking at how we can increase per head spending across the board, and organically it's been by providing new services to offer," Mayers says. "Everyone can do Bonnaroo in a different way. Some people want to do it in a tent, some people want to do it in a tour bus, and we're going to provide different options."

Mayers says Total Access is "a pretty good

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,708,080 (£3,246,952) \$113.63/\$97.66	ROD STEWART O2 Arena, London, May 29, June 1, 3	44,171 three sellouts	AEG Live U.K.
2	\$3,726,157 \$74.75/\$59.75/ \$34.75	TAYLOR SWIFT, JUSTIN BIEBER, KELLIE PICKLER, GLORIANA Gillette Stadium, Foxboro, Mass., June 5	56,868 sellout	Kraft Entertainment, The Messina Group/AEG Live
3	\$2,797,350 \$119.50/\$99.50/ \$59.75/\$49.75	ROCK ON THE RANGE: GODSMACK, THREE DAYS GRACE & OTHERS Columbus Crew Stadium, Columbus, Ohio, May 22-23	61,172 65,000 two shows	AEG Live, Right Arm Entertainment, Crew Stadium
4	\$2,497,690 (\$2,647,029 Canadian) \$84.45/\$33.02	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Air Canada Centre, Toronto, May 21-22	30,458 two sellouts	The Messina Group/AEG Live
5	\$1,824,743 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Verizon Center, Washington, D.C., June 1-2	27,290 two sellouts	The Messina Group/AEG Live
6	\$1,691,915 \$1,234.25/\$355/ \$95/\$29.50	BON JOVI, FUEL HersheyPark Stadium, Hershey, Pa., May 19	24,956 sellout	Live Nation, Concerts West/AEG Live
7	\$1,544,625 \$45/\$35/\$25	ROCKFEST: GODSMACK, THREE DAYS GRACE, SEETHER, PAPA ROACH Liberty Memorial Park, Kansas City, Mo., May 15	55,000 sellout	AEG Live, Entercom
8	\$1,290,296 \$59.50/\$49.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Toyota Center, Houston, May 25-26	23,493 two sellouts	The Messina Group/AEG Live
9	\$1,118,670 (6,744,065 kroner) \$214.81/\$73.81	TIËSTO, AVICII Parken Stadium, Copenhagen, May 29	13,417 20,000	Musikforeningen TP
10	\$994,664 \$89.50/\$45	AC/DC, SHAMAN'S HARVEST Sprint Center, Kansas City, Mo., April 11	12,104 sellout	AEG Live
11	\$983,573 (3,064,936 Australian) \$94.97/\$69.78	JOHN MAYER, ORIANTHI Rod Laver Arena, Melbourne, Australia, May 3	11,611 12,081	Chugg Entertainment
12	\$941,424 \$69/\$66	PEARL JAM, BAND OF HORSES XL Center, Hartford, Conn., May 15	14,432 sellout	Live Nation
13	\$934,979 (2,052,295 nuevos soles) \$145.16/\$72.99	ROBERTO CARLOS Estadio Monumental, Lima, Peru, May 4	11,796 15,500	T4F-Time For Fun
14	\$915,977 (\$966,365 Canadian) \$84.83/\$46.92	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Pengrowth Saddledome, Calgary, Alberta, May 31	12,491 sellout	Live Nation
15	\$910,300 \$175/\$20	MAXWELL, JILL SCOTT, GUY TORRY United Center, Chicago, May 25	10,875 sellout	Live Nation
16	\$885,125 \$68/\$38	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Qwest Center, Omaha, Neb., May 25	15,766 15,880	Live Nation, in-house
17	\$873,206 (\$913,470 Canadian) \$66.44/\$33.46	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Scotiabank Place, Ottawa, May 20	13,376 sellout	The Messina Group/AEG Live
18	\$871,641 \$79.50/\$59.50/ \$39.50	CONAN O'BRIEN, REGGIE WATTS Radio City Music Hall, New York, June 1-2	11,876 two sellouts	Metropolitan Talent Presents, MSG Entertainment
19	\$861,188 \$75/\$46.50	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Bradley Center, Milwaukee, May 21	13,900 15,025	Live Nation
20	\$836,793 (\$878,390 Canadian) \$80.97/\$37.63	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Credit Union Centre, Saskatoon, Saskatchewan, May 29	13,221 sellout	Live Nation
21	\$825,634 (\$572,570) \$108.15/\$54.07	ERIC CLAPTON & STEVE WINWOOD LG Arena, Birmingham, England, May 18	9,047 10,320	3A Entertainment
22	\$792,620 \$125/\$30	EARTHDAY BIRTHDAY: KORN, PAPA ROACH, SEVENDUST & OTHERS Florida Citrus Bowl Stadium, Orlando, Fla., May 1	16,746 20,000	Clear Channel Broadcasting
23	\$768,279 (\$903,995 Australian) \$84.21/\$68.76	WINTER SOUND SYSTEM Rod Laver Arena, Melbourne, Australia, June 13	10,749 13,575	Future Entertainment
24	\$764,786 \$69/\$29	PEARL JAM, BAND OF HORSES Verizon Wireless Music Center, Noblesville, Ind., May 7	24,212 sellout	Live Nation
25	\$724,005 \$85/\$35	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES InTrust Bank Arena, Wichita, Kan., May 14	11,421 15,721	Live Nation, in-house
26	\$717,175 \$73/\$33	PEARL JAM, BAND OF HORSES Jiffy Lube Live, Bristow, Va., May 13	13,706 23,385	Live Nation
27	\$715,668 \$69	PEARL JAM, BAND OF HORSES Quicken Loans Arena, Cleveland, May 9	10,706 10,920	Live Nation, in-house
28	\$693,677 \$63.50/\$43.50	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Fargodome, Fargo, N.D., May 27	12,733 sellout	Live Nation, in-house
29	\$691,602 (\$769,386 Australian) \$68.24/\$60.06	RUSSELL PETERS Rod Laver Arena, Melbourne, Australia, May 14	10,626 11,127	Adrian Bohm Presents
30	\$673,063 (\$78,401 Canadian) \$134.91/\$65.11	GAD ELMALEH Bell Centre, Montreal, May 27-28	9,198 9,332 two shows	Evenko, Productions J
31	\$653,303 \$57/\$32.25	SUGARLAND, JAKE OWEN, DANNY GOKEY Susquehanna Bank Center, Camden, N.J., May 15	20,944 20,960	Live Nation
32	\$624,453 \$79.50/\$39.50	GLEE Rosemont Theatre, Rosemont, Ill., May 25-26	8,895 two sellouts	Live Nation
33	\$608,454 \$201.50/\$101.50/ \$61.50/\$41.50	MAXWELL, JILL SCOTT, GUY TORRY Palace of Auburn Hills, Auburn Hills, Mich., May 22	8,386 10,617	Live Nation, Palace Sports & Entertainment
34	\$603,892 \$173/\$69	CAROLE KING & JAMES TAYLOR Santa Barbara Bowl, Santa Barbara, Calif., May 18	4,542 sellout	Nederlander Concerts
35	\$600,970 (2,586,035 bolivares) \$406.68/\$73.20	EROS RAMAZZOTTI Universidad Simón Bolívar, Caracas, Venezuela, May 16	2,707 3,700	Evenpro/Water Brother

Join Together

Warner Brings Three Singer/Songwriters Together For An Album And Tour

Earlier this year, Warner Music Nashville tried out a new packaging concept that it called a "Six Pak"—a six-track mini album by country star **Blake Shelton** that re-tailed for \$6.

Now, sibling imprint Warner Music Latin is attempting a novel concept of its own: assembling three of its artists to record an album of new

Latin Notas

LEILA COBO



lamizar, Burke and Ubago will continue to have separate recording and management as solo artists and will presumably resume solo recording in the future. Warner's Mexican booking and management company, Get-In, is slated to begin booking the tour in the fall.

"It's a very original idea within the Latin marketplace," says **Gabriela Martinez**, Warner VP of marketing for Latin America. "Here you have a more interesting angle to exploit, both in the creative and marketing process."

Although all three artists enjoy wide critical acclaim, their individual sales and touring careers—with the exception of Ubago, who's a major star in Spain—have been modest.

In the United States, Burke's only solo album, "Lena," has sold 6,000 copies since its 2005 release, according to Nielsen SoundScan, de-

spite a Latin Grammy Award nomination. Villamizar's self-titled debut has sold 1,000 copies since its 2008 release, according to SoundScan, although his former group, **Bacilos**, sold much more. Warner should be able to generate greater sales and touring revenue from the album and the trio's joint region-wide tour than it would if each performer went out on his or her own.

The triple-threat concept, however, wasn't conceived by the label in a brainstorming session—the artists themselves came up with the idea.

"Lena and I had been writing and some interesting stuff came out," says Villamizar, a well-regarded songwriter who co-wrote **Luis Enrique's** 2009 hit "Yo No Se Mañana" with **Jorge Luis Piloto**.

Villamizar and Burke toyed with the notion of recording an album of duets, but decided that was overdone. Instead, they asked a third artist to join them—labelmate Ubago, who was friends with Villamizar.

"We got together in Miami at the end of last year, and each



In harmony (from left): **ALEX UBAGO, JORGE VILLAMIZAR** and **LENA BURKE**

of us brought a couple of songs," Ubago says. "Then, we all sat down to write together."

The group took a couple of songs to Warner, and the label greenlighted the project. Perhaps the trio's greatest artistic accomplishment is that it pro-

duces a unique sound of its own, while retaining each performer's individuality.

"It will be a great experiment," Martinez says.

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

EN BREVE

PERSONAL OFFERS UNLIMITED MOBILE MUSIC PLAN

Argentine wireless operator Personal has begun offering an unlimited one-year music plan on its Android-enabled Motorola Quench phones. According to Personal's website, the phone is offered at 849 pesos (\$217) with a one-year 99-peso (\$25) service plan. The plan includes unlimited downloads from the Personal Musica store, which offers content from the four majors and some indies.

SHAKIRA T-SHIRTS TO AID SOUTH AFRICAN SCHOOLS

Shakira's Barefoot Foundation has linked up with Spanish clothing retailer Mango and UNICEF to sell a T-shirt line benefiting educational causes in South Africa. The "Waka Waka" and "This Time for Africa"—emblazoned shirts, inspired by the title of Shakira's FIFA World Cup song, will benefit such institutions as the South Africa East Observatory School, which serves children orphaned by war and AIDS. The shirts, which are available in two designs each for men and women, will be sold in all 1,431 Mango stores worldwide and at MangoShop.com during the tournament.

LATIN ACADEMY EYES SHOWCASE EXPANSION

The Latin Recording Academy will bring its singer/songwriter showcase series to Spain, Argentina and Mexico by the end of the year, according to the organization's president, Gabriel Abaroa. The series kicked off at Los Angeles' Grammy Museum last fall with intimate concerts by the likes of Kevin Johansen and Marta Gomez. A second round of showcases was held this month in Miami featuring Aleks Syntek, Debi Nova and Yamandu Costa. While the artists and venues have yet to be chosen, Abaroa says the idea is to expose the songwriters to new potential collaborators. "If we do something in Spain, we are planning to fly our people from the West Coast to Spain," he says. "And if we bring people from Spain, we will fly them to Argentina and so on."

—Ayala Ben-Yehuda

HAT TRICK

Disa Scores With Pesado Live Album 'Desde La Cantina'

Pilo's Bar, located in a squat concrete building on a nondescript corner in the Monterrey suburb of Guadalupe, doesn't look like it would spawn one of the fastest-selling albums in Mexico in recent memory.

But it was in that 65-year-old cantina that beloved norteño group Pesado recorded its hit live CD/DVD, "Desde la Cantina" (From the Cantina) on Disa Records.

A collection of classic, accordion-driven ballads released in November, "Desde la Cantina" has been certified triple-platinum by Mexican trade group Amprofon for sales of 180,000 copies.

A second volume of "Desde la Cantina," released June 1 in Mexico and also recorded at Pilo's, debuted at No. 4 on

the Mexican album chart. And with the success of the first two "Cantina" sets, plans are in the works for a third volume, according to Disa president Domingo Chavez.

What clicked with "Desde la Cantina" was its simple,



MI CASA NUEVA: PESADO

retro concept, says Chavez, whose family founded Disa more than 30 years ago. (Universal Music Group acquired the label in 2008.)

Pesado, which had spent most of its career on Warner, had long wanted to record cover songs in a cantina, Chavez says. So when the band came to Disa, the legendary A&R man helped recruit more than a dozen old-school singers, such as Lalo Mora and

Lorenzo de Monteclaro, to join the band on individual songs.

Disa paid for a camera crew to record the show, which was performed inside the bar in front of a wall of framed photos of earlier troubadours. The footage also captured an audience of regular folks in cowboy hats drinking beer as though nothing special was going on. Pesado "even looked for small, antique accordions of the type that were played 80 years ago," Chavez says.

The band also benefited from local and national Televisa broadcasts of the first "Cantina" concert, as well as a deal with Walmart and HEB stores that played the DVD on screens set up at their entrances. (The retailers will repeat the practice for the second volume.) The label is also negotiating a pay-per-view deal with Televisa's

cable TV subsidiary Cablevisión to re-air the first concert, Universal Music Mexico & Central America president Victor Gonzalez says.

Stateside, the second volume was released June 15 in time for Father's Day; single "Quiero Que Sepas" is No. 24 on Billboard's Regional Mexican Songs chart. Fonovisa/Disa president Gustavo Lopez says word-of-mouth from Mexico drove U.S. sales of the first set, which has sold 38,000 copies, according to Nielsen SoundScan.

"This type of music appealed to older people, but [the artists] crossed over and young people liked it too," Chavez says of the runaway sales in Mexico of "Desde la Cantina." "Adults and young people bought it, and I think that's why it was so successful."

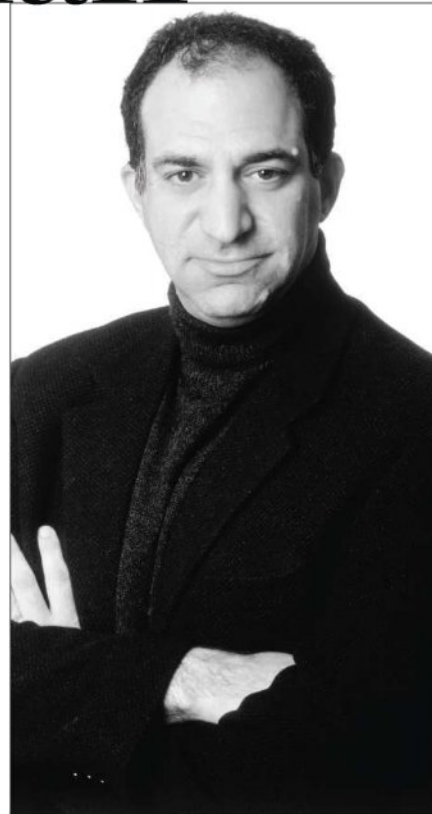
—Ayala Ben-Yehuda

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EVERCORE
PARTNERS
SENIOR
MANAGING
DIRECTOR

Jonathan Knee

The investment vet casts a critical eye on music industry efforts to generate sustainable profit growth.



As media industry pundits follow Terra Firma's struggles with EMI and track the post-merger integration of Live Nation and Ticketmaster, they could draw a few lessons from a contrarian book that was published last fall.

Media deals tend to get graded on the size of the company they create or the revenue synergies they're expected to generate. But in "Curse of the Mogul: What's Wrong With the World's Leading Media Companies" (Portfolio), authors Jonathan Knee, Bruce C. Greenwald and Ava Seave instead focus on how media mergers strengthen—or, more often, weaken—the companies' advantages over their peers. It's in those competitive advantages, they argue, that value is won or lost.

Since 2000, according to the book, the largest media companies have written down \$200 billion in assets. "These write-downs," the authors write, "represent the real destruction of value from relentlessly overpaying for acquisitions, 'strategic' investments and contracts for content and talent."

A senior managing director at Evercore Partners and an adjunct professor of finance and economics at Columbia Business School in New York, Knee has extensive experience in media dealmaking. As an investment banker at Morgan Stanley and later Goldman Sachs, he was involved in the \$2.8 billion sale of Nielsen Media to former Billboard parent VNU in 1999, the \$1.4 billion sale of Cowles Media to McClatchy in 1997 and other major transactions.

In an interview with Billboard, Knee discusses the economic challenges facing the music industry.

One chapter in the book is titled "The Internet Is Not Your Friend." That conflicts with the assumption that the Web should be a boon for media companies by reducing the cost of distribution to nearly zero.

There were certainly a lot of people in the music industry who were saying that 10 years ago, and maybe even five years ago. But you'd be hard-pressed to find anybody in the music industry saying that now, because what competitive advantage is about is barrier to entry. Where you were once the only person who could afford the scale necessary to engage in the activity, now the room is filled with people who can do it.

Will the Ticketmaster-Live Nation merger create a long-term, sustainable advantage?

Wiser people should never have let the industry develop in the way where they needed to do this merger. There was one company, Live Nation, that controlled the venues and had huge market share in venues. And there was another company,

Ticketmaster, that had huge share in ticketing. They both had very strong market positions. Foolishly, rather than figuring out a mutually beneficial arrangement between them, they did what moguls frequently do, which is flex their muscles and create a new competitor. So Live Nation said, "To hell with you, we're going to start a competing ticketing agency for our own venues." That's not efficient. That's not creating value for shareholders.

The irony here is that there never needed to have been a deal or a merger or a Justice Department [review] if the two parties had agreed to a sensible deal on ticketing. One of the real morals of ["Curse of the Mogul"] is that being a big-shot mogul and telling everybody else to screw off is not a good strategy. Cooperation—legal cooperation—is a good strategy for creating value.

Are there cost synergies in the Ticketmaster-Live Nation merger?

They have a duplicative ticketing structure, which should never have been built in the first place. Those

are real synergies. In industry rationalization deals, there are real cost savings. But the vast majority of deals in the media business have not been synergistic because they're not deals where people are in the same industry. They're deals where somebody in one industry is bored with it and wants to get in an entirely new one. That's what AOL-Time Warner was. That's what Viacom-CBS was. When you see people buy things in totally new industries, you should be very suspicious when they start talking about cost savings and synergies because synergies come from duplicative activities.

You mentioned former Disney CEO Michael Eisner in your book as an example of a "good" media mogul. Some of that success came from licensing. Is there a parallel in music since licensing and sponsorships are becoming more important?

The reality is you're talking about individual artists. That's the nature of the business. Individual artists

are and will always be very well-represented to ensure that any potential revenue streams from their content accrue to them. It's certainly going to be important for music companies to be smart and creative on the marketing side to ensure they do the best job exploiting all the potential licensed revenue streams. Their ability to attract artists will be a function of proving they can do that better and provide them with a better bottom line by using them as their marketing agent.

[But] the idea that that's going to make it a great business is unrealistic because the ability to do that effectively is not a sustainable competitive advantage. The artists are the ones who have the real asset and will ensure they keep the bulk of the spoils for themselves.

So free agency reduces the chance of extraordinary profits?

The artists move. What's the barrier to entry, other than a relationship with somebody else? That's not sustainable. Media consumption continues to grow, so there's

obviously a demand, although how it's going to be monetized is still a big question.

Increased competition and a greater array of products are always great for consumers. That's what the demand curve tells you—if the price is lower, people will consume more. The idea, however, that it's good for the producers is totally misguided.

So who are the winners in the media industry?

All of the businesses are going to be under more pressure than before. And on a relative basis the content business will be the worst, the aggregation business will continue to be better, and the ones that will be most resilient will be the ones that have focus and that have scale and reach, whether that's geography or a special interest.

The cable systems are the ones that, longer term, have great resiliency. Regardless of what happens, people want to have all of this exciting, low-priced content beamed as fast as possible into their home. Whether that comes over an aggregated cable channel or a disaggregated series of broadband clips of video, the pipes will always get paid.

We have EMI the publisher, EMI the record label and parties that are reportedly interested in both. Do you have an opinion on who would be a good suitor?

In general, the publishing assets are a scale business. Any of the existing, large music publishers are going to be interested in [EMI]. But there really are no scale benefits from being in the [label] part of the business. The business of breaking new acts is a very hard business and not one that somebody is going to pay you a lot of money for the right to engage in. ●●●

The content business will be the worst, the aggregation business will continue to be better, and the cable systems are the ones that, longer term, have great resiliency.



IT'S A WONDERFUL AFTERLIFE

How Michael Jackson's Tragic Death Gave Fans The Opportunity To Embrace His Music, And Legacy, All Over Again BY CORTNEY HARDING



On March 5, 2009, when music legend Michael Jackson announced that he would perform a run of 50 concerts at London's O2 Arena in a comeback tour called *This Is It*, the media largely greeted the news with skepticism and derision. ■ The *Guardian* wrote that a quickly erected stage at the press conference "served only to heighten Jackson's physical weirdness—the sunken cheeks, the upturned nose, the overpronounced chin cleft." The *Telegraph* described his behavior as "bizarre," and so many rumors circulated about his ill health that the tour's promoter, AEG, was forced to issue a statement that Jackson had undergone a battery of tests to prove he was in condition to play the dates.

Following his acquittal in 2005 on charges of sexual abuse, Jackson had spent much of his time in seclusion—at his Neverland Ranch in Santa Barbara, Calif.; in Bahrain; in Ireland; in Las Vegas—emerging only, it seemed, to fend off financial ruin, either through ill-fated recording projects or embarrassing public divestitures. Many saw the concerts as little more than a desperate, money-raising gambit. Despite his ability to sell out 50 arena dates, the King of Pop was seen, even by some of his supporters, as little more than a hallowed oldies act, a performer whose heyday, albeit phenomenal, was more than two decades in the past. To his detractors, though, Jackson was even less than that: either a laughingstock—"Wacko Jacko"—or worse: a freak, a deviant, a pariah. Flash forward 15 months, and Jackson's image in the public consciousness has undergone a dramatic revision. In the days, weeks and months following his death on June 25, 2009, from drug-related cardiac arrest, a popular reclaiming of Jackson as a beloved, once-in-a-lifetime musical genius took hold. While cable-news pundits endlessly pored over the tawdry circum-

stances of his demise, millions of fans new and old simply shrugged their shoulders and happily popped in their "Thriller" CDs. In July, Jackson regained his spot at the top of the Billboard sales charts, moving 422,000 units in the week after his death alone—to date, the Jackson catalog has sold 9 million copies in the year since he passed, according to Nielsen SoundScan. Spontaneously, kids from Bed-Stuy to Beijing were seen sporting bootleg "Thriller" T-shirts and blaring "Billie Jean" as if it were 1983 and Reagan was in the White House. In the fall, the film of Jackson's rehearsals for the mocked *This Is It* tour became the highest-grossing concert movie of all time, earning \$72 million at the U.S. box office, according to BoxOfficeMojo.com. (The soundtrack to "This Is It," Sony Music's only release of new Jackson material since his death, has sold 1.6 million copies.)

