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The Counter Revolution
Record Store Day Demonstrates The Power Of Catering To Music Consumers

BY MICHAEL KURTZ

If I’d told someone four years ago that we would launch an event called “Record Store Day” and that it would store more than $2 million in production on this one-day, most of it vinyl, I would’ve been laughed out of the room. Today, the only laughter we’re hearing is the joyful sound from happy music fans and our label and distribution partners.

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

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

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

This is a high situation that needs to be addressed. In fact, I’d go so far as to say it is arguably the most important issue industry’s best, most enthusiastic retail partners are left out in the cold, having nothing with which to build significant traffic to their businesses. This isn’t a formula for success.

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

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

Let’s give physical retailers, from the smallest to the biggest, something specific, every month that feels exciting. It needs to be simple, readily cheap and very compelling. And it needs to augment the sales cycle of full-length albums, both standard and deluxe editions.

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

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

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

FEEDBACK

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A PLACE IN THE SUN

Artists, Executives Eye New Opportunities At Latin Music Conference

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

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

The mood at this year’s conference, which was held for the first time outside of the continental United States, was more upbeat than last year, with little time spent rehearsing the grim details of the genre’s challenges, such as the 14% plunge in Latin music album sales in the United States in 2009, according to Nielsen SoundScan.

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

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

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

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

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

Both Peruvian artist Pedro Suarez-Vertiz and salsa star Victor Manuelle joined Young on the panel to talk about their success as independent artists. But Manuelle acknowledged that his reunion, built up for more than a decade on Sony, made it easier for him to go indie. And through even in Peru his management company has “more capital and relationships” than local licensees of major labels, both Suarez-Vertiz and the Sony-distributed indie act Aventura acknowledged that the majors were necessary to break markets outside their home countries.

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

The energetic debate about new business models extended to the concert industry. The “playing Musical Chairs (In the New Touring Arena)” panel featured traditional promoters as well as a manager/promoter (Angelo Medina), a broadcast/promoter (CBS Entertainment Puerto Rico director of live concerts Ricardo Cordova) and a label-affiliated promoter/manager (Woodstock Entertainment co-founder Jorge Sauras).

“You can’t take the offers from [other] promoters,” Sauras said, when asked how he can fairly manage and promote concerts of the same act. “We look at what will benefit the artist,” both in terms of money and “added value” in marketing and publicity, he said.

In contrast, Q&A’s with hitmakers Marc Anthony and Aventura, the conference highlighted bilingual artists who were innovators in their respective genres. “We were accepted in the underground, but not in the mainstream,” Aventura leader Anthony’s (Armando) Santos recalled. “We made four songs... and we took..."
BRONX BOMBERS

Aventura Tops Pound Awards At Billboard Latin Music Awards With Nine Trophies

Aventura, the urban bachata group from the Bronx that has re-emergence from the tropical music scene, was the big winner at the 2010 Billboard Latin Music Awards, seizing nine trophies, including Latin album and digital album of the year for for The Last (Premier". The awards presented by State Farm in association with T-Mobile aired April 29 on Telemano and featured performances by more than 20 acts. It marked the 21st year history.(Aventura) and their album"La Revolucion" (Machete). The winner of the inaugural new Latin artist of the year award was Fonseca's "El Amor"; a new category created in recognition of mainstream tracks that play heavily on Spanish-language formats, went to the Black Eyed Peas. Although this year's awards cut across a broad swath of genres, styles, and trends, they were remarkable for their prevalence of artists with blurred urban and pop sensibilities in a mix that transcended radio formats and nationalities. For example, written by "El Bambino" and Juan Ortiz, played on urban and tropical pop formats across the country and sung by Aventura and even by pop artists like Fonseca. Cross-politization has also been a key part of the strategy at Universal Music Latin Entertainment, which dominated this year's awards. UME took home top Latin album of the year award, while UME's pop imprint, Universal Music Latin, won the hot Latin songs label of the year award and its tropical urban hybrid, Machete, won Latin rhythm airplay label of the year. UME's regional Mexican imprint, Diva, won regional Mexican airplay label of the year. UME imprint, which also won album of the year award, is the Latin pop, regional Mexican and Latin rhythm genre, work closely with one another, often mixing and matching artists across different categories. Sony Music Latin dominated the tropical category, winning the airplay award and album award. For the third year in a row, Espinoza Paz won the song writer of the year award, while for the second consecutive year, Armando Arias and Arpa Musical won producer and publisher of the year awards, respectively. Sony ATV Music Publishing took home this year's publishing corporation of the year award. Awards for labels and publishers were handed out April 28 during the Billboard Bash, which also featured performances by bestialists including Stevie Wonder, Diana Ross and Tito Puente. The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by sales and radio airplay data compiled from Billboard's weekly charts during the one-year period of Feb. 7, 2009 to Jan. 30, 2010. Finalists, the event winners, are determined by the performance of new recordings on Billboard charts, including Top Latin Albums and airplay charts including Hot Latin Songs. Album categories were limited to titles that didn't appear before the Nov. 8, 2009, deadline and excluded finalists from the prior year's awards. A Billboard editorial committee decided the recipients of the Spirit of Hope and Lifetime Achievement Awards, which were given this year to Marc Anthony and Mexican icons Los Tereceros, respectively (Billboard, April 24). For a complete list of winners, go to billboardlatinconference.com.

Something for the Metropolitano: RTX 'EL BAMBINO' (left) and AVENTURA
REMEMBERING PETER STEELE
1962 — 2010

We send our heartfelt sympathy to Peter's family, friends and fans around the world as well as to the members of Type O Negative

We will miss him.
HIP-HOP
BY GAIL MITCHELL

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

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

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

WorldStarmHipHop.com had 3.3 million unique visitors in the United States in March, surging 39% from 242,000 in the same period last year, according to comScore. That’s only a fraction of the 102.5 million unique visitors that YouTube had in March, which was up 24% from a year earlier. But the site’s traffic dwarfs that of urban-oriented rivals like OnSmash.com (402,000 unique visitors in March), NLifeWatch (203,000) and YouHerdThatNew.com (73,000), according to comScore.

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

This is in keeping with WorldStarmHipHop.com’s ongoing efforts to be the go-to site for independent rap content, as well as upcoming label releases. Rapper Fabolous enlisted the site to premiere the first video from his mixtape, “There Is No Competition 2.” And Soulja Boy Tell’Em recently partnered with the site to present behind-the-scenes footage documenting his experience at BET’s Spring Bling Weekend.

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

“We want to be a vehicle for not just established but emerging artists as well, reporting what’s happening with them and in the hip-hop community,” Black says. “We’re leveling out the playing field, staying in the streets as well as the suites.”

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

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

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

“For WorldStarmHipHop.com to maintain being the front-runner in online urban media,” O’Denat says, “we know we had to eventually find the right partners to help take us to the next level.”

Spitfire Pictures made an auspicious start in the music documentary business with Martin Scorcese’s critically acclaimed 2005 Bob Dylan film, “No Direction Home.”

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

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

What is the key to making a good music film? What we say to artists or their representatives is that we want to make something that is art, something as good as their best album. We want this tube something you put on your shelf and show your grandkids.

That drives us to use theatrical feature film development skills in the documentary making. In order for it to fulfill you emotionally, we have to have peaks and valleys. We have to have an emotional arc. And we have to have a point of view. With every movie, we have to have a story.

How did you apply that to “Last Play at Shea”? It was very challenging because we had three different story lines. We had Shea as a building, there was the history of rock ’n’ roll, and then we had Billy and the concert. It’s all of these things. You learned all about the history of rock ’n’ roll with the Beatles playing there and the history of the Mets. It’s really showing you all that with Billy conducting the concert as a maestro for Shea.

Describe the challenges involved in tracking down and securing the rights to archival footage and master recordings. It’s a massive, massive project. You’ve got the artistic journey to start with. But the question is how do you have the footage to tell their story? You’re going to need to tell their story. So, we’re going to need to tell their story.

How do you select the artists to focus on? There’s an element of serendipity. We get called about the artists you have and they’ve done something interesting, you do not have that longevity to draw from. Maybe they’re working on an album or doing something related to their art and their album.

What is the business model for these movies? You have to position them as event entertainment. Being an event means none of the traditional rules apply. You have to position it as a digital/electrical release of some kind that will acquire a brand for the film. That key TV partners around the world can use as a cornerstone television event in their territories and pay you an enhanced licensing fee. And the world of digital self-sustained and even the hard-goods business remains intact.

Is there room for any newer acts in this market? We are starting to look at doing some projects with people from the ’80s and ’90s. I’d love to work on a film about Coldplay because I think they’re astonishingly talented. But with a very modern act, you have to have something interesting, so you don’t have that longevity to draw from. Maybe they’re working on an album or something related to their art and their album.


www.americanradiohistory.com
Queens Of Noise

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

Back in the days when girls were supposed to be the subjects, not the purveyors, of rock-'n-roll, the Runaways needed a lot more than their looks to rise to the top. As history now shows, they did have other attributes. While never a big commercial success in the United States, the band recorded a bunch of now-classic songs like "Cherry Bomb," "I Wanna Be Where the Boys Are," and "You Drive Me Wild." And most of its members went on to distinguish themselves in other musical endeavors as well, especially Joan Jett and Lita Ford, who both attained platinum status as solo artists.

The Runaways were the real thing—they wanted it bad and they played hard to make it happen," says Ralph Peery, chairman of peer music, publisher of the Runaways' support acts.

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

Hello daddy, hello mom. THE RUNAWAYS: DAKOTA FANNING (right, left) and KRISTEN STEWART (as Cherie Currie and Joan Jett, in the movie Runaways.)

time manager Kenny Legana.

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

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

The band's manager, the Svengali-like Kim Fowley, says that peer music "did some tremendous things for us. It's a great story and no one has ever written about it." The publisher's office happened to be in the same Hollywood Boulevard building as Mercury Records, which signed the Runaways. Fowley recalls going to the peer music offices without an appointment and subsequently receiving a phone call from peer music executive Mario Conte from peer New York office. Conte believed in the Runaways "like they were going to be the next Beatles." Fowley says, prompting the manager to sign an "industry standard publishing contract with peer."

Peer, who had just moved to the company's Los Angeles office after spending five years at the company in New York, says his recollection is that the original deal was for co-publishing with another company. Eventually, peer music acquired Fowley's share of the publishing.

Peer music was interested in Runaways at a time when an all-female rock band was considered outside the box," Peer says. "At the time it was a pretty exotic undertaking whose time had come. I took an interest in the project and shepherded it through."

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

"Mercury was not getting any traction in licensing the record to its affiliates around the world," Fowley recalls. "But each peer music office contacted the Mercury affiliate in its local market and said, 'Why aren't you releasing something on this band? We are behind them.'" The result, Fowley says, was that before the band's self-titled debut album had charted in America or the Runaways had played outside Southern California, Peer had helped secure a global release of the Runaways record. In Japan, the fan reaction to the band was immediate and akin to Beatlemania, Peer says. "We got [the Runaways] exposure in Japan through an appearance at the Tokyo Music Festival through our association with Japanese music publishing firm Nichon." Peer says.

