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360 DEGREES OF BILLBOARD

HOWE FRONT

Online

.COM EXCLUSIVES

Check out the video from our recent live chats with Paramore and the Roots' Questlove, both of which were streamed from behind the scenes at NBC's "Late Night With Jimmy Fallon." All available now at billboard.com.

30 UNDER 30

Billboard's 30 Under 30 report this summer will recognize young executives who are driving our business forward. Readers may submit nominations through June 11 at billboard.biz/30under30.

Events

COUNTRY MUSIC

Billboard and the Country Music Assn. will present the first Country Music Summit June 7-8 in Nashville, Join the industry's top acts and executives—and catch a superstar Q&A with Tim McGraw. To register, go to countrymusicsummit.

MUSIC & **ADVERTISING**

Join Billhoard and Adweek June 15-16 in New York at the Music & Advertising Conference to hear Devo and ad agency Mother LA talk about their collaboration. More at musicandadvertising.com.

Voices Carry

Business, Economic Shifts Present Challenges For Professional Singers

BY JERRY SHARELL

In a matter of weeks, the ninth "American Idol" winner will be crowned, celebrated and sent on his or her way into the world.

While we join in the celebrating of this year's victor's accomplishments, let's also acknowledge those who picked the same vocational path but whose names will never grace marquees or get gossiped about on TMZ. Each day, hardworking, dues-paying professional singers contribute to the sessions and shows that keep big-name artists on the road, on the charts and in the public eye. These folks are a continuing and vital part of the music business in every age, yet for the most part their praises go unsung. If they're fortunate, they go on working, through good times and bad.

What's the gig like? It's demanding. As one veteran session vocalist explains, the rise of home studios has meant a decline in session work: "In the '60s and '70s, we'd be there for most of the recording and we'd hear the final takes. Now, we just do our parts and leave-everything's put together in pieces. Sometimes when I hear myself on the radio I'm hearing the finished song for the first time."

Studios like Gold Star in Los Angeles and Allegro and Apostolic in New York are gone, as are the days of singing live to a roomful of musicians. So are the lucrative jingle dates for radio and TV commercials.

The drop in studio work can be partially offset by concert backup work, which makes it own demands: Staging and camera coverage require not just nailing the notes but infinitely more rehearsing, plus costume fittings, makeup prep,

FOR THE RECORD

■ A story in the May 8 issue misstated that Touch and Go Records ceased operations in 2009. While the label closed its distribution business and no longer releases new albums, it continues to operate as a catalog label.



Dues-paying professional singers contribute to the sessions and shows that keep big-name artists on the road, on the charts and in the public eye.

looking good and dancing well.

What's the money like? Depends. A big name can command good pay for concert work, but studio work has its advantages because if you're a member of the Screen Actors Guild, the American Federation of Musicians or the American Federation of Television and Radio Artists, you're contributing to your pension. And film work is the most desirable of all because it pays residuals. For obvious reasons, session vocalists have been closely watching the progress of the Per-

formance Rights Act legislation pending on Capitol Hill.

Our organization, the Society of Singers, has lent a hand to professional vocalists in various forms-financial assistance to cover medical aid, food and shelter substance abuse and HIV/AIDS treatment and more. Since 1984 we have helped more than 3,000 singers in rough straits. We've also recently begun awarding vocal scholarships to talented youngsters in need.

But the economic downturn has been a double whammy for singers and the society. More singers have found themselves down on their luck. And the society like most charities that depend on contributions from individuals and corporations, finds it harder to raise the funds to provide singers with assistance. So we try harder, encouraging new memberships, soliciting donations and staging fund-raising benefits, such as our annual gala event June 1, when we will present the 19th annual Ella Award to

Our activities on behalf of singers in need reinforce the idea that the music industry-all of us-is part of a professional community: singers, songwriters, musicians, engineers, label executives and media folks. Part of belonging to a community is caring for your own, providing a leg up for those who've stumbled, with the understanding that such difficulties ultimately affect everyone.

Our community is, in fact, one whose work affects millions. We are the cultural custodians of one of the world's greatest assets: American popular music. That gig comes with responsibility, and that responsibility is to take care of artists, whose work lights up the world and has brought generations immeasurable pleasure.

Without professional singers, making the music the world loves and buys would be impossible. Let's hear it one time for them.

Jerry Sharell is president/CEO of the Society of Singers in Sherman Oaks, Calif. The society will host its 19th annual Ella Award event June 1 at the Beverly Hilton Hotel in Beverly Hills, Calif.

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>WMG Q2 REVENUE STABLE

Warner Music Group's total revenue in the second quarter was down 1.3% year on year to \$662 million. Group digital revenue was \$199 million (30.1% of total revenue), an increase of 15% from \$173 million in the prior-year quarter. Operating income grew 60% to \$24 million from the same period in 2009. Net loss for the quarter was \$25 million, compared with a net loss of \$68 million in the prior-year quarter.

>>>MURDOCH ADMITS TO MYSPACE 'MISTAKES'

News Corp. chairman/CEO Rupert Murdoch admitted to "big mistakes" made with MySpace in the "last three to four years" and said the social network is being turned around by new management. The remarks came during an earnings call, after the division that houses the social network posted a loss of \$150 million. News Corp. earned \$839 million in the fiscal third quarter, while revenue grew 19% to \$8.8 billion.

>>>K'NAAN. FRESHLY **GROUND JOIN** WORLD CUP CONCERT

South African band Freshlyground, Somali-Canadian rapper K'Naan and the Soweto Gospel Choir have joined the lineup for the World Cup Kick-Off Celebration Concert June 10. Other acts already confirmed for the concert include Alicia Keys, Amadou & Mariam, the Black Eved Peas, BLK JKS, John Legend, Juanes, Shakira, the Parlotones Tinariwen. Vieux Farka Touré and Vusi Mahlasela.



TOURING BY RAY WADDELL

HIGHER GROUND

Nashville Venues Prepare To Reopen Following Flood

The devastating flood that ravaged Middle Tennessee during the first weekend in May pushed water from the swollen Cumberland River all the way up to the stage of the Grand Ole Opry.

But despite the temporary closing of numerous performance venues and esabout a mile from the Cumberland and was spared. And the Country Music Assn. says the CMA Music Fest will go on as planned June 10-13 at downtown's Riverfront Park, the Nashville Convention Center and LP Field.

The LP stadium came through in

quickly, barring another catastrophe," CMA chairman Steve Moore says. "We've been assured by [Convention & Visitors Bureau president] Butch Spyridon and other industry and civic leaders that CMA Music Fest will be ready for our fans in June."

Bridgestone Arena VP of booking Brock Jones says the venue had to move Brad Paisley and Lynyrd Skynyrd rehearsals from the arena's rehearsal hall due to flooding. But, Jones adds, "the venue will be fine for James Taylor/Carole King May 22, and the rehearsal hall will be good to go June 1" to prepare for the June 9 CMT Video Music Awards.

At Municipal Auditorium, two feet of water flooded the building's mechanical room, but GM Bob Skoney says the venue expects to have power restored by the weekend. "It really is a disaster for our city." Skoney says.

Few know that as well as Gaylord Entertainment, owner of the Grand Ole Opry and neighboring Gaylord Opryland Resort. Both are ad-

jacent to the Cumberland and sustained significant damage. Gaylord representatives didn't respond to requests for comment, but the company's CEO Colin Reed told the Tennesseean newspaper that it could take three to six months for Opryland to host guests again.

In the interim, scheduled performances at the Opry are being held at other Nashville venues, with weekend performances moved to the Ryman, the Opry's longtime former home. "We'll be working on the rest of the plan over the next few days," the Ryman's Williams says.

Also damaged by flooding were

Schermerhorn Symphony Center and the Country Music Hall of Fame. Flood waters didn't reach any of the exhibits or historic materials at the hall, which is expected to reopen on the weekend.

Production and storage facility Soundcheck, home to numerous tour sets and rehearsal studios, had to close due to flooding, forcing dozens of touring artists to scramble for gear and rehearsal space.

Along with their personnel, the majority of country music artists make Middle Tennessee their home, and some of them, along with thousands of other residents, suffered staggering property losses. Artists including Paisley, Keith Urban, Julie Roberts, Dierks Bentley and Kenny Chesney lost gear and property to flooding.

Benefit concerts are being held to raise funds for flood relief efforts. On May 6, WSMV-TV in Nashville was scheduled to broadcast a telethon hosted by Vince Gill featuring performances by Urban, Alison Krauss, Naomi Judd, Amy Grant, Lorrie Morgan, Darius Rucker and other country music stars. And Nashville native Ke\$ha says she will perform a benefit show June 16 at the city's Limelight venue.

The CMA, which annually donates half of the net proceeds from Music Fest to a local music education program, will donate the other half of this year's proceeds to regional flood relief efforts.

"It affects us personally, more than anything else," the CMA's Moore says. "Everybody wants to help; they're going to help, and [the CMA is] going to help. We've got a plan in place. It's a passionate business, and everybody's going to

Additional reporting by Glenn Peoples. MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to mobile.billboard.biz.



How high's the water, mama: Flood waters surround the Grand Ole Opry on May 4 (top); a worker loads Opry microphone stands into a truck.

timates that property damage in Nashville alone could top \$1 billion, there were signs that things could've been far worse for the region's vital music industry.

Nashville's most storied venue, the Ryman Auditorium, escaped unscathed. Capt. Tom Ryman, who built what was originally called the Union Gospel Tabernacle, "was a smart guy and picked a nice high plot of land on which to build," Ryman GM Sally Williams says.

Most of the honky-tonks on Lower Broadway remained open. Nashville's Music Row, home to recording studios, label offices and music publishers, is

good shape, and though Riverfront has been underwater for days, the stage is concrete and concert organizers usually handle back-end support for live shows from a barge on the Cumberland. The Hermitage Hotel, site of the inaugural Billboard Country Music Summit June 7-8, presented in association with the CMA, wasn't flooded and the summit will go on as planned. (For more information, go to billboardevents.com.)

"The venues downtown relative to us the arena and Riverfront, save some cleaning and labor and just general pain in the butt-will be restored relatively

>>>SIMON COWELL HONORED

Simon Cowell received a special recognition award in California for his contribution to TV and entertainment in the United Kingdom and the United States Cowell was presented with the honor at the inaugural BritWeek U.K.T.I. **Business Innovation** Awards at the Four Seasons Hotel in Beverly Hills, Calif, BritWeek is an organization that celebrates British connections with California The "American Idol" judge will launch a U.S. version of his "X Factor" show next year.

>>>RUSH DOC **WINS TRIBECA AUDIENCE** AWARD

Tribeca Film Festival attendees selected the rockumentary "Rush: Beyond the Lighted Stage" to receive the fest's Heineken Audience Award. The film chronicles the 42year history of the band Interviews with fans like Gene Simmons, Billy Corgan and Jack Black are featured alongside profiles of Rush bandmates Geddy Lee. Alex Lifeson and Neil

>>>THUMBPLAY **NOW AVAILABLE** ON ANDROID **PHONES**

Thumbplay Music's cloud-based on-demand mobile streaming service is now available for Android phones, according to the company. Launched in January for BlackBerry devices only, this marks the first new mobile platform for the service, which charges \$10 per month. As for an iPhone version, it's "coming soon," according to the company, but specific dates weren't mentioned.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Gregg Goldstein, Andre Paine and Ray Waddell.



UPFRONT

DIGITAL BY ANTONY BRUNO

Struggling **Upstream**

'Freemium' Biz Models Still Looking For A Place In Music

Amid all the talk about cloud computing and social media platforms, this week's Web 2.0 Expo in San Francisco also generated plenty of debate about how to pay for it all.

The most-buzzed about way to do so? "Freemium" business models.

Conference panelists and attendees discussed how offering free services in hopes of upstreaming users to premium paid services has worked for a variety of digital service providers. Wired editor-inchief and leading freemium proponent Chris Anderson acknowledged while moderating a panel that freemium is "easy to say, but hard to do."

Hobbled by the continued ease of illegal file sharing, the freemium model has struggled to gain traction in the music business. Freemium supporters like to point to the success of Pandora, which offers a free adsupported Internet radio service and a premium ad-free paid service. But as Pandora president/CEO Joe Kennedy made clear at Web 2.0, free ad-supported music streaming is the company's principal business. not just a carrot it dangles in front of users who it hopes will sign up for the paid service.

Pandora stands the freemium model on its head, viewing fees it charges on heavy users not as a key source of revenue, but rather as a way to keep costs down in its free service.

About 5% of Pandora's 53 million users are what Kennedy calls "super-heavy" users, the kind that, for example, leave

Pandora on all day at work. Given the licensing fees that Pandora has to pay to record labels, these heavy users impose a significant financial burden on the company—"a boat anchor around our neck," as Kennedy put it.

Pandora's solution? If users exceed 40 hours of streamed music before the end of the month, they have to pay \$1 to continue using the ad-supported service for the remainder. Heavy users can also opt to pay \$36 per year, which enables them to skip ads and get a higher-quality stream. These moves brought Pandora, at long last, to profitability in fourth-quarter 2009.

'The First

Amendment

a license for

copyright

infringement.

-JUDGE AMALYA

KEARSE

Embracing a traditional freemium approach is Spotify, which is still negotiating licensing deals with labels to bring its popular streaming music service to the United States

Spotify's business modeland the licensing rates it pays in Europe-depend on its ability to convert a significant number of users to its paid service. One of the paid service's key selling points is its accessibility on mobile platforms, like the iPhone. But Kennedy noted that efforts to charge a premium for mobile access have "systematically failed," which is why Pandora's mobile app has always been free, helping sign up 25 million new users.

Meanwhile of Spotify's 8 million users, only about 320,000 have elected to pay for the service, Spotify CEO Daniel Ek said at South by Southwest in March. That works out to a conversion rate of about 4%, roughly double that of Pandora, which has more

than 1 million paying users out of a total user base of about 53 million

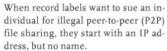
Raniith Kumaran, founder/ chief technology officer of freemium-based file-transfer service YouSendIt, told Web 2.0 attendees that conversion rates and total registered users are merely "vanity stats" because the latter includes dormant accounts.

Instead, Kumaran said, the only figures that matter are the number of paid users, how often they sign in and how long they're using the service-information that can help companies determine what kinds of services to focus on to convert more free users into paying ones.

LEGAL MATTERS

TO STEAL SONGS ANONYMOUSLY

by BEN SHEFFNER



That's a problem—you can't sue an IP address.

The question of how copyright holders learn the identities of alleged infringers was at the center of an April 29 decision by the U.S. Court of Appeals for the Second Circuit. In an important win for the recording industry, the threejudge panel unanimously upheld the process that labels use to force Internet service providers (ISP) to give up identifying information on file sharers suspected of breaking the law.

So how exactly do labels get the names of alleged infringers?

The original plan was for the labels to avail themselves of the Digital Millennium Copyright Act's expedited subpoena process for identifying copyright scofflaws, But in 2003, the D.C. Circuit Court of Appeals ruled in RIAA v. Verizon that copyright holders can't use DMCA subpoenas in P2P cases where the allegedly infringing material resides on the user's computer-not with the ISP.

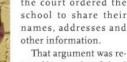
What labels decided to do instead was to file lawsuits against "John Does"-

placeholder defendants whose true trate's opinion. But one alleged innames they don't yet know. They then ask the court to issue subpoenas to ISPs, requesting that the ISP turn over information (including the names) of the subscribers associated with particular IP addresses. Once the ISP reveals the names, the labels substitute the actual

cumbersome, but it was the labels' only real option after RIAA v. Verizon.