APOLLO

IN MEMORY OF
MICHAEL JACKSON
A True Apollo Legend
1958-2009

Michael Jackson One Year After...

I was born, Daddy has been the best father you could ever imagine," she said simply—helped to humanize Jackson and to counter the perception of him as a neglectful, unfit parent.

Prior to his death, only a handful of people had ever seen Jackson's three children—Paris, now 12; Prince, 13; and Blanket, 8—and they were best-known for being covered when they were outside (or, at one point, dangled off a balcony). But now here were these grieving children who appeared polite, pleasant and normal. In interviews after his death, insiders emphasized that Jackson's children were well cared for and well raised, and the video and photo evidence released by the family in the past year seems to bear this out.

"Anyone who had doubts about Michael's ability as a parent, those were erased at the memorial," says Randy Taraborrelli, a Jackson biographer who had known the star since the '70s. "Seeing those kids gave some people a sense that they had misjudged him, that he was a good parent."

Diane Dimond, a journalist who has covered Jackson for many years and who broke the story of the 1993 molestation allegations against the singer, says Jackson's family is being savvy about the children's exposure. "The family is smart to put them out there every once in a while," she says. "The Jacksons are masters of PR, and it sends a great message to show the world these nice, normal kids."

Jackson's most damning scandals centered around inappropriate behavior with children, and thus his own seemingly well-adjusted offspring serve as a sharp rebuke to the allegations of sexual abuse that plagued Jackson for much of his adult life. But the fact that Jackson was judged on his children also speaks to another issue—the feminization of Jackson, both before and after his death.

Sarah Churchwell, author of "The Many Lives of Marilyn Monroe," says that as with Monroe, death rewrote Jackson's story. And unlike other gone-too-soon celebrities like Elvis Presley or James Dean, Monroe and Jackson are seen as victims, unable to defend themselves against the public's ravenous appetite for celebrity.

"Both Marilyn and Michael, and to a certain extent Princess Diana, are seen as falling prey to the manipulations of others," she says. "They don't really have any agency when it comes to the problems that ultimately led to their demise—no one wants to blame them for making bad decisions and mistakes, because it protects the mystique. People see them as being childlike and want to protect them."

Churchwell adds that larger power dynamics are also at play. "If Madonna died tomorrow, the grief would be different," she says. "She is a woman who is seen as being very powerful and in control—she's not a tragic figure. If you are sufficiently powerful, the public doesn't love you in the same way."

**'HE CHANGED
POP CULTURE.
AND WHEN
HE DID, HE
BROUGHT BLACK
PEOPLE ALONG
WITH HIM.'**

—STEPHEN HILL, BET

Remember the time: The crowd outside Harlem's Apollo Theater on June 25, 2009. Opposite page: Young fans show their love for Michael Jackson and his music.

In March, the Jackson estate, led by co-executors John Branca and John McClain, signed a 10-album, \$250 million deal with Sony that will include the release of a collection of previously unreleased tracks, set for November, as well as repackage of Jackson's 1979 solo breakthrough, "Off the Wall," and his 1987 album, "Bad." One month later, Cirque du Soleil, which had created the Beatles' show "Love" to great acclaim, announced it would produce both a touring and permanent show based on Jackson's music.

The African-American community, too, has re-embraced Jackson, whose skin bleaching, sexual ambiguity and crossover dreams had alienated some of his staunchest supporters: Just last week, when Harlem's prestigious Schomburg Center for Research held a symposium on Jackson titled "After the Dance: Conversations on Michael Jackson's Black America," the assembled scholars and writers declared the space a "Wacko Jacko-free zone."

And, of course, artists from all musical backgrounds have paid genuine and loving tribute to Jackson, from Will.i.am posting a video on his blog thanking Jackson for his music, to John Mayer, who told People magazine, "We don't have to reconcile the Michael Jackson we love with another Michael Jackson. In a way, he has returned to pristine condition in death. We can be free now for the rest of our lives to love the Michael Jackson we used to love."

So how did Jackson's complicated legacy become, to quote Mayer, pristine? When both fans and experts discuss the troubled last decade of Jackson's life, it's now in softer terms, with the artist portrayed less as an agent of his own demise than as a victim of a colluding set of circumstances—abusive fam-

ily, circumspect entourage, incomprehensible pressures of fame—that would have felled anyone, no less a fragile man-child like Jackson.

Not wanting to speak ill of the dead is a human and rational desire—once someone is gone, he or she is unable to defend him- or herself. But the changed tone of the conversation surrounding Jackson has done more than just remedy some of the damage inflicted by his years of weird-to-aberrant behavior; it has also created a series of enormous business opportunities for his estate, opportunities that in all likelihood wouldn't have emerged had Jackson lived.

THE KIDS ARE ALRIGHT

That the public's perception of Jackson has changed in a profound and positive way isn't just a casual, anecdotal opinion. According to Brand Asset Consulting's quarterly survey of more than 16,000 Americans, after his death, Jackson's relevance increased 125%, and his esteem increased 32% from the previous quarter the survey was administered, prior to his passing. Jackson's brand asset rank also doubled from quarter to quarter, rising from 314 out of 2,519 brands to 165 out of 2,577 brands.

While there were a number of explanations offered for the shift, a few stand out and were mentioned several times by experts interviewed for this story.

The success of the film "This Is It" helped drive the brand forward by presenting Jackson not as a bizarre and spectral recluse, but as a talented artist, dancer and even a workaholic.

Closer to home, the sight of 11-year-old Paris eulogizing her father at the memorial service—"I just wanted to say ever since

CROSS-SECTION: TED BOW; LEFT TO RIGHT: PARIS, PRINCE, BLANKET; RIGHT: BOW; LEFT TO RIGHT: DAVIS, BUTOW/REUTERS/GETTY IMAGES; ROGER KESBY/GETTY IMAGES; INSET: BOB GALL/REUTERS/GETTY IMAGES; ABOVE: SCOTT SCHWARTZ/GETTY IMAGES



We are the children (clockwise from top left): PARIS, PRINCE MICHAEL and PRINCE MICHAEL II onstage at their father's public memorial service on July 7, 2009.

BACK IN BLACK

Of all his troubled relationships, Jackson's most fraught might have been his connection with the African-American community. But no matter what opinions of him were before his passing, many lapsed admirers have re-embraced Jackson.

"There was a huge reservoir of good will among African-Americans for Michael Jackson," says Nelson George, author of the recently released "Thriller: The Musical Life of Michael Jackson." "Generations of kids grew up on his music, and they felt a powerful connection to him. I think a lot of people remained fans, even after all the controversy, but they just weren't open about it. His death unleashed a lot of positive energy and allowed people to be excited about him again."

George says that while many African-American musicians always held Jackson in high regard, opinions began to change around the time Jackson's face began to transform.

"People thought that it was about self-hatred," George says. "In terms of other allegations, there was a belief that he was being railroaded by the media, and the bigger issue was really more his transformation. People felt such a powerful connection to the man he'd been when he was younger and it was hard to see that shift."

BET president of music programming and specials Stephen Hill says Jackson's death put a number of rumors to rest, and that was a key part of his reacceptance. "The questions about his skin ailment were finally answered," he says. "And people again focused on the fact that Michael never stopped donating in a big way to black causes."

Hill says his channel is planning extensive programming around the anniversary of Jackson's passing. BET will air a special episode of its flagship video program, "106th & Park," devoted to playing Jackson's videos and talking to fans and celebrities. The channel is also considering re-airing last year's BET Awards and says it has "very special plans" for the 2010 awards, which will air at 8 p.m. June 27.

"Even though he was more of a tabloid figure in his later years, there is no denying he changed pop culture," Hill says. "And when he did, he brought black people along with him. Berry Gordy's obituary of him said it best—he made some mistakes and some bad choices, but at the end of the day, he really changed things."

FUTURE REVELATIONS

Churchwell cautions that just because people are treading lightly around Jackson's death in the year following his passing doesn't mean he'll get a free pass forever. "Initially, after Marilyn Monroe died, there was a sense of pity," she says. "It took time for Marilyn to evolve into a symbol and for her reputation to change."

One revelation that was made in the immediate wake of Jackson's passing came in Ian Halperin's book, "Unmasked: The Final Years of Michael Jackson." Halperin says his book is generally positive, and that his perception of Jackson changed while working on it.

"I started writing about Michael because of a parent who accused him of being inappropriate, and five years later, I changed my mind," he says. "He was a little socially inept, sure, and he liked to play pranks, but I don't think he ever touched kids in a perverted way."

But it was a short section on Jackson's sexuality that ultimately caused some to boycott the book and earned Halperin a handful of death threats. "There were some legitimate claims that Jackson had homosexual relationships with adult men," Halperin says. "People went crazy when that came out. I doubt anyone will say anything derogatory about Michael any time soon, given how crazy his fans went when I wrote something that, honestly, isn't even a bad thing."

The impending trial of Jackson's physician, Conrad Murray, on involuntary manslaughter charges might stir things up, and Taraborrelli predicts there will be "a lot of character assassination, which might be hard for fans to endure." But the fact that Jackson is often portrayed as a victim of doctors like Murray and not as a fully willing participant in his drug addiction might be enough to shift the blame off the star.

Interest in Jackson's quirks and proclivities will probably just fade over time, according to branding consultant Rob Frankel.

"Have you heard any new Elvis jokes in the past several years?" he asks. "If I made the joke about Mama Cass choking on the ham sandwich to a younger person, they wouldn't get it. People don't really remember those things."

BRANDED FOR LIFE?

In some respects, the public's opinion of Jackson had begun to shift even before his death.

"Thriller: The Musical" premiered in London in 2006 and was performed in a handful of other European countries before returning to the Lyric Theater in London in January 2009. The show received several positive reviews and was well-attended enough to extend its run well into 2010.

Interest was high in Jackson's comeback concert series, and AEG felt confident enough in the public's desire to see the star that it booked the O2 Arena for 50 nights. (Even in his later years, Jackson largely maintained his popularity overseas, particularly in emerging markets.)

While the deal to create two Cirque du Soleil performances using Jackson's music was finalized after his death, Cirque CEO Daniel Lamarre says the process started before Jackson passed on.

"He was a big fan and came up to our offices in Montreal to visit," he says. "We would still be doing it if he was alive today. Now, we are constantly thinking, 'How would Michael have done this?' It would have been an honor to work with him."

One question that looms large for Jackson's estate, just as it has for the estates of Elvis Presley and John Lennon, is how to extend public good will and grow Jackson's legacy while avoiding any appearance of exploitation. (Representatives for Sony Music, and for Jackson's attorney, John Branca, declined to comment for this story.)

Adam Hanft, a marketing and branding expert and chief executive at Hanft Projects in New York, says he would give the family and the estate a C+ grade in terms of their management of the Jackson brand so far.

"I'm not so worried about the family looking greedy, because part of Michael's narrative was that he was raised by a father who exploited him at every turn, and it makes the public even more sympathetic," he says.

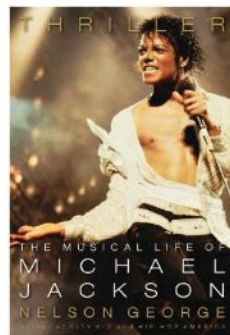
"The one thing they really need to do is work on continuing the emotional connection with his fans," Hanft adds. "I looked at MichaelJackson.com, and it's just a sales platform; it's an example of what not to do. There are so many outlets and social media platforms for fans to participate, and they need to embrace some of those."

But Tony Gumina, head of the Ray Charles Marketing Group, believes the family and the estate have done an excellent job.

"With all the offers that have come in, they have been very selective and taken their time," he says. "The big challenge is always staying true to the artist's wishes, and I think they have kept the integrity of the brand intact. Nothing they have done seems like they've done it just for the money. They've managed to strike the perfect balance between being important and being cool."

Hanft adds that it will take a while for mainstream brands to embrace Jackson, but it will happen eventually. "It'll take a brand like Nike, who after all did stay with Tiger Woods, to cross Michael back into the mainstream branding community," he says. "It'll take someone who is a little edgy and willing to take some heat to get the ball rolling."

"The messaging has to continue to be about his musical genius," says Hope Boonshaft, executive VP/GM at public relations and public affairs consultancy Hill & Knowlton. "They need to keep the brand top of mind for the public and keep the memory of his talent out there."



Two-faced (from left): Nelson George's 'Thriller: The Musical Life of Michael Jackson' and Ian Halperin's 'Unmasked.'

PROFIT, AND LOSS

It may be unseemly to say, but it's sadly true: Michael Jackson might be worth more dead than alive. Thanks in part to a lucrative new record deal with Sony Music that extends through 2017 and the most successful concert film of all time, Billboard estimates that MJ Inc. has generated at least \$1 billion in revenue in the year following his death. Through interviews with industry experts and our own number-crunching, Billboard examines the various music-based revenue streams that have flowed into the Jackson estate in the past 12 months.

MUSIC SALES

Value: \$429 million

Since his death, Jackson has sold approximately 9 million albums in the United States, while the Jackson 5 and the Jacksons have sold about 800,000 units, according to Nielsen SoundScan. Outside the States, Jackson's album sales for the past year stand at around 24 million units. Based on a blended worldwide retail sales price of \$11.62 (\$12.30 per unit less mechanical royalties), Billboard estimates that Jackson's album catalog generated about \$383 million in sales.

On the digital side, Jackson's songs have generated 12.9 million track downloads in the United States in the past 12 months, according to SoundScan. Based on those figures, Billboard estimates that the total number of worldwide downloads is about 26.5 million units, with a value of \$34 million (net of mechanical royalties).

Jackson's ringtone sales totaled 1.5 million last year in the States, with the bulk coming after his death. Digital ringtones sales worldwide are about twice that stateside, which brings Jackson's global ringtone tally to 3 million. At \$2 per unit, ringtone revenue was about \$5 million last year (net of mechanical royalties).

Monies generated from subscription services and digital performance royalties typically amount to about one-third that of mobile revenue, so Jackson's catalog probably generated about \$2 million from those streams.

U.S. digital performance royalties represent about 13% of the revenue generated by single track downloads. Applying that rate to global track sales, Jackson's recording catalog generated another \$4.5 million from global digital performances.

FILM/TV

Value: \$392 million

Sony Pictures bought Jackson's rehearsal footage from AEG for \$60 million. In retrospect, the price was something of a bargain. "Michael Jackson: This Is It" was released Oct. 28, 2009, and earned \$72 million at the U.S. box office, according to BoxOfficeMojo.com, making it the highest-grossing concert film in history.

Overseas, the film earned \$188 million at the box office; of that, \$56 million was tallied in Japan alone. After AEG recouped the company's investment of more than \$35 million in the canceled shows at London's O2 and the film, the bulk of the theatrical take—court documents indicate it could be as high as 90%—went to Jackson's estate.

On the home video front, the "This Is It" DVD has earned \$43 million in U.S. sales, with 2.7 million units sold since its Jan. 26 release, according to The-Numbers.com, a

division of Nash Information Services. Nash estimates the film made another \$25 million in rental revenue.

In Japan—where the film was also sold as part of a special "This Is It" bundle for the PlayStation 3—DVD sales topped \$18 million on its first day of release; 351,000 Blu-ray copies have been sold, according to rankings service Oricon, adding about \$7 million to the total.

In terms of TV, the industry standard is that exclusive rights for ad-supported TV costs 12% of the domestic box office for a four-year window; this rule of thumb is in flux, however, as the length of exclusive windows extend and the number of outlets involved in the deals increase. In November 2009, Viacom purchased the exclusive U.S. TV rights to air "This Is It" on its MTV and BET family of networks—including VH1 and Palladia, as well as MTV and BET—for six years. Given the additional years in the contract and the film's box-office tally, the deal could be worth upwards of \$15 million. (By contrast, FX is reported to have paid between \$25 million and \$30 million for just the U.S. commercial TV rights to "Avatar.")

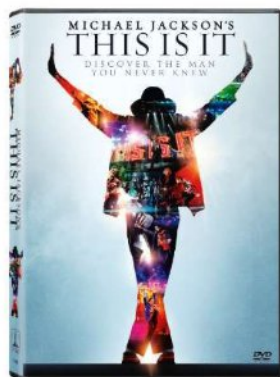
With its family-friendly PG rating, "This Is It" can be shown in all distribution mediums outside of traditional theaters, including airplanes, cruise ships and hotel chains. Licensing fees for nontheatrical performances vary based on the movie and its potential reach and how long it will air after it debuts in theaters, but it's generally forecast to be about 7% of total revenue for a film. For "This Is It," that puts the number at \$24 million.

MUSIC PUBLISHING

Value: \$130 million

Jackson's music publishing company, Mijac, is administered by Warner/Chappell. Based on a reported value for Mijac of at least \$75 million in 2005, Billboard estimates Mijac currently has a value of around \$150 million. At that value, it generates about \$25 million per year in revenue. In the last 12 months, according to sources, that number could have doubled to as much as \$50 million.

Jackson also owns half of Sony/ATV, formed in 1995 when Sony paid Jackson \$90 million for 50% of ATV Music Publishing. Barry Massarsky of Massarsky Consulting says that Sony/ATV is comparable to BMG Music Publishing two years ago when Universal Music Group acquired it for \$2 billion. Massarsky estimates Sony/ATV is worth about 80% of BMG at the time of acquisition, or \$1.6 billion. Jackson's share is half that, or \$800 million. Based on a multiple of eight to 10 times net publisher's share, Jackson's share of the company's revenue is \$80 million per year.



Blockbuster: The "This Is It" DVD earned \$43 million in U.S. sales.

LICENSING/TOURING

Value: \$35 million

Despite being canceled, the 50-show This Is It tour at London's O2 paid big dividends. Revenue from tickets retained by fans as souvenirs and not refunded brought in an estimated \$6.5 million, and Bravado's This Is It concert merchandise brought in \$5 million, both less AEG's share.

An AEG-produced Jackson memorabilia exhibit is showing in Japan and has brought in another estimated \$3.5 million to the estate. Plans call for the exhibit to head to China.

Last August, Bravado followed its AEG/This Is It merch deal with a new pact with the Jackson estate that included a \$10 million advance, sources say.

Based on conversations with insiders, Billboard estimates licensing royalties and retail sales accounted for another \$10 million in revenue to the Jackson estate. Actual retail sales were far greater.

This week, gaming company Ubisoft announced it will release a dance-oriented Jackson videogame in time for the holiday season. Licensing fees weren't disclosed.

Finally, sources say there wasn't any advance on royalties and no guarantees paid for the estate's two-pronged deal with Cirque du Soleil for a tour and a Las Vegas residency, a deal structure in line with past Cirque tributes to the Beatles and Elvis Presley. After startup costs are shared by the estate and Cirque, revenue will come from box-office receipts and other ancillaries associated with the projects.

The financial tragedy here is what might have been. Billboard reported before Jackson's death that the O2 shows would gross up to \$100 million and merch possibly another \$15 million. Beyond that, AEG had a 36-month global touring plan in place with Jackson had the run successfully been completed.

RECORDING CONTRACT

Value: \$31 million

In March, Sony Music Entertainment reached a deal with Jackson's estate to release 10 albums of the singer's music through 2017. The albums' content will vary—a collection of previously unreleased tracks is expected in November and a reissue of Epic's 1979 release of "Off the Wall" is anticipated next year. All told, the estate is guaranteed between \$200 million and \$250 million for the deal. Some of that amount was likely paid in an advance. No albums have yet been released, however. If just one of the contract's eight years is recognized, that would add \$31 million to the money the estate received in the last 12 months. At the time of the deal, John Branca, who serves as special administrator for the estate alongside John McClain, said that Elvis is the model for Jackson's legacy. "To this day, there's interest in Elvis," he said. "And I think there will be enduring interest in Michael. It's our job to continue to expose Michael to new generations." ■■■

TOTAL REVENUE GENERATED

\$1.017 BILLION

Reporting by Ed Christman, Ann Donahue, Gail Mitchell, Glenn Peoples and Ray Waddell.

MICHAEL JACKSON'S 50 TOP BILLBOARD HITS

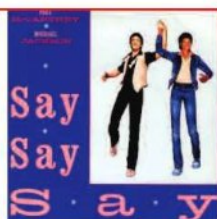
**Michael
Jackson**
One Year After...

In a career that spanned most of his 50 years, Michael Jackson became a mainstay on the Billboard charts. It was his dominance on the weekly Billboard Hot 100, however, that entered him into the record books: As a solo artist, 13 of his singles went to No. 1—the most by a male artist—and an additional four songs by the Jackson 5 also topped the chart. ¶ Here, Jackson's top 50 singles are ranked based on a track's performance on the Hot 100. (Nielsen SoundScan started tabulating sales data for Billboard in 1991; as many Jackson songs were released before then, a measurement based on strict sales numbers would be incomplete.) Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least.

TOP SONGS RANK	PEAK DATE	PEAK POSITION	WEEKS ON THE CHART	SONG TITLE
1	12/10/1983	1 (6 WKS)	22	'SAY SAY SAY' Paul McCartney and Michael Jackson, Columbia
2	3/5/1983	1 (7)	24	'BILLIE JEAN' Michael Jackson, Epic
3	10/17/1970	1 (5)	16	'I'LL BE THERE' The Jackson 5, Motown
4	4/30/1983	1 (5)	25	'BEAT IT' Michael Jackson, Epic
5	1/19/1980	1 (4)	24	'ROCK WITH YOU' Michael Jackson, Epic
6	5/18/1974	2	22	'DANCING MACHINE' The Jackson 5, Motown
7	3/26/1988	1 (2)	17	'MAN IN THE MIRROR' Michael Jackson, Epic
8	1/31/1970	1 (1)	19	'I WANT YOU BACK' The Jackson 5, Motown
9	4/25/1970	1 (2)	13	'ABC' The Jackson 5, Motown
10	1/8/1983	2	18	'THE GIRL IS MINE' Michael Jackson and Paul McCartney, Epic
11	6/27/1970	1 (2)	13	'THE LOVE YOU SAVE/I FOUND THAT GIRL' The Jackson 5, Motown
12	1/23/1988	1 (1)	18	'THE WAY YOU MAKE ME FEEL' Michael Jackson, Epic
13	12/7/1991	1 (7)	20	'BLACK OR WHITE' Michael Jackson, Epic

NO. 1

After the success of their duet "The Girl Is Mine," McCartney recruited Jackson for this 1983 collaboration. "Paul and I shared the same idea of how a pop song should work," Jackson wrote in his 1988 memoir, "Moonwalk." While "Billie Jean" spent one more week at No. 1 than "Say," "Say" spent more weeks in the top 10 (13 to 11), the top 20 (16 to 12) and the top 40 (18 to 17) than "Billie Jean," making it Jackson's all-time biggest hit on the Billboard charts.