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

I have five thousand songs with four accountants, five attorneys and eight other publishing companies in 16 different countries," Fowley says. "And no one has ever paid me royalties from Ecuador, except for Peer. It's not much, but as they say in the publishing business, 'Every penny adds up.'"
The New Agenda
Digital Music Discussion Shifts From Devices To Services

Two news items recently crystallized America’s obsession with gadgets. First, there was the hoopla over tech blog Gizmodo, which got its hands on what appears to be the next generation iPhone. Then, there’s the poor guy in Denver who lost his pinky finger to a thief who stole his iPod. Both events got tremendous media coverage, especially the iPhone story, which even became the subject of David Letterman’s Top 10 list.

It’s easy to understand this fascination with devices, particularly Apple’s. They’re slick. They do cool things. And they’re phenomenally lucrative. Apple reported a second-quarter net profit of $1.1 billion, up 90% from $580 million in the same period last year, thanks in large part to the 8.8 million iPhones and 38.9 million iPads it sold.

The music industry doesn’t see a dime from any of this. But that’s OK, because for a long time, the digital music conversation was no longer about the devices—just the music. For years the industry sought an alternative to the iPod to level the playing field with Apple. It was a flawed strategy because despite the billions of dollars spent on it, the iPod was the best device, and due to a lack of interoperability between competing DRM technologies, only music bought from iTunes would work on it. With DRM gone, we’re now in a place where most music bought from any service will play on an iPod or iPhone. Even with the boost in downloadable mobile applications, streaming-based music services, and Internet radio services like Pandora and Spotify can work just as well on an iPhone as they do on a BlackBerry or an Android phone. And these services will enable the music industry’s digital revenue to rise. But if the success of iTunes was so tied to the dominance of the iPod, what does this post-device-centric world mean for iTunes? The greatest strength of the store is the way it lets users manage their files between the company’s various products and devices. As the digital music world moves to a cloud-based system where streaming access replaces ownership, iTunes will have to evolve to keep up. Here’s how Apple is going to do that.

First is the Lala acquisition. It’s still unclear what Apple plans to do with the company’s technology or its employees. It will almost certainly wind up as part of a streaming service that lets users access their files from any device. But that’s old news.

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

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

There are already rumors that Apple plans to add Facebook Connect to iTunes, which would let iTunes users update their Facebook status whenever they buy a track. Facebook’s new Open Graph initiative goes even further, potentially allowing users to see a customized version of the iTunes store based on their behavior on other sites that Facebook collects data from, or lets users see their friends’ profiles and top song picks from within iTunes itself.

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

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

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

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

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

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

But EI's purchase of IndieBlu reaffirms that North America's largest independent distributor is not aligned with the major label/multi-label structure and remains a significant player in independent music.

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

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

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

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

IndieBlu's catalog comprises about 2,500 albums left over from the remnants of the Sherdan Square Entertainment and Platinum Entertainment rollups of indie labels, including Armetis, V2 North America and Light Records, as well as master recordings acquired from Vanguard Classics, SpinIfy, Tone Cool and Roperodpe.

Titles picked up in the deal include Mohy's "Is," Steve Earle's "Jerusalem" and "The Revolution Starts Now," and the final three studio albums of Warren Zevon. The catalog also includes works by Ardalyn Crouch, George Clinton, Sonny Tiedtke, Peter Cetera, Alice Cooper, Twisted Sister and Shirley Gates.

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

Billboard estimates IndieBlu Music had annual revenue of about $5 million. IndieBlu Music was the name given to the company after the investment management company D.B. Zwirn (formed on a $31 million loan to Sherdan Square) and assumed control of the company.

EI is paying with the intention of selling it.

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

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

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

The IndieBlu acquisition also bolsters EI Music's expansion into Christian/gospel. IndieBlu was still active in putting out new releases in that genre, but it had withdrawn from putting out front-line product in all others.

With the closing of the deal, eight former IndieBlu staffers will join EI Entertainment's existing Nashville team of six at the EI/IndieBlu Nashville office. Michael Olsen will stay on as IndieBlu president and will report to Koch.
**UPFRONT**

**HUBBUB AT THE BEEB**

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

LONDON—Fourteen months into his job as head of the United Kingdom's most-listened-to radio station, BBC Radio 2 controller Bob Shemenn is swatting away what he calls "the single biggest change in U.K. radio" during his 20-year BBC career.

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

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

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

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

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

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

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

"Somebody listening now who's 65 and coming to retirement, growing up with the Beatles," he says, citing new artists like Pixie Lott and FABIHA as faith in the radio Drill's "musical base"—whether putting it in music or instrumental in breaking artists from James Blunt to Taylor Swift.

Now the station seems poised to roll back that approach, although Shemenn pledges a gradual evolution.

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

Clive Dickson, COO at commercial rival Absolute Radio, says he welcomes the trust's intervention and says Radio 2 should avoid the 25-44 demographic, key to Radio 1's ability to attract advertisers.

Radio 2 should use its funding "to create incredibly distinctive programming—people should be able to reach those hard-to-reach audiences," Dickson says. Absolute has a weekly reach of 1.5 million listeners in the fourth quarter, down 21% from a year earlier.

Shemenn pledges to bring the "delights and challenges of the evening and weekend schedule into daytime." He says the BBC has "enough empty space for anything..."—a problem—and he needs a replacement for Ross, who will leave the BBC in July.

But Radio 2 already casts a wide net—"a point unfilled hours after Billboards' interview with Shemenn," when a Paul Weller gig broadcast live from the BBC Radio Theatre was immediately followed in the schedule by The Essential X, an hour featuring classical and contemporary organ music.

"That's been the astounding success of Radio 2 over the years—that it can do that," Shemenn says. "That's why it works so well."-

This million listeners—and the UK music industry—will be hoping it keeps working.

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**Bangalore Beat**

Dance Music Finds Growing Audience

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

In India's major cities, a new circuit of clubs in upscale hotels and shopping malls—ranging from the 1,000-capacity Pebble to a 4,000-capacity Elevate in Delhi—is putting in top performances at its inaugural event in 2007 to exceed 20,000 last year, according to organizer PDM Entertainment. Sober in 2009 (Dec. 27-28) featured international DJs like Roger Sanchez and Armin Van Buuren, on an audience PDM says consisted of 90% Indian fans and just 10% overseas tourists.

Such popularity is translating into music sales. Dutch DJ Tiësto's label Tiësto Music, for example, says its 2007 album "Elements of Life" has sold more than 22,000 units in the UK alone with the biggest Western pop/rock acts in India's Bollywood-dominated market.

According to compiler Dance music elements has also accelerated its popularity, says DJ Noise, founder of Pune-based dance label Mank Music.

During the past five years, soundtracks to major Bollywood films like "Love Ai Love Ai" and "Chance Pe Dance" to have been coming club-friendly dance tracks.

"Bollywood is mixing electronic sounds with Indian music and producing some great songs," Bollywood singer/songwriter Salim Merchant says.

Tambourine also cites India's emerging middle class and its increasing online access to Western music with help from dance media.

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

But Indian dates can present challenges. With DJs fees in India being lower than anywhere else, and U.S. dates, national bookings need to be tightly packaged together to keep costs down and shows must have sponsorships "in order to work financially," says George Cooke, events booker for India's top promotional company Sound in London.

Although the Indian market has also proved problematic for some of the world's music celebrities, Indian clubs are "always a possibility." U.K. dance festival the Big Chill has also yet to return, following a 2007 event in Goa.

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

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

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

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

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

That marked a faster drop than last year’s 16.6% decline in total compilation sales and the 3.3% fall in overall album sales. In the first quarter of this year, budget compilation sales were down another 5.3% from a year earlier, the BPI says.

The closing of Woolworths is “the most obvious explanation” for the sales dropoff, says Phil Sawill, marketing director for Sony Music U.K.’s commercial music group.

“Woolies was a major force in the budget marketplace,” he says. “And you can’t have 500 stores removed from an account base without it having a considerable impact.”

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

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

Danny Keene, sales and marketing director at release/compilation specialist Demon Records, says losing Woolworths hit the budget category particularly hard because more than 98% of budget music sales are in-purchase purchases, compared to frontline goods, where people usually make predetermined purchases elsewhere.

Budget compilation sales have also been hurt by a sharp decline in CD sales at such mainstream outlets as gas stations, household goods stores and newsstands, where DVDs have “taken over most of the racking space available,” says specialist catalog consultant Bob Fisher, a former executive with reissue compilation label U.K. Collection and Charly.

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

At a time when frontline product is subject to intense price-cutting, budget compilation companies need to do more to distinguish the economic value of their titles from other releases. Demon’s Keene says, “Gone are the days of just seeing single-CD sets at budget price points.” He says, “Now you’ll often see two-, three- and four-CD sets.”

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

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

Sawill notes that Sony has enjoyed success with its “100 Essential Tracks” compilation series, which includes multitudes of songs on pricingibi from a specific genre, decade or theme. For example, the “Songs for Her” entry in the series includes five CDs of music sung by artists like Chaka Khan, Teod Denson and Tina Arena and retail for £9.95 ($15.32; $15.36).

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

Additional reporting by Tom Ferguson.
With Arms Wide Open

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

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

The first 2,010 reserved seats for each show are $20 all-in, meaning fans pay a flat rate without any added service charges. The remaining seats will be priced at either $30 or $50 plus applicable ticketing fees. The tour will play mostly major North American cities, beginning July 28 at Jiffy Lube Live in Bristow, Va., and running through Sept. 4 at Cynthia Woods Mitchell Pavilion in Houston.

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

"We all felt that we needed a driver for this band, because the band is so good live, but we were having some issues connecting with the consumer from when the band was at its peak back in 2002 to last summer," Agency Group agent Ken Fermanig said. "The nation, specifically senior VP of tour marketing and promotion, Joey Scoleri, had the idea to create this 20-10 concept—a play on the year and the ticket price."

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

Creed's 2009 Full Circle tour generated plenty of buzz last summer, but not the kind that either the band or its handlers were looking for. Ticket sales for the band's tour fell short of expectations, with some industry observers flow-fingerling around words like "disaster" to describe the band's return to the road. (Billboard, July 25, 2009).

In retrospect, such talk seems like an exaggeration, but the results were plenty disappointing. The 38 Creed shows reported to Billboard Boxscore took in $8,288,964, with attendance at 272,865, for a pre-show average of $313,130 and 7,175 in attendance. Considering most of the venues on the route topped 15,000 in capacity, that means Creed played to less than 50% of the house on average.

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

Logic dictates that if Full Circle had been a total disaster, all involved would be lining up to do "Hog." That's exactly right," Fermanig says, noting that the Full Circle trek picked up momentum when Live Nation took over promoting the tour. "Fans attending shows could buy discounted tickets to upcoming shows on the tour.