Of course, accused infringers would prefer to re- does not provide main anonymous, which would prevent them from ever getting sued. And in one case in upstate New York, several of themusers of the ISP

at Albany-fought back against the labels' efforts to identify them. Indeed, they argued that their First Amendment right to anonymous speech-a right upheld in several U.S. Supreme Court opinions—would be violated if ficity of the information sought, the avail-



the court ordered the school to share their names, addresses and other information.

jected last year by a federal magistrate judge, and then by a district court judge who reviewed the magis-

fringer-to this day still known only as "Doe 3"-refused to give up the fight and appealed all the way up to the Second Circuit Court of Appeals.

And at end of April, that important appellate court held definitively that, whatever right one may have to surf the names for the "Does." The process is
Internet anonymously doesn't include

a right to download and share songs without getting caught. "The First Amendment does not . . . provide a license for copyright infringement," Judge Amalya Kearse wrote on behalf of the threejudge panel.

The court didn't say that the First Amendment does-

run by the State University of New York n't play a role in determining whether a subpoena to identify an alleged infringer should be enforced. Rather, it ruled that a judge must consider such factors as the "concreteness" of the allegations in the copyright owners' complaint, the speciability of alternate means to gather the same information and the target's expectation of privacy.

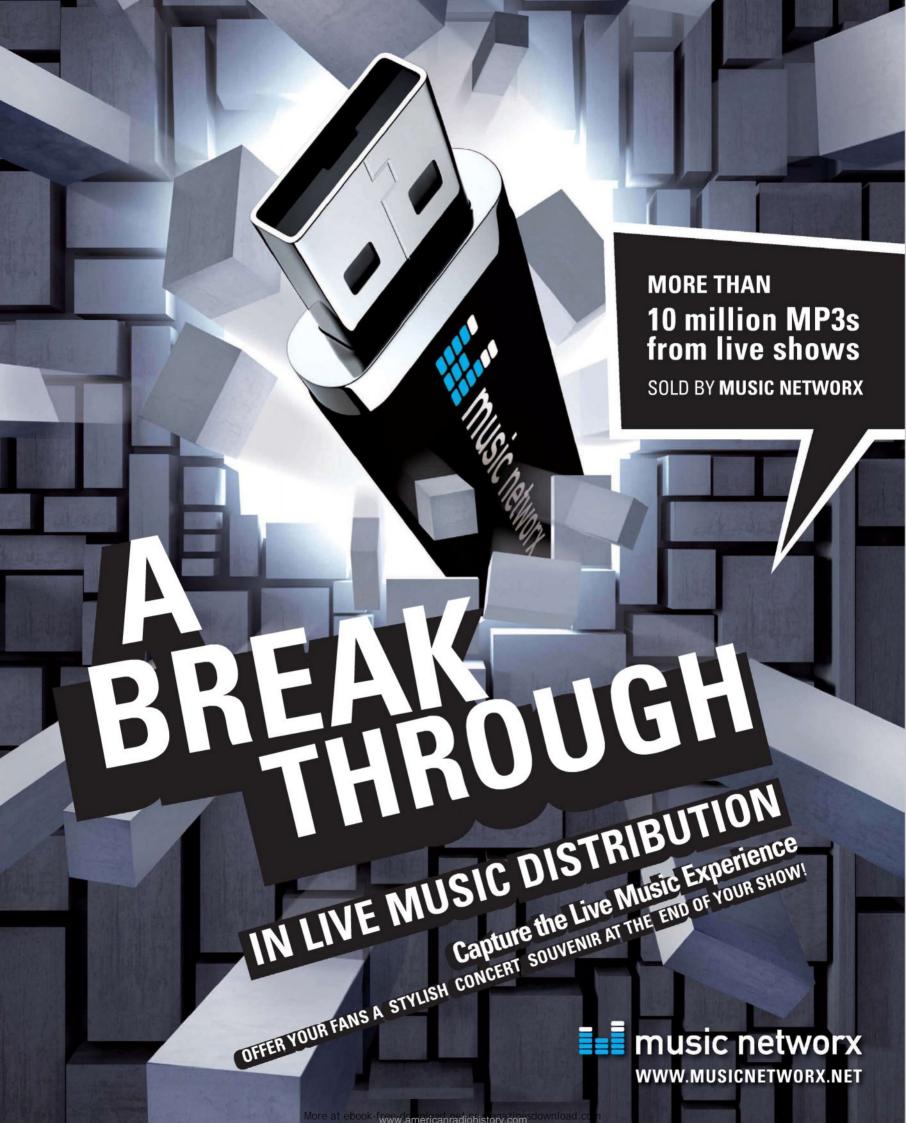
But the Second Circuit found that, in this instance, the labels easily met those tests by providing "ample detail" of Doe 3's alleged wrongdoing. In their complaint, they identified Doe 3's IP address, the time and date of the infringement and even a list of the songs he or she was sharing.

The labels' litigation campaign against individual infringers is on its last legs. According to the RIAA, fewer than a dozen of the approximately 7,000 suits against named individuals remain active.

But the case of Arista Records v. Doe 3 has important implications for all antipiracy litigation, where sophisticated infringers often go to great lengths to conceal their identities and whereabouts. And it reaffirms that the RIAA acted properly in its use of the subpoena process to bring infringers to court to answer for their wrongdoing.

Or, as Martha & the Vandellas might have put it, when you're stealing songs on the Internet, there's nowhere to run to, nowhere to hide.

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



RETAIL BY ED CHRISTMAN

DATA ROCK

NARM Targets Standardization Of Digital Music Delivery And Processing

Through the years, the National Assn. of Recording Merchandisers has helped forge solutions to a host of operational issues surrounding the sale and distribution of physical product.

Now, the organization is turning its attention to similar challenges in digital music.

"It's a niche NARM carved out 52 years ago and we haven't strayed too far from that," NARM president Jim Donio says.

In March, NARM's Digital Think Tank, a task force dedicated to resolving enterprise-level issues in the digital music business, stressed the importance of standardizing the delivery and processing of digital music and related data.

The task force, which includes executives from Apple, Amazon, Microsoft, the Orchard, Rhapsody, the major labels and most independents, observed in a white paper that there's a general consensus regarding the need for standards but not around the solutions needed to implement them.

"We are getting under the hood to see how things work," NARM director of digital strategy and business development Bill Wilson says. "Plumbing isn't the sexiest topic, but these things need to be addressed. How you talk to one another is one

of the most critical issues for the industry."

On the physical side, NARM operations played a central role in the recording industry's implementation of electronic data interchange and the universal postal code, the standardization of carton counts and the creation of an online database for distributors containing all the releases from the majors and most indies.

Similar issues exist on the digital side, with the Digital Think Tank warning in its white paper that any hiccups in the delivery and display of content could result in lost sales.

One problem causing such hiccups is the lack of standardization in the ingestion-i.e., the processing and delivery—of data and music content. As a result, suppliers, digital retailers and music service providers devote considerable time and labor to match content to the correct identifying data.

Manually updating or correcting information on music releases isn't feasible given the sheer number of titles and the myriad formats in which music can be consumed, whether through MP3s, videos, ringtones, ringbacks, games, apps and other content bundles.

Standardization efforts must even address maddening minutiae like whether a band uses an ampersand or the word "and" in its name. Get that wrong and a retailer—and therefore a consumer-may get incomplete information on a release, which could determine whether the consumer makes a purchase.

"The list of information linked to media is endless, but the need to decide on how to sunply, embed or track this information is critical to creating ongoing value for music fans in music-

based digital products," the white paper states.

Standardizing ways to deliver and process data is crucial because it could allow the industry to use automated systems to correct errors and update product metadata in a more cost-effective and efficient manner.

The music industry is already dealing with some of these issues. In 2006, major labels, performing rights societies and online music distributors formed the Digital Data Exchange (DDEX) to create standards to facilitate the exchange of metadata and to standardize sales information reports from digital service providers.

"DDEX is the train carrying the data while NARM is engaged in conversations about what standards should go on

the train." Wilson says.

Supply-chain solutions: NARM's BILL WILSON (top) and JIM DONIO

NARM's primary role will be in "evangelizing the importance of standards in the market," according to the white paper.

Once the industry agrees on new reporting and tracking standards, NARM plans to overhaul its database of album and song titles to accommodate those standards. That database. which contains 515,000 titles, has been in use since the late '90s and provides the bulk of data on releases to physical retailers.

"We are cleansing the database and redeveloping it so it will have data for physical, digital and mobile releases," Wilson says. When NARM is finished upgrading its database based on standard phrasing, it will be backward-compatible for those that have been using the NARM database all along, he says. And some of the NARM database standards will be adopted by DDEX, Wilson adds.

Wilson and other industry executives will provide an update on the Digital Think Tank and DDEX during NARM's annual convention May 15-17 in Chicago.

"We are looking on an operational basis at things like how to get databases to talk to one another," Wilson says, adding, "It is where the rubber meets the road."

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The broadcast drew over 5.3 million viewers (Persons 2+), was #1 across all stations in NY & Miami among Adults 18-34, and had one the highest deliveries ever among Adults 18-49 in the show's 12-year history on Telemundo.*

*Source: NTI, fast program cume, TA 6%, live+same day, 4/29/10.





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Glen Barros

CONCORD PRESIDENT

The head of the growing label talks about Rounder, Paul McCartney and Starbucks.

In March 1995, Concord Records founder Carl Jefferson flew to New York on urgent business. Jefferson had just sold the storied jazz label to Alliance Entertainment a few months earlier and was terminally ill. But he had one final piece of business to discuss with Glen Barros, COO of the company's Alliance Music Group division.

The two had barely known each other for a year, but had bonded over their shared love of jazz. During breakfast, Jefferson revealed his intentions.

"He asked me if I would step down from Alliance corporate and run the label," Barros recalls, "At first, it was sort of a shock and then an honor that he would ask me to do it."

The next day, after conferring with his wife and Alliance chairman Joe Bianco, Barros agreed to Jefferson's request. A week later, the Concord founder died in California of liver cancer.

Today, Barros remains CEO of Concord Music Group, which through the years has acquired other famed imprints like Fantasy, Prestige, Riverside, Stax, Specialty and Telarc. With Starbucks, it also runs the joint venture Hear Music label. In April, Concord made two big announcements: the acquisition of Rounder Records and a worldwide distribution deal with Paul McCartney for his post-Beatles catalog.

In an interview with Billboard, Barros discusses the Rounder deal, Concord's relationship with Starbucks and new initiatives at the company. He also clarifies who really owns the master recordings to those classic Stax sides from the early to mid-'60s.



We love what they do. We want them to continue to do it, in terms of cultivating and developing their artist roster, making the great music they've made for so long. As far as the catalog goes, the plan is to treat it consistently with our other catalogs-to find ways to connect as much of the catalog with as many people as possible. That'll come from new products, it'll come from new distribution channels, maybe some of which will create things such as directto-consumer relationships.

Rounder, like Concord, has been known more for the quality of its releases than for the quantity of music that it sells. How much does trying to score a big hit come into play when Concord is signing an artist or releasing an album?

We've never been in the hits business. We've never had to swing for the fences. That's never how we've approached it. We always approached it with fiscal responsibility. We want to see a very high percentage of the records

Roughly what percentage would that he?

North of half. We'd like to see them. all make money, of course. We do well with our records, on average, because we go into it with a sensible plan. We try to be very realistic on what a record will do. Obviously the market's been shifting so dramatically of late, it's harder and harder to do, but we try to have a very high batting average. We do a lot of records where if we can get 5,000, 10,000 units, we're in the black.

When it comes to direct-toconsumer relationships, what do you have in mind?

We're really focusing on the fact that we have a leadership position in jazz. It's a very underserved community right now and there's a need to see that community coalesce. What we want to do is launch an initiative where we create a gathering place, be it online or in the physical world, where jazz fans of varying degrees can come together and get what they crave-which is information, which is access to new music,

which is congregation. We hope to launch something meaningful in the next year or two.

Physical retailers have long been particularly important for the sale of deep catalog titles. How is Concord coping with the decline of physical retail?

The first thing is, focus on the outlets that do sell these catalogs. Support digital also, all the online retailers. But then it goes beyond that to developing those relationships with core fans, trying to serve their needs and to continually look for alternative distribution channels. Obviously, our relationship with Starbucks has been a big part of our business for the past few years, but we continually look for partners.

What kinds of partners?

It could be distribution partners or it could be promotional partners. We look for both. We would refer to it as access channels—how can you communicate with your fans? And then give them an easy option to go and buy, if they're so inclined. Starbucks is the perfect partner because they're both a promotional channel

and a distribution channel. But of course, there's four titles on the counter for a few weeks. So when you're talking about a catalog of 13,000 titles now, you need to find other ways to do it.

How has Starbucks' reduction of space dedicated to music affected the Hear Music joint venture?

It certainly changed from its initial plan. When we launched Hear Music, the idea was to really ramp it up. The idea was to go from four titles in the first year to eight to 12, maybe more. We'll do half a dozen in a year now, maybe even less. But it's really focused the program, and now our role is providing infrastructure services to Starbucks across the board.

How did Concord land the Mc-Cartney catalog?

It really came out of the relationship. We launched the Hear Music label with McCartney in 2007, and that went really well. This past year. we were fortunate to work with them on the "Good Evening New York City" live project. Those shows were filmed and recorded in July,

and we needed to get it out by November, which was a very short period when you consider you had to do all the postproduction work. So by the time it was ready to go, we were under intense pressure. You can either be at each other's throats when you're under that kind of pressure or you can bond. In our case. we bonded.

Concord has relaunched the Stax label, which you're using to release new music by nonheritage artists like Leela James and Lalah Hathaway. What's the strategy?

Stax is a label that really conveys a message. It's about authenticity and quality within the soul and R&B genres. We think the new artists under the Stax banner fit perfectly there and we hope that they serve each other. We hope that the Stax brand and maybe the comarketing efforts there will help convey what these artists are all about, but at the same time, the artists help to renew the Stax brand, make it contemporary.

Atlantic Records pays Concord royalties on the sales of Stax recordings from the '60s. Who actually owns those masters? We own them. They have exploitation rights for the pre-'68 masters. They have the right to exploit it, so

If you want to put out a compilation that includes some of the pre-'68 recordings, do you have to get their permission to do that?

Yeah, we work out the details.

that's why we get royalties.

Is Concord actively looking for other potential acquisitions?

I wouldn't say we're actively looking where we're like, "OK, what's next?" But we remain opportunistic. If something makes strategic sense to us, we'll take a look.

<mark>I w</mark>ouldn't say we're actively looking [for acquisitions] w<mark>here</mark> we're like, 'OK, what's next?' But we remain opportunistic. If something makes strategic sense to us, we'll take a look.





12 | BILLBOARD | MAY 15, 2010 PHOTOGRAPH BY EMMETT MALLOY



JACK JOHNSON WILL PLAY BY HIS OWN RULES TO PROMOTE 'TO THE SEA'—BUT DOES THAT MAKE HIM RETROGRADE OR

A RENEGADE?

BY ANN DONAHUE

To understand Jack Johnson, it helps to go back to his college days at the University of California in Santa Barbara. He was a film student, albeit one who focused on surfing videos instead of black-and-white meditations on Icelandic ennui. But like all film students, he developed an attention for detail that mere mortals will consider excessive. For the audience, movies are a pastiche of noise and visuals, a carnival for the senses. For the filmmaker, an uneven part in the hair of an extra keeps him awake at night.

Consider this as explanation for Johnson's current obsession: the sound of a dying seagull.

"To the Sea," Johnson's next album, is due June 1 and contains a track titled "Pictures of People Taking Pictures." In the midst of recording the track using a mellotron—a combination keyboard/playback machine that was used in the Beatles' "Strawberry Fields Forever"—Johnson hit a bum note.

"As I was playing I looked into the control room and

everyone was cracking up because it sounded so funny," he says. "It's just the broken B note. But we kind of got used to it and decided to keep it on there. That's always a hard decision because if you isolate it and listen to it, it sounds pretty awful, but in the mix it sounds good. It has a dying seagull sound."