NO. 7

When "Man in the Mirror" reached No. 1 on the Hot 100 in 1988, Jackson became the first artist in the chart's history to pull four No. 1 songs from one album—in this case, "Bad." After Jackson's death last year, "Mirror" re-entered the U.K. singles chart at No. 11 and peaked at No. 2. "I wrote the music, and [Siedah Garrett] wrote the words," co-writer Glen Ballard told Billboard in 2001. "It only took a couple of hours to write."



NO. 11

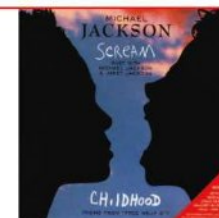
Jackson knew all about growing up too fast and trying to preserve youth. That's why it comes as no surprise that 1970's "The Love You Save," by the Jackson 5, finds him, along with brother Jermaine, warning a "fast" girl to slow down atop an uptempo production. "The Jackson 5 was the only group in history to have their first four singles go to [No. 1]," Motown founder Berry Gordy wrote in the introduction to "Moonwalk." "For Michael, it was the inspiration to break all the rest. And he did."



TOP SONGS RANK	PEAK DATE	PEAK POSITION	WEEKS ON THE CHART	SONG TITLE
29	2/27/1971	2	10	'MAMA'S PEARL' The Jackson 5, Motown
30	1/14/1989	7	15	'SMOOTH CRIMINAL' Michael Jackson, Epic
31	9/17/1983	7	14	'HUMAN NATURE' Michael Jackson, Epic
32	9/11/1993	7	20	'WILL YOU BE THERE' Michael Jackson, MJJ/Epic Soundtrax/Epic
33	6/17/1995	5	17	'SCREAM/CHILDHOOD' Michael Jackson & Janet Jackson, Epic
34	6/21/1980	10	16	'SHE'S OUT OF MY LIFE' Michael Jackson, Epic
35	4/12/1980	10	17	'OFF THE WALL' Michael Jackson, Epic
36	5/30/1992	6	20	'IN THE CLOSET' Michael Jackson, Epic
37	1/22/1972	10	10	'SUGAR DADDY' The Jackson 5, Motown
38	11/26/1983	10	16	'P.Y.T. (PRETTY YOUNG THING)' Michael Jackson, Epic
39	9/10/1988	11	13	'ANOTHER PART OF ME' Michael Jackson, Epic
40	11/15/1980	12	18	'LOVELY ONE' The Jacksons, Epic

NO. 33

The double A-side single was released as the lead off Jackson's 1995 set, "HIStory: Past, Present and Future, Book I." "Scream" was his first duet with sister Janet Jackson; the song is an effort to retaliate against the media's obsession with his personal life and it resulted in a memorable video directed by Mark Romanek. "Childhood" was solely written and composed by Michael. The single peaked at No. 5 on the Hot 100.



NO. 38


"P.Y.T. (Pretty Young Thing)" was released Sept. 19, 1983, as the sixth single from the "Thriller" album and featured Janet Jackson and LaToya Jackson on backup vocals. The single peaked at No. 10 on the Hot 100, becoming the sixth consecutive top 10 song from the album. "P.Y.T." has been sampled by many artists, including Monica on "All Eyez on Me" and Kanye West on "Good Life."



14	9/19/1987	1(1)	14	'I JUST CAN'T STOP LOVING YOU' Michael Jackson With Siedah Garrett, Epic
15	10/24/1987	1(2)	14	'BAD' Michael Jackson, Epic
16	12/11/1971	4	14	'GOT TO BE THERE' Michael Jackson, Motown
17	7/2/1988	1(1)	14	'DIRTY DIANA' Michael Jackson, Epic
18	10/15/1979	1(1)	21	'DON'T STOP 'TIL YOU GET ENOUGH' Michael Jackson, Epic
19	4/22/1972	2	13	'ROCKIN' ROBIN' Michael Jackson, Motown
20	5/8/1971	2	12	'NEVER CAN SAY GOODBYE' The Jackson 5, Motown
21	10/14/1972	1(1)	16	'BEN' Michael Jackson, Motown
22	9/2/1995	1(1)	20	'YOU ARE NOT ALONE' Michael Jackson, Epic
23	8/4/1984	3	15	'STATE OF SHOCK' The Jacksons, Epic
24	3/7/1992	3	20	'REMEMBER THE TIME' Michael Jackson, Epic
25	7/16/1983	5	15	'WANNA BE STARTIN' SOMETHIN' ' Michael Jackson, Epic
26	5/19/1979	7	22	'SHAKE YOUR BODY (DOWN TO THE GROUND)' The Jacksons, Epic
27	2/19/1977	6	21	'ENJOY YOURSELF' The Jacksons, Epic
28	3/3/1984	4	14	'THRILLER' Michael Jackson, Epic

NO. 15

Although braggadocious at first listen, Jackson's "Bad" was actually inspired by a real-life story about a boy who went off to a private boarding school and was murdered out of jealousy when he returned back home. The track was helmed by longtime producer Quincy Jones and released as the second single from the "Bad" album. The song peaked at No. 1 on the Hot 100, staying there for two weeks.



NO. 21

Jackson scored his first No. 1 pop single as a solo artist with this love song to a trained rat. The title track to the 1972 hit movie spent one week at No. 1 in mid-October. In "The Billboard Book of Number 1 Hits," the song's co-writer Don Black says, "When Michael saw the song, he was anxious to do it. He [was] quite an animal lover—very sensitive. He enjoyed anything that crawls or flies."



NO. 28

"Thriller" was one of seven top 10 singles from the groundbreaking album of the same name, now tied—according to the RIAA—with the Eagles' "Greatest Hits 1971-1975" as the best-selling U.S. studio album. Written by Rod Temperton and featuring Vincent Price's iconic cameo, Jackson's zombie fest peaked at No. 4 on the Hot 100. "After 'Off the Wall,' " producer Quincy Jones recalls, "we were kicking booty and fearless; ready to do anything. It was a very exciting time."




41	3/22/1975	15	14	'I AM LOVE (PARTS I & II)' The Jackson 5, Motown
42	1/26/2002	14	20	'BUTTERFLIES' Michael Jackson, Epic
43	7/15/1972	16	11	'I WANNA BE WHERE YOU ARE' Michael Jackson, Motown
44	5/21/1972	13	9	'LITTLE BITTY PRETTY ONE' The Jackson 5, Motown
45	12/16/1972	18	12	'CORNER OF THE SKY' The Jackson 5, Motown
46	2/14/1981	22	16	'HEARTBREAK HOTEL' The Jacksons, Epic
47	9/22/2001	10	20	'YOU ROCK MY WORLD' Michael Jackson, Epic
48	10/16/1973	28	13	'GET IT TOGETHER' The Jackson 5, Motown
49	9/29/1984	17	12	'TORTURE' The Jacksons, Epic
50	8/26/1972	16	10	'LOOKIN' THROUGH THE WINDOWS' The Jackson 5, Motown

Reporting by Mariel Concepcion, Monica Herrera, Erynn Hill, Gail Mitchell and Santino Palazzolo.


NO. 43

"I Wanna Be Where You Are" was released May 2, 1972, from the album "Got to Be There"; it was Jackson's third consecutive top 40 pop hit in the beginning of his solo career with Motown. The single peaked at No. 16 on the Hot 100 and would become one of Jackson's most covered songs, with Marvin Gaye, the Fugees and Jason Weaver doing their own renditions.



NO. 46

"Heartbreak Hotel" was released June 17, 1980, and was the second single off the Jacksons' "Triumph" album. It peaked at No. 22 on the Hot 100. "One time Michael called me into a Hollywood studio to play a solo on a song that turned out to be 'Heartbreak Hotel,'" says Paul Jackson Jr., his longtime guitarist. "I asked him what kind of solo he wanted. The solo I played on the record is what he sang to me note for note."



NOTE

Prior to the Billboard Hot 100's implementation in 1991 of enhanced radio and sales information from Nielsen BDS and Nielsen SoundScan, songs had shorter reigns at No. 1 and shorter chart lives. To ensure equitable representation of the biggest hits from Michael Jackson's entire recording career, earlier time frames were each weighted to account for the difference between turnover rates from those decades and the turnover rates that have occurred since the advent of Nielsen Music data.



“All the Lovers”
is spreading joy.
Which is the
best thing
I could ever
have wished for.”

—KYLIE MINOGUE

The Rest Of The World Has Loved Her Since The '80s. Now Kylie Minogue Is Hoping The Third Time's The Charm For Her U.S. Career

By Mark Sutherland | Photograph By William Baker

IT'S A HOT, SWEATY JUNE FRIDAY NIGHT in New York when Kylie Minogue arrives at the Splash club, the first step on a yearlong journey designed to re-establish her as one of the world's biggest pop-dance superstars.

Initially, she'd planned to just introduce her new single, euphoric floor-filler "All the Lovers." Then, she decided to unveil a special megamix of tracks from her 11th studio album, "Aphrodite," due July 6 in the United States on Astralwerks and a day earlier in the United Kingdom on Parlophone.

But ultimately, being Kylie, when she found herself onstage surrounded by a seething, cheering mass of adoring humanity, she just couldn't help herself.

"I'm elevated, I have a microphone, so of course I'm going to sing along," she says with a smile, still buzzing about the impromptu performance—a far cry from her usual state-of-the-art arena shows—a few days later as she sips tea from a Kylie Minogue cup in manager Terry Blamey's West London office. "Nothing can replace playing live—not just for me, but for the audience. It's what resonates in that country."

That the country involved was the United States—as opposed to the United Kingdom, Australia, Germany or Japan—is significant. Minogue, 42, may have long had a hardcore U.S. fan base in gay clubs like Splash but, in truth, while the rest of the world has enjoyed a decades-long love affair with the diminutive Aussie, the U.S. pop mainstream has settled for a couple of one-night stands.

The first time, in 1988, she was a bubble-haired 20-year-old, all cheeky smiles and gauche dance moves, singing a production-line pop version of Gerry Goffin and Carole King's "The Loco-Motion." Elsewhere in the world, that was enough to catapult her to enduring superstardom. In the United States, not so much.

By the time Minogue finally managed her second top 10 hit on the Billboard Hot 100 with "Can't Get You Out of My Head" 14 years later, she'd been transformed into a sleek, sexed-up electro-pop diva. Not that it did her much good. While she did move 1.1 million U.S. copies of parent album "Fever" (Capitol), according to Nielsen SoundScan, it ultimately merely marked the start of another eight years in the pop wilderness.

But now, Minogue's back in America. And truly, if ever a record was in the right place at the right time, it's "Aphrodite." It arrives just as mainstream America discovers a love of precisely the sort of upbeat pop-dance tunes with which Minogue made her name. It will be released on the same label that broke David Guetta—another Europe-based superstar who'd never quite crossed over stateside. And it also emerges just as Minogue herself finally decides to give the world's No. 1 music market her undivided attention.

That process began last October with her first U.S. tour. Without a current album to promote, she nonetheless played to 37,172 people at nine shows in six American/Canadian cities, for a reported gross of \$3.1 million, according to Billboard Boxscore.

"I was just getting really tired of my answers for why I'd never toured there," she says. "Something just clicked and I thought, 'If I don't do it now, I'll never do it.'"

Unusually, America will get "Aphrodite" at the same time as the rest of the world—"Anything other than simultaneous and I'd have hit the roof," she says—and Astralwerks senior VP/GM Glenn Mendlinger is convinced her time has finally come.

"I'm very optimistic," Mendlinger says. "She's maintained a base of 40,000-60,000 people in the U.S. that know her and buy her music on a regular basis. Now we need to pull other fans back into the mix."

Globally, Minogue has high-profile TV appearances like "Friday Night With Jonathan Ross" (United Kingdom) and "Germany's Next Top Model" lined up, while she will launch the album to the world's media with a release party in Ibiza, Spain. Touring—including more U.S. dates—will follow in 2011. But Astralwerks' U.S. launch campaign will follow the Guetta model rather than an international superstar template.

That means initially targeting the fan base in the clubs—"All the Lovers" is No. 31 on Billboard's Hot Dance Club Songs chart—and the gay community to build buzz, before attempting to cross over to rhythmic and pop radio later in the summer.

"If you study the science of rhythmic radio, tempos are getting faster and faster," says Nick Gatfield, EMI's president of new music for North America, the United Kingdom and Ireland. "Top 40 and rhythmic radio have come 'round to her sound, which gives us the strongest opportunities for her in America since 'Fever.'"

But if "Aphrodite" is beginning to sound like an album conceived in a focus group rather than a nightclub, rest assured, it isn't. Indeed, ironically enough, this was supposed to be the record that moved Minogue away from her natural dancefloor habitat to more mature territory.

When initial sessions for the album began in April 2009, Minogue was paired with U.K. singer/songwriter Nerina Pallot. Among the first fruits was "Better Than Today." Excited by the live instrumentation feel and all too aware that Minogue's previous album, 2007's "X" (Capitol), had suffered from a serious case of too many chefs, Parlophone decided natural and grown-up could be the way to go.

But subsequent sessions were less productive, and Pallot's songs were rapidly supplemented with tracks from a wide range of songwriters and producers, to the point where Minogue became "very confused."

"I remember saying, 'Where's the dance tracks?' " she says now. "I felt like I was going down the same road, doing the rounds of all the pop dynamos but lacking any cohesive quality."

Enter Minogue's "fairy godmother," Jake Shears. Shears was making the Scissor Sisters' "Night Work" (Downtown) album with Stuart Price, whose work on the Killers' "Human" had been a touchstone for the early "Aphrodite" sessions.

"In the most caring, loving, GBF [gay best friend] kind of

way," Minogue says with a laugh, "Jake basically pestered me to work with Stuart."

Parlophone president Miles Leonard enlisted Price as executive producer in December 2009 and together they set about retooling the record. "Better Than Today" and the Pallot-penned title track remain, albeit in funkier incarnations. Shears teamed with U.K. dance artist Calvin Harris and Minogue to write the trancey "Too Much." And Price made coherent sense of diverse offerings from collaborators including Nervo ("Put Your Hands Up [If You Feel Love]"), Keane's Tim Rice-Oxley ("Everything Is Beautiful") and Swedish House Mafia ("Cupid Boy"), ending up with not just a cluster of potential hits, but an album that Gatfield predicts will be among 2010's "top five biggest global pop records."

Certainly, "All the Lovers" is off to a fast start, hitting No. 1 on the U.K. radio airplay chart after four weeks. Indeed, "Lovers" has the aura of one of "those" Minogue songs—the once-every-few-years anthems, like "Spinning Around" or "Can't Get You Out of My Head"—that come along, re-engage her original fan base and bring in the next generation.

"I feel like it's spreading joy," she says, beaming. "Which is the best thing I could ever have wished for."

Minogue may joke about her comparative veteran status—"I'm going to be put out to pasture soon"—but, in the same way that she was once said to have been all five of the Spice Girls at some point in her career, Minogue could be forgiven for looking at some of her current rivals for electro-pop queen bee status and thinking, "Been there, done that, got the uncomfortable-looking latex corset."

Certainly, as Miley Cyrus struggles to make the transition from wholesome TV persona to grown-up dancefloor diva, she could do worse than study how Minogue graduated from her tomboy role on Australian soap opera "Neighbours" to "Better the Devil You Know" saucepot. As Christina Aguilera seeks out indie cred through collaborations with Le Tigre and Peaches, Minogue could point to her mid-'90s dalliances with Nick Cave and the Manic Street Preachers. Even Lady Gaga's co-option of cutting-edge dancefloor trends into pop statements seems to have something in common with Minogue's "Fever" period.

But perhaps the main difference is, Minogue has always seemed at ease with herself. Even as she recovered from breast cancer diagnosed in 2005, she seemed to move effortlessly through the minefield of modern celebrity, never giving much away. Except when she's onstage.

"Fame is a very weird thing and it can be confusing at times," she says. "The reason performing live is so addictive is that that's where [fame] makes sense. People are there to see you, you're there to show yourself, you're all there to share an experience and be in a frenzy."

"Onstage, you don't have to deal with the real world—you deal with the world you've created. To have that great energy, nothing else can beat it. So you could call me an addict."

And with that, there's a knock at the door to tell us our time is up. The schedule says she has to attend a management meeting, hit the studio to record with rising British pop combo Hurts and show up at a reception for Tous, the jewelry brand for which she is the public face.

But in her head, she'll still be onstage at that sweaty club. Singing. Dancing. Being Kylie. ●●●



Top of the world: A scene from Minogue's latest video, "All the Lovers."

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Multitasker:
KELIS

●●●●
'I was extremely pregnant and totally on my own when I started this album.'

—KELIS

POP BY MARIEL CONCEPCION

MOMMY TRACKED

Kelis And Her Label Balance Motherhood And Stardom

In one sense, Kelis is just like most working mothers, trying to raise her baby while maintaining her career. When she does interviews, her son, Knight, makes noises in the background as she answer questions.

But Kelis' struggle to balance her job and her child don't include being late for a conference call or ducking out early to fill in for a sitter. Instead, she's trying to promote an electro/dance album—"Flesh Tone," out July 6 on Will.i.am/Interscope Records—a task that stretches beyond the usual 9-5 job.

Pop stardom has always been a young woman's game, and when they have children, they take time off or hire a pack of nannies and handlers to accompany them on the road. But it's been four years since Kelis, who's raising her son on her own since splitting from rapper Nas, has released an album. And while she would've been excused if she decided to delay the album again, it was her bundle of joy that kept her on track.

"I was actually extremely pregnant and totally on my own when I started this album," says Kelis,

who has hired help to assist with Knight while she does promotion and tours. "I had just gotten off my last label and hated the music industry. But a friend of mine from the U.K. was like, 'You should be writing.' So, I started writing and he started sending tracks, like the David Guetta stuff, and I just started falling in love with my stuff."

Kelis also has understanding bosses—her label says it's willing to help her juggle her responsibilities.

"Her enthusiasm and energy for working is elevated because it means so much more now that she has someone in her life to care for," Interscope Records marketing director Julie Hovsepian says, adding that the label is "extra sensitive to her schedule and needs while doing album promotion. We don't expect her to drop everything and jump on last-minute opportunities, but she has been incredible about doing everything we have needed her to do."

Among those promotional responsibilities is a limited co-headlining trek this summer with Robyn called the All Hearts tour, also featuring Dan Black and Far East Movement. The tour will make only six stops—including Los Angeles, San Francisco, Boston and New York—because "Robyn had to head back overseas right after the tour," Hovsepian says, not because of Kelis' schedule. A flyaway contest will launch the first date of the tour, and a few more unannounced shows will be added since the New York and Los Angeles stops have sold out already.

Kelis is also heavily tapping her gay fan base, performing at various gay clubs and events including the LA Gay Pride Event, and her international tour dates count the Glastonbury Festival in the United Kingdom.

Kelis has already made a few surprise performances nationally, including Miami club

Liv and New York's Club 57. "We haven't had any issues with promoting this album because of the baby so far, especially when it comes to the late-night appearances," Hovsepian says.

The album's electro/dance/pop music—a new direction for Kelis' usual hip-hop-leaning sound—features production from Guetta, Will.i.am, Benny Benassi, DJ Ammo and Boys Noize. First single "Acapella" has sold 23,000 downloads, according to Nielsen SoundScan. It reached No. 1 on Billboard's Hot Dance Club Songs chart in March and peaked at No. 5 on Hot Dance Airplay. It also went to No. 5 on the Official U.K. Singles chart.

The second single, "4th of July," was released digitally June 8. A video will premiere on Vevo June 16, and various song remixes will be released around Independence Day by way of widgets.

But it's album track "Emancipate" that seems to sum up Kelis' new philosophy. The song, she says, is "about being comfortable in your own skin and doing what's best for you." ●●●●

LATEST BUZZ

>>>COUNTRY SINGER/SAUSAGE MAN JIMMY DEAN DIES

Country music artist Jimmy Dean, who topped the charts in 1961 with the crossover hit "Big Bad John" and later became a sausage entrepreneur, died June 13 at his home in Varina, Va., according to the Henrico County Police Department. He was 81. Dean, a member of the Country Music Hall of Fame, had a string of hits in the '60s but was best-known for "Big Bad John," a song about a coal mining hero that topped the country and pop music charts in 1961 and won a Grammy Award.

>>>GREEN DAY ROCKS TONYS, WINS TWO AWARDS

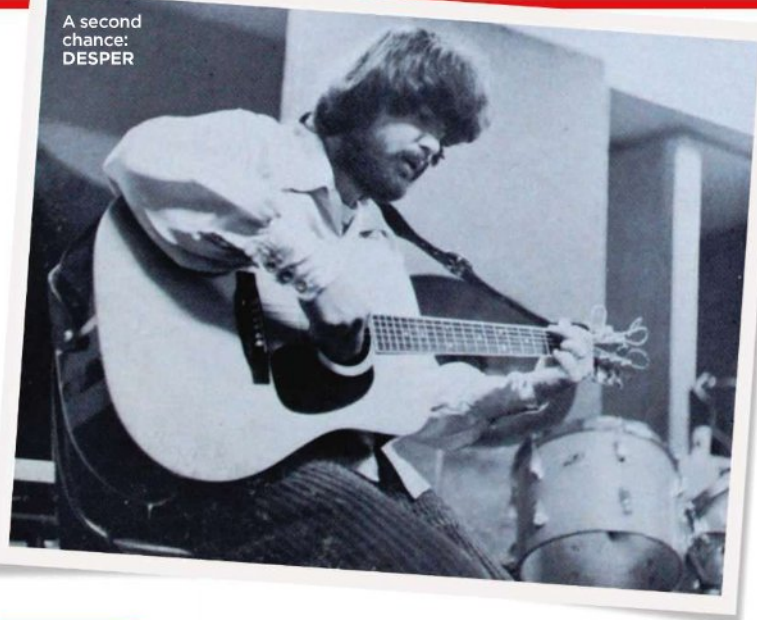
The Tony Awards aren't the event where one expects to see punk rockers center stage—but then again, Green Day's "American Idiot" isn't the typical Broadway musical. The Southern California band rocked the stage at the 65th annual Tonys June 13 in New York, performing with the cast of its acclaimed "American Idiot" musical, which was nominated for three awards. While it lost the best musical prize to "Memphis," it took home the trophies for best scenic design and best lighting design.