Fermanig says the practice worked well for Creed in several markets. "Last summer we didn't really market that—it just happened sort of at the moment of some venues on some shows," he says. "This summer we're actually marketing the fact that that's the price point."

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

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

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

The next part of this campaign is more shows going on sale locally, but also continuing to attack it from a national perspective (delivering the message to the consumer of what we are doing and how we're doing it.) he says. "Skillet will open for Creed on several shows, with other support acts to be announced."

For 24/7 touring news and analysis, see billboard.com/touring.
The head of the U.K.’s largest entertainment retailer talks about CD pricing, exclusives and moving into the live business.

After Zavvi, formerly Virgin Megastores, closed its remaining stores in 2009, HMV Group CEO Simon Fox says the company has long since expanded its horizons.

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

And indeed, Fox has worked to diversify HMV’s operations since becoming CEO in September 2008, including piloting digital and mobile payments, a shift in retailing, launching a video game division, and more.

During the past 18 months alone, HMV has acquired a 50% stake in digital services provider 7digital, partnered with Curzon Artificial Eye to develop cinemas inside HMV stores and paid £46 million ($70.7 million) to acquire MAMA Group, the venue/festival owner and artist management company. HMV and MAMA had previously been partners in a joint venture that operated 111 UK venues.

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

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

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

Our plans are to accelerate its growth. We want to open or acquire—more likely acquire—two to three new, midsize venues of 1,000- to 2,000-capacity each year. We want to be adding a festival a year to our portfolio. And we’ve said that within three years, we want to get the business to £50 million ($74.8 million) of profit, which would be a near tripling of its profitability.

How has the live industry reacted to HMV moving into the business?

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

Many people in the live industry would say it’s a very different business to entertainment retail.

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

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

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

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

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

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

We would strongly discourage our suppliers from entering into exclusives. We just don’t think it’s right for the customer. Do your recently announced plans to stock “entertainment-inspired” fashion items in HMV stores mean less space for music?

There will be a race to see which is the best buy. Where we are still locating the same CD in various places around the store—in an A2 (rack top section) or on a planogram or in a genre section—what we are going to do is reduce the number of places we display a CD. We are committed to placing a wide range of music products, but there may be some genres where we do have to reduce range because our store walls aren’t flexible. Should labels be more aggressive about lowering prices on physical products?

The market gets more and more price-aggressive and price-sensitive every day, so there is still more that has to be done to address pricing, particularly on catalog. It’s very hard to justify to a customer that if you order a product from anywhere between £7.99 ($12.37) and £9.99 ($15.34) why anything less than that is new release should be any more expensive.

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

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

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

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

It will certainly give us a bigger stake in the digital market, but it is big enough? No, not quite. 7digital is a great company and going head to head with them is not sensible. We need to look for our own points of difference—that might be bundling digital with tickets or bundling physical and digital—where we can compete in a differentiated way. Competing on 79pence ($1.25) tracks and trying to be a few pence cheaper is not going to make us rich.

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

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

By Mark Sutherland
‘Glee’ Has Been On Your TV, Performed At The White House And Visited Oprah. Now It’s Coming To A Stage Near You

BY ANN DONAHUE
IT'S SIX HOURS into the taping of the “Glee” season finale and the audience at the Saban Theater in Beverly Hills, Calif.—made up of Facebook and Twitter fans of the show, some of whom have flown in from across the country just for the taping—is getting restless. Fueled by just Dixie cups of water and fruit, blood sugar is lagging and patience with the overhead balloon lights being tweaked by a millimeter yet again is wearing thin. □ Actress Jane Lynch, who plays the obstreperous cheerleader coach/drill sergeant Sue Sylvester, comes to the balcony to answer some questions and keep the crowd engaged—or at least awake. One fan asks her what has been her favorite bitchtacular “Sue line” from the script. □ “Actually, my favorite line hasn’t aired yet,” Lynch says, “but it’s one she says to Kurt, the gay kid. ‘Loving musical theater doesn’t make you gay—it makes you awful.’ ” □ Au contraire, Sue.
FILLED WITH 'Glee' from left: The cast performs 'Express Yourself' on the April 20 Madonna-themed episode. 'Glee' at the White House Easter Egg Roll April 5. DIANNA AGRON, who plays Quinn Fabray on the show, sits on the White House steps with the Easter Bunny. (THE WASHINGTON POST)
Glee OUT

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

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

"Her camp did say 'no' originally, but we had gone in cold with little explanation as to what 'Glee' and 'Murphy's' master plan was," the show's music supervisor PJ Bloom says. "Once we had the groundwork, Ryan showed the deal with an amazing appeal in letter form to Madonna, not just as the creator and driving force behind the show but as a lifelong fan."

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

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

To date, the weekly rollout of digital singles the day before the show airs has cannibalized the appeal of buying the physical soundtracks. "A lot of people are buying the physical and the digital, which is the classic kind of fan fervor," Stringer says.

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

"Soundtrack appearances are certainly part of the conversation during the show clearance process considering how extraordinary our sales are and how lucrative that stream is, but those negotiations are not tied to sync deals," Bloom says.

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

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

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

Digitally, according to year-end data released by Hulu, "Glee" was the eighth most popular show to be streamed on the service in 2009, and the fourth most popular search term. In April, iPhone app developer Smule—the company behind the "I Am T-Pain" app—leased a "Glee" app in conjunction with Fox Digital Entertainment that uses pitch-correction technology to allow even the tone-deaf to warble along with songs from the show.

LEGENDS OF THE FALL

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

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

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

Speaking of nerves—back at the San Diego comic book Comic-Con (spoileralert! has done a frenzied performance literally a dancer fell and sank her head during one run through—of Queen's "Bohemian Rhapsody" for regions. Under such hotly competitive, will the "Glee" characters get fair play during the season finale by taking home first place? We'll leave that as a cliffhanger—but in true "Glee" style, the show does come full circle: The team from McKinley High goes on to win it with a medley from Journey.

AS HEARD ON TV

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

<table>
<thead>
<tr>
<th>Soundtrack</th>
<th>Units Sold</th>
</tr>
</thead>
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<tr>
<td>High School Musical</td>
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</tr>
<tr>
<td>Hannah Montana</td>
<td>3,700,000</td>
</tr>
<tr>
<td>Hannah Montana 2: Meet Miley Cyrus</td>
<td>3,400,000</td>
</tr>
<tr>
<td>High School Musical 2</td>
<td>3,200,000</td>
</tr>
<tr>
<td>A Charlie Brown Christmas</td>
<td>5,000,000</td>
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SOURCE: Nielsen SoundScan through the week ending April 19
Marc Anthony returns with an album of hit Latin ballads from his youth

By Leila Cobo

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

Guitar in hand, his father sang the big, dramatic ballads that were then the rage: songs of love and forbidden love.

And they made a mark on his soul.

“Tis is like my parents’ set list,” Anthony says today. “This was what they’d sing. Like a single crystal, if it’s constant,” he says.

More than 30 years later, Anthony, a superstar in two languages who has sold more than 11 million albums worldwide (including his 1999 self-titled English-language set, which moved 118,000 copies in the United States, according to Nielsen SoundScan), has reverted to the songs of his youth to inspire his new album, “Iconos,” set for release worldwide May 25 on Sony.

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

“Iconos” also includes music popularized by Brazil’s Roberto Carlos (“Amarrada Amarrada”) and Mexico’s José José (“El Triste” and “Almohadon”) and Juan Gabriel. For a generation of Spanish speakers, from Argentina to the Amazon, the songs — whether they were favorites or not — will strike a nostalgic chord. Many of these iconos were all-American hits of the day, penned at a time when Latin songwriter-writers were as celebrated as the interpreters and when songs were recorded for the international Latin market.

Even those singles that came later — like Gabriel’s “Ahora” and “Mayores” from 2006 — evoke another time, one of sweeping ballads with strong melodies whose universal themes crossed boundaries of origin.

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

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

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

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

“I definitely have a sensitivity to ballads and songs like this,” says Anthony, who first began to sing tropical music on the con-
dition that he be allowed to record Gabriel’s “Yasta Que Te Coma.”

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

Anthony describes his father as an “up-and-coming singer, a troubadour,” who would take his son with him to shows at so-
cial clubs and invite Anthony to sing on stage.

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

Anthony’s connection to this type of repertoire extends beyond “Yasta Que Te Coma.” Most of his salsa hits, for example, were originally performed as ballads before being set to a tropical rhythm.

But “Iconos” is also a departure because — not counting the 2007 soundtrack to the film “El Cantante,” which featured the music of Hector Lavoe — this is his first album of covers, and re-
his first cover album.

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

While Anthony has been working on his English-language set for approximately a year, he says he’s been plotting “Iconos” for five years now, ever since “El Cantante.”

In the process, he went through “a slew of songs,” but finally settled on the current track list because it made the most impact on him.

—There was a certain warmth whenever he would hear the material, he says.

A visceral performer and recording artists who needs to feel the mood in order to record, it took Anthony a long time to make his way into the studio of long-time producer Julio Reyes in Miami.

“Marc loves some of himself that he knows he wants,” Reyes says.

“I know what he likes, and there’s always been a good dia-
logue where I sometimes bring out more esoteric elements and he grounds me. With this repertoire, he explains the objective was to “pay a tasteful homage.”

Even the two new tracks on the album, which Anthony co-
 wrote with Reyes and Juan Pablo Vega, have that mix of classic emotions and contemporary edge that defines the rest of the set.

“A Quick Que Te Menteste” (Who Do I Want to Lie To), for exam-
ple, tells the story of a man who runs into his old lover and ad-
mits he lies when he pretends to be her.

Marc Anthony On ...

His marriage to Jennifer Lopez: “Our relationship is fertile ground for all we do. Always. Always. She has everything to do with my process. I have everything to do with her process, and we have come to trust each other. We are 100% clear that I have her best interest in mind and vice versa. I recorded the songs for ‘Iconos’ in like two-and-a-half days, and she was there. She was the one who pushed me to go to the studio.”

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

His role as the evil dad in the 2004 film “Man on Fire,” starring Denzel Washington: “Originally, the mother was the bad one. When I filmed, she pressed me to [arrange for their daughter to be kidnapped for insur-
ance money] and she was sleeping with the lawyer and she was a mess. And I was in the middle of it. And I cut that way end (in test screenings) people hated it because she looked terrible. And so they said, ‘Let’s take out the parts were you evil.’ They recut the movie to justify my suicide at the end.”

"LC"
‘This is like my parents’ set list. This is what they would sing.’
Out Of Exile

ONCE THE EPITOME OF THE ROLLING STONES’ DRUGGY DEBAUCHERY, ‘EXILE ON MAIN STREET’ IS NOW THE STANDARD-Bearer FOR THE BAND’S 21ST-Century REISSUE PROGRAM

BY RICHARD SMIRKE

"EXILE ON MAIN STREET" should have been a disaster. Recorded in 1971 and early 1972 in a variety of locations—most notoriously the sweltering make-shift basement studio in Keith Richards’ villa on the south of France—the two-album set coincided with one of the most destructive periods in the Rolling Stones’ uniquely hedonistic history.