All this focus, it should be emphasized, is over one note in one song. Despite his laconic, surfer-dude reputation—he is, in all honesty, the tannest person I've ever interviewed, and I've interviewed Jessica Simpson—could it be that Johnson is, secretly, a perfectionist?

He pauses when asked about this. Johnson, 34, is sitting in the headquarters of Brushfire Records, located in a renovated Victorianstyle house in the treesy Hancock Park neighborhood of Los Angeles, and he looks out the window as he formulates his answer.

"Can I be a sloppy perfectionist?" he asks. "A big part of why this thing keeps rolling along is because I'm able to improvise and roll with things. They don't always end up necessarily where I think they're going to, but I end up just rolling along with it."

Johnson has been on quite a roll: His mellow, melodic songs have resulted in 9.4 million albums sold since 2001 and 8.7 million single downloads, according to Nielsen SoundScan, on top of touring revenue of \$22.1 million for his 28-stop summer 2008 U.S. tour, according to Rillboard Royscore.

"To the Sea" is Johnson's fifth studio album, and there's much that will make longtime fans happy: His tunes are hooky without being cloying, his lyrics are clever and romantic, and the overall vibe is quite effective at lessening road rage. But perhaps most important, the Jack Johnson mystique remains blissfully uncommercialized. Forget grasping for synchs or branding deals-Johnson is content to promote the album through little more than good old-fashioned touring.

It helps that Johnson has his own label-Brushfire Records, distributed through Universal Republic-and retains the masters worldwide to his work. "He's never done anything to compromise who he is as an artist and as a person," Universal Republic president/CEO Monte Lipman says. "He's the type of person where I could say, 'Hey, we could put your music in Subway sandwich shops.' And he'll say, 'Well, if you go to Subway, you're there to buy a sandwich. You're not there to buy a Jack Johnson record.'

'SEA' SELLS

"To the Sea" was recorded at the Mango Tree Studio in Oahu, Hawaii, and the Solar Powered Plastic Plant studio behind the Brushfire Records house. The album, in Johnson's estimation, is more immediately accessible than 2008's "Sleep Through the Static," and the first single, "You and Your Heart," has sold 148,000 digital downloads since it was released on iTunes as a teaser track in early April.

"Everybody's first record is a real cohesive thing because it's these songs you've had a lifetime to create," says Emmett Malloy, Johnson's manager and co-founder of Brushfire. "This one feels magically like that."

Johnson says he wrote the album in spurts, generally sitting on his couch with a guitar after his three kids went to bed. He was inspired by sources as diverse as his family, Greek mythology, Robert Bly's "Iron John" and Aldous Huxley's "Brave New World." "There's songs about losing loved ones and there's songs about starting to see the personalities of people who have passed in your own kids," he says. "It's seeing how life lives on through a family."

Johnson says he strives to be honest in his songwriting, but he worries about crossing the line into being too personal. He occasionally takes lines out of songs or rewrites tures him surfing and floating in the ocean as waves swoop around him. "I was looking at the camera singing and I can't figure out when the wave's going to hit me from behind," he says. "That was fun to do. It was a physical challenge."

Other tracks include "Turn Your Love," featuring an assist from Hawaiian singer Paula Fuga, and "Red Wine, Mistakes, Mythology," which Johnson says is most directly based on "Brave New World." "There's a line in the book where [Huxley] says how much better things are and how much happier they are because of the soma—there's no need for headaches or mythology," he says.

It was Johnson's wife, Kim, who looked at this collection of songs and suggested two things: He had enough for an album, and he should tour. "My wife's pretty good at pointing that out sometimes," he says with a laugh.

'IF IT FEELS LIKE IT'S SELLING SOMETHING, I ALWAYS FEEL LIKE I DON'T WANT MY MUSIC TO BE INVOLVED.'

-JACK JOHNSON

them to cloak their meaning. (He assiduously avoids mentioning his children by name, in song or in interviews.) On "To the Sea," the song "My Little Girl" is an ode to his infant daughter.

"At listening parties it seems like all the dads that have daughters come up to me when they hear that song and they say, 'Aw, man, I was really feeling that," " Johnson says. "I realized that although it feels personal to me when I'm writing it and you can tell I'm singing from a place where I'm really feeling those emotions, they're not thinking about my little girl, they're thinking about their own. And so it becomes very impersonal in that way."

Johnson directed the video for "You and Your Heart," which debuted April 20 on VH1.com and fea-

TOURING AND TOURISM

Johnson is looking ahead at a long summer on the road, with 34 North American dates and a sprinkling of European shows amid festival stops at Eden Sessions in Cornwall, England; Glastonbury; and Denmark's Roskilde.

For years, touring was a burden for Johnson-between the promotional duties in each town and performing each night, he would have a hard time managing his anxiety. This time around, he's found a pace that agrees with him-he's doing press before he hits the road and bringing his family along so he can spend mornings with them sightseeing. "It's pretty logical. You're out on the road, you should visit the radio station, and somebody from that town's newspaper wants to



talk to you," he says. "But that was the stuff that would make me nervous the whole tour."

That isn't to say that Johnson won't step up to the plate when it becomes necessary to promote his work. Kathy Nelson was head of music at Universal Pictures when Johnson recorded the soundtrack to the 2006 animated film "Curious George." The album went on to sell 1.4 million copies, and its single "Upside Down" has sold 1.3 million downloads, making it his best-selling digital song, according to Nielsen SoundScan.

"He's majorly a perfectionist. I tried to never subject him to the craziness and just let him do his thing," Nelson says. "But he did all that and more. He went [into scoring sessionsl with Hans Zimmer and Heitor Pereira, he came to the premiere and brought his whole family from Hawaii, he met [Imagine Entertainment heads) Ron Howard and Brian Grazer. He was a delight."

Another indication of how much Johnson is willing to give: When he's done touring. Johnson will donate all the profits from his trek to his foundation, the Johnson Ohana Charitable Foundation. ("Ohana" means "fam-

WANT TO DO

documentarian.

BUT WHAT I REALLY

Besides serving as co-founder of Brushfire Records and Jack Johnson's manager. Emmett Malloy has a thriving career as a

His most recent film, "The White Stripes: Under Great White Northern Lights," follows the band on its 2007 tour through

every province and territory in Canada after the release of "Icky Thump."

The film traveled the global festival cir-

cuit to rapturous reviews; it made its U.S.

ily.") "It's a perpetual thing where we use the interest each year to fund groups," Johnson says. "It's real rewarding because you start to see where it was all going-here are the instruments from this school that are being bought, here you see the photographs of the garden that was funded through it."

Brushfire Records GM Josh Nicotra says that the promotion of the tour via radio will also have an environmental theme "Instead of 'Call in to win when you hear the song,' we'll do 'Call in to win when you hear a green tip from one of the DJs," he says.

In an age when most artists rely on touring to earn income, Johnson's willingness to give away all his proceeds seems a touch mad. Then again, most artists don't sell albums the way Johnson does. "We wouldn't do it if we needed the money to make a living-don't worry about us," he says with a laugh. "We're not promising it's going to be like this forever, but every time a tour comes around we can decide ahead of time whether it's worth doing again."

TV OR NOT TV

What makes Johnson's decision to donate his touring proceeds to charity all the more remarkable is his reluctance to take advantage of another revenue stream: using his songs in commercials or on TV shows. "If it feels like it's selling something, I always feel like I don't want my music to be involved," Johnson says. "[For TV] I always try and think, 'Is it something I would watch myself?' Then that would be cool. I used to have a fear about my music being in places where somebody didn't turn it on. For a long time we were worried about it being on TV because I didn't want it all of a sudden to be in people's living rooms if they didn't want it to be there."

In an era where branding is the new buzzword, Johnson's attitude seems strikingly old-fashioned. But Brushfire Records is expanding its roster, he says, with the goal of giving other artists the same kind of control over their work. Johnson admits that Brushfire's roster is heavy on his friends: Zach Gill plays keyboards for Johnson and is signed to the label as a soloist and with his group, ALO; Brushfire artists G. Love and Matt Costa are longtime collaborators with Johnson and also contributed to the "Curious George" soundtrack. Singer/songwriter Zee Avi,

duced the ALO album "Man

of the World." "The whole reason why it started was to allow bands to have artistic and creative control over their stuff. We don't push anybody in any direction unless they want the help."

Therein lies the dichotomy of Jack Johnson: He wants to call the shots in his career and believes strongly in creative control-overt type A symptoms-but at his base, he's driven by the illogical impulses of creativity. The biggest challenge for him, then, is one that faces every artist: getting the sound he hears inside his head down on the album.

"You should hear how I sound up here," Johnson says, tapping his head. "It's amazing."





"I'll help by taking bands out on tour and letting them have the opening spot and doing collaborations," says Johnson, who recently pro-

TRIPES in 'Under

available on DVD through Woodshed Films, Brushfire Records' sister movie production company. The movie has sold

> SoundScan, and was No. 1 for three weeks on Billboard's Top Music Video Sales chart, "Great White" is also available in a number of album iterations; fans can order a limited-

> > edition boxed set from

17,000 copies, according to Nielsen

Warner Bros. Records that includes the movie, a double-CD of 16 live tracks, a 7inch on colored vinvl and a silkscreened print for \$229. The "Great White" album combinations have sold 50,000 copies, and the title peaked at No. 11 on the Billboard 200.

Mallov previously directed "Jack Johnson en Concert." which followed the singer on his last European tour, and alongside his brother Brendan co-directed "Oasis: Dig Out Your Soul in the Streets" and the videos for Metallica's "St. Anger" and "The Unnamed Feeling."

Malloy's next film role is as music director/co-producer of "180 South: Conquerors of the Useless" about adventurer Yvon Chouinard's trip from Ventura, Calif., to Patagonia. It debuted at the Santa Barbara (Calif.) Film Festival in February, played at the Newport Beach (Va.) Film Festival in late April and is currently on a tour of colleges and one-off screenings across North America.

debut during the film segment of South by Southwest in March. "Reviews always scare the shit out of me

for every good," Malloy says, "But everybody has said such nice things that I'm just going to sit and bask in it.

since there's usually one bad

"Great White" is now



THE HEAT IS ON

THE NEWLY MERGED LIVE NATION ENTERTAINMENT SAYS THE SUMMER CONCERT BUSINESS IS STRONG. RIVALS AND SKEPTICS WARN THIS SEASON COULD BE A FINANCIAL 'BLOODBATH.' ONE THING BOTH SIDES AGREE UPON: THIS WILL BE A MAKE OR BREAK SUMMER FOR THE TOURING INDUSTRY

BY RAY WADDELL

The merger is approved, the marriage is consummated, and now the coupled Live Nation and Ticketmaster—Live Nation Entertainment—is launching a critical touring season with the eyes of the world upon it. ■ This summer, Live Nation will field better than 40 tours from multiple genres, set against a backdrop of consumer skepticism and lingering economic doldrums, all the while weeding through the complexities and opportunities of merging the two largest live entertainment companies in the world. ■ Presently, executives tell Billboard that concert ticket sales are sluggish for the industry at large. Some say it's even worse. "Don't go painting a rosy picture, that's not the story," says independent promoter Seth Hurwitz, president of Washington, D.C.-based I.M.P. "It's a bloodbath." ■ William Morris Endeavor Entertainment contemporary music head Marc Geiger doesn't go quite as far, but is anything but upbeat about the summer of 2010. "It's going to be a very mediocre summer," says Geiger, who warns of "disappointments."



"There will be some big, high-profile nonwinners," he says. "And my instinct is the wins will not be the wins people want to hear, which is the big, big names driving multiple arenas. There are a couple of those, but there's a whole bunch that aren't. There are always a few test scores at the top, but from what I can tell, the big, expensive arena and shed business is tough, and the midsized halls and theater business is robust."

The "big, expensive arena and shed business" is Live Nation's stock in trade. And it seems clear that many of its large-scale tours will do fine, including U2, Rush, Lady GaGa, Jack Johnson, the Eagles and Sting. But sources report that many shed tours that look strong on paper are struggling out of the box, or even stiffing badly.

Live Nation Concerts CEO Jason Garner isn't buying it, or at least isn't talking about it. He shrugs off the negative scuttlebutt. "This time of year there always seems to be the same cast of characters who like to spend their days on the phone complaining about the industry," Garner says. "We just don't subscribe to gloom and doom. We prefer to spend our days figuring out how to sell tickets, how to price tickets the way the fan wants, working on promotions, working on signing bands. I would venture the people who are saying [sales

counts are bad] are the same people who told you last year was going to be a horrible year."

Last year wasn't a horrible year, although Garner is correct in asserting that many predicted it would be. The touring industry weathered 2009's recession with remarkable resilience, ending up with a record \$4.4 billion in box-office revenue reported to Billboard Boxscore, an 11.7% increase over the previous year and the second consecutive year of double-digit global growth. Attendance of 73 million was a 12.6% increase over 2008.

Even in economically

stressed North America, the \$2.8 billion in box-office reports was down just 2%, and the 50 million in paid attendance was down less at 1.7%. And those numbers were generated from a 9% decrease in the number of shows reported. On this continent, average per-show gross and attendance were up 7.6% and 8%, respectively the first time that attendance outpaced dollars across the board in more than a decade. In recent years, gross vs. attendance comparisons have reflected higher ticket prices and lower per-show attendance, but 2009 was a year of price promotions, discounts

and conservative pricing in general. Gross ticket prices were slightly down in 2009 on average.

Live Nation reported \$2.5 billion in gross and 41 million in attendance from 9,085 shows last year. Even with a heavily discounted shed season, that's a 25% increase in gross and a 19% increase in attendance, despite a 1.6% decrease in shows.

"The most important data point was it was the worst economy in modern history and very few businesses in any sector, let alone the consumer sector, grew at all," Garner says. He adds that when others predicted dis-

aster for the concert business, Live Nation put its faith in the popularity of live music and the drawing power of superstar acts. "We kept saying, 'Let's just let the facts speak for themselves,' and I think those are pretty impressive facts. They have a lot to do with the power of great artists performing for their fans."

NEWLYWED GAME

Given the U.S. Department of Justice's approval of the merger, and the increased scrutiny this brings from all sorts of onlookers, this could be the most important summer concert season in Live Nation's history.

But Garner says that for his team, the concert division, it's business as usual.

He says that Live Nation Ticketing president Nathan Hubbard, Live Nation Entertainment CEO Michael Rapino and Live Nation Entertainment chairman Irving Azoff "are dealing with the ticketing side of the business and larger strategic issues. Our job is very simple: Go out and work with as many of the top artists as we can, sell tickets for those artists, do a great job producing their shows and make sure when the fans come to the show they have a great experience."

If Garner's booking team is

BRANDS ON THE RUN

AN UNDER-THE-HOOD LOOK AT SOME NOTABLE SUMMER TOUR SPONSORSHIPS BY WILLIAM CHIPPS

JEWEL/JASON ALDEAN

Sponsor: Country Financial
Value: \$750.000

Key players: County Financial chief marketing officer Doyle Williams, George P. Johnson Experience Marketing executive director of program strategy lan McGonnigal

Upshot: The insurance and financial services provider is sponsoring this 31-date tour under the Road Trips and Guitar Picks banner, hoping to engage customers in local markets and gain a point of differentiation from State Farm, Allstate and other larger competitors.

MOVEMENT FESTIVAL

Sponsor: Ford Fiesta Value: \$350,000

Key players: Ford car experiential marketing manager Jeff Eggen, Movement executive director Jason Huvaere

Upshot: The automaker is presenting Detroit's annual electronic music festival (May 29-31) to generate a buzz ahead of the summer launch of the new Fiesta in front of young, techno-savvy consumers. Ford first partnered with the festival in 2001 as part of the launch of the Ford Focus.