>>>KID CUDI PLAYS BONNAROO DESPITE NEW YORK ARREST

Kid Cudi arrived in Manchester, Tenn., late on the evening of June 12 and made it onstage for his scheduled 2 a.m. slot at the Bonnaroo festival, despite being arrested in New York earlier in the day. According to the Associated Press, Cudi was arrested June 12 on charges of criminal mischief and criminal possession of a controlled substance. Cudi took the stage saying, "I really wanted to be here tonight."

Reporting by Jeff Vrabel and Reuters.

A second chance: DESPER



CHRISTIAN BY DEBORAH EVANS PRICE

The Comeback Kid

A 36-Year-Old Project Takes On A New Life

What began as two record nerds stumbling across a rare collectible has turned into a second chance at a career for singer/songwriter Bob Desper.

Originally released in 1974, Desper's "New Sounds" is being reissued by Discourage Records as a limited vinyl release and as a digital release, both available June 22.

"We both came across the record within two weeks of one another," Discourage Records founder Paul Montone says, recalling how he and co-owner Paul Anson discovered "New Sounds." "I was blown away by it. And of course, as two collectors who are interested in the market, we thought, 'Let's find more copies of this record.' We decided if we ever get a hold of Bob, we would talk about reissuing this record because it's a great story and a great record."

Desper's story is a unique one. He lost his sight at age 10 after an accident. His family moved from Virginia to California and finally settled in Portland, Ore., where he became involved in the burgeoning Christian music scene. He recorded "New Sounds" in one take at age 23 and began performing at churches, coffee shops and music stores. "Back then there were quite a few people [combining] Christian and folk music together," says Desper, who feels his guitar playing helped attract attention. "My style was between classical music and folk music combined. It was like a new sound."

Though he was a rising star on Portland's music scene in the '70s, Desper got married, had a family and put his musical ambitions aside. He injured his hand and the loss of dexterity affected his guitar playing. He drifted

further from the music community, and "New Sounds" remained his only album.

Needless to say, he never expected to get a call from a label wanting to reissue his 36-year-old project. "I was surprised. Still am," says Desper, who celebrated the album's reissue with a show June 17 at the Woods in Portland.

Through the years, "New Sounds" had become a prized collectible that some referred to as "a regional holy grail." Anson says the marketing will be press-driven and Desper has been doing interviews to support the reissue. "Collectors are so ravenous that most anybody who wants it is in the know," Anson says.

Discourage is releasing "New Sounds" in conjunction with Desper's imprint, Bob Desper Music. The project is being distributed in the United States by Forced Exposure. "We've also been distributing this internationally," Montone says. "It's gone through a distributor in Spain, a distributor in the Netherlands, in Scotland, and we've sent records to Japan."

Anson and Montone say that their commercial expectations are modest. "We've just about broken even on the vinyl release," Montone says. "The vinyl was released a couple of months ago and we did a soft release with that."

Montone adds, "Our goals are very small in the sense that we're hoping that Bob will be recognized for his talent. Bob will find a new audience and the money that's generated can be given to him so he can get back on his feet and continue his pursuit as an artist and a musician."

This renewed interest in his music has prompted Desper to begin writing new songs. He looks forward to rekindling his career. "For a while I didn't have time to think about music. I actually gave it up," he says, "but now we're on our way again."

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Through the years, 'New Sounds' has been referred to as a 'regional holy grail.'

ROCK BY JILLIAN MAPES

IN THE CARDS

School Of Seven Bells Connects With Fans On Multiple Levels

Brooklyn's School of Seven Bells is not only accepting the ethereal, even mystical label with which the trio is often characterized—the members are highlighting it by selling their own tarot cards.

The cards, which feature song lyrics and custom-designed symbols, are part of a limited-edition preorder package for the band's second album, "Disconnect From Desire." "Separately, we were getting into mythology, and we all got together and started talking about the idea of interpreting songs through symbols," vocalist/guitarist Alejandra Deheza says. "Our artist meditated a lot on the interpretations and really thought about the lyrics."

Out July 13 on Vagrant, the album is just one example of the label's recent focus on pack-

aging bundles and preorder sales, according to president Jon Cohen.

"Packaging and preorders are one part of our wider record campaigns, but they're becoming an increasingly important part," Cohen says. "If you have extra quality material that fans want, it's a good way to shift from preorders to elongating the record cycle, especially with bands that have a loyal fan base. Those fans deserve to be rewarded."

According to Vagrant head of marketing Wayne Pighini, the label expects "Disconnect From Desire" to also be at the forefront of what he calls Vagrant's renewed focus on licensing in TV, films and videogames. "The only placement we have lined up so far is the band reworking the song 'Dust Devil' for the 'Sims' videogame, but we would be surprised if more opportunities do not come," he says.

School of Seven Bells' past

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>EMERALD CITY

Having spent four months at No. 1 on the Netherlands' GfK chart with debut album "Deleted Scenes From the Cutting Room Floor" (Grandmono/Rough Trade) following its Jan. 29 release, jazz/pop vocalist Caro Emerald—born Caroline Esmeralda van der Leeuw—is eyeing international markets.

The singer's mix of '40s/'50s-style jazz and contemporary beats drew attention on her July 2009 debut single, "Back It Up," but broke big after her track "A Night Like This" was used for an online Martini ad campaign and topped the Dutch singles chart in December 2009.

The album is a project from Grandmono Productions, co-owned by Dutch songwriting/production team Jan van Wieringen and David Schreurs, who produced the set. The songs, published by Pennies From Heaven Music Publish-

ing, are co-written by Schreurs, mainly with either van Wieringen or Canadian writer Vince Degiorgio. The entire project is "self-written, self-produced, self-released and self-managed," Emerald says. "We like to stay on top of things."

According to the label, "Deleted Scenes" has sold 130,000 copies in the Netherlands. Emerald is booked by Agents After All in Belgium, the Netherlands and Luxembourg.



Precious jewel: CARO EMERALD

LAUPER ELLEN VON UNWERTH

TV/film placements includes a prominent spot on Cartoon Network's Adult Swim as a part of an ongoing collaboration between Ghostly International, the band's former label, and the TV channel. Ghostly International, however, continues to work with the group—and Vagrant, which re-released the act's debut, "Alpinisms," last year.

"Ghostly International comes from a different world than us, and a certain tastemaker audience is brought by the label," Cohen says. "Our team is really working the record and the band continually, and Ghostly is serving as a consultant."

A new label isn't the only

change for the band on its sophomore release. "Disconnect From Desire" was written while the band toured behind "Alpinisms," a freeform electronic album recorded before the band had played live. "We had to rebuild a lot of the parts on 'Alpinisms' live, but with this album, it was being written as we were touring, so we were writing it how we wanted to play it live," Deheza says. "We wanted to keep our momentum going while we toured, and we wanted to make a record that sounded really great in a sound system in a club. Besides, it's hard for us to separate life from touring because we are always writing music."

This lack of separation between life and songwriting comes as no surprise from a band whose three members also live together. Perhaps because of this, School of Seven Bells' songwriting process has fallen into a natural rhythm. Guitarist Benjamin Curtis, formerly of the Secret Machines, writes the music, while Alejandra and twin sister Claudia handle the lyrics.

"I had come to New York to be a writer," Deheza says, "but I had a friend say, 'If you want to make it as a writer in this era, the best way to go about that is to put it into a song.' And I thought, 'Sure, I could do that.'"

Ring, ring: SCHOOL OF SEVEN BELLS



Grandmono has licensed the album, which will roll out this summer in most key Continental European markets, including France, Switzerland (Sony Music), Germany (Universal Music) and Italy (Time). Emerald says other overseas deals are being investigated.

—Werner Schlosser

>>> CARMEN BACK

Italian singer/songwriter Carmen Consoli is on one of her occasional North American visits, playing a handful of club shows June 14-20 in support of her seventh studio album, "Elettra," issued June 15 in the United States through a licensing deal with Wrasse Records.

In her homeland, Consoli has enjoyed a string of chart-topping albums, but the 35-year-old Sicilian has also been slowly building a stateside fan base during the past few years—notably including Elvis Costello, who enthused publicly about Consoli after catching a 2007 show.

The June trip is Consoli's second U.S. visit this year, Universal Music Italy product man-

ager Ellie Toffolo says. "She played in many of these venues in January and sold out," she says. "Clearly, audiences over there enjoy her live show."

Consoli is signed to Universal Music Italy, and the major has already released the album in Switzerland and Germany, with Wrasse having licensed it for France. "Elettra" was released in Italy last October, peaking at No. 2 on the FIMI chart, and has sold more than 65,000 copies, according to the label.

Consoli is published jointly by Universal Music Italy Publishing and her own Narciso company; her Italian booking agent is Rome-based On the Road. —Mark Worden

>>> VIEWING CIRCLE

Belgian girls choir Scala, directed by pianist brothers Steven and Stijn Kolacny, is set for U.S. exposure in August when PBS broadcasts a concert by the act that was recorded in Bruges in April.

The 40-piece act's latest album, "Circles" (Fratelli/Viva Nova/PIAS), was released May

28 in Belgium and Luxembourg. The 13-track set follows the template of most of Scala's albums, containing choral reworkings of rock songs by the likes of Metallica, Oasis and U2.

The new release also included a second disc containing Steven Kolacny originals. Stijn Kolacny says negotiations are under way for the album's overseas release. "The album will be released in the U.S. and in Germany," he says. "We will put out different versions of the second CD for each territory." Those international versions will feature new original songs by Steven Kolacny with co-writers Jo Dawson and Vincent Neyt.

Scala released first album "Scala on the Rocks" in 2002 and has collected six gold albums to date (10,000 units shipped) in Belgium. Total global sales stand at 400,000, according to its label.

The act, which handles its own booking, has toured extensively in Europe and played its first North American shows in February 2009. A major international tour begins next January in Belgium.

—Marc Maes

6 QUESTIONS

with **CYNDI LAUPER**
by **EVIE NAGY**

Best-known for her '80s-era pop hits, Cyndi Lauper veers off in a new direction with "Memphis Blues," out June 22 on Downtown Records. A big change after 2008's dance-oriented "Bring Ya to the Brink," the set features 12 classic blues covers, recorded in Memphis under Lauper's direction with such legends as Allen Toussaint, B.B. King and Charlie Musselwhite and veteran Stax Records session players including Lester Snell and Skip Pitts. Lauper spoke with *Billboard* about her vision for the album, her new record deal and her recent appearance on Donald Trump's "Celebrity Apprentice."

1 After all these years as a pop star, why did you decide to record a blues album?

Years ago, I had a dream that [jazz pianist] Oscar Peterson came to me and said, "You know, Cyn, I really like your version of [Marvin Gaye's] 'What's Goin' On' [from her 1986 album, "True Colors"]. Then he just looked at me and said, "I think you should do some old songs, and make them modern, the way [Janis] Joplin did." So for years, I've wanted to go back and make a blues record.

2 What were your priorities for the recording process in Memphis, to create the record you wanted?

It was a very big priority that we walk in and play live. This album was all about the moment and what happens when the groove is exact and the key is right. It's like a portal into another time and space—that's what music in its purest sense does, and it's the basis of what I learned all my life.

3 After being on Epic for so many years, you've struck a deal with indie label Downtown. What drew you to the imprint?

Downtown founder Josh Deutsch is a blues aficionado, and I also wanted to be part of something new. Now I own my own music, and I say no more compromises. . . . In my life I know I've said all the wrong things to the right people. I spent a career doing that because I felt

trapped—I just wanted to be free and to create.

4 Why did you do "Celebrity Apprentice," and what did you get out of it?

I did it because I wanted to promote and bring awareness to the fact that gays and lesbians are still denied basic civil rights. I raised \$45,000 for the True Colors Fund, half of which I got from the sales of ["Celebrity Apprentice" makeover subject] Emily West's single, "Blue Sky."

5 Was there anything negative about your experience on the show?

It was very high school, how they treated me. Sometimes they would all turn their backs and talk amongst themselves, and I was really like the outsider. But I'd do it again. I just got a message that [fellow contestant and series winner] Bret [Michaels] left on my machine; he said, "I just wanted to tell you, you're really loved and I thought you were great. Rock on!"

6 Do you have any upcoming TV or film plans? Will you at least be making the TV rounds to promote the album?

I'm going to try and weasel my way back onto "Bones." Tell them why I think they need the psychic to come back. I'm also going to do Regis and Kelly—I've just got to take a five-minute song and cut it down to two minutes. That's going to be a miracle. But I can do it. I'm a professional.



ALBUMS

LATIN

SERGIO MENDES

Bon Tempo

Producer: Sergio Mendes
Concord Records

Release Date: June 1

Summer, soccer and Sergio Mendes. Whether or not Mendes planned for his newest album, "Bon Tempo" (Good Time), to come out on the eve of the 2010 FIFA World Cup, it's an ideal trifecta. On the set, the band-leader known for his blend of Brazilian bossa nova, roots rhythms and pop again proves to be a master of fusion, mixing sounds, languages and notable collaborators (including Milton Nascimento and Seu Jorge) as few can. Mendes reprises some of his best-known songs, like "Ye-Me-Le," and a reference to his personal anthem "Mas Que Nada" pops up in "Emorio," the invigorating opening track featuring singer Nayanna Holley and the freewheeling Carlinhos Brown. A new version of '70s hit "Pais Tropical" (written by Jorge Ben Jor) could return it to the European discos where it once ruled. Even when a weaker track—"You and I"—gets so fluffy it's about to float away, Mendes brings it back to street level with Brown's funky rap.—JCN

R&B

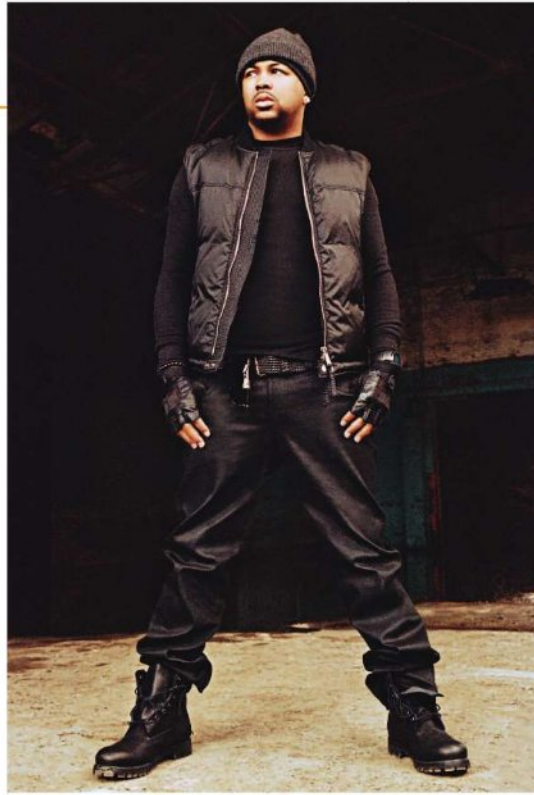
LEELA JAMES

My Soul

Producers: various
Stax/Concord

Release Date: May 25

Leela James grabbed attention with her arresting, but uneven 2005 debut, "A Change Is Gonna Come." And her voice—a gritty, soulfully booming force of nature—provided that proof. On her 2009 covers album, "Let's Do It Again," her striking vocals poured new feeling into R&B/funk songs originally recorded by others. But it still left you itching for James to sink her teeth into something of her own. She does that on "My Soul," the debut for her fitting new home, legendary soul label Stax. From her growling, rock-edged stance on opener "I Ain't New to This," James reclaims the hoopla that greeted her initial arrival. Conjuring soul sisters Aretha Franklin, Betty Wright, Mavis Staples and Millie Jackson, James puts her unique emotional stamp on the churchy "The Fact Is," the smoky groove "Party All Night" and the emphatic "Tell Me You Love Me." Not every song is a home run, but this album shows James is definitely back on the right track.—GM



ROCK

HAWTHORNE HEIGHTS

Skeletons

Producer: Howard Benson
Wind-up Records

Release Date: June 1

Following the 2007 death of Hawthorne Heights guitarist/vocalist Casey Calvert, the post-hardcore act took a more mainstream direction, applying poppier melodies and scream-free vocals to its 2008 album, "Fragile Future." But after a lengthy legal battle with Victory Records and subsequently signing to Wind-up, the band returns to its harder roots on its latest album, "Skeletons." Throughout the set, lead guitarist Micah Carli lends death growls to support the emotional lyrics of vocalist JT Woodruff. Over heavily distorted guitars on the track "End of the Underground," Carli's roar supplements Woodruff's plea of "Please know that you're not alone." But the mood settles with "Gravestones," where screams are replaced with the heavy strumming of an acoustic guitar. And opening cut "Bring You Back" utilizes a familiar touch of pop punk with interwoven vocal melodies. Hawthorne Heights' redis-

covery of its heavier roots may be what longtime fans have been yearning for, and also what the band needs to recover from past personal struggles.—EC

BORN RUFFIANS

Say It

Producer: Rusty Santos
Warp Records

Release Date: June 1

Born Ruffians reintroduced the forgotten concept of straightforward, no-fuss indie rock with its 2008 debut, "Red, Yellow & Blue." The band takes a similar approach on its latest album, "Say It"—but this time around, the music might be uncomplicated to a fault. The opening track, "Oh Man," relies on walking basslines and drumbeats reminiscent of the Shins, but it never achieves that band's liveliness. The song flatlines despite strained shouting from frontman Luke LaLonde. Elsewhere, cuts like "Higher & Higher" and "Nova-Leigh" call to mind Vampire Weekend, but pack less punch in their guitar riffs. And while the inclusion of faint funk ("Sole Brother") and hints of country twang ("Retard Canard") expands Born Ruffians' repertoire, the track "Blood,

THE-DREAM

Love King

Producers: various
Radio Killa/Def Jam

Release Date: June 29

Rounding out the deceptively powerful trilogy that's already given us 2007's "Love/Hate" and last year's "Love vs Money," the-Dream sticks to his signature future-soul sound on "Love King," which the singer/songwriter/producer has called the final album he'll release as a solo artist. If that proves true, he's going out in style: Less sprawling but just as richly detailed as "Love vs Money," the 12-track set contains several of the-Dream's finest numbers yet, including "Make Up Bag," in which he advises deep-pocketed husbands and boyfriends on how to avoid the doghouse, and "Yamaha," a spirited piece of Prince worship clearly inspired by "Little Red Corvette." Alas, "Panties to the Side" is no less crude than its title suggests, though the easily offended can always skip ahead to "February Girl," six gorgeous minutes of sweet synth-soul nothings. "I know this may sound stalker-ish," the-Dream admits in his tender choirboy tenor, "but that's because you are the shit."—MW



the Sun & Water" brings the most energy to the set. It starts as a Strokes-esque garage rock jam and gives way to LaLonde's scat singing and melodies that beg listeners to yell along.—LF

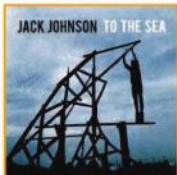
THE FUTUREHEADS

The Chaos

Producers: various
Dovcot Records

Release Date: June 1

With lyrical themes of global economic distress and romantic bliss, British pop-punk band the Futureheads bring a more refined sound to its fourth album, "The Chaos." But the group's punchy passion is still intact as it delves into the former matter on the title track. Over frantic guitar singer



JACK JOHNSON

To the Sea

Producers: various
Brushfire Records

Release Date: June 1

The latest album from chronically laid-back surf-rocker Jack Johnson, "To the Sea," is so down-to-earth that it could only be recorded using 100% solar power. A natural progression from 2008 release "Sleep Through the Static," the new set features more electric guitars and a brighter, full-band sound while still bringing plenty of sing-along acoustic romanticism and breezy melodies. The song "No Good With Faces" epitomizes the downbeat beach balladry and straightforward melodic approach that best showcase Johnson's unaffected style. The mood picks up with the full-band jam "At or With Me," which offers a different brand of feel-good that conjures images of summer barbecues. The acoustic-driven "Turn Your Love" is another Johnson standby, sweetened with background "ooohs" and the soothing plink of a ukulele, while the title track takes a turn with keys and a bouncy bass groove, breaking into some surprisingly bluesy, Hendrix-inspired guitar licks.—CM



SLEIGH BELLS

Treats

Producer: Derek Miller
Mom + Pop Music/N.E.E.T. Recordings

Release Date: June 1

Make no mistake: Brooklyn duo Sleigh Bells is loud, raucous and unapologetic. Members Alexis Krauss (vocals) and Derek Miller (guitarist/programmer) prove it on debut album "Treats," from the hard-hitting drum machine and soaring guitar riff of opener "Tell 'Em" to the frantic, punk energy of "Straight A's." On the distortion-heavy "A/B Machines," Krauss' repeated vocal chant ("Got my A machines on the table/Got my B machines in the drawer") is no match for Miller's sweltering guitar, and "Crown on the Ground" is stomping noise-pop poised to define the band's sound. Elsewhere, songs like "Riot Rhythm" and the M.I.A.-flavored "Kids" (Sleigh Bells is signed to the artist's N.E.E.T. Recordings) suffocate the listener with hip-shaking beats and buzzing distortion. But the track "Rill Rill" leaves room to breathe—Krauss' voice is unusually sweet over easygoing guitar and slow-jam snaps.—LF

THE BILLBOARD REVIEWS

SINGLES

Barry Hyde inquires, "The chaos is everywhere/But what's it got to do with us?" He addresses the question on album closer "Jupiter," offering in a cappella, "When your life fills you with despair/You have to believe that there's good out there." Guitar imitates the sound of an electric current on the peppy track "The Connector," and Hyde brings unconventional imagery to the lyrics of "Struck Dumb" ("Misery is a little line of a little dash/It's a subtraction sign/Happiness is a little cross/So if you're feeling lost/Use it to add it up"). "The Chaos" is most accessible on the upbeat "Heartbeat Song," where over groovy guitar riffs Hyde sings about mismatched romance ("We're singing out of tune/But I still want to sing with you").—*MB*