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

From such chaos, however, emerged an enduring classic, as the album’s heady swirl of classic rock ‘n’ roll, Motown-influenced soul, raw country and rugged R&B somehow formed a beguiling, intoxicating whole. "Exile on Main Street" was released in 1972 to considerable acclaim, but it also captured the Stones’ wild, carefree spirit.

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

"Here I am trying to sell ‘Exile’ on Main Street’ Again," he says with a chuckle, although Mike Davis, GM/executive VP of Universal Music Group, says the album was a no-brainer place to start the ambitious catalog plans.

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

"You could feel the band expanding what they do, and maybe that’s the charm of this record," Richards says of the album today. "If you haven’t listened to it in a while, it’s a bunch of guys saying, ‘We’re more than just pop stars!’"

At the time, the record’s ambition prompted mixed reviews—Rolling Stone called it "the Stones at their most dense and impenetrable," although Robert Christgau hailed it as a "fugued-out masterpiece." But "Exile" has been a consistent seller ever since it debuted at No. 1 on both sides of the Atlantic, peaking at two U.K. singles and the Billboard Hot 100’s "Fading Down" (No. 7) and the Richards-sung "Happy" (No. 20).

Total U.S. album sales for "Exile" during the Nielsen SoundScan era (1991 to the present) stand at 25.5 million, making it the band’s fourth-biggest selling pre-1991 studio album after "Sticky Fingers" (12.6 million), "Some Girls" (11.2 million) and "Let It Bleed" (11.9 million). It has sold 9.000 copies so far this year, making it the group’s third-biggest selling studio set of 2010 after "Let It Bleed" (5,000) and "Beggars Banquet" (4,000).

"The Stones" total album sales in the United States since 1991 stand at 23.7 million, according to SoundScan, making the band’s No. 1 album-selling albums set of the SoundScan era. The Stones have sold 13.4, 12 million albums to date this year, with 900,000 sold in 2009 and 51.000 in 2008 (when the release of the ‘Shine a Light’ soundtrack boosted sales to the tune of 13.2 million, according to SoundScan.

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

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

There’s a standard re-mastered 18-track CD, a double-vinyl edition and two deluxe issues—a double-CD set are retail for around $15-20 and a deluxe hardcover set containing two CDs, a DVD, two vinyl discs and a book, which will retail for $15-20.

In the United Kingdom, iTunes will release a digital version of the deluxe "Exile" package, featuring exclusive video content.

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

"For people who just dig the Stones and aren’t fanatics, I hope they like listening to it," longtime Stones producer Don Was says. "And to the hardcore fans, I hope they hear a bootleg of them when they hear it.

Was worked alongside the band in treading its considerable archive for unreleased material and produced the 10 tracks with the Chimmer Beins from the original recordings made by Jimmy Miller. Of the new material, two numbers, "Losing Cup" and "Slow Survivor," are alternate takes of "Exile" originals, while several other songs are brand-new updates of previously unreleased studio recordings.

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

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

"I knew there was loads of stuff lying around," Jagger says. "But I didn’t know what time period it came from. I wanted to be faithful to the time period—I didn’t want to take things out of context, so [I’ve tried] to pick things that were recorded in..."
that time frame. Some of them are of interest and fun, but some of them are really good, so I hope people like them."

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

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

Key to the initiative will be a weeklong Stones celebration on NRC's "Late Night With Jimmy Fallon" beginning May 10 that will feature a number of high-profile acts performing songs from "Exile," including Keith Urban (May 11), Sheryl Crow (May 12) and Phish (May 13). The week culminates with NRC's May 14 U.S. premiere of Stephen Kijak's documentary film "Stones In Exile." mixing "Exile" era footage with current band member interviews. In the United Kingdom, "Stones In Exile" will premiere on BBC2, although an exact date is to be announced.

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

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

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

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

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

Universal is in talks with the band about finalizing the next project, with the label keen on one or two major releases per year. Universal's deal covers the catalog from "Sticky Fingers" onward, and Andrew Dow, marketing director of the Universal Strategic Marketing division of Universal Music Group International, cites next year's 30th anniversary of "Fingers" as one possible project with strong commercial potential. Meanwhile, this fall will bring the release of a remastered collector's boxed set of all 16 post-1971 studio albums on heavyweight vinyl. The label's future plans will ultimately be dictated by the success of "Exile."

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

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

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

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Shine A Light
ROLLING STONES PRODUCER DON WAS ON MINING THE 'EXILE' ARCHIVE

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

About years ago. Initially Mick [Jagger] thought it was kind of a nuisance going back and digging through old tapes, so he asked [me] to do it. And then the next thing up would be the master of "Wild Horses," which was a thrill in itself. There was a version of "Wild Horses" with just Mick and Keith [Richards] and a string quartet that no one remembered doing. [Jagger and Richards] had actually refused to re-record it in recent years, so it took some time to get things together.

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

Some parts had been digitized, while others hadn't. We had a lot of original mixes, but a lot of material was missing or lost. We had to go through a lot of different sources to find the right material.

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

It's a very rare era and was quite difficult to get hold of. We had to go through a lot of different sources to find the right material. There were some great tracks from the "Let's Be Jealous"/"Sticky Fingers" era, but we decided to focus on the recording of "Loving Cup" from late 1971.

How difficult was it to retain the feel of the original "Exile" sessions when re-working archive material?

At the beginning, we were very cautious, but as we worked on the album, we realized that the original feel was not as important as the overall sound. We tried to be as faithful to the original album as possible. Is there much more unreleased material languishing in the Stones' archives? I know for a fact that they could do something like this, with this level of quality. For every album that they've released, I'd love another one to do one of these a year. It's a total thrill.
Despite a combined sales total that tops 25 million albums and a string of hits that has turned Dixie Chicks into one of the world's biggest-selling acts, the band is still looking for new material. "We're still looking for something new," said Martie Maguire, who along with Emily Robison and Natalie Maines, form one of the most successful all-female groups in country music.

For their new album, the Dixie Chicks have been working with Pat Robertson, the co-founder of the Talk of the Town and the Loose Census, who is known for his work with the Eagles and other major artists. "We're really excited about working with Pat," said Pat Robertson. "We've been looking for a new sound for a long time, and we think he's the perfect choice for this project."
GREYLADIES
Sister Duo CocoRosie Hops Continents, Labels For Its Fourth Album

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

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

After spending 2009 touring behind third album "The Adventures of Ghosthorse and Stillborn," the sisters conceptualized a follow-up with engineer Nick Ryley in Buenos Aires. For the first time, CocoRosie entered the studio with nothing previously prepared, leading to a looser yet more ambitious process.

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

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

The group began searching for a new label imprint after longtime label Touch and Go Records ceased operations in 2009. Early in the process, Touch and Go label head Corey Rusk reached out.
out to Sub Pop co-owner Jonathan Poneman, who had long been a fan of the group. "Corye played me three songs from what would become 'Grey Oceans,'" and I found them to be even more compelling than their previous work," Poneman says. Co-collaborator signed with Sub Pop last February, and Blackalicious continued working as a manager for the band. While the deal is only for one album, Poneman says the label is "taking one step at a time" and would love to continue working with the duo if the release goes well.

Along with "Grey Oceans," Co-Collaborator has shot a film with Australian director Emma Free-

man that's currently being ed-
ited. Cassidy will also have her artwork included in Milan's "It's Not Only Rock 'n Roll, Baby" musican lot exhibition in June.

Sub Pop plans to market "Grey Oceans" by tapping into the visual artistry of the Cas-
dids. A promotion through on-
line retailer In Demand gives fans a poster designed by Cassidy when preordering the album.

Cassidy also released a Web "magne-
ten" that showcase minute-
long clips set to album tracks "Trinity's Crying" and "Smoky Taboo." And the label plans to stream the entire album prior to release.

Now with a five-piece back-
ding band, Co-Collaborator will kick off a European tour April 30 be-
fore starting a stateside run in early June.

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

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

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

1. In between the making of "Brothers" and your last record, 2008's "Attack & Re-

lease," Auerbach released his solo album and you formed Drummer. Did you learn anything by working independently that you brought to the making of "Brothers"? The most important thing we learned was how easily we can communicate with each other. I think it's much easier for Dan and I to play with each other than it is for us to work with other people, but we really just started to appreciate it recently. I think it's because we learned to play together when we were kids.

2. You first worked with Tchad Blake on your rap-rock experiment "Blakroc" and brought him back to mix "Brothers." What do you like about his style? We gave him the tracks and he immediately saw where we were going. I think that he em-
brazed the minimalist aspect of how we

STONES ROLLING

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

The album is issued through Flock/PIAS in the United King-
dom, Discograph in France and PIAS for the rest of Europe. "The whole year is mapped for the band to head around the world three times," the duo's manager Cathy Oates says. "There's not a lot of time off." The U.S. release on Net-
werk debuted No. 19 on Bill-
board's April 17 Heatseekers Albums chart, eclipsing last August's No. 32 peak of pres-
edecessor "A Book Like This." Oates notes that the duo's global publisher Sony ATV has been key in landing syncs on U.S. TV dramas "Grey's Anatomy" and "Private Practice" plus TV ads in the Netherlands, Norway and South Korea.

The Stones wore a 15-date European tour May 6 in Paris, followed by North American dates concluding June 12 at Bonnaroo. Bookers are William Morris Endeavor Entertain-
ment (North America), Cre-
ative Artists Agency (Europe) and ICM (Australia).

- Lara Brandl

MEAT-AND-GREET

Canadian troubadour Hawk-

sley Workman has returned to his indie roots for "Milk & Meat," a double-album that veers from '80s keyboards to kitchy, guitar-driven songs.

The singer-songwriter was previously signed to Universal Music in Canada and Europe but issued "Milk & Meat" on his own Ida's Records through Toronto indie Six Shooter. It's distributed by Warner Music (Canada), Sheep Music (United States) and Alternative Distrib-
ution Alliance Global (rest of the world).

The album arrived in Europe April 17; it appeared in Canada in January as two sep-
erate entities, the CD "Milk" and digital-only release "Meat." Workman, who also issued two albums in 2006, says he's ac-
climated to working at a brisk pace. "In your 20s, there's a certain amount of teenage liveness," he says. "When you hit your 30s, you realize, 'When I'm not working I'm thinking suicidal thoughts'—working equals happiness."

Workman's 1999 debut, "For Him and the Girls," finally got a U.S. release last year on Ba Da Bing Records to critical acclaim. He says he's thrilled at the reaction, adding, "I sometimes wonder whether I'm 10 years ahead of the world or 10 years behind. It isn't making me rich, but I have my own love." Workman, published by his own Hawkleytown and booked through the Agency Group, will play European shows May 11-20.