KEITH URBAN

Sponsor: Kingsford/KC Masterpiece Value: \$1 million

Key players: KC Masterpiece marketing manager Nick Meyer, Clorox senior group manager of PR and sponsorships Drew Mc-Gowan, MAC Presents president Marcie Allen

Upshot: Clorox is sponsoring Urban's 23-date tour for a second year in a row to promote its KC Masterpiece brand. The brand is activating the tie with the Keith Urban Backstage Barbeque Experience, a ticket package that includes an exclusive preshow performance by Urban. The sponsorship coincides with a major packaging redesign that reflects the barbecue brand's Kansas City roots.

STING

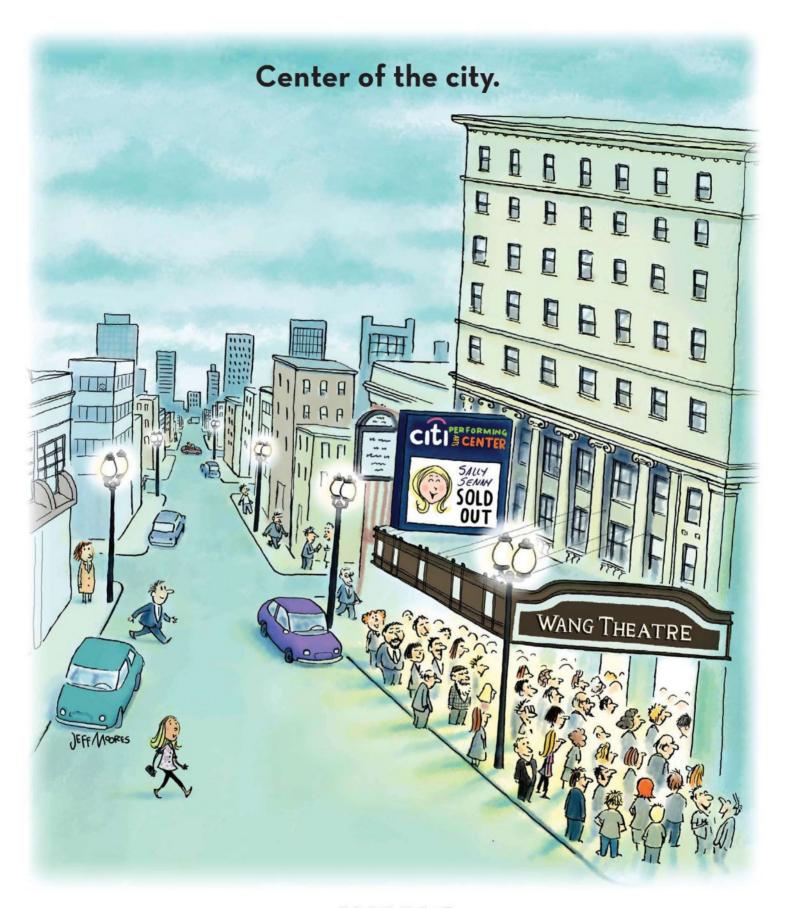
Sponsor: Xerox

Value: \$2.5 million-plus

Key players: Live Nation global touring CEO/chairman Arthur Fogel; Xerox VP of marketing and communications Christa Carone and VP of global experiential marketing Edward Gala

Upshot: Xerox aligned with Sting's 40-plus-date tour as a business-to-business play to build relations with clients and prospects and demonstrate its capabilities. Xerox is activating the sponsorship by hosting Real Business Live customer events at select venues, around which it stages workshops and seminars followed by a concert.

Chipps is senior editor of the IEG Sponsorship Report.



WANG THEATRE.







in the business of putting together big-name tours, then business is good. On paper at least, the list of tours Live Nation will stage this summer is impressive: a who's who of artists with rich histories of selling tickets, topped by year two of U2's record-setting 360° tour. Under the Live Nation banner are touring acts like Jimmy Buffett, Dave Matthews Band, Jonas Brothers, Rascal Flatts, Toby Keith, Tom Petty & the Heartbreakers, John Mayer, Jack Johnson, Kings of Leon, Brad Paisley and many more. They nailed down the mega-hot Lady GaGa tour and managed to take the American Idol Live! tour away from promoter AEG Live and into the sheds.

Booking the year for Live Nation was basically a function of which acts are touring. "The only caveat is we've become more selective." Garner says. "We've made an effort to bring in the biggest and the best, and those shows that really connect with fans and drive the highest attendance."

Biggest and best, maybe, but surely at a high price. "They paid whatever they had to pay to get these tours to get the cash flow," Hurwitz says, "and they charged accordingly. All the articles you've read about how the concert industry isn't working, all of that information doesn't miraculously become untrue once you put tickets on sale. Buying all these tours is like buying a stock that's already too high. On top of that, tickets aren't selling, there are too many shows, everyone wants that Live Nation money while it's here. Because it's not going to last forever and everyone knows it, so everyone wants to tour and grab that golden ring."

The theory expounded by several industry veterans, not just Hurwitz (a notably outspoken critic of Live Nation and the merger), is that Live Nation overpays acts in order to boost cash flow and to lay claim to working with splashy A-list artists, thus providing juice to Live Nation stock. Garner says such criticisms are unwarranted.

"What I have learned about working in a public company is the people who have invested their money in this company, whether it's the mom and pop in Kansas or a fund somewhere, they're looking for financial results," Garner says. "You won't ever see our stock move up and down based on

a press release."

With regard to payingsome would say overpaying -acts, well, that's business, according to Garner. "All the promoters in the country are out competing every day to work with the best acts in the world. Sometimes we win, sometimes an independent promoter wins, sometimes a larger promoter wins," Garner says. "Artists make a lot of money because they can get onstage and sing. Artists will continue to make a lot of money. Our job is not to figure out how to pay artists less; our job is to figure out how to get more fans to the show, and in doing that grow the pot so that everyone can make more money."

The Live Nation business model by design doesn't live or die by ticket revenue, but is driven by atten-

but is driven by attendance to events and finding ways to maximize that attendance, whether through selling ancillaries or connecting sponsors with consumers. But if the company loses money on show after show, investors are going to know about it, which in itself should make

the company prudent about which tours it buys and how much it pays.

"Every day you're making decisions on where you're going to invest your dollars," Garner says. "No one has endless funds, we're all making a business decision. An artist wants to earn 'X'; can we draw enough people to that show and sell enough ancillary items to make money from that show? You look around and see venues around the country with shows-some are ours, some are others'-and they have one thing in common: Artists are getting paid to perform, as they should. The promoter's job is not to bemoan the fact that the artist gets paid. Get out there and figure out how to sell some tickets."

So what happens when a tour, particularly an expen-

'THERE'S A NEW LOW OF ILL WILL TOWARD THE CONCERT BUSINESS.'

-SETH HURWITZ,
INDEPENDENT PROMOTER

sive tour, doesn't perform to expectations? "I think there's going to be a lot of that," Geiger says. In such a case, "either the promoter takes a hit, a big one, or there's a reduction or a cancellation."

Which leads to the fact that under the Live Nation Entertainment umbrella coexist the promoter, the ticketing company and the manager in the mighty Front Line Management, headed by Azoff, Azoff, who declined to be interviewed for this story, has a history of walking through fire for his clients. But now, "his clients are the ticketing company, the promoter and the act," Hurwitz says. "There's some major conflict of interest here. When these shows aren't doing well and you have to negotiate, whose side are you on?"

Garner steers clear of such thorny corporate questions, but as someone who's seen plenty of negotiations, Geiger says there isn't an easy answer to Hurwitz's question. "It's different in every case," he says. "You're asking me what happens when something goes terribly wrong. It's al-

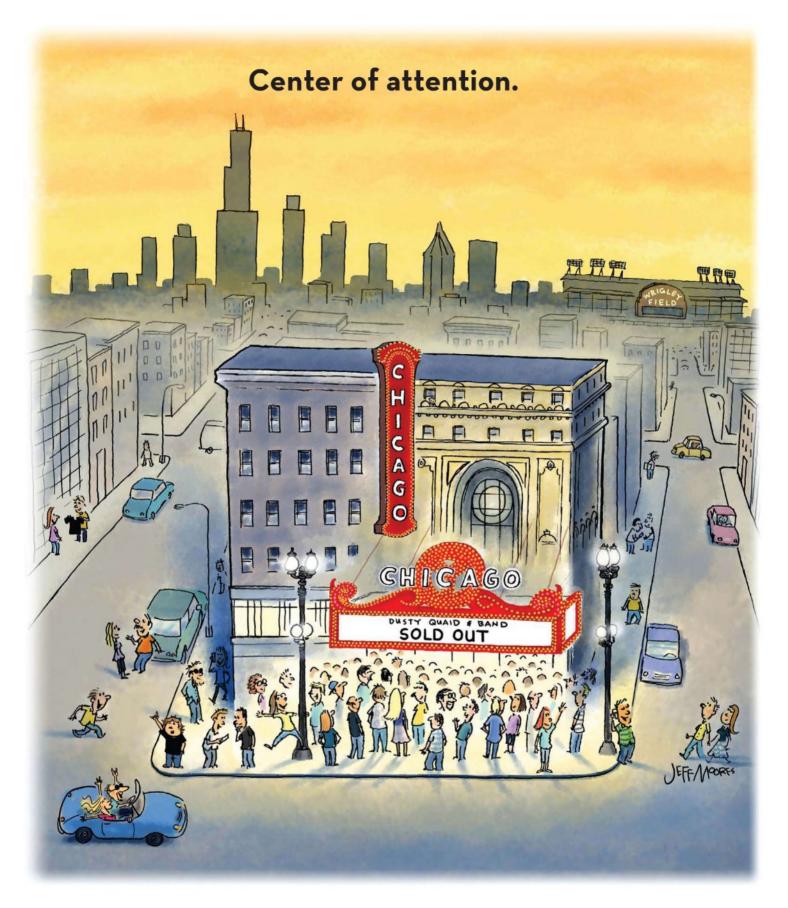
ways either a negotiation or it's not. Eight or nine times out of 10 the promoter just bears the loss."

Which, of course, isn't good for the bottom line and Live Nation will ultimately have to answer to investors for "overpaying," if indeed it is. These are uncharted waters. "We haven't had big companies before that had to look at their bottom line like that," Geiger says. "You usually had a bunch of entrepreneurs. [In Live Nation] you've got a big public company that has to drive its value to shareholders. Give them time. You might see efficiencies. I think they're starting to get there. I can see the development of a whole lot of revenue streams that, when you're a small independent. you can't even sign up for, let alone make it good."

The merger bought time, for sure, but what about this summer? The chatter isn't good, even if no one will go on the record about specifics. If sales are down, Hurwitz believes that's at least in part due to fans becoming increasingly disillusioned with the concert industry and the players behind it. "The fact is that all these stories about the business reaming people are taking their toll," Hurwitz says. "There's a new low of ill will toward the concert business."

A quick look at just about any concert blog finds that the comments from fans tend to back up the notion that fans are skeptical about Live Nation, and the concert industry as a whole. Garner believes "a great act is enough to overcome just about anything. But that's not enough. Our job is to break down any of the barriers that exist between the artist and the fan. Every day we are exploring ways to make it easier for fans to enjoy concerts."

Asked if the merger makes the stakes higher, Garner replies, "The stakes are always higher because of the quality of artists we work with. Regardless of the corporate climate, we have to deliver first and foremost for the fan and the artist. We know if we do that, the numbers will flow up and the company will have a good year."









GOT LIVE

FROM U2'S 360° VICTORY LAP TO LADY GAGA'S FIRST PROPER ARENA TOUR TO A 'SICK' UNDERGROUND PUNK FESTIVAL, THIS SUMMER'S ROBUST TOURING SLATE OFFERS SOMETHING FOR EVERYONE BY RAY WADDELL AND MITCHELL PETERS

It's time. Tour books are being printed, merch is being shipped, trucks and coaches are gassed up, rehearsals are under way . . . The summer touring season is upon us. An estimated 70% of the year's touring activity will take place between Memorial Day and Labor Day, and 2010 looks to be just as busy as 2009's record touring year. This year's Summer Preview offers sneak peeks at the most buzzed-about tours of all sizes, from stadium spectacles to intimate club gigs. As always, the jury on their ultimate success is out until the Billboard Boxscore numbers start coming in-or don't.

STADIUMS & ARENAS

U2

Dates: June-Oct. ||| Support: Lenny Kravitz, the Fray, Interpol | Ticket prices: \$30-\$250



The tour's unique staging provides the biggest stadium capacities ever, U2's 360° trek was the top ticket seller of 2009 at more than 3 million in attendance and \$311 million in gross from just 44 shows-all sellouts. The band has 16 North American and 22 European

Outlook: U2 is on the road toward the highest-grossing tour in history as it begins to usurp the Rolling Stones and flirt with \$600 million in box office. The tour's producer, Live Nation Global Touring chairman Arthur Fogel, calls the 360° trek "the mother of all tours."

shows scheduled for this year.

BON JOVI

Dates: June-Sept. ||| Support: Kid Rock, others ||| Ticket prices: \$22-\$500 Touring in support of "The Circle," which bowed atop the Billboard 200. Bon Jovi had the top-grossing tour of 2008. The band has found huge success touring worldwide with AEG Live.

Outlook: One of the most popular touring acts of all time. Bon Jovi will again sell

||| Ticket prices: \$32-\$275 The Eagles rarely work with supporting acts, selling out just fine on their own since reuniting in 1994. Since then they've rung up \$545,811,391 in grosses and attendance of 6.5 million to 393 shows reported to Billboard Boxscore. Outlook: The Eagles have plenty of country fans, but a rumored pairing with Fleetwood Mac would have made for an even bigger tour. The June 15 Washington, D.C., sta-

dium show was canceled-

some say due to poor sales-

but the other stadiums will

notch grosses of more than \$2

million, A follow-up run of "An

out across the board. Tradi-

tionally, Bon Jovi plays stadi-

ums in Europe and mostly

arenas in North America. This

year, North American stadiums (not just in New Jersey)

have been added to the route.

Dates: June | | Support:

Dixie Chicks, Keith Urban

EAGLES

Evening With" shows in arenas is already close to sold out.

BRAD PAISLEY

Dates: May-Sept. | Support: Darius Rucker, Justin Moore | | Ticket prices: \$23.25-\$79.50

Paisley's career arc continues to widen, and he may benefit from superstar country draw Kenny Chesney taking the summer off. The H2O tour boasts bigger production, including a second stage.

Outlook: This is the year that Paisley rises to the elite of touring artists across all genres. H2O will be his biggest trek vet.

BROOKS & DUNN

Dates: May-Aug. | | Support: Jason Aldean ||| Ticket prices: \$26-\$74

This is the last run for country's all-time most successful duo. Brooks & Dunn are known for putting on hit-fueled concerts that don't skimp on production. Outlook: The pair had slipped from the highest ranks of country touring acts in recent years, but the hook here is its "farewell," which should lure fans who may have seen the act dozens of times.

Auto erotic: LADY GAGA



Dates: May-Aug. | | Support: Lady Antebellum, Love and Theft ||| Ticket prices: \$25-\$65

McGraw has been one of the most consistent touring artists in country music for the past decade. He notched country's highest-grossing tour with wife Faith Hill a couple of years ago, and can pack houses in markets large and small on his own. Outlook: McGraw's profile has risen significantly from recent acting and marketing efforts, and paired with charttopper Lady Antebellum should average better than 10.000 paid per night.

STADIUMS & ARENAS

LADY GAGA

Dates: May-Dec. ||| Support: Semi Precious Weapons ||| Ticket prices: \$49.50-\$175 She has quickly become one of the most recognizable artists on the planet, but relatively few people have seen Lady Gaga perform live. That will change this summer, as Gaga crosses Europe and North America on her first major arena tour.