STONE TEMPLE PILOTS

Stone Temple Pilots
Producers: *Stone Temple Pilots*
Atlantic Records
Release Date: *May 25*
The Stone Temple Pilots' new self-titled album—its sixth studio release and first since "Shangri-La Dee Da" in 2001—perfectly showcases the veteran rock act's bold musicianship and songwriting know-how. The 12-song set displays a marked maturity and strong sense of direction following the four-piece's re-formation after an approximately five-year hiatus. The songs "Take a Load Off" and "Hazy Daze" smack with hard-rock lickery, while "Cinnamon" shimmers with carefree '90s optimism. And there's a notably Beatles-influenced Britpop quality to tunes like "Hickory Dichotomy" and "Dare If You Dare." Bringing everything from Seattle grunge sounds on the opening track/first single "Between the Lines" to homesick acoustic balladry on "Maver," the sundry set still boasts a strong sense of unity. Displaying impressive vocal polish from outspoken frontman Scott Weiland; blazing guitar solos over tight, crunch-laden instrumentation; and grungy takes on Lennon/McCartney melodicism, STP asserts its place among seminal hard-rock chameleons.—*CM*

POP
TAIO CRUZ
Rokstarr
Producers: *various Mercury Records*
Release Date: *June 1*
On his second album, "Rokstarr," British pop-soul artist Taio Cruz croons about the highs and lows of love over a wide variety of electronic-influenced beats. Cruz's vocal delivery is most impressive on the single "Dirty Picture" (featuring Ke\$ha and Fabolous), where over a synth-heavy backbeat he justifies his need for raunchy photos from his significant other. Other electronic subgenres also appear on the set, including the house track "Come On Girl" (featuring Luciana), which finds Cruz singing over a spastic synthesizer and '80s-sounding keyboard. But fear not, techno haters: Low-key ballads "I Can Be" and slow jam "I'll Never Love Again" showcase the artist's more emotional side. And Cruz is most ecstatic on the dance track "Higher," which relies only on a simple bass riff, as he belts, "This groove has got me way over the sun."—*MB*

POP

DANCE
NE-YO
Beautiful Monster (4:11)
Producers: *Stargate, Sandy Vee*
Writers: *various*
Publishers: *various Island Def Jam/IDJMG*
Ne-Yo comes to terms with the masochism in his relationship on his latest track, "Beautiful Monster." "You're a knife, sharp and deadly, and it's me that you're cutting to," he belts atop an intergalactic Stargate production. Unfortunately for the song's protagonist, the woman he loves is also the woman who torments him: "She's a monster, beautiful monster/Playing with my heart, and she's playing with my mind, but I don't mind." "Beautiful Monster" may not boast the profound lyricism of Ne-Yo's past hits ("Do You," "Because of You") or fully showcase his storytelling ability, but the beat's thumping bassline and the singer/songwriter's smooth voice make for a perfect combination on this summer hit in the making.—*MC*

COUNTRY
TRACE ADKINS
This Ain't No Love Song (3:19)
Producer: *Michael Knox*
Writers: *T. Lane, Marcel, D. Lee*
Publishers: *various Show Dog/Universal Music*
Trace Adkins' strong first single on the Show Dog label signals a new chapter in his career and serves as the initial taste of his new album, due in August. Penned by Tony Lane, Marcel and David Lee, "This Ain't No Love Song" describes a man coping with a relationship's demise. Adkins uses his gift for interpreting a great lyric to infuse this breakup tune with the right mix of denial, ache, resignation and kiss-my-butt attitude that will surely resonate with listeners. One of the industry's most underrated vocalists, Adkins has always scored well at country radio but has yet to rack up major industry awards. Here's hoping this new deal and a fresh start yield even greater success for this talented artist.—*DEP*

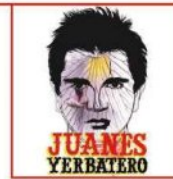
POP
ALLISON IRAHETA FEATURING ORIANTHI
Don't Waste the Pretty (3:30)
Producer: *Howard Benson*
Writers: *various*
Publishers: *various 19/Jive*
With her "American Idol"—rebel persona and brazen, Pink-influenced vocals, Allison Iraheta has shown the makings of a star since placing fourth in the show's 2009 season. The 18-

COUNTRY
SHONTELLE
Impossible (3:46)
Producer: *Arnthor Birgisson*
Writers: *A. Birgisson, I. Wroldsen*
Publishers: *Aristotricks/Kobalt Music Publishing/POP Songs/Waterfall*
Music (ASCAP) SRP/SRC/Universal Motown
Barbadian singer Shontelle shines on "Impossible," giving one of the year's standout female vocal performances and recalling the poignancy and technical precision of Beyoncé's "Irreplaceable." Shontelle already earned a top 40 entry in 2008 with "T-Shirt," but this arresting midtempo ballad is now the bigger hit of the two. The 24-year-old's vulnerable delivery demands attention when she sings, "Tell them all I know now, shout it from the rooftops/Write it on the skyline/All we had is gone now," releasing the pain of a broken heart. A gentle piano melody, acoustic guitar line, simple drumbeat and light synth production support a stunning melody co-written by Swedish producer Arnthor Birgisson (Jennifer Lopez, Jessica Simpson) and Norwegian singer/songwriter Ina Wroldsen, who also supplies backing vocals. Nothing is impossible when a vocal sounds as effortless and anthemic as this.—*MM*

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JUANES

Yerbatero (3:27)
Producers: *Steven Lipson, Juanes*
Writer: *J. Aristizabal*
Publisher: *Universal Music Publishing Universal Music Latino*



When he premiered new single "Yerbatero" during the World Cup opening ceremonies, Juanes returned to his rock'n'roll roots—the guitar-driven track's twangy lines are as clearly identifiable as their performer is. Co-produced with Steven Lipson (Annie Lennox, Paul McCartney), "Yerbatero" is an aggressive departure from the more romance-laden fare of Juanes' last album, but it has tremendous pop appeal and a contagious, dance-ready beat. Here, Juanes is unapologetically Juanes. The song is eminently Latin in its rhythm and lyrics, as Juanes sings colloquially about the prowess of the local "yerbatero," or medicine man. Instrumentally, the artist returns to an earthier, albeit unabashedly catchy sound coupled with surprising elements: a subtle flute on the bridge and a Middle Eastern-inspired hook. While the chorus shouts may be a little too enthusiastic, "Yerbatero" is nevertheless a startling track that stands out from the overproduced, overprogrammed fare that saturates radio today.—*LC*

year-old's first two singles were too deliberate and too dark, respectively, to reach a broad audience, but "Don't Waste the Pretty" corrects all that. The breezy midtempo track boasts a country lilt and an anthemic girl-power chorus worthy of mass appeal. The album version of the song underplayed its rock side, but this version kicks up the energy with grinding riffs courtesy of singer/guitarist Orianthi. "Don't Waste the Pretty" deserves to become for Iraheta what "Whataya Want From Me" was for Adam Lambert—a breakthrough record for an "Idol" alum with outsized talent.—*MH*



POP BY GAIL MITCHELL

Real McCoy

Gym Class Heroes' Travie McCoy Nets First Solo Hit With 'Billionaire'

Shaping up as one of 2010's hottest summer jams is the head-bobbing, reggae-infused wish song "Billionaire." It also marks the first top five solo hit for Gym Class Heroes front-man Travie McCoy.

"I didn't want to take the typical braggadocious route; that's not my MO," McCoy says of "Billionaire," which is the lead single from his debut solo album, "Lazarus" (Nappy Boy/Decaydance/Fueled by Ramen). "We wanted to keep it fun and breezy as it poses the question, 'If you were to have a ridiculous amount of money, would you be selfish or selfless?'"

Featuring fast-rising multitalent Bruno Mars (who also co-wrote and produced the song as one-half of production duo the Smeezingtons), "Billionaire" is fast closing in on the 1 million mark in digital sales. Climbing to No. 4 this week on the Billboard Hot 100, the song holds the same position on Hot Digital Songs with 179,000 in sales (up from 177,000 last week), according to Nielsen SoundScan. Its digital total thus far: 918,000.

Meanwhile, "Lazarus" debuts at No. 27 on the Billboard 200 with 15,000 sold.

Fueled by Ramen president and Elektra co-president John Janick dismisses any concern about the album's first-week performance. "This isn't a week-one thing," he says. "We're building this from the ground up the way we've done with Gym Class Heroes. We're just hitting our stride with 'Billionaire,' which still has good life to it."

"Billionaire" is one of three songs that were earmarked early on as singles. The other two—one of which will be the second single—are "Need You" and "We'll Be Alright." Both are in keeping with the album's fun, upbeat spirit. "A Kid Again," "Superbad (11:34)," "The Manual" and "Dr. Feelgood" are among the album's other noteworthy tracks. Besides the Smeezingtons, "Lazarus" also features collaborations with such artists and producers as T-Pain, Young Cash, Tim William, the Stereotypes, Evan "Kidd" Bogart and Detail.

McCoy credits "Billionaire" and "Dr. Feelgood" (featuring Cee-Lo Green) as pivotal turning points in the album's sound. Going into the studio to begin recording the album, McCoy was anything but lighthearted: He and fellow



Summer madness: TRAVIE MCCOY

artist Katy Perry had recently ended their highly publicized relationship, and he was battling a dependence on prescription painkillers.

"I wasn't really happy, and that was coming through in a lot of my songs," he recalls. "But I had to write those songs and get them out in order to get to the lane I wanted to stay in with 'Billionaire' and 'Dr. Feelgood.' I'm definitely in a way better head space than when I started writing this record."

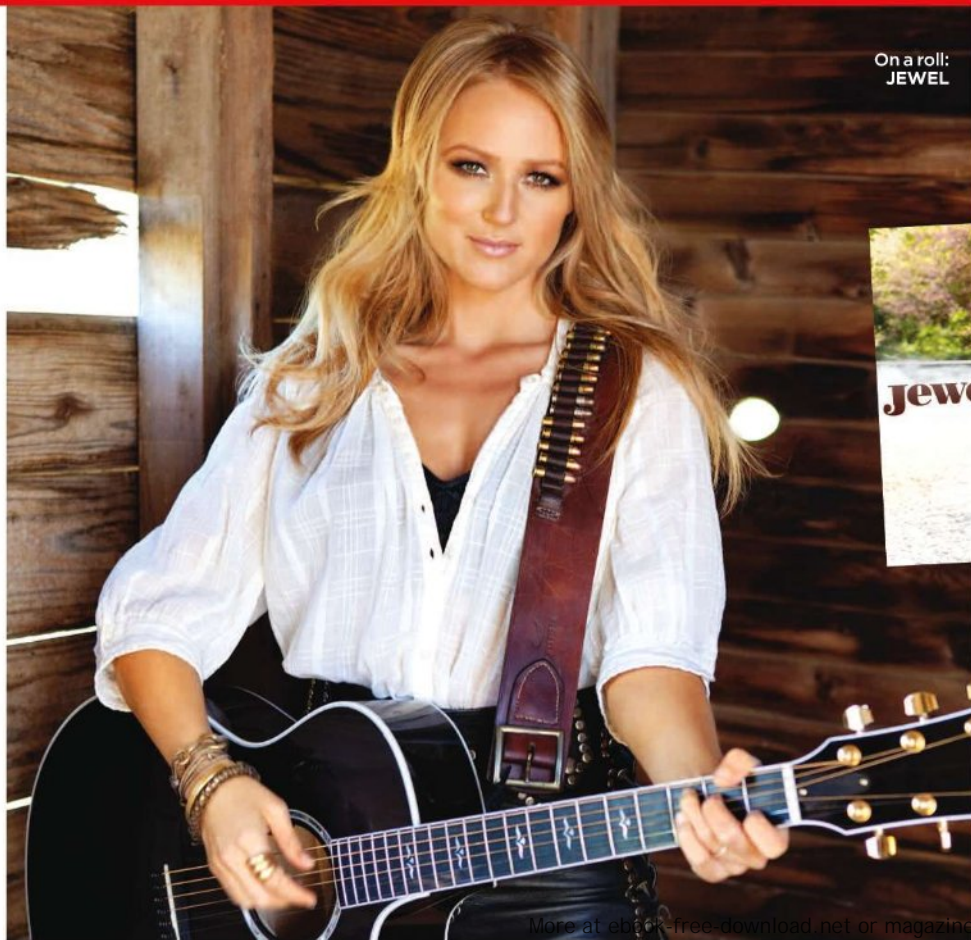
Next up on McCoy's promotional

schedule is a June 21 guest stint on "Late Night With Jimmy Fallon" plus a series of radio shows in July. A week prior to that, he traveled to Europe for a couple of dates with Gym Class Heroes, who are demoing songs for their next album due next year.

"Gym Class Heroes isn't done for," McCoy says. "We're 12-13 demos deep so far, going back to the essence of what got us signed: four guys in a room jamming until magic happens. And so far it's happening again."

In the meantime, McCoy is planning to do more Heroes writing on the road when he joins Rihanna on her hotly anticipated Last Girl on Earth tour. Also featuring special guest Ke\$ha, the national trek kicks off July 2 in Auburn, Wash., and wraps Aug. 28 at the New York State Fair in Syracuse.

"I'm calling it the Only Boy on Tour," McCoy says. "I'm sure any young man would be excited to hang with these girls."



On a roll: JEWEL

LUCKY NO. 7

Jewel notches another top 10 album on the Billboard 200 with "Sweet and Wild" opening at No. 10 with 31,000 copies sold, according to Nielsen SoundScan. It's the singer/songwriter's seventh top 10—her entire output of regular studio albums. (She has also issued a holiday set and a children's record.) ¶ Her top 10 run began with the smash album "Pieces of You," which stayed on the Billboard 200 for 114 weeks, spending 27 of them in the top 10. ¶ "Sweet and Wild" has already charted a pair of hits on the Hot Country Songs chart: "Stay Here Forever" (No. 34) and "Satisfied" (No. 57 with a bullet). —Keith Caulfield



Top 10 Gems

TITLE	DEBUT DATE	DEBUT POSITION	PEAK DATE	PEAK POSITION
"Sweet and Wild"	6/26/2010	10	6/26/2010*	10*
"Perfectly Clear"	6/21/2008	8	6/21/2008	8
"Goodbye Alice in Wonderland"	5/20/2006	8	5/20/2006	8
"0304"	6/21/2003	2	6/21/2003	2
"This Way"	12/1/2001	9	12/1/2001	9
"Spirit"	12/5/1998	3	12/5/1998	3
"Pieces of You"	2/17/1996	176	3/1/1997	4

* Debut week

Waiting For Gardot

Philadelphia Jazz Singer Makes Impressive Showing Overseas

Melody Gardot is the latest beneficiary of France's long love affair with American jazz. Following in the footsteps of former French favorites like Josephine Baker, Dexter Gordon, Bud Powell and, more recently, Diana Krall, Gardot has found fame in the land of Brigitte Bardot. Her second album, "My One and Only Thrill," is now certified double-platinum (200,000 units) in France, shipping 270,000 units since its March 2009 release, according to Universal—an impressive sum for a jazz album in modern times.

"The moment I got to France, I fell in love with it," Gardot says. "People take their time, and it's the same with my music. I feel I don't need to rush to a climax."

Philadelphia native Gardot took up songwriting as a form of therapy after a bicycle accident kept the then-19-year-old hospitalized for a year in 2003. Following her recovery, she began playing gigs and mixing traditional jazz with pop, blues and Latin influences. Gardot eventually signed with Verve Records, releasing debut album "Worrisome Heart" in 2008.

"My One and Only Thrill" is a more pop-oriented follow-up, with songs like "Baby I'm a Fool" and "Who Will Comfort Me" making full use of Gardot's smoky voice. The album also features one song sung in French, "Les Etoiles," while a special edition in France features her cover of "Over the Rainbow" with French chanson veteran Eddy Mitchell.

Yann Ollivier, managing director of Gardot's French label Universal Classics & Jazz France, says Gardot's fluency in French helped "My One and Only Thrill" reach a crossover audience through high-profile TV appearances on shows like "Le Grand Journal de Canal +" and "Vivement Dimanche." Gardot also played three sold-out nights at Paris Olympia in April and appeared at the opening ceremony of the Cannes Film Festival in May.

"France gave her confidence," says Max Hole, executive VP of Universal Music Group International. "If it works in France, it can work anywhere . . . and it did."

In addition to claiming its No. 4 French peak, the album hit No. 1 in



Foreign exchange: MELODY GARDOT

Norway and No. 2 in Sweden. It also broke into the top 20 in Denmark, the Netherlands, Spain, Switzerland, the United Kingdom (where it's sold 100,000 copies, according to the Official Charts Co.), Poland, Wallonia and New Zealand. Sales in Scandinavia have been further boosted by the airing of a Universal-produced TV documentary, "The Accidental Musician." Universal is now pitching the

documentary in other markets.

Gardot has sold 100,000 copies of "Heart" and 117,000 of "Thrill" in the States, according to Nielsen SoundScan. However, as Hole says, "We have done so well [internationally] that America suffered from her lack of availability." To compensate, Gardot just squeezed in an 11-date North American tour before doing 23 European festival dates this summer. ●●●



Back together: DRU HILL

HILL CLIMBING

Can a back-in-the-day R&B vocal group recapture its hitmaking glory? That premise will be put to the test June 28 when "Keith Sweat's Platinum House" premieres on BET's Centric channel.

The focus of the seven-episode reality series is Dru Hill. The quartet was a major chart force in the late '90s, thanks to such No. 1 hits as "In My Bed," "Never Make a Promise" and "How Deep Is Your Love." The group disbanded in 2001 to pursue solo careers, with only Sisqó, whose multiplatinum "Unleash the Dragon" CD featuring the hit "Thong Song," enjoying substantial success.

Dru Hill eventually attempted to reunite in 2008. But the live reunion announcement on a Baltimore radio station erupted into a fight—immortalized on YouTube—when member Woody unexpectedly declared he was going to return to his gospel ministry.

So it comes as no surprise when "Platinum House" producer Sweat says viewers can expect "drama, drama" when they tune in to the show. The drama, however, will be tempered by "humor, music and—hopefully—a positive outcome," Sweat adds. A platinum-selling artist in his own right by way of hits like "I Want Her" and "My Body," Sweat is also a record producer (the O'Jays, Silk) who worked on Dru Hill's self-titled debut album.

"Our relationship dates back to the early '90s," says Sweat, who also hosts the syndicated radio show "The Keith Sweat Hotel" and "Quiet Storm" on WBLS New York. "These guys are putting their personal issues behind them, and we wanted to show fans all the effort it takes to come back to the top."

Sweat, together with a trainer, vocal coach and licensed therapist, will put Dru Hill through various paces on "Platinum House," shot in Atlanta. Made up of original members Sisqó, Nokio and Jazz plus newcomer Tao, the group will release its fourth album, "InDRUpendence Day," through Kedar Entertainment. The July 27 release features the singles "Remain Silent" and "Love M.D."

"You'll be hearing a sharper sound from Dru Hill. It's about the here and now, not the old stuff," says Sweat, who's back on Billboard's

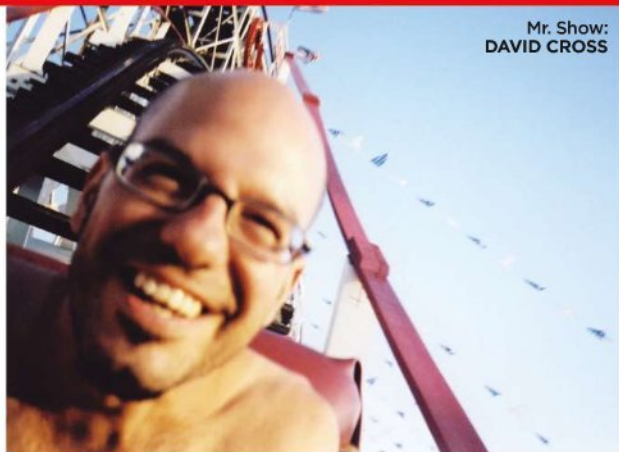
CROSS COUNTRY

"Bigger and Blacker," indie comedian David Cross' first album of new material in six years, debuted at No. 1 on Billboard's Top Heatseekers album chart for the week of June 12, according to Nielsen SoundScan. His long-awaited third release on Sub Pop Records is benefiting from the former "Mr. Show" star's prolific last half-decade and an unusual CD/DVD release format.

Cross has spent the past six years honing his comedic acting skills, appearing in films like "Eternal Sunshine of the Spotless Mind" and "Year One" as well as stealing scenes on Fox's cult comedy "Arrested Development." Last summer, the comedian approached Sub Pop, which has released Cross' albums since 2002, and told the label that he had enough new material for a stand-up special.

"We've always talked about doing more records together, and in this instance, we originally talked about doing a TV special," Sub Pop head of A&R Tony Kiewel says. "Then it dawned on David that he had way too much material for an hourlong program."

Cross and Sub Pop agreed to release a CD and DVD based on the material from back-to-



Mr. Show: DAVID CROSS

back shows last October at Boston's Wilbur Theatre. Kiewel believes the joint release, which features lengthy takes on drugs and organized religion as well as the show-stopping song "The Sultan's Revenge," feels "more complete" than Cross' last album, 2004's "It's Not Funny." Although the releases share the same title and some overlapping material, the CD and DVD each contain bits that appear exclusively on one or the other.

Because Cross is currently working in the United Kingdom on the upcoming TV show "The Increasingly Poor Decisions of Todd Margaret," the comedian has had limited availability to promote "Blacker." To offset the lack of press, Sub

Pop has spent slightly more on advertising in the United States and Europe compared with previous Cross releases.

"So many things have happened for David in the past six years that this album represented an opportunity to blast things open for him, especially overseas," Kiewel says.

Ads for "Blacker" have streamed during episodes of "Arrested Development" on Hulu, while TV spots have run on Comedy Central and Cartoon Network's Adult Swim. Banner ads have also appeared on sites like FunnyOrDie.com and Pitchfork.

Unlike Sub Pop's roster of indie acts including Wolf Parade and Beach House, Cross' comedy cannot find radio airplay and therefore is tougher to promote. Despite the limitations, Kiewel believes Sub Pop, which also houses comedy acts Flight of the Conchords and Eugene Mirman, will continue releasing high-profile comedy discs.