Webmaster Thompson


MUSIC

Robert Thompson

www.americannodehistory.com

1. In between the making of "Brothers" and your last record, 2008's "Attack & Re-

lease," Auerbach released his solo album and you formed Drummer. Did you learn anything by working independently that you brought to the making of "Brothers"? The most important thing we learned was how easily we can communicate with each other. I think it's much easier for Dan and I to play with each other than it is for us to work with other people, but we really just started to appreciate it recently. I think it's because we learned to play together when we were kids.

2. You first worked with Tchad Blake on your rap-rock experiment "Blakroc" and brought him back to mix "Brothers." What do you like about his style? We gave him the tracks and he immediately saw where we were going. I think that he em-
brazed the minimalist aspect of how we

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

3. You recorded "Brothers" at Alabama's legendary Muscle Shoals studio. Did you feel any power energy in that space? When we went in, we knew our man-
ger and our engineer claimed that they felt some sort of bizarre spiritual energy. For Dan and I, we felt like we walked into a building that at one time was doing something incredibly special and everyone forgot. It was like being in a museum that no one cared about. The studio itself isn't anything special and it's not in the best condition, but it's actually really conducive for working starting to finish because it's completely isolated from anything and it has no windows. It's really small and it didn't feel much different than recording at our house.

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

5. Has running your own label made you shudder as an artist on someone else's label? A little, but Dan and I have both always been in tune financially, especially with the deals we've made. Dan and I have purposely done things that I think are a lot riskier than other bands, specifically because we feel like we always need to do more than we actually do. Hon-

arily, we both have a fear of having to get a real job someday.

www.Billboard.com | 27
ALBUMS

FOLK

NATALIE MERCHANT

Leave Your Sleep

Producers: Natalie Merchant, Andres Levin

Nonesuch Records

Release Date: April 13

For her first release since “The House Carpenter’s Daughter” in 2003, Natalie Merchant has crafted an ambitious double-album that draws upon multiple literary giants for inspiration. The new set, “Leave Your Sleep,” features lyrical tributes to famous ghazis by e. cummings, Christine Rossetti, Robert Louis Stevenson and many others throughout the course of 25 tracks. Despite the elaborate concept and overwhelming length, the album soars with gorgeous folk arrangements and Merchant’s daring creativity. The song “Calico pie” sits along with the simple pop of a l Cuppa and fiddle, while the playful jazz of “The Joni Bong” utilizes a delightfully unique horn section. Merchant’s voice still retains its subtle power, but the biggest surprise of “Leave Your Sleep” is her ability to perform this debuting in unalike lyrical idioms. The broad spectrum of genres Merchant explores also prevents the set from feeling overwhelming. She has returned with a painstakenly constructed record that feels light and nimble, a credit to her still-impressive talent as a songwriter.—JL

COUNTRY

LAURA BELL BUNDY

Achin’ & Shamkin’

Producers: Nathan Chapman, Mike Imler, Kyle Nelosun

Mercury Nashville

Release Date: April 13

Kentucky native Laura Bell Bundy took an unusual route to Nashville via Broadway, starring in such stage hits as “Legally Blonde” and “Hairspray.” Split into two “sides,” Bundy’s second country album and major-label debut, “Achin’ & Shamkin’” reflects her dramatic flair: The “Achin’” half of the set includes reflective ballads about pains of the heart, from the pleading “Deep On By” to the surprisingly wrenching cover of the Neil Young classic “Gidis On Up.” The shania Twain-esque “Boyfriend?” and “Everybody Needs Somewhere To Love” for a stampeding modern-day country-pop gem. Bundy’s obvious affection for feisty predecessors like Loretta Lynn and Dolly Parton is apparent, jamming out in a country-rock vein and personal narrative. But when Bundy still needs to develop the durable melodies and lyrical nuance that turned those artists’ compositions into classics.—GM

BAD KURPUT

Streetlights

Producers: Terrace Martin, Pete Rock

Panjarsi/Fontana

Release Date: April 20

Riding high on the critical success of “BlakOurt,” his 2019 collaboration with DJ Quik, rapper Kurupt calling on his West Coast brethren to help him maintain the momentum with “Streetlights;” his first solo album since 2001. Kurupt uses the spotlight to contemplate his long and storied career, taking frequent breaks to revel in his sophistication. The tracks “I’m Burnt” and “I’m Drunk” celebrate weed and alcohol with the former employing club-ready bass and drums. In contrast, Kurupt addresses a career’s worth of controversy on “Questions;” while “Vice” features a soul-searching piano loop courtesy of East Coast legend Pete Rock. Snippets of Kurupt on the warmhearted yet vividly vulgar “All That I Want,” on which Kurupt raps, “Bounce rocks; slate, dip and on drift or/ Give her something nice, fat and long to kiss.” Kurupt’s distinct slurred-barking cadence lends itself well to the anthems on “Streetlights,” an impressive albeit uneven release.—FIN

MURS & 9TH WONDER

Forever

Producers: 9th Wonder

SMC/Fontana/Universal

Release Date: April 13

While guest appearances on “Forever,” the third collaboration between West Coast underground veterans Mur and ubiquitous 9th Wonder include rappers Kurupt and Suga Free, both known for their gutteral chops, Mur’s subject matter is divided between quirky and socially conscious. The 10-track set, which contains multiple sounds and styles, gives a brief glimpse into both artists’ scattered versatility: On “Ain’t Got No,” Mur and 9th Wonder (playing as 9th-Matic) pay tribute to their Korean and Vietnamese girlfriends over a faux East Asian melody, and Mur salutes tobacco and alcohol abuse on the cartoonish track “Cigarettes & Liquor.”

THE VEY BE CAREFUL

Release Room

Producers: Wexy Nieta, Very Be Careful

Barrett Records

Release Date: April 13

Colombian music has recently experienced a new wave of electro-folkloric fusion. But on “Release Room,” Los Angeles band Very Be Careful aims true to country’s musical roots. Colombin

WILLIE NELSON

Country Music

Producers: T Bone Burnett

Rounder Records

Release Date: April 20

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

POPB
KESHA
Your Love Is My Drug (3:06)
Producers: Dr. Luke, Benny Blanco, Amps
Writers: K. Sebert, P. Sebert, J. Coleman
Kemosabe/RCA
MSM
The third single off Kesha’s debut album, “Animal,” also known as every bad girl’s deepsleep soundtrack. “Your Love Is My Drug” is unforgiving in its mission to equate alluring, alluring without substance abuse. “I’m looking down every alley/I’m making things in America,” says the singer. “Blah Blah Blah” singer narrates over a deeply layered electronic background that speaks ever harder than that of her first single, the No. 1 “Tik Tok.” “The truth is what I feel. I’m so high/when you’re with me, I have no identity,” the singer says. In a call-and-response with White, she shouts, “Some people die in the middle of a life. I live just fine on the top.” It’s not until you’re bored, though, when the backing vocals descend into a head-banging jam—that “Dope”-tally rocks. “I’m gonna take you for worse or for better,” the singers declare. We’ll take more Dead Weather just like this. Please—etc.

ROCK
THE DEAD WEATHER
Die by the Drop (3:40)
Producer: Jack White
Writers: A. Mosshart, D. Farta, J. Lawrence
Domino Music/Backyard Publishing, Sleeping Sounds
Disorder Music, Each M. Below Me (3:58)
Third Man/Warner Bros. All rock supergroup’s Dead Weather made waves last summer with its debut album, “Horehound.” The band’s sophomore effort, “Sea of Cows,” hits stores in May, and lead single “Die by the Drop” is an indicator. It will be as well-received. Slowly building, dying-to-break-lose riffs set the scene with a post-emo/post-hardcore tenor. The song’s post-emo/post-hardcore tonality is given a bit of edge by the producer. “Blah Blah Blah” singer narrates over a deeply layered electronic background that speaks ever harder than that of her first single, the No. 1 “Tik Tok.” “The truth is what I feel. I’m so high/when you’re with me, I have no identity,” the singer says. In a call-and-response with White, she shouts, “Some people die in the middle of a life. I live just fine on the top.” It’s not until you’re bored, though, when the backing vocals descend into a head-banging jam—that “Dope”—tally rocks. “I’m gonna take you for worse or for better,” the singers declare. We’ll take more Dead Weather just like this. Please—etc.

B.O.B FEATURING HAYLEY WILLIAMS OF PARAMORE
Airplanes (2:59)
Producers: Alex Da Kid, Frank E
Writers: various
Publisher: Rebel Rock/Grand Hustle/Atlantic
Atlanta rapper/singer B.o.B follows up with “Nothin’ on You.” His No. 1 hit with Bruno Mars, with a more unexpected collaboration, enlisting Paramore’s Hayley Williams for the inspired “Airplanes.” The rock frontwoman delivers a hook that should have listeners quickly singing along (“I could really use a wish right now, wish right now”), while B.o.B offers introspective rhymes about his transition from underground rapper to burgeoning star. “Somebody take me back to the days/Before this was a job, before I got paid,” he raps. “Back when I was rapping for the hell of it/But nowadays, we rapping to stay relevant.” Rising UK producer Alex Da Kid anchors a floating piano melody with a militant drumbeat for an arrangement that feels epic yet intimate. With its universal themes of personal struggle and nostalgia, “Airplanes” is a sure-fire hit from a bright new talent.—N.H.

MATT POND PA
The Dark Leaves
Producers: Chris Hansen, Matt Pond
Atlantic Records
Release Date: April 18
Matt Pond PA knows a thing or two about chamber pop. And since the Pennsylvania-based band’s first album in 1998, there’s not much better example of this than its latest release, “The Dark Leaves.” The album”’s opener “Starting” melds the warmth of frontman Matt Pond’s voice with melancholy-tinged lyrics (“Let the pictures down/They hold no life”), the sprightly arrangements give way to a finger-snapping breakdown with unexpected saxophones. The radio-ready “Runs” comprises a rolling piano melody, hand claps and a chorus catchy enough for Bruce Springsteen, while “The Dark Leaves Theme” pairs a likely beat with trembling strings and a low-key chorus on which Pond cries, “Life kills me.” But it’s the balance between delicate guitar, lush chords and the singer’s rich vocals on “Blindfold” that proves Pond PA is ready to stretch out, not compromise.—L.F.