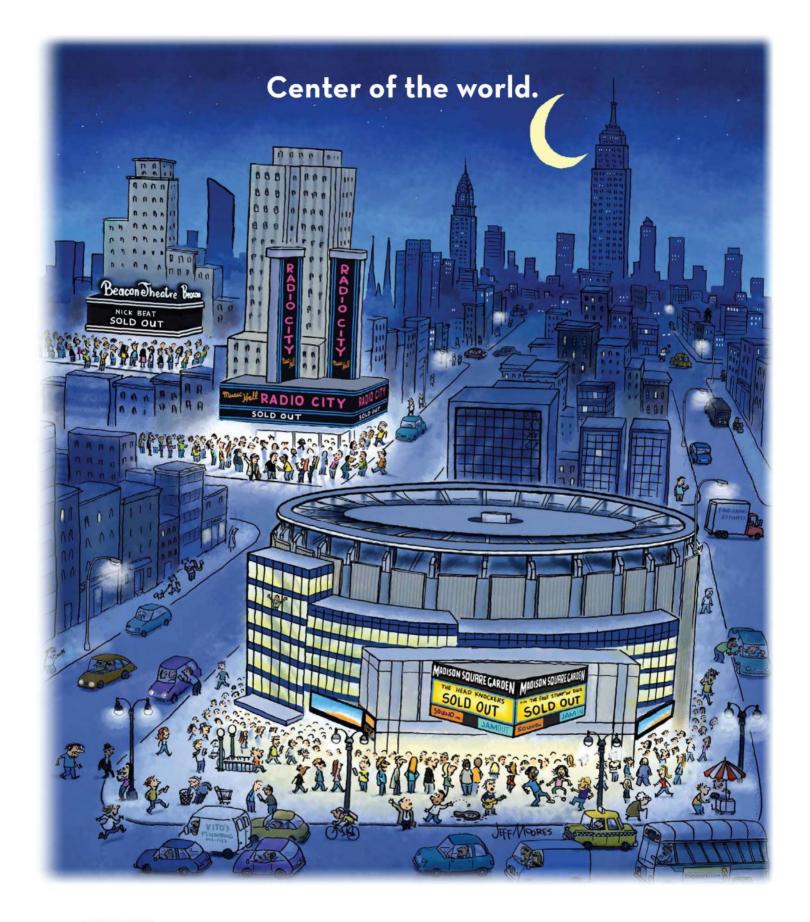
So is her lack of mega-tour experience a challenge or an opportunity? "It's an opportunity," says Arthur Fogel, chairman of Live Nation's Global Touring division, which is promoting and producing the Gaga tour. "As an artist with that kind of talent and vision, it creates a lot of excitement, and ticket sales worldwide demonstrate that people are really excited to see the show."

Fogel's team only came onboard with Gaga's Monster Ball tour in February, forcing it to ramp up quickly; the team normally plots tours more than a year out. Given the team's expertise in producing production-heavy international runs by U2 and Madonna-Fogel will be credited with working four of the top five grossing tours of all time when U2's current 360° tour wraps—the move makes sense, especially considering Gaga's love of spectacular staging and production.

After a run through Europe, Gaga hits North American shores June 28 at the Bell Centre in Montreal. She'll play large arenas coast to coast through September, with a stop at Lollapalooza in Chicago in August. Then it's back to Europe through the end of the year.

Fogel says Gaga is "absolutely blowing out everywhere." Dates have been added in such cities as Boston, New York; Toronto; Dallas; Houston; Los Angeles; Vancouver; Philadelphia; Edmonton, Alberta; and San Jose, Calif., as well as across Europe.

Gaga will "almost certainly" add a second leg of North America early next year to wrap the tour, according to Fogel, "Over the course of the next many months we're trying to play to as many people in as many places as possible," he says. "It's an across-theboard home run."















2010

BAMBOOZLE ROAD SHOW

Dates: May-June ||| Headliners: All Time Low, Boys Like Girls, LMFAO ||| Support: Good Charlotte, Hanson, Hellogoodbye, others ||| Ticket prices: \$15-\$40 An offshoot of the popular East and West Coast one-off festivals, the tour has become an effective artist development tool for acts and promoter Live Nation.

Outlook: A well-conceived lineup of hot acts, and fans respond to the value pricing. If the tour can pull 5,000-8,000 on average, it's a winner.

COUNTRY THROWDOWN

Dates: May-June ||| Headliners: Montgomery Gentry, Jamey Johnson ||| Support: Eric Church, Eli Young Band, others ||| Ticket prices: \$15-\$41

The debut country project

ADENAS & AMPHITHEATEDS

from Vans Warped tour founder 4fini Productions, Throwdown zeroes in on the rougher edge of country music and also highlights songwriters. It's a different approach for Nashville-based acts.

Outlook: Country fans may be slow to warm to this new concept, but the 4fini magic should make this tour come out fine financially. Nashvillebased agents and managers embraced the project.

MAXWELL/JILL SCOTT

Dates: May-June ||| Ticket prices: \$49-\$125

This is by far the must-see R&B package tour of the summer. After a seven-year hiatus, Maxwell released his fourth studio album in 2009, "BLACKsummer'snight," which debuted at No. 1 on the Billboard 200 and has sold 1.1 million copies in the United States, according to Nielsen SoundScan. Combine that with Jill Scott having a new album on the way, and you have a near-perfect setup.

Outlook: Although some Maxwell fans may have seen the R&B artist perform in theaters last summer, the packaging of another high-level artist in the genre should make this an attractive ticket. "It's an event." Jill Scott business manager Shawn Gee says. "In the R&B and soul music realm, you haven't really seen two artists at the top of their game come together for a package since Luther Vandross and Anita Baker did it back in the day." Sellouts so far include New York, Atlanta and Washington, D.C.

TOM PETTY & THE HEARTBREAKERS

Dates: June-Oct. ||| Support: Drive-By Truckers; Crosby, Stills & Nash; My Morning Jacket; others ||| Ticket prices: \$40-\$125
Petty has a track record of delivering the goods onstage for more than three decades. A new album, "Mojo," and Live Nation backing will juice sales, but the debut single isn't attracting the kind of attention

that ignites the box office.

Outlook: While there has been talk that sales were slugglish out of the gate, and some of the tour has been rerouted, Petty is consistently strong at the box office and should end up at better than 75% of cands and should end up at the should end



Dates: June-Sept. ||| Support: Sean Kingston ||| Ticket prices: \$29.50-\$69.50

The Canadian phenom has rocketed to the top of the tween-pop world in the past year, and his fan base extends well beyond North America. This is his first headlining tour and demand is fully in place. Outlook: This is Biebermania, folks, Expect fast sellouts and an active secondary market. VIP programs will be huge. Promoter AEG Live will pull out all the concert promotion stops to make this a success, hoping to be in business long term with Bieber.

KINGS OF LEON

Dates: June-Sept. ||| Support: The Whigs, Built to Spill, the Features, the Stills ||| Ticket prices: \$30-\$50
This is the first amphitheater tour for the Kings after breaking through in North American arenas last year. They've sold out large venues and headlined major festivals in Europe for several years.

Outlook: The Kings have finally found the success on their home shores that they've seen across the pond, and fans should turn out big time to see them outdoors. While there's concern that KOL is returning too soon without a new record to support, word-of-mouth and a Bonnaroo headlining set should spur sales.

RASCAL FLATTS

Dates: June-Sept. ||| Support: Kellie Pickler, Chris Young ||| Ticket prices: \$31-\$135

Rascal Flatts moved 800,000 tickets last year and is one of country music's biggest success stories of the past decade. Like Brad Paisley, the act also may benefit from Kenny Chesney being off the road.

Outlook: Rascal Flatts is a master at connecting with fans at multiple levels, the concert stage being first among them. The act will be out once again with JCPenney as presenting sponsor, adding marketing and promotion muscle to the tour. It will top 85% capacity and includes two stadium dates.

LILITH

Dates: June-Aug. || Headliners: Sarah McLachlan, Sheryl Crow, Erykah Badu, others ||| Support: Kelly Clarkson, Heart, Sugarland, others ||| Ticket prices: \$25-\$250 The Lilith fest returns after

The Lilith fest returns after more than a decade, with a diverse group of acts that spans genres and demographics.

Outlook: Absence makes the heart grow fonder, but it's the headliners that will drive Lilith's success in 2010. The revolving lineup of this year's tour is one of the most buzzworthy of the summer.

DAVE MATTHEWS BAND

Dates: June-Aug. || Support: Felice Brothers, Martin Sexton, Zac Brown Band || | Ticket prices: \$32.50-\$74 DMB sold more tickets than any act on the planet in the first decade of this millennium. It has built its career on playing live, but touring every year can put a dent in demand.

MAXWELI

Outlook: Any band that tours year after year needs new material to provide juice to shows and keep fans engaged; DMB had a new album last year, and strong supporting acts will help it again sell 1 million tickets in 2010. For many, summer = DMB.

JONAS BROTHERS

Dates: July-Oct. || Support: Demi Lovato || Ticket prices: \$29.50-\$89.50 Last year, the Jonas Brothers grossed nearly \$100 million from 92 shows, with attendance of 1.5 million. Live Nation has promoted this band all over the globe and will again in 2010.

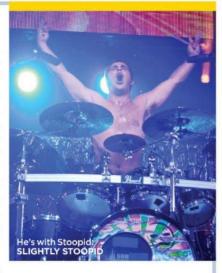
Outlook: Justin Bieber may be next in line, but the Jonases are the reigning kings of the genre. This tour will visit three continents, sell out everywhere and end up ranked among the top 10 tours of the year. Adding "Camp Rock" co-star Lovato to the bill only ups the ante.

CREED

Dates: July-Sept. ||| Support: Skillet, Theft ||| Ticket prices: \$10-\$20

Last year's reunion tour didn't meet expectations, but it wasn't the complete disaster that some expected. The tour picked up steam as Live Nation marketing programs kicked in.

Outlook: A price-driven marketing platform will help the band top last year's run on average, though it's playing fewer shows. When this is done, lead singer Scott Stapp and guitarist Marc Tremonti's Alter Bridge will resume their respective careers.



SLIGHTLY STOOPID

Dates: June-Aug. ||| Support: Cypress Hill, Steel Pulse, the Expendables, Collie Buddz ||| Ticket prices: \$20-\$49.75

With a summer tour dubbed Cauzin' Vapors...Legalize It 2010, you know it's going to be a smoky party. And that's exactly what keeps San Diego reggae-rock band Slightly Stoopid's 420-friendly fan base coming back to its amphitheater shows each summer. "When you go to a Slightly Stoopid show, it's your opportunity to unplug from all the harsh realities that you have on a day-to-day basis," says Aaron Pinkus, the band's booking agent at Paradigm Talent Agency.

Similar to past summer outings.

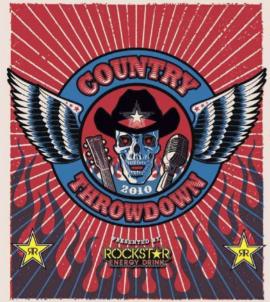
Slightly Stoopid's forthcoming headlining trek is smartly packaged with like-minded support acts including Cypress Hill, Steel Pulse, the Expendables and Collie Buddz. Since Slightly Stoopid does most of its touring during the summertime, the band creates a beach-party atmosphere by strategically aligning with artists who aren't afraid to have a good time. The formula has worked: The band's 2009 summer tour with Snoop Dogg grossed \$2.2 million from 16 shows, and its 2008 summer trek with Pepper grossed \$1.7 million from 25 dates, according to Billboard Boxscore.

Continuing the trend in 2010, Slightly Stoopid has upped the ante by tapping veteran hip-hop group Cypress Hill, which will perform material from its first album in six years, "Rise Up," which recently debuted at No. 19 on the Billboard 200. With the exception of major sheds like the Verizon Wireless Amphitheater (Irvine, Calif.) and Cricket Wireless Amphitheater (Chula Vista, Calif.), the 30-date Legalize It trek will play approximately 6,000-capacity sheds.

Slightly Stoopid is still touring behind 2008 release "Slightly Not Stoned Enough to Eat Breakfast Yet Stoopid"—which has sold 73,000 copies in the United States, according to Nielsen SoundScan—but plans to release a new studio album in 2011. With pent-up demand for new material, Pinkus believes next summer's tour will likely jump to bigger amphitheaters in numerous U.S. markets. "This is a record that positions them to not only replicate what they did with Snoop last year, but to take that a step further," Pinkus says.



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 5/30 Saratoga Springs Saratoga Performing Arts Center 6/13 Denver Comfort Dental Amphitheater

- 5/31 Göford Meadowhrook US Celular 6/16 Bakersfield Rabobank Arena 6/04 Virginia Beach Virginia Beach Amphitheater 6/17 San Diego Cricket Wireless Amphitheate
- 6/05 Philadelphia Susquehanna Bank Center
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GOTO ROCKSTARMAYHEMFEST.COM FOR TICKETS AND ON SALE DETAILS



VINCENTE **FERNANDEZ**

Dates: July-Aug. | | Support: Edith Marquez III Ticket prices: \$45-\$170 Billboard Boxscore's topgrossing Latin tour of 2009. Fernandez remains one of the hottest artists in the genre. Outlook: Fernandez is a consistently strong ticket seller, and making further inroads into the Latin market is a priority for promoter Live Nation. However, the artist still hasn't cracked the top 25 tours in a given year, so there's plenty of room for growth.

STONE TEMPLE **PILOTS**

Dates: Aug.-Nov. ||| Ticket prices: TBA

Stone Temple Pilots haven't released a new studio album since 2001. But radio still loves them: "Between the Lines," the first single from the act's forthcoming self-titled set on Atlantic, has spent four weeks atop Billboard's

Rock Songs chart. And the band has plenty of hit material: in 2008 STP reunited and grossed \$9 million from 54 concerts, according to Billboard Boyscore

Outlook: STP may have exhausted some fans who saw the reunited act perform, but with the right support and radio play, it shouldn't have a problem filling seats.

POCKSTAP ENERGY DRINK UPROAR FESTIVAL

Dates: Aug.-Oct. | Headliners: Disturbed, Avenged Sevenfold | | | Support: Stone Sour, Halestorm, Airbourne, Hellyeah, others III Ticket prices: \$20-\$69

The debut event from Rockstar Mayhem producers John Reese and the Creative Artists Agency. Sponsor-driven hard rock in the sheds is a reliable product and one these producers, along with Live Nation, have down to a science. Outlook: Hard rock in the summer is a winner, and this lineup will resonate with headbangers. But competition could be fierce, with Mayhem, the Cool Tour and a resurrected Ozzfest. Another factor: This is a late-summer tour and the kids could be a little tapped out.

OZZFEST

Dates: August | Headliners: Ozzy Osbourne, Mötley Crüe, Rob Halford Support: DevilDriver, Nonpoint, Black Label Society, Drowning Pool, others III Ticket prices: N/A

Ozzfest has been absent from the summer touring marketplace for two years. The last Ozzfest in 2008, with headliners Metallica and Ozzy Osbourne, grossed nearly \$3.5 million and drew close to 30,000 people to Dallas' Pizza Hut Park, according to producers Sharon Osbourne and AEG Live. That event marked the return of the music brand-which debuted in 1996-after a free run at amphitheaters in 2007, Ozzfest 2010 will be pushed in conjunction with Ozzv's 10th studio album, "Scream," due June 15 on Epic.

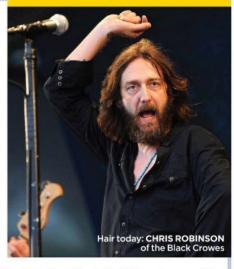
Outlook: With only six amphitheater dates planned

THE BLACK CROWES

Dates: Aug.-Dec. ||| Ticket prices: \$50

Black Crowes fans, listen up: The band's upcoming 60-date tour could be your last chance to see the group in action for a while.

After spending much of the past five years on the road, the Black Crowes have announced that they will go on "indefinite hiatus" following the band's annual multinight run at San Francisco's Fillmore in late December. How long could this hiatus last? "They don't have a set time," longtime Crowes manager Pete Angelus says. "After the amount of touring they've done, they felt it's time to take a break."