"There's a lot of bad comedy records out there . . . and the sales we're seeing validate the fact that there's still a market for good comedy," Kiewel says. —Jason Lipshutz

MARKETPLACE

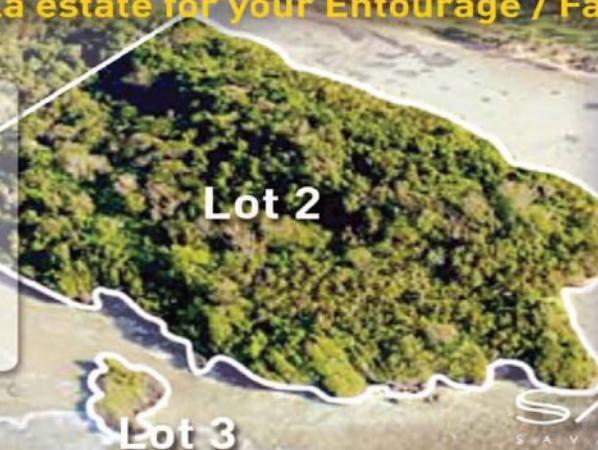
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



COUNTRY CLUB

>>Lady Antebellum's former Hot Country Songs No. 1 hit, "Need You Now," bows at No. 45 on Hot Dance Club Songs, marking the first No. 1 country hit to cross over to the dance chart since Dolly Parton's "9 to 5" reached No. 77 in 1981 on the then-100-position chart.

FAMILY MATTERS

>>With Jaden Smith's featured turn on "Never Say Never" at No. 33 on the Billboard Hot 100, the young actor keeps his family's chart success going. Both father Will and mom Jada Pinkett Smith (with her band Wicked Wisdom) have visited the music lists.



ICE ICE BABY

>>The Fratellis post a 45-19-7 climb on Rock Digital Songs with "Chelsea Dagger" (see page 40). The song was played after each Chicago Blackhawks home goal during their march to the NHL's Stanley Cup championship.

CHART BEAT

>>The "Glee" cast rewrites its own mark for the shortest span between first weeks at No. 1 with different albums in the 54-year history of the Billboard 200. With "Glee: The Music: Journey to Regionals," the act earns a new No. 1 just three weeks after its last set, "Volume 3: Showstoppers," arrived in the top spot.

>>With the first week atop the Billboard 200 for the "Glee" cast's "Journey to Regionals," the Fox TV troupe's partial-tribute to Journey (three of the set's six songs are Journey covers) equals the total weeks that the venerable San Francisco rock band has spent at No. 1. Among Journey's 19 chart entries, the act has spent one week at No. 1: "Escape" led the Sept. 12, 1981, survey.

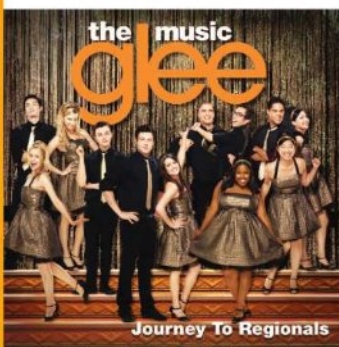
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Billboard CHARTS

Soundtracks Score; Aguilera's Not So 'Bionic'

It was Team Jacob and Team Edward vs. the Gleebs in the race to No. 1 on the Billboard 200, as the "Twilight Saga: Eclipse" soundtrack went up against the latest installment of the "Glee" soundtrack series, "Journey to Regionals."

Well, Gleebs rejoice! The "Journey to Regionals" EP debuts at No. 1 with



152,000 sold, according to Nielsen SoundScan, besting the "Eclipse" album at No. 2 with 144,000.

The new "Glee" set is the fifth release from the TV series since it launched a year ago on Fox, and the third "Glee" set to hit No. 1 following the "Power of Madonna" EP and "The Music: Volume 3: Showstoppers."

"Glee" and "Eclipse" debuting at Nos. 1 and 2 marks the first time the Billboard

200 has seen soundtracks concurrently bow in the top two slots. In fact, it's only the second instance that two soundtracks start in top five. The first time happened earlier this year on the May 8 chart when "The Power of Madonna" was No. 1 and "Iron Man 2" was No. 4.

OUT OF ORDER: At press time, Nielsen SoundScan announced it was reprocessing the sales information for this issue's charts on June 18—the day after Billboard went to print. However, charts and stories on Billboard.biz and Billboard.com were refreshed with the correct rankings once we received the new information. On next issue's charts, our tallies will reflect the correct "last week" positions.

SIX PAK ATTACK: As demonstrated by **Blake Shelton's** six-song "Hillbilly Bone" Six Pak EP, which debuted at No. 3 on the March 20 tally, shorter albums are making strides on the chart.

The new "Glee: The Music: Journey to Regionals" set sports six songs (one is a medley) and its physical album carries a list price of \$6.99. The set's digital version, which amounted to 71% of its overall first-week sales, went for \$5.99 at the iTunes store. There's no doubt that general "Glee" fandom, combined with a punchy, hits-filled track listing

and an inexpensive price, made the EP irresistible to consumers.

NOT HERSELF: **Christina Aguilera** makes a low-key entrance on the Billboard 200 with her fourth English-language studio album, "Bionic." It starts at No. 3 with 110,000 sold, according to Nielsen SoundScan.

Her last effort, the 2006 double-length album "Back to Basics," bowed at No. 1 with 346,000 copies sold. Previous to that, 2002's "Stripped" strutted in at No. 2 with 330,000 and her 1999 self-titled debut bounced in at No. 1 with 253,000.

For the big-voiced diva, the so-so start for "Bionic" can probably be attributed to not only the gap between releases but also the lukewarm reception to first single "Not Myself Tonight."

Though the aggressive dance number was paired with an eye-popping video, the clip seemed to hit all the wrong notes with many viewers—so many, in fact, that news outlets were reporting about how Aguilera seemed to be cribbing the style and imagery of both **Madonna** and **Lady Gaga** in the glossy video.

While "Not Myself Tonight" peaked

at No. 23 on sales/airplay hybrid chart the Billboard Hot 100 thanks to its hearty initial download sales, the song quickly dropped down the list. This week it re-enters at No. 75, thanks to, again, a surge in download sales.

On the Mainstream Top 40 airplay chart, Aguilera's core radio format, the tune stalled at No. 14 and charted for only seven weeks. That matches the peak of another much-maligned Aguilera lead-off single, "Dirrty" (from "Stripped"). However, the difference with "Dirrty" is that while it also peaked at No. 14, it remained on the chart for

15 weeks, indicating there was an appetite for the song at the format. It has since become a serviceable recurrent track at the format.

But, as Aguilera has proved, a clunky first single won't necessarily kill an album. While "Dirrty" wasn't the smash hit that it could've been (despite its respectable chart run), Aguilera followed it with the show-stopping ballad "Beautiful," which spent four weeks at No. 1 on the Mainstream Top 40 list. So, don't count Aguilera out yet—"Tonight" may lead to a much brighter tomorrow.



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,485,000	1,490,000	21,600,000
Last Week	5,163,000	1,540,000	22,615,000
Change	6.2%	-3.2%	-4.5%
This Week Last Year	6,350,000	1,385,000	21,103,000
Change	-13.6%	7.6%	2.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	152,989,000	136,064,000	-11.1%
Digital Tracks	530,730,000	532,222,000	0.3%
Store Singles	726,000	897,000	23.6%
Total	684,445,000	669,183,000	-2.2%
Albums w/TEA*	206,062,000	189,286,200	-8.1%

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

ALBUM SALES



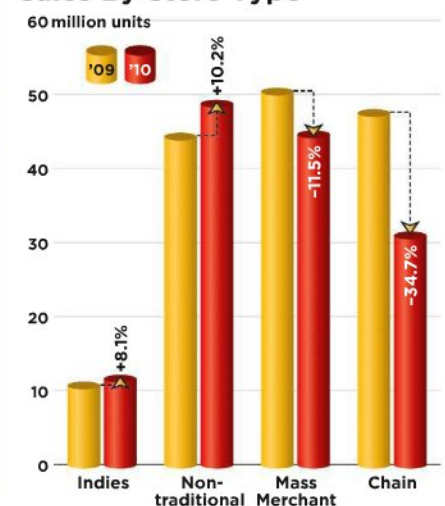
SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	119,242,000	97,778,000	-18.0%
Digital	32,637,000	37,067,000	13.6%
Vinyl	1,080,000	1,201,000	11.2%
Other	30,000	17,000	-43.3%

For week ending June 13, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for rank, artist, title, and week on chart. Includes entries for Soundtrack, Christina Aguilera, Jack Johnson, Justin Bieber, and Zac Brown Band.



A performance on the CMT Music Awards telecast (June 9) pumps the set's 26% gain. The show also likely helps titles at Nos. 18, 60 and 143.

It's the ninth release in the popular compilation brand to chart on the Billboard 200. The highest-ranking installment is the 2004 edition, which reached No. 8.

Combined, the series—which launched in 1998—has sold 2 million, according to Nielsen SoundScan.



Considering that four of the band's songs (two in a medley) were sung on last week's season finale of "Glee," it's no surprise that this hits collection pounces with a 58% increase and its best sales frame since Christmas of 2009.

81

The almost unreal band—which is a bit like Spinal Tap, but not quite Chris Gaines—zips up the list. The act, as seen in the Russell Brand film "Get Him to the Greek," gains after a full week's worth of sales were registered following the movie's June 4 bow.



With nearly 5,000 copies sold in its first week, the act trumps the best frame of its last full-length, "Furr," which had its highest week during Christmas of 2008 (4,000).

Continuation of the Billboard 200 chart table, including entries for Varios Artists, Brooks & Dunn, Juan Luis Guerra y 440, and various other artists.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions, such as 4TROOPS at 101 and LADY GAGA at 11.

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Main Billboard 200 chart listing artists, titles, and positions. Includes sidebar for 106, 151, 152, 185, and 200.

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Bottom section listing various chart categories including M (MUSIC), ORIGINAL CAST, R (R&B), S (SOUL), SKILLET, ALVIN AND THE CHIPMUNKS, GLEE: THE MUSIC, THE TWILIGHT SAGA, TOKYO POLICE CLUB, V (VARIETIES), and WOW GOSPEL.

THE BILLBOARD HOT 100

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	5	#1 GREATEST GAINER, DIGITAL + AIRPLAY CALIFORNIA GURLS	Katy Perry Feat. Snoop Dogg		1
2	2	1	11	OMG	Usher Featuring will.i.am		1
3	3	3	9	AIRPLANES	B.o.B Featuring Hayley Williams		2
4	5	11	11	BILLIONAIRE	Travis McCoy Featuring Bruno Mars		4
5	4	4	18	YOUR LOVE IS MY DRUG	Ke\$ha		4
6	7	6	11	ALEJANDRO	Lady Gaga		6
7	6	5	16	BREAK YOUR HEART	Taio Cruz Featuring Ludacris		2
8	11	10	6	NOT AFRAID	Eminem		1
9	9	16	7	ROCK THAT BODY	The Black Eyed Peas		9
10	13	15	6	FIND YOUR LOVE	Drake		10
11	8	7	20	NOTHIN' ON YOU	B.o.B Featuring Bruno Mars		1
12	12	9	37	HEY, SOUL SISTER	Train		3
13	10	8	15	BULLETPROOF	La Roux		8
14	19	31	7	COOLER THAN ME	Mike Posner		14
15	14	14	44	NEED YOU NOW	Lady Antebellum		3
16	16	12	22	YOUNG FOREVER	Jay-Z + Mr. Hudson		10
17	28	36	6	MY FIRST KISS	3OH3 Feat. Ke\$ha		9
18	17	13	18	RUDE BOY	Rihanna		1
19	34	56	11	RIDIN' SOLO	Jason Derulo		19
20	18	17	27	IN MY HEAD	Jason Derulo		5
21	20	19	28	BREAKEVEN	The Script		12
22	29	29	10	UN-THINKABLE (I'M READY)	Alicia Keys		22
23	25	25	7	UNDO IT	Carrie Underwood		23
24	22	18	4	CAN'T BE TAMED	Miley Cyrus		8
25	30	28	8	IMPOSSIBLE	Shontelle		25
26	51	-	2	YOUR LOVE	Nicki Minaj		26
27	33	37	17	ALL I DO IS WIN	DJ Khaled Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ross		27
28	27	27	37	HAVEN'T MET YOU YET	Michael Buble		24
29	31	33	12	THE HOUSE THAT BUILT ME	Miranda Lambert		28
30	23	29	29	TELEPHONE	Lady Gaga Featuring Beyonce		3
31	21	22	14	OVER	Drake		14
32	55	70	5	I LIKE IT	Enrique Iglesias Featuring Pitbull		32
33	HOT SHOT DEBUT	1	1	NEVER SAY NEVER	Justin Bieber Featuring Jaden Smith		33
34	24	21	16	MY CHICK BAD	Ludacris Featuring Nicki Minaj		11
35	36	34	19	I MADE IT (CASH MONEY HEROES)	Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne		21
36	39	41	10	THIS AFTERNOON	Nickelback		36
37	NEW	1	1	FAITHFULLY	Glee Cast		37
38	32	32	36	TIK TOK	Ke\$ha		1
39	41	40	13	IF WE EVER MEET AGAIN	Timbaland Featuring Katy Perry		37
40	40	35	26	WHATAYA WANT FROM ME	Adam Lambert		10
41	43	45	12	PRAY FOR YOU	Jaron And The Long Road To Love		41
42	42	42	53	I GOTTA FEELING	The Black Eyed Peas		5
43	NEW	1	1	OVER THE RAINBOW	Glee Cast		43
44	NEW	1	1	WAKA WAKA (THIS TIME FOR AFRICA)	Shakira Featuring Freshlyground		44
45	26	-	2	DYNAMITE	Taio Cruz		26
46	35	26	12	EENIE MEENIE	Sean Kingston & Justin Bieber		15
47	54	69	5	SOMEBODY TO LOVE	Justin Bieber		47
48	15	-	2	MISS ME	Drake Featuring Lil Wayne		15
49	46	53	9	WATER	Brad Paisley		46
50	37	30	33	BAD ROMANCE	Lady Gaga		2
51	48	52	12	RAIN IS A GOOD THING	Luke Bryan		51
52	53	59	13	THERE GOES MY BABY	Usher		52
53	50	55	7	LOVER, LOVER	Jerrod Niemann		50
54	66	80	4	FREE	Zac Brown Band		54
55	58	62	11	SHE WON'T BE LONELY LONG	Clay Walker		55



She's the first female artist to claim simultaneous Airplay and Sales Gainer awards while residing at No. 1 since Alicia Keys, with "No One" in the Dec. 1, 2007, issue. Downloads improve 11% to 353,000, while listener impressions surpass the 100 million mark (105.2 million, up 18%).



Pre-order placement for the June 21 release of new album "Recovery" spurs digital sales for its leadoff track (up 11%), as does increased radio play, lifting the song back into the top 10 after a one-week respite.



Bieber and co-star Jaden Smith continue the Hot 100 charting legacy of the "Karate Kid" film franchise, joining acts Survivor, Peter Cetera, New Edition and Dennis DeYoung, who each hit the list in the Ralph Macchio era.

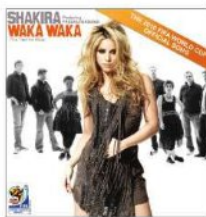
66

Singer debuts with title track from her No. 3-debuting album and re-enters at No. 75 and No. 99 with songs performed medley-style at the MTV Movie Awards June 6. Collectively, the three tracks sell 96,000 downloads.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	47	49	6	LOSE MY MIND	Young Jeezy Featuring Plies		35
57	57	61	9	CRAZY TOWN	Jason Aldean		57
58	NEW	1	1	ANY WAY YOU WANT IT/LOVIN' TOUCHIN' SQUEEZIN'	Glee Cast		58
59	RE-ENTRY	7	1	DON'T STOP BELIEVIN'	Glee Cast		4
60	64	77	6	LOVE LIKE CRAZY	Lee Brice		60
61	61	67	11	HELLO GOOD MORNING	Diddy - Dirty Money Featuring T.I.		34
62	60	65	7	GETTIN' OVER YOU	David Guetta & Chris Willis Featuring Fergie & LMFAO		7
63	38	-	2	GOT YOUR BACK	T.I. Featuring Keri Hilson		63
64	62	68	12	I NEVER TOLD YOU	Colbie Caillat		62
65	71	78	8	RIDE	Ciara Featuring Ludacris		65
66	NEW	1	1	BIONIC	Christina Aguilera		66
67	NEW	1	1	BEAUTIFUL MONSTER	Ne-Yo		67
68	59	51	16	GIMMIE THAT GIRL	Joe Nichols		34
69	63	60	15	THE MAN I WANT TO BE	Chris Young		48
70	NEW	1	1	HEY	Lil Jon Featuring 3OH3		70
71	56	38	10	WINNER	Jamie Foxx Featuring Justin Timberlake & T.I.		28
72	85	98	3	SEX MURDER	Ludacris Featuring Trey Songz		72
73	67	63	15	LIL FREAK	Usher Featuring Nicki Minaj		40
74	81	91	3	TEACH ME HOW TO DOUGIE	Calli Swag District		74
75	RE-ENTRY	8	1	NOT MYSELF TONIGHT	Christina Aguilera		23
76	NEW	1	1	TO SIR WITH LOVE	Glee Cast		76
77	77	82	12	WRONG BABY WRONG	Martina McBride		77
78	68	71	13	I'M BACK	T.I.		44
79	84	86	8	I KEEP ON LOVING YOU	Reba		79
80	83	-	2	PRETTY GOOD AT DRINKIN' BEER	Billy Currington		80
81	86	90	3	THE ONLY EXCEPTION	Paramore		81
82	91	-	3	I'M IN	Keith Urban		82
83	97	-	2	SHARK IN THE WATER	V V Brown		83
84	NEW	1	1	BOHEMIAN RHAPSODY	Glee Cast Featuring Jonathan Groff		84
85	73	75	16	NEIGHBORS KNOW MY NAME	Trey Songz		43
86	92	-	4	GLITTER IN THE AIR	Pink		18
87	94	-	2	LITTLE WHITE CHURCH	Little Big Town		87
88	RE-ENTRY	3	1	HALF OF MY HEART	John Mayer		25
89	NEW	1	1	IF IT'S LOVE	Train		89
90	RE-ENTRY	2	1	WAVIN' FLAG	K'Naan		90
91	98	-	3	HOLD YOU (HOLD YUH)	Gyptian		91
92	74	64	16	BEAMER, BENZ, OR BENTLEY	Lloyd Banks Featuring Juelz Santana		49
93	100	-	2	ANIMAL	Neon Trees		93
94	78	73	13	I GOTTA GET TO YOU	George Strait		70
95	70	20	4	POKER FACE	Glee Cast		20
96	89	76	15	KEEP ON LOVIN' YOU	Steel Magnolia		68
97	90	84	18	EVERYTHING TO ME	Monica		44
98	NEW	1	1	SECRETS	OneRepublic		98
99	RE-ENTRY	2	1	WHOOP	Christina Aguilera Featuring Nicki Minaj		79
100	44	-	2	YEAH YA KNOW (TAKERS)	T.I.		44

BETWEEN THE BULLETS

JUST FOR KICKS



While some may ultimately remember the constant blaring of the vuvuzelas as the soundtrack to the 2010 FIFA World Cup in South Africa, two tracks from the tournament are making chart noise. The competition's official song, "Waka Waka (This Time for Africa)" by Shakira featuring South African group Freshlyground, debuts at No. 44 with 56,000 downloads, according to Nielsen SoundScan. The track was performed during the Official Kick-Off Celebration Concert in Johannesburg, broadcast by ABC June 11, as was K'Naan's "Wavin' Flag," which moves 26,000 and re-enters at No. 90. —Silvio Pietrolungo

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan, are listed on the chart. See www.billboard.com for rules and explanations. © 2010, ASCAP, BMI, SESAC, and SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	#1 OMG 3 WKS	USHER FEAT. WILL.I.AM (LAFACE/JLG)
2	4	AIRPLANES	B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
3	6	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
4	2	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
5	5	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
6	3	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
7	7	ALEJANDRO	LADY GAGA (STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE)
8	11	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	8	HEY, SOUL SISTER	TRAIN (COLUMBIA)
10	10	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
11	13	UN-THINKABLE (I'M READY)	ALICIA KEYS (IMB/KJ/RMG)
12	9	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
13	12	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	16	BILLIONAIRE	TRAVIS MCCOY FEAT. BRUNO MARS (NIPPY BOY/DECA/DANCE FUELED BY RAVE/RRP)
15	15	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)
16	17	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
17	18	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
18	14	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
19	21	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)
20	26	THERE GOES MY BABY	USHER (LAFACE/JLG)
21	28	COOLER THAN ME	MIKE POSNER (J/RMG)
22	23	THE HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
23	22	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)
24	27	CRAZY TOWN	JASON ALDEAN (BROKEN BOW)
25	24	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	#1 HEY, SOUL SISTER 21 WKS	TRAIN (COLUMBIA)
2	2	THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)
3	3	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)
4	8	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
5	9	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	11	UPRISING	MUSE (HELIUM-3/WARNER BROS.)
7	19	CHELSEA DAGGER	THE FRATELLI (CHERRYTREE/DEF JAM/J&M/INTERSCOPE)
8	15	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)
9	13	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
10	33	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
11	16	ANIMAL	NEON TREES (MERCURY/IDJMG)
12	10	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	23	FIREFLIES	OWI CITY (UNIVERSAL REPUBLIC)
14	-	GOOD TO BE ME	UNCLE KRACKER (TOP DOG/ATLANTIC)
15	-	HOME	GOO GOO DOLLS (WARNER BROS.)