DIGITAL RESOURCES

GENRE CRITIC CHOICE

EDWIN PETERSON (ALBUMS) AND MONICA HERRERA (SONGS)
CRITIC PROFILES

MIRANDA LAMBERT
The House That Built Me (3:56)
Producers: Frank Lollapalooza, Mike Wrinkle
Writers: T. Douglass, A. Shemesh
Publisher: various
Though she’s well-known for incendiary tunes like “Kerosene” and “Gunpowder & Lead,” Miranda Lambert demonstrates how beautifully effective she can be with a tender ballad in “The House That Built Me.” The song chronicles a young woman who visits her childhood home to reconnect with her past, and Lambert promises the new owners that if they’ll just let her in, she “won’t take nothin’ but a memory from the house that built me.” The lyric is filled with the kind of powerful visual details that make a great country song, and Lambert’s achingly vulnerable delivery underscores the emotion. This is the latest single from her “Revolution” album—recently named album of the year at the Academy of Country Music Awards—and great performances like this one show why the Texas barnburner has risen to the top.—D.E.P.

www.americanradiohistory.com
‘Glee’ Strikes A Pose At No. 1 With Madonna

It’s all about “The Power of Madonna” this week on the Billboard 200, where the soundtrack from the April 20 release, “Glee,” debuts at No. 1 with 98,000 copies sold, according to Nielsen SoundScan.

The week’s second-highest debut is also a soundtrack: AC/DC’s “Iron Man 2” is No. 4 with 76,000.

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

A whopping 75% of the “Power of Madonna” set’s first-week sales came from download retailers. The album’s arrival is reminiscent of when Khalea’s “A Minor” wowed the digital world in January when a then-record 76% of its first week were downloads. (That record was later broken by the 28-digit debut at No. 1 of the “A Minia’s“ charity album.)

“The Power of Madonna” album’s digital share was likely so large because of the specificity of the project.

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

The album appeals to two distinct groups of consumers: self-proclaimed “Glee-ers” and Madonna fans. And since both groups were probably clamoring at the bit to buy the album last week, it would seem hardly any of them bothered to go out and purchase a physical version of the set. (Additionally, “The Power of Madonna“ was absent from any of the major brick-and-mortar retailer’s “top 5” lists.)

“The Power of Madonna” is the third album release from “Glee,” the first to reach No. 1. “Glee: Season One: The Music Volume 1” peaked at No. 4 last November with 113,000 copy debut week, and then “Volume 2” bowed (and peaked) at No. 3 the following month with 173,000 in its first week. Combined, the two volumes have sold 1.4 million.

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

Disregarding the house of Mouse, the last non Disney TV soundtrack to reign at No. 1 before “Glee” was the “Miami Vice” soundtrack in late 1984 and early 1985. It spent 11 non-consecutive weeks in the penthouse.

“The Power of Madonna” is the first No. 1 album consisting of covers of an artist’s music since the 1984 ABBA “Mamma Mia” soundtrack reinforced for a week in August 2008. That album featured “Mamma Mia” stars Meryl Streep and Pierce Brosnan singing tunes like “Dancing Queen” and “Gimme! Gimme! Gimme!” (A Man After Midnight). (Coincidentally, Madonna sampled the latter song for her 2005 No. 7 Billboard Hot 100 hit “Hung Up”—which was in “Glee.”)

The Madonna/“Glee” celebration also extends to the show’s catalog, where the biggest beneficiary is “Celebration,” greatest-hits set. Released last September, the effort reenters the Billboard 200 at No. 86 with 6,000 (up 219%). That’s the package’s best sales week since Christmas.

Also, Madonna’s catalog of albums jumped 44% in sales, moving from 12,000 to 17,000 in the wake of the “Glee” episode.

Her digital songs tally is 189,000, up 169% compared with the previous week (48,000).

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

HELL’S BELLS: AC/DC’s soundtrack to the upcoming “Iron Man 2” Film arrives at No. 4 with 76,000. The 15-song album—the band’s eight-top 10 set—is made up of previously released AC/DC tunes and operates somewhat like a greatest-hits set. While its first week feels a bit lukewarm, it’s a safe bet that once “Iron Man 2” hits theaters May 7, this album should spike in sales.
Stepping Out
Bruno Mars Follows B.O.B. & Travie McCoy Collaborations With Solo EP

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

Mars—who until now was primarily known as one-half of songwriting production duo The Smeezingtons—co-wrote and produced B.O.B.'s Hot 100 chart-topper, "Nothin' On You," and sings its anthemic chorus. "Billionaire," McCoy's solo debut single, was also co-written and produced by The Smeezingtons and is No. 41 on the Hot 100 after just four weeks. The success of both songs is due in large part to Mars' captivating, emotive tenor and current melodies. "It's good because they're totally different," the 23-year-old says of his collaborations. "'Nothin' On You' leans toward the more R&B, soulful side, and 'Billionaire' is a more acoustic-pop type of record. I think it suits me up real nice."

Mars will capitalize on the buzz by releasing his solo EP, "It's Better if You Don't Understand," May 13 on the revived Elektra Records. "We could just throw him in the studio and try not to make an album right away, but we prefer he had a bunch of great songs," says John Janick, the label's co-president with Mike Caren. "We felt like he was the right introductory piece and a good strategy."

The four-song EP showcases Mars' wide-ranging influences. It segues from the blippy electro-pop of "Someplace in Brooklyn" and the surging, Gro-Lo and B.O.B.-assisted "The Other Side," to the edgy "Count on Me" and the yearning, oneRepublic-esque ballad "Talkin' to the Moon."

Before "Nothin' On You," Mars and creative partner Phillip Lawrence's production and songwriting credits as The Smeezingtons included Flo Rida's "Right Round," Matt S大家都在的 "One Day," and K'Naan's "Wavin' Flag," the official anthem of the 2010 World Cup. Born and raised in Hawaii, Mars (real name: Peter Hernandez) says he first caught the performer bug at age 4, when he joined his parents, uncles, four sisters and one brother in local doo-wop family act The Love Notes. By 13, Mars was playing several instruments (piano, guitar, bass and congas and recording demos. One caught the ear of an A&R executive at Motown, who flew Mars from Hawaii to Los Angeles and signed him. "I figured, 'I have to do everything myself, so I'm going to just produce and write these songs on my own and hopefully get lucky.'" he recalls.

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

We're big fans of the Beatles," the Police and Michael Jackson, so whether we're doing R&B or a pop record, we're always trying to chase those big dreams that our idols have given us," Mars adds. Now that he and Lawrence have provided these hooks for other artists, Mars is circling back to his original goal of being his own hitmaker. "I really am switching gears right now," Mars says. "You can't knock on opportunity's door and say you're not ready when it answers."

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**OZZY'S 'SCREAM' HEARD LOUD AND CLEAR**

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

The rock pioneer—who rose to stardom as lead singer of Black Sabbath and won a new generation of fans thanks to the success of MTV's "The Osbournes"—releases "Scream," his 10th studio album, June 15 on Epic. This week, Osbourne's wife and manager Sharon, announced that a film about her husband is set to go into production. "Let Me Hear You Scream" jumps 23-19 for the highest increase on the Rock Songs chart, gaining 5.6% to 5.2 million audience impressions on 90 stations. Since Nielsen SoundScan began tracking sales data in 1991, Osbourne has sold 16.4 million albums in the United States. 1991's "No More Tears" leads in that span with sales of 3.4 million.

—Gary Trust

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**ROCK'S TOP ROCKERS**

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

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Rock royalty: **OZZY OSBOURNE**

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No Borders

Dave Barnes Claims Unexpected Christian Crossover Hit

Fuelled by a hot single—"God Gave Me You"—and a fan-friendly press release campaign, pop singer/songwriter Dave Barnes got more than he expected with the April 6 release of his second Razor & Tie album, "What We Want, What We Get." The album became a top five hit on Billboard's Top Christian Albums chart.

"It has been really overwhelming how great radio response has been to "God Gave Me You,"" Barnes says. "In every genre, the gatekeepers are pretty protective of who they let in. I didn't want them to feel like I was trying to jump in and set up shop too quickly in this beautiful neighborhood." Barnes' album debuted at No. 3 on Top Christian Albums and No. 59 on the Billboard 200.

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

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

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

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

SMOKE ALARM

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

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

She fell into another right place following a meeting with shoe designer Steve Madden, in a publicity campaign that launched soon. Wigmore will become the first artist to sell her album in his stores. Wigmore says that when she met Madden, their personalities immediately clicked. "His shows have been great in getting new artists' music out there through online and special events, so this seemed like a good fit," Wigmore says.

After she started dabbling in music at 13, Wigmore penned the poignant "Melaleuca" at 17 for her father, who had died of cancer. The song resonated with the judges of the U.S.-based International Songwriting Competition and won the 2004 Grand Prize. Although Wigmore became the youngest and only unsigned songwriter to win the IGC, she says the personal nature of "Melaleuca" was what made the experience unforgettable. "The song was about my father and not about some boy or stupid crush," she says.

Following the release of an EP, "Extended Play," in 2008 on Island Records Australia, Wigmore struck a deal with Universal Motown in the States and began her first nationwide tour that fall. In April 2009 Wigmore recorded her debut full-length in Los Angeles with producer Mike Elizondo (Phoebe Apple, Noely Furado) and Ryan Adams' backing band the Cardinals.

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

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

—Jason Lipschutz

Wigmore, 23, has released "Holy Smoke," which is available on iTunes.
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</tr>
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<td>SHINEDOWN</td>
<td>The Sound Of Madness</td>
</tr>
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<td>20</td>
<td>STRAIGHT NO CHASER</td>
</tr>
<tr>
<td>105</td>
<td>JOURNEY</td>
<td>Journey's Greatest Hits</td>
</tr>
<tr>
<td>106</td>
<td>DRAKE</td>
<td>So Far Gone (EP)</td>
</tr>
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<td>107</td>
<td>SHINEDOWN</td>
<td>Average American</td>
</tr>
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<td>108</td>
<td>GREEN DAY</td>
<td>21st Century Breakdown</td>
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<td>Tennis, Lles, And Aliens</td>
</tr>
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</tr>
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<td>25</td>
<td>The Love &amp; War Masterpieces</td>
</tr>
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<td>27</td>
<td>Jimmy Buffett &amp; The Beach Boys</td>
</tr>
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<td>114</td>
<td>WE ARE THE HILLS</td>
<td>White Lies</td>
</tr>
<tr>
<td>115</td>
<td>48</td>
<td>The Final Countdown (In The Style Of &quot;Europe&quot;)</td>
</tr>
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<td>116</td>
<td>90</td>
<td>Max On The Moon - The End Of Day</td>
</tr>
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</tr>
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</tr>
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<td>My Best Days</td>
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<td>146</td>
<td>28</td>
<td>Brand New Eyes</td>
</tr>
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<td>147</td>
<td>28</td>
<td>Bullet Proof: The Musical Soundtrack (EP)</td>
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<td>148</td>
<td>28</td>
<td>Michael Jackson's This Is It (Soundtrack)</td>
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<td>149</td>
<td>28</td>
<td>Sea Therapy: The Sessions</td>
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<td>28</td>
<td>Alice In Wonderland: Anamorphic</td>
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Data for week of May 8, 2010. For chart reprints call 646.654.4631.
**TOP POP CATALOG**

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### HEATSEEKERS ALBUMS

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### REGIONAL HEATSEEKERS "I" ALBUMS

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<td>One eskimO</td>
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<td>NEW</td>
<td>Arc Iris</td>
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<td>NEW</td>
<td>We Gun</td>
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### PROGRESS REPORT

American Bang, “Wild and Young”  The Nashville-based band scores its first airplay hit on a Billboard chart as the act’s single debuts at No. 47 on Rock Songs. Produced by Bob Rock, the tune is the first offering from the group’s debut album, due later this spring on Epic/Reprise.