But the band plans to go out with a bang. To celebrate the 20th anniversary of its debut album "Shake Your Money Maker," the band will release a double-album Aug. 3 on its own label, Silver Arrow. The forthcoming set, dubbed "Croweology," will feature all-acoustic arrangements of hits and catalog picks, Angelus says. On top of that, in most markets of its Say Goodnight to the Bad Guys 2010 jaunt, the Crowes will play a lengthy three-hour set. (About 20 of the tour's shows will be electric only.) "It will be an hour-and-a-half acoustic performance, followed by an hour-and-a-half electric performance," Angelus says. "They want to give the fans something special."

The Crowes have done steady business on the road during the past couple of years, grossing \$1 million from 12 concerts in 2009 and \$1.7 million from 23 shows in 2008. according to Billboard Boxscore. In addition to back-to-back plays in San Francisco, the act will play multiple nights at the House of Blues in Boston and Nokia Theatre Times Square in New York, among others.

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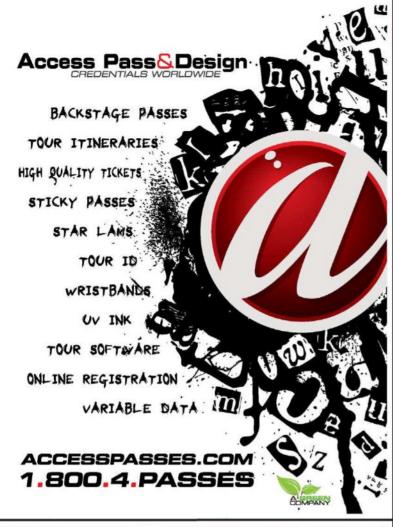
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for this year, it seems like Ozzfest may be playing it safe. Many of the acts on the bill have played Ozzfest before, but the first-time addition of Mötley Crüe (which notoriously toured arenas with Ozzy in 1984) could draw an older demographic.

THEATERS & CLUBS

TROMBONE SHORTY & ORLEANS AVENUE

Dates: May-Sept. ||| Ticket prices: \$15-\$20

Troy "Trombone Shorty" Andrews-who plays a raucous blend of rock, funk, jazz, hiphop and soul—was performing alongside heavyweights like U2. Green Day and Lenny Kravitz before he had even released a proper album. Now, with 3.000 copies sold in its first week, according to Nielsen SoundScan, the 24-year-old New Orleans artist's majorlabel debut, "Backatown," bowed in late April at No. 1 on Billboard's Contemporary Jazz Albums chart.

Outlook: A fixture in the New Orleans scene who's performed since the age of 4. Trombone Shorty, who has a small role on the new HBO series "Tremé," should be a big draw this summer season. "Last year, we'd come in on Mondays and get reports from weekend festivals unanimously saying he was the hit of the entire fest," says the Rosebudy Agency's Mike Kappus, who books and co-manages Trombone Shorty, "It's an incredibly high-energy show."

DRAKE

Dates: May-Aug. ||| Support: Francis & the Lights, Mike Posner | | Ticket prices: \$40-\$45 Most rappers don't dedicate time to building a strong touring fan base. But even before the June 15 release of his debut full-length album, "Thank Me Later," Toronto MC Drake has already cut his teeth on the road alongside Lil Wayne and headlined his own 20plus-date college tour. Drake made a name for himself last year with the mega-popular mixtape "So Far Gone," and the buzz hasn't subsided.

Outlook: Between May and August, Drake will play about 20 club concerts, 10 radio show events and several music festivals, according to the artist's business manager Shawn Gee. "We definitely could've gone into bigger venues," he says. "A lot of these shows are already sold out." But instead of skipping steps, Gee and ICM booking agent Robert Gibbs have laid out a plan to gradually develop the rapper's live show. "On Drake's second album. we want to end up in arenas." Gee says. Expect a theater tour this fall.

MIRANDA LAMBERT

Dates: May-Aug. ||| Support: Cross Canadian Ragweed, Joe Nichols, others ||| Ticket prices: \$10-\$30

Lambert broke through with tough-minded songs, but radio and fans are now noticing her softer side. Pairing her with red-dirt rock act Ragweed and country balladeer Nichols is an inspired package.

Outlook: Touring on a creative concept, priced to sell, Lambert will take a step up in her touring career to become a bona fide country headliner. She'll also kick ass along the way.

LOCAL NATIVES

Dates: May-Aug. ||| Support: Suckers ||| Ticket prices: \$14-\$16

With favorable comparisons to such indie-rock titans as Fleet Foxes, Grizzly Bear, Vampire Weekend and Animal Collective. Los Angeles-based rock outfit Local Natives have been warmly embraced by the music blog gatekeepers. The band's debut album, "Gorilla Manor," bowed at No. 3 on Billboard's Heatseekers Albums chart in March and has sold 19,000 copies in the United States, according to Nielsen SoundScan, Local Natives haven't taken a break from the road in the past year, and their Coachella set this year received favorable reviews.

Outlook: Booked last October, the act's summer run of smaller clubs is already sold out. But fans who missed out can catch the group this fall in midsize clubs. "They'll sell out super fast," says Jackie Nalpant, Local Natives' booking agent at Paradigm Talent Agency. "We're going to put them up kind of early so the kids who can't buy them [this summer] can at least buy them for fall."

NAS/DAMIAN 'JR. GONG' MARLEY

Dates: May-Aug. ||| Support: Nneka ||| Ticket prices: \$35-\$40.50

Buzz about a possible collaboration album between rapper Nas and reggae artist Damian "Jr. Gong" Marley has been stirring since the two first paired on the track "Road to Zion" from Marley's 2005 album "Welcome to Jamrock." After working on it for about a year-and-a-half, the duo's new set, "Distant Relatives," will be released May 18. Last year, fans got a taste of Nas and Marley performing together on a handful of Rock the Bells dates, but this will be their first full-length outing together.

Outlook: It's not ideal that "Distant Relatives" arrives four days before the pair begins its tour May 21 at the Community Center in Arcata, Calif. In a perfect world, fans would have more time to familiarize themselves with the album before deciding whether to buy tickets. But these two established artists should deliver energetic live sets with the help of Marley's backing band and DJ Lantern.

MGMT

Dates: May-June | | Ticket prices: \$30-\$39.50

MGMT likely could've packed bigger venues on this summer run, but the psych-rock band prefers intimacy, according to booking agent Heather Kolker at Paradigm Talent Agency. The smaller settings make these tickets all the more valuable. MGMT's Andrew Vanwyngarden and Ben Goldwasser previously told Billboard that its new album, "Congratulations," was written with the idea of playing the songs live.

Outlook: While the act openly admitted that some fans of 2007 debut "Oracular Spectacular" might not like the new set's trippy nature, it seems the band's relentless touring in the past couple of years has paid off: Most summer dates were already sold out at press time.

PITBULL

Dates: May-June ||| Ticket prices: \$25-\$45

During the last three years, bilingual rapper Pitbull has gained exposure from sold-out club shows and radio show festivals. Now, with multiple songs on Billboard's charts and two upcoming albums (Pitbull's Spanish set, "Armando," is slated for release in June, while his English follow-up will likely come out in the fall), the rapper has graduated to playing larger venues with an average capacity of 3,400.

Outlook: Pitbull has had five top 40 hits on the Billboard Hot 100, and tour promoter AEG Live plans to capitalize on the rapper's radio success. "One of our goals is to establish Pitbull as an artist with an incredible catalog of hits," AEG Live/Goldenvoice VP of Latin

talent Reheca Leon says "He's got active songs everywhere."

SUMMER OF **CRUSHES TOUR**

Headliner: Mates of State III Dates: June-July | | Support: Free Energy, Todd Barry, Nick Thune | | Ticket prices:

San Francisco-based indie rock duo Mates of State has built a steady following with its upbeat live show since its 2000 debut, "My Solo Project." Last spring the group co-headlined 1,000- to 1,500-capacity theaters with the Black Kids. But to support its newest release, "The Covers Mixtape," due June 15. Mates of State opted to scale back the venue size and increase the level and variety of entertainment.

Outlook: Concertagers looking for a run-of-the-mill indie rock show should stay home. In addition to music sets from Mates of State and dance-rock act Free Energy, this affordable ticket includes stand-up comedy, magicians, sword swallowers, contortionists and DJ sets. "It's a pretty wild collection of acts, particularly for an indie rock club tour." Mates of State manager Ben Dickey says.

HARD SUMMER TOUR

Headliner: Crystal Castles III Dates: August III Support: Rusko, Sinden, Destructo III Ticket prices: \$25-\$35

Los Angeles-based DJ/promoter Gary Richards founded the Hard music brand in 2007 and annually organizes about 30 electronic music events in Los Angeles and New York, ranging from club shows to festivals. With a growing thirst for electronic touring acts in the marketplace, Richards is extending the Hard brand to a

12-city North American summer tour with Crystal Castles which will release its second album June 8.

Outlook: Richards says he's concerned about launching a newly branded tour in a struggling economy. "But my belief is that if something is good, people will go for it." he says. With Crystal Castles headlining the tour should successfully introduce fans outside of Los Angeles and New York to the Hard brand. If everything goes well, Richards may book another tour this fall.

BONNAROO MUSIC & ARTS FESTIVAL

Dates: June 10-13 ||| Headliners: Kings of Leon, Dave Matthews Band, Stevie Wonder, others | Venue: A builtout field in Manchester, Tenn. ||| Ticket prices: \$234.40-\$249.50

While there isn't any "wow" booking like the Police or Metallica, the aggregate mix of talent fielded by this top-grossing U.S. festival is as strong as ever.

Outlook: Founded and produced by AC Entertainment and Superfly Presents, Bonnaroo has been a massive success since 2002. This year, sales have been steady, ahead of last year's pace. This is the type of lineup that builds interest over time, and Bonnaroo will end up near a sellout at 80,000.

MILWAUKEE SUMMEDEEST

Dates: June 24-July 4 ||| Headliners: Tim McGraw, Tom



ATLANTA'S PREMIER **CONCERT VENUE**



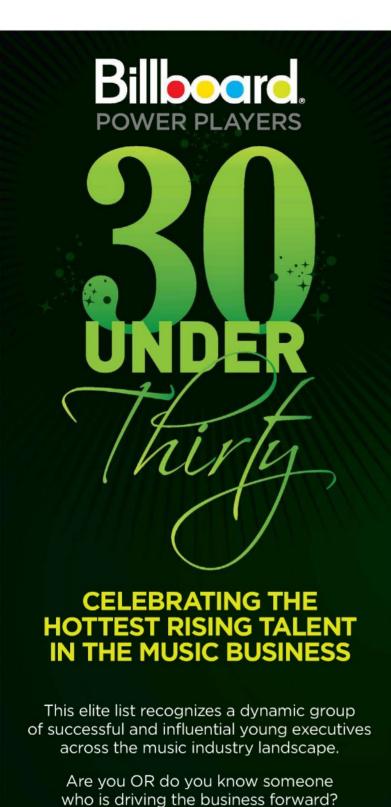
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Petty, Rush, Justin Bieber, others | Venue: 11 stages. including Henry Maier Festival Park and the 23,000-capacity Marcus Amphitheater ||| Ticket prices: \$3-\$33

Forty-three years in, Milwaukee Summerfest is the summertime event for Midwesterners, annually drawing about 900,000. Produced by nonprofit Milwaukee World Festival, it has also become a regular stop for summer's biggest touring acts. Beer per caps are enormous, but Summerfest caters to families as well.

Outlook: Usher, American Idols Live!, Carrie Underwood, Eric Clapton/Roger Daltrey and others at Marcus, plus ground stages that host

hot acts from virtually every genre, will take Summerfest to its usual heights.

LOLLAPALOOZA

Dates: Aug. 6-8 | Headliners: Soundgarden, Green Day, Lady Gaga, others III Venue: Grant Park. Chicago | | Ticket prices: \$175-\$215 (three days), \$90 (single day)

Once the poster child for innovative touring festivals and, in its latter years, misquided lineups. Lollapalooza has risen from the ashes to become one of the elite music fests in the world.

Outlook: Lolla boasts a powerpacked lineup and will sell out again in 2010. Producer C3 Presents is on a roll with Lolla. and its Austin City Limits festival in October sold out without announcing a single band.

MILE HIGH MUSIC & ARTS FESTIVAL

Dates: Aug. 14-15 || Headliners: Dave Matthews Band, Jack Johnson, Steve Miller Band, others III Venue: The Fields at Dick's Sporting Goods Park, Commerce City, Colo. | | Ticket prices: \$175

Produced by AEG Live and veteran talent buyer Chuck Morris. Mile High has the luxury of being situated in one of the most active concert markets in the United States. This is the third year for Mile High. Outlook: Mixing current draws with strong heritage acts is a savvy strategy, and strong support from bands like Weezer, Atmosphere and Slightly Stoopid makes for "possibly the best lineup of all three years," Morris says.



CHAOS IN TEJAS

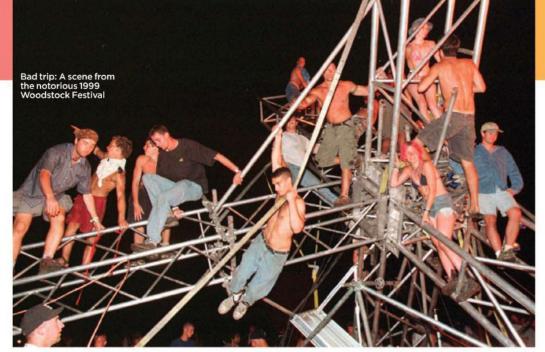
Dates: May 27-30 | Headliners: X (Australia), Bastard (Japan), Rorschach, Riverboat Gamblers, Poison Idea, others || Venues: Emo's, Beerland, Mohawk, Red 7, Beauty Bar (all in Austin) || Ticket prices: \$5-\$20 (varies by show)

Tastemakers used words like "jaw-dropping" and "sick" to describe recent lineups for this hardcore/punk fest, and January's first-round announcement for 2010 sent the blogosphere into a tizzy. The sixth annual Chaos in Tejas will feature the first U.S. performance by legendary Australian punk act X, a one-time reunion of Japanese crust-core band Bastard, local favorites like the Marked Men and more than 80 other acts. In the past, the fest has hosted the first Austin appearances of acts like Toronto's Fucked Up that later went on to international success.

Promoter Timmy Hefner took over the fest in 2005, morphing it from Prank Records' Prank Fest into an event that reached for a more varied lineup. About 25 bands played the first Chaos, but the roster has gradually swelled and diversified. Last year, the festival drew about 2,000 people per night, and this year Hefner anticipates 3,000-4,000.

"I've kind of gotten more risqué every year to mix it up," Hefner says, adding that new features include a New Orleans bounce-rap show featuring "6-foot-2 tranny" Katey Red and gay bounce star Vockah Redu, both of whom were big hits at South by Southwest.

Despite the festival's growth, Hefner's business model so far has been sponsor-free. "I've had companies reach out in the past and I just didn't bother," he says. "Last year for example, [Canadian band] Propagandhi wouldn't play a sponsored event, and I thought, 'Fuck it. I want them.' And I think some of the bands on the more hardcore punk end would be bumming on sponsorships." But last year the fest still turned a profit, thanks to strong ticket sales and help from venues like Emo's and Mohawk, which pitch in for bands' plane tickets and hotel rooms. "They help out because they know everything will be successful," Hefner says. "They'll make their money back."