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	#1 UNDO IT 3 WKS	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
2	2	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
3	3	PRAY FOR YOU	JASON ALDEAN (BROKEN BOW)
4	4	HOUSE THAT BUILT ME	MIRANDA LAMBERT (COLUMBIA)
5	12	FREE	ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC/BIIGER PICTURE)
6	5	LOVER, LOVER	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
7	6	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC/BIIGER PICTURE)
8	11	LOVE LIKE CRAZY	LEE BRICE (CURB)
9	8	RAIN IS A GOOD THING	LUKE BRYAN (CAPITOL NASHVILLE)
10	9	WATER	BRAD PAINLEY (ARISTA NASHVILLE)
11	7	AMERICAN HONEY	LADY ANTEBELLUM (CAPITOL NASHVILLE)
12	15	SHE WON'T BE LONELY LONG	CLAY WALKER (CURB)
13	10	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON (MERCURY)
14	13	GIMMIE THAT GIRL	JOE NICHOLS (SHOW DOG/UNIVERSAL)
15	17	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIIGER PICTURE)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	#1 AIRPLANES 4 WKS	B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
2	2	OMG	USHER FEAT. WILLIAM (LAFACE/JLG)
3	3	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
4	5	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)
5	6	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
6	7	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
7	17	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
8	10	ALL I DO IS WIN	DJ KHALED (WE THE BEST/E1)
9	4	MISS ME	DRAKE FEAT. LL WYNNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
10	11	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
11	-	HEY	LIL JON FEAT. 3OH3 (BME/UNIVERSAL REPUBLIC/UMRG)
12	18	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
13	14	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
14	15	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
15	9	GOT YOUR BACK	TI FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	#1 WAKA WAKA (THIS TIME FOR AFRICA) 5 WKS	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SOBY MUSIC LATIN)
2	3	GITANA	SHAKIRA (EPIC/SOBY MUSIC LATIN)
3	4	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SOBY MUSIC LATIN)
4	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
5	5	LOBA	SHAKIRA (EPIC/SOBY MUSIC LATIN)
6	-	YERBATERO	JUANES (UNIVERSAL MUSIC LATIN)
7	6	MI NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
8	8	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
9	7	STAND BY ME	PRINCE ROYCE (TOP STOP)
10	9	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
11	11	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
12	12	SUERTE	SHAKIRA (EPIC/SOBY MUSIC LATIN)
13	10	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
14	13	BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 (CAPITOL LATIN)
15	15	LIVIN' LA VIDA LOCA	RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)

RAP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	#1 AIRPLANES 6 WKS	B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
2	2	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
3	4	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)
4	5	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
5	13	YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
6	8	ALL I DO IS WIN	DJ KHALED (WE THE BEST/E1)
7	3	MISS ME	DRAKE FEAT. LL WYNNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
8	9	MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
9	-	HEY	LIL JON FEAT. 3OH3 (BME/UNIVERSAL REPUBLIC)
10	14	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
11	11	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
12	7	GOT YOUR BACK	TI FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
13	23	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
14	14	HILLO GOOD MORNING	DIDDY - DIRTY MONEY FEAT. TI (BAD BOY/INTERSCOPE)
15	23	DROP THE WORLD	LIL WYNNE FEAT. EMINEM (CASH MONEY/UNIVERSAL MOTOWN)

WORLD™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	#1 SOMEWHERE OVER THE RAINBOW (WHAT A WONDERFUL WORLD) 23 WKS	ISRAEL "IZ" KAMAKAMAUIOLE (BIG BOY MOUNTAIN APPLE)
2	3	PATA PATA	MIRIAM MAKEBA (REPRISE/WARNER STRATEGIC MARKETING)
3	4	THE GIRL FROM IPANEMA	STAN GETZ AND JOAO GILBERTO (VERVE/VG)
4	5	YOU RAISE ME UP	CELTIC WOMAN (MANHATTAN/CAPITOL)
5	7	HAWAIIAN ROLLER COASTER RIDE	VALENTIEN SCHOOLS CHILDREN'S CHORUS & MARK KEALI'OHANUI WAHO'OLE
6	2	MAGALENHA	SERGIO MENDES (ELECTRA/RHINO)
7	6	LA VIE EN ROSE	EDITH PIAF (EMI CLASSICS/BLG)
8	10	QUELQU'UN M'A DIT	CARLA BRUNI (NAYVE/Y2/FONTANA INTERNATIONAL)
9	8	ROCKY ROAD TO DUBLIN	YOUNG DUBLINERS (429/SLG)
10	9	HE MELE NO LILO	VALENTIEN SCHOOLS CHILDREN'S CHORUS & MARK KEALI'OHANUI WAHO'OLE
11	13	GRAZING IN THE GRASS	HUGH MASEKELA (VERVE/VG)
12	15	HALLELUJAH	CELTIC THUNDER (CELTIC THUNDER/DECCA)
13	11	COOL DOWN	KOLOHE KAI (GO ALOHA)
14	12	THE BLOOD OF CU CHULAINN 2010	JEFF DANNA & MICHAEL DANNA (JEFF DANNA & MICHAEL DANNA)
15	20	AMAZING GRACE	CELTIC WOMAN (MANHATTAN/CAPITOL)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	#1 CALIFORNIA GURLS 4 WKS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
2	2	AIRPLANES	B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
3	3	OMG	USHER FEAT. WILLIAM (LAFACE/JLG)
4	4	BILLIONAIRE	TRAVIS MCCOY FEAT. BRUNO MARS (NIPPY BOY/DECA/DANCE FUELED BY RAVE/RRP)
5	5	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
6	6	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
7	9	ALEJANDRO	LADY GAGA (STREAMLINE/KONJUNE/CHERRYTREE/INTERSCOPE)
8	7	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)
9	15	COOLER THAN ME	MIKE POSNER (J/RMG)
10	18	MY FIRST KISS	3OH3 FEAT. KESHA (PHOTO FINISH/RRP)
11	10	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
12	11	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
13	24	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	12	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)
15	-	NEVER SAY NEVER	JUSTIN BIEBER FEAT. ARIAN SMITH (J/10/BOY/RAVINDO BRAUN/SLAND/IDJMG)
16	14	HEY, SOUL SISTER	TRAIN (COLUMBIA)
17	16	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
18	-	FAITHFULLY	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
19	17	CAN'T BE TAMED	MILEY CYRUS (HOLLYWOOD)
20	-	OVER THE RAINBOW	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
21	20	UNDO IT	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
22	19	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)
23	25	IMPOSSIBLE	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
24	-	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC)
25	53	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)

HOT 100 AIRPLAY: 1,500 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, blues, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: Digital songs, as electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT 100 AIRPLAY and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2010, US Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. Provided by Nielsen SoundScan.

Mainstream Top 40 chart listing songs like 'Your Love Is My Drug' by Kesha, 'OMG' by Usher, and 'California Gurls' by Katy Perry.

Adult Contemporary chart listing songs like 'Need You Now' by Lady Antebellum, 'Hey, Soul Sister' by Train, and 'California Gurls' by Katy Perry.

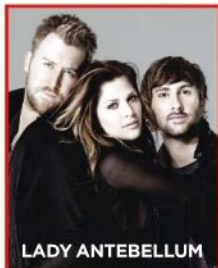
Adult Top 40 chart listing songs like 'Brokeven' by The Script, 'Need You Now' by Lady Antebellum, and 'California Gurls' by Katy Perry.

Rock Songs chart listing songs like 'The Good Life' by Three Days Grace, 'Lay Me Down' by The Dirty Heads, and 'Hell of a Time' by Hellyeah.

Active Rock chart listing songs like 'The Good Life' by Three Days Grace, 'Let Me Hear You Scream' by Ozzy Osbourne, and 'Hell of a Time' by Hellyeah.

Heritage Rock chart listing songs like 'Let Me Hear You Scream' by Ozzy Osbourne, 'Between the Lines' by Stone Temple Pilots, and 'Caravan' by Rush.

The first six months of the calendar year have provided numerous record-setting feats on Billboard's pop and adult airplay tallies. On the Feb. 6 Mainstream Top 40 chart, Ke\$ha's "TiK ToK" set the mark for most weekly plays (11,224, according to Nielsen BDS) in the list's 17-year history. In the March 27 issue, Lady Gaga and featured artist Beyoncé ascended to the chart's summit with "Telephone." The track became the sixth No. 1 for each artist, matching Mariah Carey's mark for most leaders in the survey's archives. Lady Antebellum's "Need You Now" likewise established a new weekly-plays record on Adult Top 40. The song registered 4,129 detections on the April 17 chart, passing the 4,043 plays totaled by Hoobastank's "The Reason" in the Aug. 7, 2004, issue. With 13 weeks atop Adult Contemporary, "Need You Now" stands as the longest-reigning song by a country group in the chart's 49-year history.



LADY ANTEBELLUM

Ozzy Osbourne earns his third Heritage Rock No. 1, as "Let Me Hear You Scream" rises 2-1. His last leader, "I Don't Wanna Stop," spent 21 weeks at No. 1 in 2007, marking the chart's second-longest reign; 3 Doors Down's "When I'm Gone" ruled for 26 weeks in 2002-03.



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HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
1	1	17	#1 THE HOUSE THAT BUILT ME <small>3 WKS</small> F. J. MADDILL, M. WRUCKE, T. DOUGLAS, A. SHANGLIN	Miranda Lambert COLUMBIA		1
2	2	4	CRAZY TOWN <small>M. KNOX (R. CLAWSON, B. JONES)</small>	Jason Aldean BROKEN BOW		2
3	3	6	WATER <small>F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)</small>	Brad Paisley ARISTA NASHVILLE		3
4	5	8	SHE WON'T BE LONELY LONG <small>K. STEGALL (D. JOHNSON, P. O'DONNELL, G. GRIFFIN)</small>	Clay Walker CURB		4
5	7	9	RAIN IS A GOOD THING <small>J. STEVENS (L. BRYAN, D. DAVIDSON)</small>	Luke Bryan CAPITOL NASHVILLE		5
6	9	11	UNDO IT <small>M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)</small>	Carrie Underwood 19/ARISTA NASHVILLE		6
7	4	2	THE MAN I WANT TO BE <small>J. STROUD (B. JAMES, T. NICHOLS)</small>	Chris Young RCA		1
8	10	12	I KEEP ON LOVING YOU <small>R. MCENTIRE, T. BROWN (R. DUNN, T. MCBRIDE)</small>	Reba STARSTRUCK/VALORY		8
9	12	16	I'M IN <small>D. HUFF, K. URBAN (R. FOSTER, G. MIDDLEMAN)</small>	Keith Urban CAPITOL NASHVILLE		9
10	13	14	LOVER, LOVER <small>D. BRAINARD, J. NIEMANN (D. PRITZKER)</small>	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		10
11	11	13	WRONG BABY WRONG <small>D. HUFF, M. MCBRIDE (S. B. LILES, R. E. ORRALL, B. WARREN, S. WARREN)</small>	Martina McBride RCA		11
12	15	20	FREE <small>K. STEGALL, Z. BROWN (Z. BROWN)</small>	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE		12
13	14	18	LOVE LIKE CRAZY <small>D. JOHNSON (D. JOHNSON, T. JAMES)</small>	Lee Brice CURB		13
14	17	19	ALL ABOUT TONIGHT <small>S. HENDRIX (R. AKINS, B. HAYSLIP, D. DAVIDSON)</small>	Blake Shelton REPRISE/UMGN		14
15	16	17	PRAY FOR YOU <small>J. LOWENSTEIN (J. LOWENSTEIN, J. BRENTLINGER)</small>	Jaron And The Long Road To Love JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE		15
16	20	23	AIR POWER SMILE <small>R. CAVALLO (M. SHAFER, B. DALY, J. HARDING, J. BOSE)</small>	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE		16
17	19	21	LITTLE WHITE CHURCH <small>W. KRICK, R. LITTLE, B. TOWN (K. FAIRCLOD, W. KRICK, P. KRICK, S. CHALPMAN, J. SMET, J. WESTBROOK)</small>	Little Big Town CAPITOL NASHVILLE		17
18	21	22	AIR POWER WORK HARD, PLAY HARDER <small>G. WILSON, J. RICH, B. CHANDLER (G. WILSON, J. RICH, W. MCGEHE)</small>	Gretchen Wilson REDNECK/COS		18
19	22	24	AIR POWER THIS AIN'T NOTHIN' <small>P. O'DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)</small>	Craig Morgan BNA		19
20	23	25	AIR POWER ALL OVER ME <small>F. ROGERS (B. HAYSLIP, D. DAVIDSON, R. AKINS)</small>	Josh Turner MCA NASHVILLE		20
21	29	38	AIR POWER GREATEST OF OUR KIND OF LOVE <small>F. WORLEY, L. ADY, ANTEBELLUM (D. HAYWOOD, C. KELLEY, M. SCOTT, B. BUSEE)</small>	Lady Antebellum CAPITOL NASHVILLE		21
22	31	36	PRETTY GOOD AT DRINKIN' BEER <small>G. CHAMBERLAIN, B. CURRINGTON (T. JONES)</small>	Billy Currington MERCURY		22
23	24	26	GET OFF ON THE PAIN <small>M. WRIGHT, G. ALLAN, G. DROMAN (B. LUTHER, B. JAMES, J. WEAVER)</small>	Gary Allan MCA NASHVILLE		23
24	25	28	UP ON THE RIDGE <small>J. R. STEWART (A. PETRALIA, D. BENTLEY)</small>	Dierks Bentley CAPITOL NASHVILLE		24
25	28	29	HARD HAT AND A HAMMER <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE		25



Newcomer is the first solo male to earn his initial top 10 since Easton Corbin did so with "A Little More Country Than That" in February. Song also has its best sales week on Country Digital Songs (36,000 downloads).



An audience increase of 1.8 million listener impressions (14 million total, up 14%) fuels a 20-16 leap with Airpower stripes (top 20 ranks in both plays and audience, with increases in both). This also marks the artist's highest solo rank on the country list.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
26	27	30	12 A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) <small>M. A. MILLER, D. OLIVER (L. HENGBER, T. SHEPHERD, S. J. WILLIAMS)</small>	Bucky Covington LYRIC STREET		26
27	26	27	20 TURNING HOME <small>F. J. MADDILL (K. CHESNEY, S. CARUSO)</small>	David Nail MCA NASHVILLE		26
28	30	31	9 ROLL WITH IT <small>C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK)</small>	Easton Corbin MERCURY		28
29	18	15	18 EVERY DOG HAS ITS DAY <small>T. KEITH (T. KEITH, B. PINSON, J. WAPLES)</small>	Toby Keith SHOW DOG-UNIVERSAL		15
30	32	32	14 WAY OUT HERE <small>M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)</small>	Josh Thompson COLUMBIA		30
31	33	33	11 FARMER'S DAUGHTER <small>T. HEWITT, R. ATKINS (M. GREEN, B. HAYSLIP, R. AKINS)</small>	Rodney Atkins CURB		31
32	34	34	14 GROOVY LITTLE SUMMER SONG <small>J. OTTO, P. WORLEY (J. OTTO, A. ANDERSON, C. CHAMBERLAIN)</small>	James Otto WARNER BROS./WMN		32
33	36	37	8 WHILE YOU'RE STILL YOUNG <small>M. KNOX (J. COLLINS, T. MARTIN, W. MOBLEY)</small>	Montgomery Gentry Columbia		33
34	38	42	8 MAKIN' ME FALL IN LOVE AGAIN <small>C. LINDSEY (K. ROCHELLE, J. T. SLATER, S. STEVENS)</small>	Kellie Pickler 19/BNA		34
35	37	41	10 TELL ME <small>J. RITCHIE (J. OWEN, D. POYTHRESS, J. RITCHIE)</small>	Jake Owen RCA		35
36	40	47	5 IF I DIE YOUNG <small>P. WORLEY (K. PERRY)</small>	The Band Perry REPUBLIC NASHVILLE		36
37	43	46	17 SUNSHINE (EVERYBODY NEEDS A LITTLE) <small>S. AZAR, J. NEIBANK (S. AZAR, J. YOUNG)</small>	Steve Azar RIDE		37
38	39	39	5 THIS AIN'T NO LOVE SONG <small>M. KNOX (T. LANE, MARCEL, D. LEE)</small>	Trace Adkins SHOW DOG-UNIVERSAL		38
39	41	40	13 THE WORLD IS OURS TONIGHT <small>M. SERLETIC (M. SERLETIC, L. ROBBINS, J. CATES)</small>	Gloriana EMBLEM/WARNER BROS./BIGGER PICTURE		37
40	42	43	9 POUND SIGN (#7*) <small>D. L. MURPHY (D. L. MURPHY, J. COLLINS, T. MARTIN)</small>	Kevin Fowler LYRIC STREET		38
41	35	35	19 GIDDY UP <small>M. SHIMSHACK (L. B. BUNDY, J. COHEN, M. SHIMSHACK)</small>	Laura Bell Bundy MERCURY		31
42	48	54	3 HOW I GOT TO BE THIS WAY <small>J. STOVER (J. S. STOVER, J. MOORE, R. RUTHERFORD)</small>	Justin Moore MERCURY		42
43	44	44	17 CHILLIN' <small>J. RITCHIE (B. LARSEN, E. M. HILL, P. O'DONNELL)</small>	Blaine Larsen TREEHOUSE		40
44	45	45	13 AIN'T MUCH LEFT OF LOVIN' YOU <small>J. JOYCE (R. MONTANA, J. RAGSDALE)</small>	Randy Montana MERCURY		41
45	46	49	7 SUMMER THING <small>T. OLSEN (T. OLSEN, B. HAYSLIP, J. YEARY)</small>	Troy Olsen EMI NASHVILLE		45
46	57	57	4 SMOKE A LITTLE SMOKE <small>J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)</small>	Eric Church CAPITOL NASHVILLE		46
47	53	53	4 KEEP THE CHANGE <small>J. BROWN, K. GRANT (J. BROWN, D. WORLEY, P. O'DONNELL)</small>	Darryl Worley STROUD/AVARIUS		47
48	49	50	8 HERE COMES SUMMER <small>J. STEELE (J. STEELE, S. MINOR, C. LUCAS, P. BRUST)</small>	LoCash Cowboys STROUD/AVARIUS		48
49	51	52	6 I'M ALL ABOUT IT <small>M. WRIGHT, C. AUDRECH, M. (R. HOUSER, E. M. HILL, M. D. SANDERS)</small>	Randy Houser SHOW DOG-UNIVERSAL		49
50	50	51	9 ROLLIN' THROUGH THE SUNSHINE <small>T. KEITH (BUTTER, BIG WINNY, RICH)</small>	Trailer Choir SHOW DOG-UNIVERSAL		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	20	#1 LADY ANTEBELLUM <small>30 WKS</small> CAPITOL NASHVILLE 97702 (18.98)	Need You Now		1
2	65	2	GREATEST GAINER DIERKS BENTLEY CAPITOL NASHVILLE 86410 (12.98)	Up On The Ridge		2
3	RE-ENTRY	2	JEWEL VALORY JKO200A (9.98)	Sweet And Wild		3
4	2	3	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 51823VAG (13.98)	The Foundation		2
5	HOT SHOT DEBUT	1	CLAY WALKER CURB 79182 (18.98)	She Won't Be Lonely Long		5
6	3	6	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution		1
7	4	5	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On		1
8	5	8	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless		1
9	NEW	1	LEE BRICE CURB 78977 (18.98)	Love Like Crazy		9
10	7	2	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some		1
11	8	13	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		2
12	9	9	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 52529VAG (25.98/CD/DVD) (9)	Pass The Jar: Live		2
13	11	12	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
14	12	11	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
15	10	10	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart		6
16	14	18	BRAD PAISLEY ARISTA NASHVILLE 47853/SMN (13.98)	American Saturday Night		1
17	17	15	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin		4
18	16	15	CHRIS YOUNG RCA 22819/SMN (10.98)	The Man I Want To Be		6
19	18	20	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		2
20	6	7	WYONNNA CRACKER BARREL 7918 EX/DUB (11.98)	Love Heals: A Tribute to Our Wounded Warriors		6
21	19	16	LAURA BELL BUNDY MERCURY 013966/UMGN (11.98)	Achin' And Shakin'		5
22	20	19	KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II		1
23	15	14	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		8
24	24	30	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
25	25	31	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	5	2	#1 DIERKS BENTLEY <small>1 WK</small> CAPITOL NASHVILLE 85410	Up On The Ridge		2
2	2	17	CAROLINA CHOCOLATE DROPS <small>SKAGGS FAMILY 516995/WARNER BROS.</small>	Genuine Negro Jig		2
3	3	19	DAILEY & VINCENT CRACKER BARREL 610640/ROUNDER	Dailey & Vincent Sing The Statler Brothers		2
4	NEW	1	CADILLAC SKY DUALTONE 01507	Letters In The Deep		1
5	4	9	TRAMPLED BY TURTLES BANJODAD 07*	Palomino		1
6	1	2	CHERRYHOLMES SKAGGS FAMILY 902021	Cherryholmes IV: Common Threads		1
7	8	69	STEVE MARTIN 40 54/RE 010477/ROUNDER	The Crow: New Songs For The Five-String Banjo		1
8	6	40	THE ISAACS GATHER 46814	The Isaacs ... Naturally: An Almost A Cappella Collection		1
9	7	3	KELLER & THE KEELS KW 1139/SCI FIDELITY	Thief		1
10	NEW	1	THE FAREWELL DRIFTERS HEAT SQUEEZE 2K101/THIRTYTIGERS	Yellow Tag Mondays		1

BETWEEN THE BULLETS
BLUEGRASS BENTLEY



Dierks Bentley becomes the first current mainstream country artist to reach No. 1 on Top Bluegrass Albums, as "Up on the Ridge" racks up 38,000 copies, the fourth-largest Nielsen SoundScan week by any title since the chart launched in 2002. The set flies 65-2 after an early bow last issue on Top Country Albums and opens at No. 9 on the Billboard 200. With 8.2 million impressions at all but five of the 125 stations monitored for Hot Country Songs, the title track advances 25-24 and snares the week's highest start at No. 17 (14,000 downloads) on Country Digital Songs, viewable in full at billboard.biz/charts.