Data for week of May 8, 2010  For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data
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<th>Title</th>
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<td>BREAK YOUR HEART</td>
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<td>NEED YOU NOW</td>
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<td>HEY SOUL SISTERS</td>
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<td>ALL I WANT IS YOU</td>
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<td>Lady Gaga</td>
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<td>BAD ROMANCE</td>
<td>Lady Gaga</td>
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<td>HEY DADDY (DADDY’S HOME)</td>
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<td>THE HOUSE THAT BUILT ME</td>
<td>Miranda Lambert</td>
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<td>HAVEN’T MET YOU YET</td>
<td>Michael Bublé</td>
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<td>SOLID</td>
<td>John Cena</td>
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<td>LIVIN’ LIKE WE’RE Dying</td>
<td>Keri Hilson</td>
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<td>GIMME THAT GIRL</td>
<td>Joe Hendon</td>
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<td>BULLETPROOF</td>
<td>Lil’ Kim</td>
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<td>NATURALLY</td>
<td>Selena Gomez &amp; The Scene</td>
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<td>Timbaland &amp; Danity Kane</td>
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<td>I DON’T WANT TO BE IN LOVE</td>
<td>Ashley Monroe</td>
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<td>EVERYTHING TO ME</td>
<td>Timbaland &amp; Pen’Ni</td>
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<td>DON’T FLIRT</td>
<td>Timbaland &amp; Pen’Ni</td>
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<td>NOT MYSELF TONIGHT</td>
<td>Ciara</td>
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<td>Ciara</td>
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<td>RAIN IS A GOOD THING</td>
<td>Timbaland &amp; Pen’Ni</td>
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<td>I’M AWESOME</td>
<td>Timbaland &amp; Pen’Ni</td>
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**BETWEEN THE BULLETS**

**MADGE-ICAL WEEK FOR ‘GLEE’**

As ‘Glee: The Musical, the Power of Madonna’ debuts at No. 1 on the Billboard 200, the Fox TV series places four tracks from the set on the Billboard Hot 100. Led by “Like a Prayer,” which enters the Hot 100 at No. 27 and Hot Digital Songs at No. 10 (89,000 downloads sold), the album’s seven songs available at a carte sale combined 220,000 downloads. The series April 10-Madonna-centric episode also sparked interest in the Queen of Pop’s catalog, with the artist’s original versions of several of the show’s most closely available songs. Covered by the “Glee” cast after 52,000 downloads, a 246% increase, ‘4 Minutes’ was the week’s most downloaded track (12,600). — Gary Trust
### Mainstream Top 40

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<tr>
<td>1</td>
<td>Rihanna</td>
<td>Umbrella</td>
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<tr>
<td>2</td>
<td>Eminem feat. Rihanna</td>
<td>Love the Way You Lie (Part I)</td>
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<tr>
<td>3</td>
<td>Keeping up with the Johnsons</td>
<td>No Days Off</td>
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<tr>
<td>4</td>
<td>Lil Wayne feat. Drake &amp; Curren$y</td>
<td>Touched My Heart</td>
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<tr>
<td>5</td>
<td>The Black Eyed Peas</td>
<td>Imma Let You Know</td>
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### Adult Contemporary

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<tr>
<td>1</td>
<td>Naturally 7</td>
<td>Your Love is My Drug</td>
</tr>
<tr>
<td>2</td>
<td>Barry Manilow</td>
<td>Mandy</td>
</tr>
<tr>
<td>3</td>
<td>Rick Astley</td>
<td>Never Gonna Give You Up</td>
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<tr>
<td>4</td>
<td>Glass Tiger</td>
<td>Don't Forget About Me</td>
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<td>Eddie Money</td>
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### Rock Songs

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<tr>
<td>1</td>
<td>Kings of Leon</td>
<td>Use This</td>
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<td>2</td>
<td>Muse</td>
<td>Hysteria</td>
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<tr>
<td>3</td>
<td>Foo Fighters</td>
<td>The Sky Is A Superpower</td>
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<tr>
<td>4</td>
<td>Arctic Monkeys</td>
<td>Do I Wanna Know?</td>
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<td>5</td>
<td>Queens of the Stone Age</td>
<td>Feel This Moment</td>
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### Alternative

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<td>The Suburbs</td>
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<td>Two Kinds of Truth</td>
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<td>3</td>
<td>Interpol</td>
<td>Turn on the Bright Lights</td>
</tr>
<tr>
<td>4</td>
<td>Yeah Yeah Yeahs</td>
<td>Maps</td>
</tr>
<tr>
<td>5</td>
<td>The xx</td>
<td>Ch才会sirty</td>
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1. Billboard web site: [www.americanradiohistory.com](http://www.americanradiohistory.com)
### HOT COUNTRY SONGS

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<td>AMERICAN HONEY</td>
<td>Lady Antebellum</td>
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<td>AN'T BACK YET</td>
<td>Kenny Chesney</td>
<td>32</td>
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<td>7</td>
<td>THE MAN I WANT TO BE</td>
<td>Chris Young</td>
<td>31</td>
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<td>8</td>
<td>HIGHWAY 20 RIDES</td>
<td>Zac Brown Band</td>
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<td>I GOTTA TELL YOU</td>
<td>George Strait</td>
<td>30</td>
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<td>10</td>
<td>GOODBYE</td>
<td>Sam Elliott</td>
<td>31</td>
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<td>11</td>
<td>LOTS OF TROUBLE</td>
<td>Eric Church</td>
<td>31</td>
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<td>EVERY DOG HAS ITS DAY</td>
<td>Tanya Tucker</td>
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<td>17</td>
<td>THE RANCH</td>
<td>Tom McDermott</td>
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<tr>
<td>18</td>
<td>MY BEST DAYS ARE AHEAD OF ME</td>
<td>Danny Gokey</td>
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### TOP COUNTRY ALBUMS

<table>
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<td>Carrie Underwood</td>
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<td>COUNTRY MUSIC</td>
<td>Willie Nelson</td>
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<td>4</td>
<td>PLAY ON</td>
<td>Taylor Swift</td>
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<td>WELCOME TO MUSIC CITY</td>
<td>Dierks Bentley</td>
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<td>B.getResult()</td>
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### TOP BLUEGRASS ALBUMS

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<td>THE INFAMOUS STRINGBUSTERS</td>
<td>The Infamous Stringbustes</td>
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<td>CAROLINA CHOCOLATE DROPS</td>
<td>Carolina Chocolate Drops</td>
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<td>THE NEW YORK BLUEGRASS BAND</td>
<td>The New York Bluegrass Band</td>
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<td>THE ISLENS</td>
<td>The IsleNS</td>
<td>31</td>
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<tr>
<td>6</td>
<td>THE WILLOW JENNYS</td>
<td>The Willow Jennys</td>
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<td>7</td>
<td>STEEP CANYON RANGERS</td>
<td>Steep Canyon Rangers</td>
<td>31</td>
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<td>8</td>
<td>BLACK PRAIRIE</td>
<td>Black Prairie</td>
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### BETWEEN THE BULLETS

**BIG BOWS FOR VETS**

A pair of Country Music Hall of Famers make waves on Top Country Albums, with Willie Nelson’s “Country Music” (18,000 copies) and Merle Haggard’s “I Am What I Am” (7,000) both at Nos. 4 and 18, respectively. This is Nelson’s best solo rank since his No. 2 peak with “A Horse Called Music” in October 1989; Haggard hasn’t peaked this high with a solo set since “Chill Factor” reached No. 8 in March 1988. Nelson’s album was featured on several SiriusXM channels during the Nelson FanScan tracking week, while Haggard’s set was profiled on NPR’s April 22 “Morning Edition.” — Wide Notes
# R&B/HIP-HOP

## TOP R&B/HIP-HOP ALBUMS

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<td><em>My Chick Bad</em></td>
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<td><em>Nothing</em></td>
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<td>3</td>
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<td><em>Redemption</em></td>
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<tr>
<td>4</td>
<td><strong>Everything</strong></td>
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<td><strong>Neighbors</strong></td>
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<td><strong>Over</strong></td>
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<td><strong>Nothing On You</strong></td>
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<td>8</td>
<td><strong>My Chick Bad</strong></td>
<td><em>My Chick Bad</em></td>
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<td>9</td>
<td><strong>Break Your Heart</strong></td>
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</tr>
<tr>
<td>10</td>
<td><strong>Say Ah</strong></td>
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## MAINSTREAM R&B/HIP-HOP

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## RHYTHMIC

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## ADULT R&B

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<tr>
<td>1</td>
<td><strong>Everything To Me</strong></td>
<td><em>Everything To Me</em></td>
</tr>
<tr>
<td>2</td>
<td><strong>Fistful Of Tears</strong></td>
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## HOT RAP SONGS

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<td><strong>Cooler Than Me</strong></td>
<td><em>Cooler Than Me</em></td>
</tr>
<tr>
<td>3</td>
<td><strong>You Don't Care</strong></td>
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## BETWEEN THE BULLETS

**CYPRESS HILL NETS TOP 10 START**

Cypress Hill makes its debut on Top R&B/Hip-Hop Albums in six years as "Rise Up" debuts at No. 6 with 16,800, according to Nielsen SoundScan. The set is the act's first entry since 2004's "Hit Death Do Us Part" and its first top 10 bow since "Skull & Bones" debuted and peaked at No. 6 in 2000.

Elsewhere, Rihanna earns her fourth Mainstream R&B/Hip-Hop No. 1 with the slimmest margin between the chart's top two songs in three years. Topping the survey with 4,376 detections, "Rude Boy" leads the rundown. Luizmatic's "My Chick Bad," by only four plays (4,334), is the tightest gap between the top track since the April 28, 2007, chart, when three detections separated No. 1 "Don't Matter" by Akon (4,418) and No. 2 "I'm a Flirt" by R. Kelly (4,415).