IHE WOODSTOCK **EVER SINCE THAT FABLED THREE-DAY GATHERING IN 1969, THE NORTHEAST** HAS FAILED TO INCUBATE AND SUPPORT A FLAGSHIP MUSIC **FESTIVAL. ARE PROMOTERS TO BLAME? LAWMAKERS? WAVY GRAVY? BILLBOARD INVESTIGATES**

With two nights of Radiohead and a backdrop of the New York skyline, All Points West (APW) launched in the summer of 2008 as the East Coast answer to Coachella, a tentpole multiday music festival that would draw the masses from New York, New Jersey and the entire region. It featured dozens of bands on several stages in New Jersey's Liberty State Park just across the Hudson River from lower Manhattan

Two years later, 2010 is shaping up as a banner year for the festival business. Sasquatch, the Memorial Day weekender in the Pacific Northwest, sold out in record time. Southern California's Coachella shattered previous attendance records, selling out in advance. Austin City Limits, coming up in October, sold out of threeday passes before announcing a single band. The Midwest's anchor, Lollapalooza, features the only festival appearance by Lady Gaga and is poised to sell out well in advance. Bonnaroo, in Tennessee, is reporting strong ticket sales, and even Miami's annual spring break bacchanalia, Ultra Music Festival, broke its own attendance record.

But last month, AEG CEO Randy Phillips, while boasting to Billboard about the runaway success of this year's Coachella, pulled the plug on APW after just two years. "We're probably going to kill it," he said, "mostly because of the site. As beautiful as it is, it's very hard to get New Yorkers to cross that river. All Points West is an experiment that just didn't work.'

BY DAVID J. PRINCE

The glaring hole on the U.S. festival circuit remains the Northeast, which, despite huge urban population centers in New York, Boston and Philadelphia and vast stretches of suburbs and rural areas, has yet to support an ongoing, multiday, multiband, multimillion-dollar event. Though geographically the smallest region of the country, the Northeast is heavily urbanized and densely populated, with 17% of Americans residing in the narrow band from the southern suburbs of Washington, D.C., to the northern edges of the Boston area. New York, with its population of 8 million-plus, is the largest city in the country.

In fact, APW was just one in along series of attempts by promoters large and small to create an annual mega-festival franchise in the Northeast.

Of course, the most famous of them all are the three Woodstock festivals, staged at different upstate New York locations in 1969, 1994 and 1999.

The original festival on Max Yasgur's farm in Bethel, which marked its 40th anniversary last year, has become a global cultural touchstone. Yet despite the iconic performances, pho-

tographs and film footage, the event was an unmitigated production disaster, with hundreds of thousands of ticket holders and festival crashers stranded on miles of clogged highways and a site that was simply unprepared to deal with the crush of humanity. One direct result of Woodstock

'69 is that New York state has some of the toughest massgathering permit requirements in the United States, making it burdensome to stage a festival event in the most centrally located part of the region.

Woodstock '94, in Sauger-

ties, widely mocked for its Pepsi sponsorship, had significant gate- crasher issues, and heavy rains left the siteand the crowd-a muddy mess. Still, promoters John Scher and Michael Lange felt emboldened to carry on with plans to stage a Woodstock festival every five years. But Woodstock '99, with its televised images of riots, burning portable toilets and reports of general mayhem making international headlines, killed those plans and

'ALL POINTS WEST IS AN EXPERIMENT THAT JUST DIDN'T WORK.

-RANDY PHILLIPS, AEG

generally tarnished the reputation of festivals across the country. (Coachella debuted several months later.)

"Woodstock '99 got a really bad rap, but we pulled it off until the end," says Scher, copresident of Metropolitan Entertainment and one of the lead producers of the festival's '90s editions. "Now you've got huge multinational corporations putting on festivals without any real sense of history. There are enormous headaches when it comes to putting together campgrounds, but it does forge that sense of community and allows you to be multifaceted with the music "

Following Woodstock, the most spectacular attemptand failure—was a two-day festival planned for June 2003 called Field Day organized by Internet entrepreneur-turnedconcert promoter Andrew Dreskin, Headlined by Radiohead, Beastie Boys, Beck and Blur, the event was booked on a deserted airstrip on the North Fork of Long Island. With soaring anti-corporate rhetoric and promises of "a different kind of festival," Dreskin hoped to emulate the United Kingdom's Glastonbury and erase the taint left behind by Woodstock '99.

Yet even as the stage was being constructed on the site, Dreskin had still not secured the necessary permits. An environmental group sued the state-allegedly at the behest of a politically connected concert promotion competitorand ultimately a judge blocked the event. A scaled-down, single-day version of Field Day was held on a dreary, wet afternoon in a half-full Giants Stadium in New Iersev.

Later, in 2005, Live Nation tried to launch its own festival with Across the Narrows, a two-day event that utilized a pair of minor league baseball fields: Brooklyn's Keyspan Park and Staten Island's Rich-

> mond County Bank Ballpark. Despite sets from Oasis, the Killers, Beck and the Pixies, it disappeared without a trace.

> In November 2007. Austin-based C3 Presents announced it was partnering with U.K. promoter Festival Republic to stage the Vineland (N.J.) Music Festival the

following August. The threeday event was to be held on a 550-acre private farm, billed as being within an hour's drive of New York, Philadelphia and Washington, D.C. Yet two months later-and just days after AEG revealed its plans to stage the inaugural APW on the same weekend-C3 canceled the event

"We wanted to move forward with this thing, but that weekend is not ideal." C3 Presents partner Charles Attal told Vineland's Daily Journal, promising the event would debut in 2009 instead. It didn't

The Northeast isn't completely bereft of festivals-in fact, many smaller, grass-roots events have thrived. The Gathering of the Vibes in Bridgeport, Conn., has been running for 15 years, while the indie rock-centered All Tomorrow's Parties has established a U.S. base at the aging Borscht Belt resort Kutsher's in Monticello. N.Y. Wilco recently announced its own self-curated festival this year on the Mass MOCA museum grounds in North Adams, Mass.

A surprising success story is Camp Bisco, the weekendlong camp-out staged by iamtronica band the Disco Biscuits. Now in its ninth year, the festival, held outside Albany, N.Y., has grown steadily and expanded its musical range this year to include acts like LCD Soundsystem, Thievery Corporation, Wu Tang and Ween.

Marc Brownstein, Disco Biscuits bassist and one of Camp Bisco's founders, sees the audience growing as the lineup diversifies. "As each year passes, the agents understand that they're putting their bands in a really good position," he says. "As the festival grows, there becomes less of a stigma about playing the quote unquote Disco Biscuits festival.'

Yet despite the logistical and organization hurdles, the greatest difficulty of all might be booking the bands themselves. In addition to the dozens of venues vying to construct a summer schedule from the same pool of touring talent, East Coast citiesespecially New York-offer a wide selection of outdoor concert series, from Central Park's SummerStage to the multivenue River to River series (see story, page 30).

"My biggest competitor isn't Live Nation or any of the other venues," a New York promoter says. "It's free. This is the most robust area for free music in the summer in the world. And people love free."

CHICAGO

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celticfestchicago.us

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Kouyate & Ngoni Ba,

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BORDERS

CHICAGO BLUES

June 11-13

Produced by the City of Chicago and coordinated by Barry Dolins, the blues fest takes place at five venues on the lakefront

explorechicago.org

GRANT PARK MUSIC FESTIVAL

Throughout summer, starting June 16

The Grant Park Orchestra will perform Vivaldi's "Four Seasons." Beethoven's "Mass in C Major" and Dyořák's "Requiem" during the season.

grantparkmusicfestival.com

MADE IN CHICAGO: WORLD CLASS JAZZ

Throughout summer, starting July 29

Themed evenings include "Django: A Celebration" and "Latin Inferno."

chicagofestivals.net

CHICAGO JAZZ FESTIVAL

Sept. 4-5

The summer concert series wraps up during Labor Day weekend with the longestrunning-30 years-of the city's lakefront music festivals.

explorechicago.org

RAPID CITY, S.D.

HILLS ALIVE

July 16-18

The Darrel Mansfield Band, Sonsofday and Tenth Avenue North will be featured on the main stage.

hillsalive.com

KEMMERER, WY.

oysterridgemusicfestival.com

OYSTER RIDGE MUSIC FESTIVAL

July 30-Aug. 1

Performers include Seven Nations. Head for the Hills and Dangermuffin.

DENVER

DENVER DAY OF ROCK

Four stages will feature 20 bands total, including Five for Fighting, the Aggrolites, Fishbone and the Fixx.

denverdayofrock.com

CITY PARK JAZZ

Sundays in June and July

The bandstand by City Park Pavilion will host Tuxedo Junction, La Candela and the Manuel Lopez Trio, among others.

cityparkiazz.org

SANTA MONICA, CALIF.

SANTA MONICA PIER TWILIGHT DANCE

Throughout summer, every Thursday starting in July

Producer King & Co. promises eight concerts on the pier thanks to \$155,000 in funds raised by the Pier Resoration Corp.

santamonicapier.org

OVERLAND PARK, KAN.

JAZZ IN THE WOODS

June 11-12

Produced by the Overland Park South Rotary Club, performers include Erin Bode, Matt Marshak, Nick Colionne and Steve Cole.

iazzinthewoods.com

OKEMAH, OKLA.

WOODY GUTHRIE FOLK FESTIVAL

July 14-18

Produced by the Woody Guthrie Coalition, fest performers include Arlo Guthrie, Annie Guthrie and Ramsay Midwood.

woodvauthrie.com

I AND OF THE FREE

FROM WOODY GUTHRIE TO CHAMBER MUSIC, SUMMER 2010 COVERS ALL THE BASES -HERE'S BILLBOARD'S GUIDE TO FREE MUSIC FESTIVALS ACROSS THE COUNTRY

LANSING, MICH.

JAZZ LANSING

Aug. 6-7

Produced by the Old Town **Business & Art Development** Assn., the event will include performers like Easy Street Jazz Band and Etienne Charles.

iazzlansing.com

OXFORD, MICH.

HOT BLUES & BBO

June 17-19

Performers include the Randy Brock Group, the Alligators and Motor City Josh & the Big 3.

hotbluesandbbg.com

FREELAND, MICH.

FREE MUSIC FESTIVAL

June 12

The one-day festival from **Those Phoenix Productions** will feature the Thunderchickens. After the Dust and Galactic Sherpas.

thosephoenixproductions.com



MT. CLEMENS. MICH.

STARS AND STRIPES FESTIVAL

July 2-5

The event drew more than 500,000 people last year; the 2010 lineup includes Jason Derülo, Vince Neil, John Waite and Love and Theft.

starsandstripesfest.com

DEKALB. ILL.

DEKALB CORN FEST

Aug. 20-23

Performers at the DeKalb Taylor Municipal Airport include Firehouse, Hi Infidelity and Phil Vassar.

cornfest.com

WEST DES MOINES, IOWA

SPIRIT MIDWEST CHRISTIAN MUSIC

Aug. 6-7

Produced by Spirit Midwest Ministries, the event's performers include Abandon Kansas, LightSwitch and Saved on Sunday.

spiritmidwest.com

NEW YORK

Throughout summer, starting June 9

The opening-night gala at the Prospect Park Bandshell will feature Norah Jones in her first free concert.

bricartsmedia.org

SUMMER STAGE

Throughout summer, starting June 15

Produced by the City Parks Foundation, performers include the Flaming Lips, the Black Keys and Hot Chip. summerstage.org

RIVER TO RIVER

Throughout summer, starting June 23

This series will feature performers including Beth Orton. Burning Spear and Tony Vega & His Orchestra.

rivertorivernyc.com

THE POOL PARTIES

Throughout summer, starting July 12

Performers on the riverfront in Williamsburg include Mission of Burma, Dirty Projectors and . . . And You Will Know Us by the Trail of Dead.

thepoolparties.com

WASHINGTON SQUARE MUSIC FESTIVAL

Tuesdays in July

Produced by the Washington Square Assn., performers include the Washington Square Chamber Ensemble and the Charles Mingus Orchestra.

washingtonsquaremusicfestival.org

NEW ORLEANS

MID-CITY BAYOU BOOGALOO

May 21-23

Performers include Walter "Wolfman" Washington, Gravity A and the Mardi Gras Indian Orchestra.

thebayouboogaloo.com

JOHNSON CITY, TENN.

BLUE PLUM FESTIVAL

June 4-6

Produced by Friends of Olde Downtown. The Gourds, Great American Taxi and Donna the Buffalo will perform on the Main Street Stage.

blueplum.org

ASHVILLE, N.C.

BELE CHERE

July 23-25

Produced by the City of Ashville Parks, Recreation and Culture Department, performers include the Hip Abduction, Dar Williams and Drew Holcomb & the Neighbors.

belecherefestival.com

SOUNDS OF SUMMER

While the record industry's glory days may never return, the summer blockbuster release schedule, which fell out of favor when Justin was still dating Britney, is back in a big way, with banner releases in each genre. From Disturbed to Katy Perry to Drake, fans have plenty of reasons to visit their local retailer beyond the frosty air-conditioning. All sales figures are according to Nielsen SoundScan.



THE DEAD WEATHER

"Sea of Cowards" (Third Man/Warner, May 11)

The Dead Weather released debut album "Horehound" in July 2009, and less than a year later, an 11track follow-up is ready for release. The supergroup of Jack White (the White Stripes, the Raconteurs), Alison Mosshart (Discount, the Kills), Dean Fertita (Queens of the Stone Age) and Jack Lawrence (the Greenhornes, the Raconteurs) used a three-day break during the act's 2009 tour to retreat to White's Third Man Studios in Nashville, where, according to keyboardist/quitarist Fertita, "we thought we'd be demoing some of the ideas that we'd been writing on the road. We ended up with about 15 songs."

When the band reconvened in December to record the album, "we realized we liked a lot of the versions we already had," Fertita says. Much like "Horehound," "Sea of Cowards" came together in a whirlwind three weeks.

Compared with "Horehound," the new album "feels a little bit more explosive in every way." Fertita says. And indeed, the grinding blues that drives tracks like "Hustle and Cuss" and "Gasoline" take the Dead Weather to a new level of intensity. "We're all finding new territory musically. If it wasn't inspiring that way, I don't think all of us would be so anxious to keep it

going," Fertita says. "I wouldn't be totally surprised if we started working on a third record this year." -EN Previous album and sales: "Horehound," 163,000

KEANE

"Night Train" (Cherrytree/Interscope, May 11)

It's reinvention time for the British trio, with an electronic, eight-track EP featuring collaborations with Japanese MC Tigarah—on the uplifting "Ishin Denshin (You've Got to Help Yourself)"-and Somali/Canadian rapper K'-Naan on the anthemic "Stop for a Minute" and "Looking -Andre Paine Previous album and sales: "Perfect Symmetry," 137,000

SARAH MCLACHLAN

"The Laws of Illusion" (Arista, June 15)

Sarah McLachlan likes to take her time: Her seventh studio album will be her first new material since 2003's "Afterglow," which came six years after its predecessor, "I write slowly and I have two kids, and that's the most honest answer," McLachlan says. "It's sort of a luxurious position I'm in, that I get to keep my toe in the water and make music. I do a lot of charity gigs and one-offs, and I've just been slowly writing-everything sort of fell apart for me personally a couple of years ago [McLachlan split from husband Ashwin Sood in 2008], and it's been sort of a long, slow road coming back and redefining myself."

"The Laws of Illusion" is produced by McLachlan's longtime collaborator Pierre Marchand and focuses, appropriately, on themes of "illusions and loss," McLachlan says. "I was kind of toying with that as the title at first, and then Pierre-being French Canadian-said to me, 'Laws? Laws and illusions? Is that what you said? I like that.' The [actual title] is a little less obvious; it's a little less black than 'Illusions and Loss,' And I like the fact that it doesn't really make any sense."

McLachlan says the overall album is more uptempo than much of her previous work. The single "Loving You Is Easy," released as a stream two weeks ago, "in particular is extremely lighthearted," she says. "I would almost go as far as to say really happy." Despite the time gap between albums, McLachlan says most of the songs were written in the past year and recorded during two marathon five-day sessions. "One of the choruses is about 6 years old; I just never found a verse to go with it." she says. "It found its form just a couple months ago."