—Wade Jensen

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	23	#1 UN-THINKABLE (I'M READY) (K. KEYS, K. BROTHERS, H. SHEBIB) (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys MBK/JRMG		1
2	2	23	THERE GOES MY BABY JIM JOHNSON, RICO LOVE (RICO LOVE, J.G. SCHEFFER, FRANCO, D. MORRIS)	Usher LAFACE/JLG		2
3	5	9	OMG WILL.I.AM (W. ADAMS)	Usher Featuring will.i.am LAFACE/JLG		3
4	4	7	FIND YOUR LOVE K.WEST, L.HASKER (A. GRAHAM, K. WEST, WILSON, FREY, NOLDS)	Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		4
5	6	15	LOSE MY MIND DRUMMA BOY (J.W. JENKINS, C. GHOLSON, A. WASHINGTON)	Young Jeezy Featuring Piles CTE/DEF JAM/JDMG		5
6	3	2	OVER BOI-1DA, A.KHAALID (A. GRAHAM, M. SAMUELS, N. BRONGERS)	Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		2
7	14	12	GREATEST GAINER/AIRPLAY SEX ROOM KAJUN (C. BRIDGES, T. NEVEYSON, T. SCALES, T. TAYLOR, K. JOHNSON)	Ludacris Featuring Trey Songz DTP/DEF JAM/JDMG		7
8	10	13	ALL I DO IS WIN DJ KHALED FEATURING T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS DJ KHALED, K. MWALEDI, C. BRIDGES, W. ROBERTS, I.C. C. BROADUS, JR., T. PANI, J. MOLLINGS, L. MOLLINGS	Rick Ross WE THE BEST/E1		8
9	18	20	RIDE C. STEWART, T. NASH (C. PHARRIS, T. NASH, C.A. STEWART, C. BRIDGES)	Ciara Featuring Ludacris LAFACE/JLG		9
10	9	8	EVERYTHING TO ME M. ELLIOTT, LAMB (M. ELLIOTT, C. LAMB, J. SULLIVAN, F. BASKETT, C. MCDONALD, J.D. WILLIAMS)	Monica JRMG		1
11	12	21	NOTHIN' ON YOU THE S.M.E.ZINGTONS (B.R. SIMMONS, JR., B. MARS, F. LAWRENCE, A. LEVINE)	B.o.B Featuring Bruno Mars REBELROCK/GRAHD HUSTLE/ATLANTIC		5
12	8	10	NEIGHBORS KNOW MY NAME T. TAYLOR, P. PHAYES, J. MCGEE (T. NEVEYSON, T. TAYLOR, P. PHAYES)	Trey Songz SONGBOOK/ATLANTIC		4
13	7	4	MY CHICK BAD THE LEGENDARY TRAXSTER (C. BRIDGES, D. T. MARAJ, S. LINDLEY, D. DAVIDSON)	Ludacris Featuring Nicki Minaj DTP/DEF JAM/JDMG		2
14	16	17	YOU'RE THE ONE J. DUPRI, B.M. COX (J. DUPRI, B.M. COX)	Dondria SO 50 DEF/MALACO		14
15	11	7	RUDE BOY STARGATE, R. SWIRE (M. S. ERIKSEN, T.E. HERMANSEN, E. DEAN, M. RIDDICK, R. SWIRE, R. FENTY)	Rihanna SRP/DEF JAM/JDMG		2
16	19	16	FISTFUL OF TEARS H. DAVID, MUSZE (MUSZE, H. DAVID)	Maxwell COLUMBIA		11
17	23	27	YOUR LOVE A. WANSEL (D. TAMARA, A. WANSEL, D. FREEMAN, J. PHUGHE)	Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		17
18	20	23	BITTERSWEET C. HARMONY (C. HARMONY, C. KELLY)	Fantasia JRMG		18
19	13	14	I'M BACK T.R.A.C.K.S. LAYERZ (C.J. HARRIS, JR., D. RANDALL, D. DUNCAN)	T.I. GRAND HUSTLE/ATLANTIC		12
20	15	11	LIL FREAK E. WILLIAMS, P. LOW DA DON (J. JONES, E. WILLIAMS, E. DEAN, U. RAYMOND IV, D. T. MARAJ, S. H. MORRIS)	Usher Featuring Nicki Minaj LAFACE/JLG		8
21	17	15	HEY DADDY (DADDY'S HOME) THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV)	Usher Featuring Piles LAFACE/JLG		2
22	21	21	FINDING MY WAY BACK I. BARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND)	JahelM ATLANTIC		19
23	22	19	WINDOW SEAT E. BADU, J. POYSER (E. BADU, J. POYSER)	Erykah Badu CONTROL FREQ/UNIVERSAL MOTOWN/UMRG		16
24	26	32	TEACH ME HOW TO DOUGIE C. FOWLER, E. WEST (C. FOWLER, C. GLE, C. CHILDS, E. WEST)	Call Swag District CAPITOL		24
25	28	35	WE GOT HOOD LOVE B.M. COX, K. DEAN (M.J. BLIGE, B.M. COX, J. AUSTIN, K. A. J. DEAN)	Mary J. Blige Featuring Trey Songz MTRIARCH/GEFFEN/INTERSCOPE		25
26	25	26	SUPER HIGH K. THE REMEDY (W. ROBERTS, I. JONHATHAN, R. PARSONS, S. SMITH, E. JOHNSON, M. STOKES)	Rick Ross Featuring Ne-Yo MAYBACK/SLIP-N-SLIDE/DEF JAM/JDMG		25
27	24	25	HELLO GOOD MORNING D. DANJA (RICO LOVE, F.N. HILLS, M. ARAICA, C.J. HARRIS, JR.)	Diddy - Dirty Money Featuring T.I. BAD BOY/INTERSCOPE		27
28	29	30	WHY WOULD YOU STAY? KEM, R. RIDEOUT (K. OWENS)	Kem UNIVERSAL MOTOWN/UMRG		28
29	33	38	HANDS TIED OAK OF THE KNIGHT, WRITAZ, H. MASON, JR. (H. J. MASON, JR., W. FELDER, H. BRIGHT)	Toni Braxton ATLANTIC		29
30	36	43	IT'S IN THE MORNING T. RILEY, THICKE (R. THICKE, T. RILEY, C. C. BROADUS, JR., J. J. MATHIS, J. JACKSON)	Robin Thicke Featuring Snoop Dogg STAR TRAK/INTERSCOPE		30
31	34	36	I AM STARGATE (M.J. BLIGE, M.S. ERIKSEN, T.E. HERMANSEN, J. AUSTIN, E. DEAN, M. BETTE)	Mary J. Blige MTRIARCH/GEFFEN/INTERSCOPE		4
32	44	57	STATISTICS T. MINUS (C. JENNINGS)	Lyfe Jennings JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP		32
33	49	67	PRETTY BOY SWAG YOUNG SHAY, GSKIM, MURPH (D. WAY, O. BYRD, J. MURPHY)	Soulja Boy Tell'em COLLIPARK/INTERSCOPE		33
34	50	47	HOLD YOU (HOLD YUH) FIRE, PETER (W. EDWARDS, R. JOHNSON)	Gyptian VP		33
35	48	56	MISS ME B3-TAN, SHEBIB (A. GRAHAM, M. SAMUELS, SHEBIB, CARTER, D. EDWARDS, D. PARSONS)	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		35
36	30	30	SHE GOT IT MADE C. SPARKS, K. GEORGES (A.L. WASHINGTON, B. GREEN, C. SPARKS, R. HOLMES)	Piles BIG GATES/SLIP-N-SLIDE/ATLANTIC		30
37	37	34	AIN'T LEAVIN WITHOUT YOU K. WIGG, K. GISTE, LALES, M. BALSFORD, B. M. HAWK, M. D. J. CARTER, J. BROOKHOUSE, M. DORRINGTON, S. GLENW, L. THORNTON, V. BLAKE	JahelM ATLANTIC		12
38	27	24	IMMA BE K. HARRIS, WALL I AM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TANK, L. PODER, T. BERNICE, M. DELER)	The Black Eye Peas INTERSCOPE		2
39	46	42	CLOSER S. BROWN, C. B. RAE (C. B. RAE)	Corinne Bailey Rae CAPITOL		31
40	32	28	ROGER THAT PHENOM (D. CARTER, J. BOSWELL, D. FRANKLIN, D. T. MARAJ, M. STEVENSON)	Young Money CASH MONEY/UNIVERSAL MOTOWN/UMRG		15
41	43	41	SHOW OUT KE (J.L. JOHNSON, K. ERONDU)	Roscoe Dash MMI/MUSIC LINE/ZONE 4/INTERSCOPE		41
42	47	46	ALWAYS BIG D, LAMB (M. STERLING, D. BAKER, J. BURKE, C. LAMB)	Trina Featuring Monica SLIP-N-SLIDE/CAPITOL		42
43	51	59	LOVE ALL OVER ME J. DUPRI, B.M. COX (J. DUPRI, B.M. COX, C. JOHNSON)	Monica JRMG		43
44	45	33	SAY AAH Y. YONKIND, CORELLI, TAYLOR (R.M. FERREBE, JR., T. NEVEYSON, T. SCALES, N.L. WALKER, D. CORELLI)	Trey Songz Featuring Fabolous SONGBOOK/ATLANTIC		3
45	41	40	SEX THERAPY FLODA DA DOLH HOT SAUCE (R. THICKE, E. DEAN, L. JONES, P. DAWSON, H. WIENER, S. GOTTBLIE, J. GLOCK, W. GOLD)	Robin Thicke STAR TRAK/INTERSCOPE		1
46	39	29	SPONSOR E. LEWIS, L. ROC (J. PHILLIPS, H. NELSON, E. LEWIS, B. MUHAMMAD, R. DAVIS, D. WAY)	Tearra Mari Featuring Gucci Mane & Soulja Boy Tell'em F0 REEL/ASYLUM/WARNER BROS.		25
47	38	37	STEADY MOBBIN' KANE (D. CARTER, D. JOHNSON, R. DAVIS)	Young Money Featuring Gucci Mane CASH MONEY/UNIVERSAL MOTOWN/UMRG		17
48	42	48	PRETTY WINGS H. DAVID, MUSZE (H. DAVID, MUSZE)	Maxwell COLUMBIA		1
49	62	81	POWER NOT LISTED (NOT LISTED)	Kanye West Featuring Dwele ROC-A-FELLA/DEF JAM/JDMG		49
50	58	65	HARD IN DA PAINT NOT LISTED (NOT LISTED)	Waka Flocka Flame 1017 BRICK SQUAD/ASYLUM/WARNER BROS.		50
51	31	27	BEAMER, BENZ, OR BENTLEY PRIME (C. LLOYD, J. JAMES, M. FORMO)	Lloyd Banks Featuring Juelz Santana G UNIT		51
52	52	62	ALREADY TAKEN POLOW DA DON (J. JONES, E. DEAN, T. NEVEYSON, A. JACKSON)	Trey Songz SONGBOOK/ATLANTIC		52
53	60	75	WHAT'S NOT TO LOVE MIKE CITY (M. FLOWERS)	Dwele RT/E1		53
54	66	68	GET YOUR BACK DJ TOOMP (C.J. HARRIS, JR., A. DAVIS, T. NASH)	T.I. Featuring Keri Hilson GRAND HUSTLE/ATLANTIC		54
55	59	64	MAKE UP BAG T. NASH (T. NASH)	The-Dream Featuring T.I. RADIO KILLA/DEF JAM/JDMG		55



A week after landing his 26th top 10 to extend his lead among rappers, Ludacris adds another pair to his mantle with the chart's top two airplay gainers. The track at No. 7 gains 4.2 million listener impressions, while the title at No. 9, on which he's featured, adds 3.6 million.

Up 1.6 million listener impressions, Minaj's her first top 20 hit as a lead artist. Meanwhile, track downloads double to 55,000 on Hot Digital Songs (62-26).

With the second single from the upcoming "Libra Scale," the singer/songwriter posts his fourth-best career debut, rebounding after the set's first single peaked at No. 88 with just two weeks on the chart.



The highly anticipated "Thank Me Later" hears early applause at No. 88 on Top R&B/Hip-Hop Albums (viewable in full at billboard.biz/charts) due to street-date violations; it also spawns its third debut in four weeks on this list. The set is projected to top the Billboard 200 and Top R&B/Hip-Hop Albums next week with 450,000-500,000 sold.

BETWEEN THE BULLETS

CIARA RIDES INTO TOP 10



Ciara logs her 12th top 10 on Hot R&B/Hip-Hop Songs as "Ride," the lead single from forthcoming album "Basic Instinct," cruises 18-9. Since nothing six weeks at No. 1 with debut single "Goodies" in 2004, the singer ties Beyoncé for the most top 10s by a female in that span of time. The two artists are also tied for second-most chart-toppers in that period. Alicia Keys leads with seven.

The eight-week march to the top 10 for "Ride" marks Ciara's fastest since "Like a Boy" required seven frames in 2007. "Ride" also vaults 18-9 on Mainstream R&B/Hip-Hop for her 12th top 10 on that list.

—Raphael George

CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'GET BACK UP' by TobyMac, 'ALL OF CREATION' by MercyMe, and 'OUR GOD' by Chris Tomlin.

Forever Jones takes the Hot Shot Debut nod on Top Gospel Albums as "Get Ready" pops on at No. 3 with 3,000 copies sold.



TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Top entries include 'MERCYME' by MercyMe, 'SKILLET' by Skillet, and 'TOBYMAC' by TobyMac.

With 1,141 plays at 46 of the 58 stations Nielsen BDS monitors for the chart, Mark Schultz lands his 10th top 10 on Hot Christian AC with "Love Has Come".



HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'ALL OF CREATION' by MercyMe, 'GET BACK UP' by TobyMac, and 'OUR GOD' by Chris Tomlin.

CHRISTIAN CHR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'BORN AGAIN' by Newsboys, 'GET BACK UP' by TobyMac, and 'AWAKE AND ALIVE' by Skillet.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Top entries include 'MARVIN SAPP' by Marvin Sapp, 'VARIOUS ARTISTS' by Various Artists, and 'FOREVER JONES' by Forever Jones.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include 'THE BEST IN ME' by Marvin Sapp, 'THEY THAT WAIT' by Fred Hammond, and 'I WANT TO SAY THANK YOU' by Lisa Pae.

See Charts Legend on billboard.biz for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 96 all-format Christian stations, including 58 Christian AC playlists, are electronically monitored 24 hours a day, 7 days a week.



Billboard senior chart manager **Wade Jessen** tees up the next question for **Martina McBride** during her keynote Q&A.

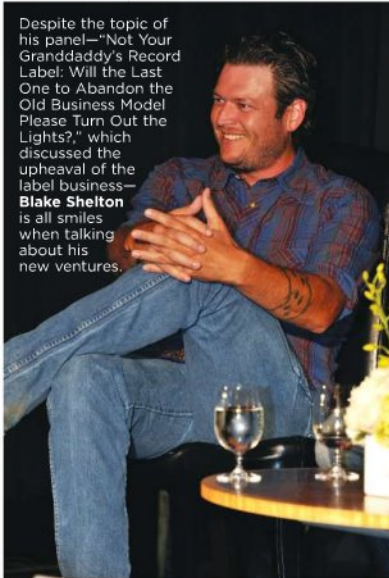


Performing at the networking reception sponsored by Adams and Reese LLP were (from left) **Anthony K.** of the Anthony K. Band, **Gwen Sebastian**, **Bo Bice** and **Madonna Nash**. Not pictured is Landon Michael, who also performed at the reception.



Tim McGraw tells it like it is during his keynote Q&A with Billboard executive director of content and programming for touring and live entertainment **Ray Waddell**. The Q&A was sponsored by i Wireless Center.

BILLBOARD COUNTRY MUSIC SUMMIT



Despite the topic of his panel—"Not Your Granddaddy's Record Label: Will the Last One to Abandon the Old Business Model Please Turn Out the Lights?," which discussed the upheaval of the label business—**Blake Shelton** is all smiles when talking about his new ventures.

More than 400 country music influencers gathered at Nashville's historic Hermitage Hotel for the inaugural Billboard Country Music Summit, held in association with the Country Music Assn. The summit ignited the busiest week in the country music calendar, which

culminates in the CMA Music Festival. Sponsors included the CMA, i Wireless Center, Adams and Reese LLP, Bridgestone Arena, Loeb & Loeb LLP, the International Entertainment Buyers Assn., Lyon & Phillips PLLC and DigitalRodeo .com. PHOTOS: FREDERICK BREEDON



ABOVE: Republic Nashville president **Jimmy Harnen** (left) and business manager **Jamie Cheek**, a partner with Flood, Bumstead, McCreedy & McCarthy, listen to **Big Kenny** during the "Who's Gonna Fill Their Shoes?" artist development panel.

LEFT: Manager **John Peets** of Q Prime South (center) talks about the development of Eric Church's career during the "Today's Country Music Manager" panel while Vector Management president **Ken Levitan** (left) and TKO Management president **T.K. Kimbrell** look on.



Preparing to kick off the inaugural Billboard Country Music Summit are (from left) Country Music Assn. board chairman **Steve Moore**, Billboard executive director of content and programming for touring and live entertainment **Ray Waddell**, Billboard publisher **Lisa Ryan Howard**, Billboard editorial director **Bill Werde** and Billboard senior chart manager **Wade Jessen**.



Creative Artists Agency Nashville agent **John Huie** (left) and **Brian O'Connell**, president of Live Nation's country division (right), focus on **Gary Allan's** observations about touring during the "Country Road" touring panel sponsored by Bridgestone Arena.

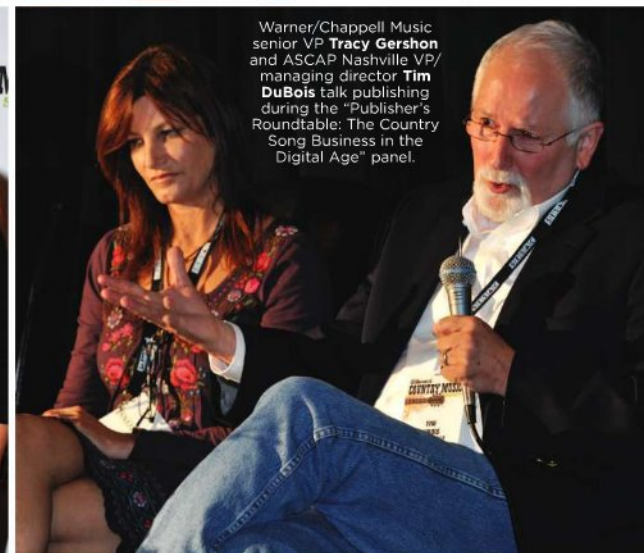


Philip K. Lyon, principal of Lyon & Phillips PLLC, opens the second day of the summit with welcome remarks after a continental breakfast sponsored by the Nashville Assn. of Talent Directors, the International Entertainment Buyers Assn. and Lyon & Phillips PLLC.



ABOVE: Creative Artists Agency sponsorship agent **Laura Hutfless** makes a point on the "Marketing & Branding for Country Music" panel while Greenlight Marketing & Media president **Dominic Sandifer** (left) and Clorox senior group manager for sponsorships **Drew McGowan**, listen in.

RIGHT: NowPlayingNashville.com director **Jennifer Schwartzberg** (left) and coordinator **Erin Hornsby** spoke to attendees about flood relief efforts that are being conducted by the Community Foundation of Middle Tennessee. A portion of the Country Music Summit's proceeds will be donated to the organization.



Warner/Chappell Music senior VP **Tracy Gershon** and ASCAP Nashville VP/managing director **Tim DuBois** talk publishing during the "Publisher's Roundtable: The Country Song Business in the Digital Age" panel.



RCA Nashville artist **Jake Owen** performed June 10 at the Riverfront Park Stage. Catching up after the show are (from left) Sony Music Nashville A&R executive VP **Renee Bell**, Morris Artists Management president **Clint Higham**, Owen, Morris Artists Management artist manager **Brandon Gill** and RCA Nashville VP of promotion **Keith Gale**. PHOTO: RCA NASHVILLE



Trisha Yearwood and CMT One Country were on hand to support Second Harvest Food Bank, which has distributed 450,000 meals since the flood recovery got under way. Pictured (from left) are CMT senior director of public affairs **Lucia Folk**, Yearwood, CMT Music Awards presenter **Paula Deen** and **Jayne Day**, CEO of Second Harvest Food Bank of Middle Tennessee. PHOTO: RICK DIAMOND/WIREIMAGE



Laura Bell Bundy (left) takes a dance lesson with her fans in the Sports Zone. PHOTO: DOMN JONES



Just after **Wynonna** and **Naomi Judd** announced their 18-city reunion tour, called the Last Encore, the duo met with fans and signed autographs at the Greased Lightning Fan Fair Hall in the Nashville Convention Center. PHOTO: JIM HAGANS/COUNTRY MUSIC ASSN.

CMA MUSIC FESTIVAL

Nashville kicked open its doors this past week to all things country music. The CMA Music Festival set a new attendance record, selling out each night of its star-studded concerts at LP Field, which averaged more than 49,000 attendees per night. CMA is donating half its net proceeds from the event to music education program Keep the Music Playing and the other half to the Community Foundation of Middle Tennessee to assist victims of the flood that occurred in May.



Tim McGraw performs for a sold-out crowd at LP Field June 10. PHOTO: JOHN RUSSELL/COUNTRY MUSIC ASSN.



Blake Shelton (left) and **Trace Adkins** accept the best collaborative video award for "Hillbilly Bone." PHOTO: JOHN RUSSELL/CMT



Prior to entering the show, **Sheryl Crow** stops to chat with **Van Toffler**, president of MTV Networks Music and Logo Group. PHOTO: RICK DIAMOND/WIREIMAGE



Lady Antebellum won group video of the year for its crossover hit "Need You Now." Smiling for the camera on the red carpet are (from left) Lady Antebellum's **Dave Haywood**, CMT president **Brian Phillips** and Lady Antebellum's **Hillary Scott** and **Charles Kelley**. PHOTO: RICK DIAMOND/WIREIMAGE



Before taking the stage as the host of the CMT Music Awards, **Kid Rock** pauses for a photo with MTV Networks chairman/CEO **Judy McGrath**. PHOTO: RICK DIAMOND/WIREIMAGE



Two of the night's big winners, **Carrie Underwood** (third from left) and **Miranda Lambert** (second from left), are pictured with Sony Music Nashville CEO **Gary Overton** (left) and exiting Sony Music Nashville chairman **Joe Galante**. Underwood won video of the year for "Cowboy Casanova" and performance of the year for "Temporary Home," while Lambert scored her first CMT Music Award for female video of the year for "White Liar." PHOTO: SONY MUSIC NASHVILLE

2010 CMT AWARDS

The CMT Awards saw Carrie Underwood, Lady Antebellum, Miranda Lambert and Keith Urban take top nods for their musical contributions this year. Kid Rock, the show's host, kicked off the evening with a medley of his hits "Bawitdaba" and "Cowboy" and Waylon Jennings' "Theme From the Dukes of Hazard (Good Ol' Boys)" that were mashed up and performed by an all-star cast of Nashville greats including Martina McBride, Trace Adkins, Zac Brown and Hank Williams Jr.



John Mayer (left) and **Keith Urban** delighted country fans and females nationwide with their duet of "Sweet Thing." PHOTO: JOHN RUSSELL/CMT

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