---

Raphael George
<table>
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<tr>
<th>Hot R&amp;B/Hip-Hop Songs</th>
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<th>Artist</th>
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| 1 | LUCKY 21st | TOBY 
<p>| 2 | TOP 10 HIT FOR USHER | On Hot R&amp;B/Hip-Hop Songs, Uscher scores his fourth top 10 from &quot;Raymond's Revelation&quot; and its 1st overall as &quot;There Goes My Baby&quot; selling 15-10. The album is his third set to place this many singles in the top ten following 2001's &quot;501&quot; and 2003's &quot;Confessions.&quot; His 2008 set, &quot;I Stand,&quot; carried two top 10 singles: &quot;Raymond&quot; has sold 513,000 copies, according to Nielsen SoundScan, and with four weeks at No. 1 on Top R&amp;B/Hip-Hop Albums, the album is his second and longest stint at No. 1 among his four career chart-toppers. Only &quot;Confessions&quot; has more than 10 consecutive frames at No. 1. — Raphael George |
| 3 | IN THE MORNING | Royce Da 5'9 Featuring Brotha Lynch &amp; The Game |
| 4 | HELLO GOOD MORNING | Solido Featuring Dirty Money Featuring Ty Dolla $ign &amp; Toya Wright |
| 5 | MAMA LOVE YOU RIGHT | John Brown Featuring Tyrese &amp; The Game |</p>
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<td><strong>MIRACLES</strong></td>
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<td><strong>I'VE NEVER KNOWN YOU</strong></td>
<td><strong>Never Known</strong></td>
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<td><strong>WILL THE WHEEL TURN ROUND</strong></td>
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</table>
SINGLES & TRACKS SONG INDEX

www.wworldmags.net & www.journal-plaza.net
www.americanradiohistory.com

Data for week of MAY 8, 2010

Go to www.billboard.biz for complete chart data
www.worldmags.net & www.journal-plaza.net
www.americanradiohistory.com
EXECUTIVE TURNTABLE

Send submissions to: execbiz@billboard.com

PUBLISHING: Chrysalis Music Group appoints Dale Bobo executive VP of Chrysalis Music Nashville. He was senior VP/GM at Warner-Chappell Nashville. BMI appoints Michael O’Neill senior VP of repertoire and licensing. He was senior VP of licensing.

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

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

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

MEDIA:Fuse appoints Seth Lenzo senior VP of programming. He was VP of programming at Rave HD.

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

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

GOOD WORKS

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

Pairing wines of today’s hottest country artists with top wine collectors in the United States, the T.J. Martell Foundation’s 11th annual Beat Cellars dinner April 26 at the Hilton Hotel in Nashville raised $416,000 for cancer research.

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

This year’s auction brings the foundation’s total to “more than $2 million raised in the fall 11 years that we’ve done this,” Heathcote says. The 2010 title sponsor was Exo-Energy. Tickets sold for $1,200 apiece. Proceeds will go to the Frances Williams Preston Laboratories at Vanderbilt Ingram Cancer Center.

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

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

—Michael Peters

BANDHEALTH: T.J. Martell Foundation Presents:-

REMEMBER THE TIME: T.J. Martell Foundation Presents:-

BACKBEAT

BILLBOARD EN CONCIERTO

GMA DOVE AWARDS

The Gospel Music Association held its 46th annual Dove Awards April 26 at Nashville’s Grand Ole Opry, which hosts the gospel industry’s annual awards show.

GMA president and CEO John Stum, who won Spirit Award of the Year at the 2009 Dove Awards, presented Jodi Browning with the Vanguard Award. Browning, who was also named Gospel Music Industry Person of the Year, was honored for her work with the Dove Awards.

BROWNING: “We are grateful to the GMA for its commitment to the gospel industry,” Browning said. “GMA has provided a platform for artists to share their faith and reach people with the gospel message.”

ABOVE: Americana Awards co-founder and CEO Ed slimek (left) and BMI President and CEO Bob Darden present the BMI Broadcast Award to BMI President and CEO Bob Darden for his work in broadcasting.

BELOW: Lupey’s music video for the single “I’m Not the One” features a CMA Awards nominee for Male Vocalist of the Year, Jake Owen.

BMI CHRISTIAN MUSIC AWARDS

BMI presented its 2010 BMI Christian Music Awards April 20 at its Nashville offices in honor of the songwriters and publishers of several hit songs performed on popular Christian music. The awards ceremony was hosted by BMI President and CEO Bob Darden, who presented the BMI Songwriter of the Year Award to Martina McBride.

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SHAKIRA SIZZLES WITH 12th POP NO. 1

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

—Randy Ramirez
### Japan Albums

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### European Hot 100 Singles

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### Noting His Seventh Top Five Hit on the U.K. Singles Chart Since 2000, Paul Weller releas ed his 24th single with “Wipe Out the Nation.”

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Data for week of May 8, 2010 | For chart reprint call 646.654.4631

Go to www.billboard.biz for complete chart data.

www.americanradiohistory.com
NELSON: MORE WHERE ‘COUNTRY’ CAME FROM

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

Nelson has been in the studio with producer James Stroud working on songs that he says “take you where the ‘Country Music’ album”—an acoustic set with Tinsel Burnett—“left off, and then it went into the different sounds of drums and arrangements and more blending rock and country together. I think it’s a natural evolution.”

Nelson says Stroud brought in “all those great musicians in Nashville, the guitar players and pickers, trackin’ tunes that included the Tex Williams novelty ‘Smoketh'Smoke! Smoke! Smoke! That Cigarette!’ and Webb Pierce’s ‘More and More.’”

Nelson predicts the album will roll out in late summer or fall. “We want to give [‘Country Music’] a good window,” he says. “That’s the only new music Nelson has in his hat these days. He reports that he’s been in the studio with his sister Bobbie Nelson on piano, harmonica player Mickey Raphael and other members of his band “putting together another ‘Stardust’-type album of standards, possibly based on Irving Berlin’s 1923 song ‘What’ll I Do.’”

“IT may be another group of songs from that era—‘If I Be Lovin’ You Always,’ stuff like that,” says Nelson, who’s also working on original material. “There’s so many great songs out there, you never really run out of them. As long as you’re enjoying it and people are accepting it, what else could you ask for?”

ASCAP POP MUSIC AWARDS AND ‘I CREATE MUSIC’ EXPO

ASCAP presented its 27th annual Pop Music Awards (April 21) and fifth annual “I Create Music” Expo (April 22-24) at Los Angeles’ Renaissance Hollywood Hotel. The songwriters and publishers of ASCAP’s most performed pop songs for 2006 were honored, including Bob Thomas, Jaz-Z, Keri Hilson and Fergie. Lukasz “Dr. Luke” Gottwald won songwriter of the year, Jason Mraz took song of the year honors for “I’m Yours,” and EMI Music Publishing was named publisher of the year. Jason’s special award recipients were Patti Smith and the Killers, who received the ASCAP Founders Award and the ASCAP Vanguard Award, respectively.

The “I Create Music” Expo gathered songwriters, producers, executives and other industry professionals together to share their expertise about topics relevant to music creation. In addition to networking opportunities, discussion panels, song critiques, master classes and product demonstrations, the expo included performances by Chantal Kreviazuk, Natasha Bedingfield and Rick Hillon and such superstar spectators as Quincy Jones, B.B. King, Justin Timberlake and John Mayer.

ABOVE: One of the two songs that singer-songwriter Natasha Bedingfield performed at the “I Create Music” Center Stage showcase was “Like a Shooting Star,” from Bedingfield’s upcoming album, “Unwritten.”

LEFT: Songwriter Linda Perry—who's written hits for Pink and Christina Aguilera—and most recently a five-hour master class for the expo where audience members asked questions and performed songs for her critique.

RIGHT: Following his performance, hit song “Right Round” another one of ASCAP’s most performed pop tracks for the year, the ceremony's host, singer-songwriter Lukasz “Dr. Luke” Gottwald.
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• Learn the process of placing music in advertising

• Find out how to make the rights to your music more accessible

• Hear how brands use music to amplify their marketing message

• Discover how to target brands in specific sectors such as automotive, apparel, video games and MORE

SPEAKERS INCLUDE:

CASSANDRA ANDERSON
Creative Director
AOL New York

ANDREW BLOCH
Manager of Music
Harden:

MKE BOBS
Chief Creative Officer
Mushroom Music

VYDI CHEN
JIMBROCK
Head of Music
Atlantic Records

JOE CANGIOTTI
Executive Creative
CBE Worldwide

ALENA COLEMAN
VP/Controller
Browns, Inc.

IRENE DEVOR
Legal Manager
Island Records

TOM EATON
VP of Music
Armour & Associates

JONATHAN FELDMAN
VP Creative Strategy
Anson

TIM FISHER
President
Stern/Griffin

BRAD GILFORD
President
Easter Seals New York

JARED GUTSTEIN
CEO
Jaguar Records

RACHEL JONES
Manager, Advertising
$9

JORDAN KURLAND
CEO
Zaragoza

LOIS LAMBERT
VP, Strategy & Business Development
Universal Music

BRIAN LESLIE
President/CEO
Entertainment 360

MOSIE LORD
Global Head of Music
Universal Music

KEVIN MCNEERAN
President/CEO
GreenLight

JOHN MARIOTTI
VP, Director of Music
GMR

DAVID REEDER
Chief Executive Officer
Music

STEVE TOWNSEND
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212.654.4718
SOMETHING STRANGE AND WONDERFUL HAS JUST ARRIVED.

Meet HELOC, the strangely wonderful Home Equity Line of Credit from First Entertainment Credit Union. No, it’s not some high-tech dream of the future or a wild creation from another planet. HELOC is here for you today — with real honest-to-goodness cash, up to $500,000 to help you now, when you need it most!

When you’re a member, applying for HELOC is simple too — plus you pay no points, no application or processing fees, and no appraisal fee or closing costs! You may even enjoy a nice tax break.

There’s a HELOC for You!

<table>
<thead>
<tr>
<th>CLTV</th>
<th>APR*</th>
</tr>
</thead>
<tbody>
<tr>
<td>60%</td>
<td>4.000%</td>
</tr>
<tr>
<td>70%</td>
<td>4.250%</td>
</tr>
<tr>
<td>80%</td>
<td>4.750%</td>
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</tbody>
</table>

If you’re reading this, chances are you’re eligible to join. Visit firstent.org/HELOC to apply today or call 888.800.3328.

Get up to $500,000 as low as 4.00% APR

*APR = Annual Percentage Rate. The APR is variable and based on the Prime Rate as published in the Wall Street Journal (“Prime”), plus a margin. The index as of 2/15/19 was 3.29%. As of 2/15/19, current margins for HELOCs offered by owner-occupied properties will be up to 80% CLTV range from 7.95% to 1.30%, depending on the creditworthiness of your credit transaction, including credit history, CLTV of 70% or less, property type and insurance. For terms up to 25 years, a second lien position in owner-occupied single family and multi-unit properties, have one to three properties, and an existing first mortgage held at least ninety days. For multi-unit, multi-family, and multi-family non-owner-occupied properties, the second mortgage must be 0 to 25% CLTV. The interest rate will be fixed for the first five years. After five years, the interest rate will be fixed for the first one-third of the remaining term. After the fifth year, the interest rate will be variable, determined by the Wall Street Journal “Prime” plus a margin, and will be re-established for the second year on the loan at that time. Contact your loan officer for additional information. Contact your local First Entertainment branch for information about available products. Contact your tax advisor regarding deductibility of interest. Property insurance must be maintained at all times and is subject to change without notice. Some restrictions apply. Rates subject to change without notice.