Now that she's back, McLachlan is going all in-two weeks after "The Laws of Illusion" is released, she will hit the road for the revival of Lilith Fair, the festival celebrating female musicians that she co-founded and spearheaded from 1997 to 1999. "It seemed like, 'OK, we can do this. I'm going to get this record done and it's going to be the greatest thing in the world," she says. "That's how I started Lilith, with 'Surfacing." And I just thought, 'OK, here's the new chapter. Let's go. Bring it on.' " -Evie Nagy Previous album and sales: "Wintersong," 973,000

NAS & DAMIAN MARLEY

"Distant Relatives" (Universal Republic, May 11) Nas and Damian Marley deliver their rap-reggae fusion, including guest spots from Lil Wayne and rapper K'-Naan. "As We Enter" hit U.S. radio in February; "Strong Will Continue" appeared as a digital single April 13.

-Tom Ferguson Previous album and sales:

JANELLE MONÁE

"The ArchAndroid" (Wondaland Arts Society/ Bad Boy, May 18)

Monáe's "genre-less" debut, "The ArchAndroid," contains tracks like the whimsical "Wondaland," "Dance or Die" with Saul Williams, the revealing "Cold War" and the bouncy, bass-driven first single "Tightrope," featuring coexecutive producer Big Boi.

-Mariel Concepcion Previous album and sales: N/A

CRYSTAL CASTLES

"Crystal Castles" (Fiction/ Universal, May 25)

Ethan Kath and Alice Glass sound much more mature on their second self-titled album, pursuing dreamy electronica on "Celestica" and the Sigur Rós-sampling "Year of Silence." Produced by Kath, a digital release bowed April 23 after the set leaked online.

Previous album and sales: "Crystal Castles," 72,000

TAIO CRUZ

"Rokstarr" (Mercury/Island Def Jam Music Group. June 1)

This album retools Cruz's October 2009 second U.K. album, adding songs from 2008 debut "Departure" (Island) alongside Billboard Hot 100 chart-topper

"Break Your Heart," plus the Ke\$ha-enhanced next sinale, "Dirty Picture," -TF Previous album and sales:

JUAN LUIS GUERRA "A Son de Guerra" (Capitol Latin, June 8)

After sweeping the Latin Grammy Awards with his last album, the Dominican icon is back with another self-produced set. Single "Bachata en Fukuoka" recalls Guerra's performing his country's music in Japan, while Juanes guests on "La Calle" and Chris Botti features on "Lola's Mambo."

-Ayala Ben-Yehuda Previous album and sales: "La Llave de Mi Corazon," 167,000

CHRISTINA AGUILERA

"Bionic" (RCA, June 8) In a stylistic about-face from 2006's retro "Back to Basics." Aguilera returns with a boldly futuristic set that includes collaborations with A-list hitmakers (Polow Da Don, Tricky Stewart) and left-field hipster faves (Le Tigre, Ladytron).

Previous album and sales: "Back to Basics," 1.7 million

-Mikael Wood

TRAVIE McCOY "Lazarus" (Fueled by

Ramen, June 8)

Gym Class Heroes frontman Travie McCoy emphasizes his vocal range on his debut solo album, joined by big-name quest stars (including Cee-Lo and Ke\$ha, who sings on second single "Want U Bad") and

ger Mouse, among others).

-Jillian Mapes

Previous album and sales: N/A

IYAZ

"Replay" (Beluga Heights/ Reprise, June 8)

The Sean Kingston protégé broke last fall with the single "Melody," which peaked at No. 2 on the Billboard Hot 100. (Follow-up "Solo" recently broke the chart's top 40.) Expect more catchy, J.R. Rotem-produced island pop on the British Virgin Islander's debut. -Monica Herrera Previous album and sales:

M.I.A.

Title TBA (Interscope, June 8)

M.I.A. veers all over the musical map on her latest effort. which features grime-tinged lo-fi efforts like "Tequila" and "Steppin Up" and radio-ready pop tracks like "XXXO."

-Cortney Harding Previous album and sales: "Kala," 518,000

DIERKS BENTLEY

"Up on the Ridge" (Capitol Records Nashville, June 8)

For his sixth album, Dierks Bentley shifted away from his straight-ahead country sound and committed to his longtime interest in bluegrass. While the experimental nature of "Up on the Ridge" may seem like a risky career move, the combination of Bentley's vision and an impressive list of collaborators results in a fascinating detour.

to be a side project, but it's grown into something much more." Capital Records Nashville president/CEO Mike Dungan says. After Bentley approached the label with the project late last year, the country star recorded last winter in Nashville, Los Angeles and Boston with producer Jon Randall, "Up on the Ridge" mixes original tunes like melancholy ballad "Draw Me a Map" and the playful singalong cut "Fiddlin' Around" with bluegrass-inflected covers of Bob Dylan's "Senor"

Along with Miranda Lambert and Jamey Johnson, who guest on the fiddledriven anthem "Bad Angel." the album features contributions by Kris Kristofferson. Allison Krauss and the Punch Brothers. Despite the stylistic change and diverse track list, Bentley's confidence guides the album. "He had a real sense of direction and made a vehicle for people to hopefully discover this music," Dungan says

and U2's "Pride (In the Name

of Love)".

-Jason Lipshutz Previous album and sales: "Feel That Fire," 327,000

N*E*R*D

"Nothing" (Star Trak/ Interscope, June 15)

On the Pharrell-produced fourth album "Nothing." N*E*R*D revisits its hip-hop fusion after two years off. On the album's first single, "Hot N Fun," the trio gives its fans a straight-up club jam, with the help of Nelly -JMFurtado.

Previous album and sales: "Seeing Sounds," 222,000

OZZY OSBOURNE

"Scream" (Epic, June 15) The Prince of Darkness brought back some old friends (co-producer Kevin Churko, drummer Mike Bordin), as well as some new collaborators for his forthcoming album. The first single, "Let Me Hear You Scream."

More at ebook-free-download net or magazinesdownload.com

premiered in an April 14 episode of "CSI: Miami." -CH Previous album and sales: "Black Rain," 535,000

DEVO

"Something for Everybody" (Warner Bros., June 15)

By working with New York ad agency Mother, art-rock icon Devo is conducting focus groups and an online, crowdsourced "Song Study" to choose 12 tracks for the act's first studio album in 20 years. include "Fresh" and "Watch Us Work It." -ENPrevious album and sales:

Likely winners at press time

GAME

"R.E.D." (Interscope, June 15)

For "R.E.D.," rapper Game collaborates with Pharrell. who's credited as executive producer, (Dr. Dre also contributed.) Together they've created "Ain't No Doubt About It." featuring Justin Timberlake, and "It Must Be Me." -MC

Previous album and sales: "LAX," 742,000

STEVE MILLER BAND

"Bingo!" (Space Cowboy Records/Roadrunner/ Loud & Proud, June 15) The first new Steve Miller Band studio album in 17 years has a bluesy edge, with guest

EMINEM

"Recovery" (Aftermath/Shady/Interscope, June 22)

When Eminem announced the title change to his oft-delayed upcoming album, now called "Recovery," he said it was because "as I kept recording and working with new producers, the idea of a seguel to 'Relapse' started to make less and less sense to me. and I wanted to make a completely new album. The music on 'Recovery' came out very different from 'Relapse,' and I think it deserves its own title,"

In comparison to the "Relapse 2" album, "Recovery" will be "accessible to more fans," according to his manager Paul Rosenberg.

"He had pretty much completed a whole second album worth of material but at some point he took a step back, looked at it and said, 'I think I want to record some more,' " Rosenberg says. "But in recording, the album started to sound

into a whole new album. The last album was really for the core Eminem fans. I think this record will open that up a bit.' To present the friendlier sound, there's Shady's first single, "Not Afraid," which is less "dark" and more so "an uplifting song," Rosenberg says of the Boi-1da-produced track, While Rosenberg was mum about other songs and collaborators set to appear on the album, he did confirm that producers Dr. Dre, Just Blaze, Jim Jonsin and Mr. Porter have contributed to the set. He also re-

vealed that, with the exception of one song, "Recovery" is complete.

While Rosenberg says "Recovery" has the potential to reach more fans, others assure the album will still have all the elements of a typical Eminem record, which longtime fans have grown to love. Last year, the rapper's friend and producer the Alchemist told AllHipHop .com that the album sounds like "the most psychotic shit I've ever heard," and DJ Whoo Kid, a member of Eminem's D12 crew, revealed to MTV that "the crazy, lyrical, maniacal Eminem is back."

Rosenberg has also hinted at a potential stateside tour after Eminem's European performances, and in response to requests from up-and-coming rapper Yelawolf to collaborate with Eminem, Rosenberg says, "Yelawolf is great. Em's heard of him and I've known about him for a while. So we've definitely been checking what he's doing, and think he sounds really good."

Previous album and sales: "Relapse," 1.9 million







Universal, June 21/Aug. 2 in the United Kingdom; U.S. release through Interscope, June 15)

Swedish pop star Robyn is hoping three really is the magic number. That's how many albums she'll be releasing in 2010, with the summer release of two minialbums, "Body Talk" parts one and two, due to be followed by a November compilation of the two with additional material.

"Pt 1" is an eclectic album, ranging from the Euro-reggae of "Dance Hall Queen" to the acoustic whimsy of "Hang With Me," but is trailed by three trademark dance-pop tracks: The pulsating Röyksopp collaboration "None of Dem" is picking up Pan-European club play, while the futuristic robo-pop of "Fembot" has already gone top 10 in Sweden, where it was released through EMI.

The first proper single, however, is the disco heartbreak of "Dancing on My Own," which will be released June 13 in the United Kingdom, but it's picking up strong advance support from national top 40 station BBC Radio 1.

"We're trying to catch up with how fast this record is running," says Universal U.K. international marketing manager Rob Fleming, who's hoping for a hit to match Robyn's 2007 European smash, "With Every Heartbeat." "We already know we're onto a winner with the

airplay." —Mark Sutherland Previous album and sales: "Show Me Love," 33,000

CHAMILLIONAIRE

"Venom" (Chamillitary/

Universal Republic, June 22)
After multiple delays, Chamillionaire's first album since
2007 is back on schedule.
Lead single "Main Event"
features fellow Texan rappers Paul Wall, Slim Thug
and Dorrough, and Pimp C
earns a posthumous production credit and feature on
"Naked Lady." —MH
Provious album and sales:

"Ultimate Victory," 236,000

MACY GRAY

"The Sellout" (Concord, June 22)

After a three-year absence, Macy Gray returns with a new album and label. And for the first time since her 1999 breakthrough, "On How Life Is," the Grammy Award-winning singer/song-writer says "The Sellout" reflects her true identity.

"I went in the studio and recorded the album I wanted to do," Gray says. "Over the last several years, I've been at the mercy of other people's opinions of what they wanted me to do and lost sight of who Macy Gray really is. I wasn't signed at the time, so making this album was very liberating."

Gray's free reign is present on each of the 12 new songs co-written and executiveproduced by her and mixed by Manny Marroquin (Lady Gaga, Rihanna, Jay-Z). Highlights include the anthemic first single, "Beauty in the World"; the soul-baring title track; and the '80s new wave-vibed "That Man." Guests include Bobby Brown, the Bodyrockers' Kaz James and Guns N' Roses/Velvet Revolver alumni Slash, Duff McKagan and Matt Sorum.

-Gail Mitchell Previous album and sales: "Big." 111.000

THE-DREAM

"Love King" (Radio Killa/ Def Jam, June 22)

Romance is still the subject du jour for the-Dream. Buzz about the singer/songwriter/producer's third album is heating up thanks to chart action by the title-track lead single. Also along for the ride: featured guests T.I. and Young Jeezy. —GM Previous album and sales: "Love Vs. Money," 494,000

MILEY CYRUS "Can't Be Tamed" (Hollywood, June 22)

Miley aficionados may be wondering what her next album will bring: More uplifting countrytinged ballads, a la "The Climb"? Or more poppy earwigs like "Party in the U.S.A."? As it turns out. Cyrus has a surprise in store-"Can't Be Tamed" has several bassheavy, slickly

produced dance numbers that thunder in such a catchy, accessible way that it may make Ke\$ha down another bottle of Jack out of envy.

"It was a natural progression for her," says Abbey Konowitch, GM of Hollywood Records, which will make the album its first worldwide day-and-date release thanks in part to a new licensing deal with Universal Music Group in Europe. The title-track lead single turns the drum machine up to 11 as Cyrus belts out a party anthem chorus; it was sent to top 40 radio the week of May 3. "Who Owns My Heart" is full of '80ssounding keyboard



Lonely People" also harks back to the '80s, with Cyrus' vocals reminiscent of Grace Slick's on "Nothing's Gonna Stop Us Now." In other words: Farewell, Hannah Montana. —Ann Donahue

Previous album and sales: "Breakout." 1.5 million

RICK ROSS

"Teflon Don" (Def Jam, June 29)

Although Rick Ross has kept most of the details of his upcoming album under wraps, there's one feature he says will keep fans excited until release date: a collaboration with rapper Jay-Z. "We will definitely be on our A-game as far as wordplay and lyrics qo." Ross says.

While Ross wouldn't confirm if the record was the next single off the album, he did reveal plans to release the track "very soon."

Other songs on the album include first single "Super High," featuring Ne-Yo, and the emotional "Tears of Joy." Producers on the set, which is 80% complete, according to Ross, include Kanye West and No I.D.

In comparison to Ross' last album, 2009's "Deeper Than Rap," "Teflon Don" is "a lot more confident and the music is a lot more direct," he says.

A documentary featuring behind-the-scenes clips and an accompanying movie have been shot as well and will most likely be packaged and available with the album.

> Previous album and sales: "DeeperThan Rap," 425,000

-MC

RICK ROSS

FAT JOE
"The Dark Side"
(Terror Squad/
E1 Music,

June 29)

The gang's all here on Fat Joe's E1 debut, which includes producers DJ Premier, Cool & Dre and Infamous. The rapper also joins forces with guests Young Jeezy (first single "[HaHa] Slow Down"), R. Kelly, Trey Songz, Cam'ron and the Clipse. —GM Previous album and sales: "Jealous Ones Still Envy 2 (J.O.S.E. 2)," 20,000

SCISSOR SISTERS

"Night Work" (Polydor, June 29)

Nearly two years after they debuted fresh material at secret shows in New York, the Sisters are finally releasing a new album. Singer Jake Shears has described the record as "supersexual and sleazy," while singer Ana Matronic has called the track "Invisible Light" "a magical song." —CH Previous album and sales:

"Ta-Dah," 181,000 INDIGO GIRLS

"Staring Down the Brilliant Dream" (IG Recordings/ Vanguard, June 29)

Recorded at shows from 2006 to 2009, the Indigo Girls' upcoming double live album includes "Closer to Fine," "Sugar Tongue" and 29 other favorites. Brian Speiser helmed the project alongside the Girls, who will release it on their Vanguard imprint. IG Recordings.

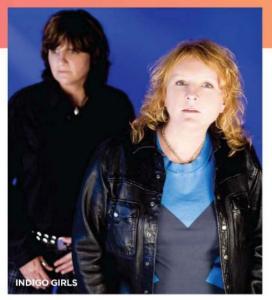
Previous album and sales: "Poseidon and the Bitter Bug," 70,000

30H!3

"Streets of Gold" (Photo Finish, June 29)

After second album "Want" spawned pop smashes "Don't Trust Me" and "Starstrukk," boisterous electronic duo 3OH!3 entered the studio for its third album knowing that its circumstances had changed.

"The biggest difference from last album was that, going in, we knew people would actually hear this one," vocalist Nat Motte says. Recorded last winter in Colorado and Los Angeles, "Streets of Gold" finds Motte and Sean Foreman expanding on their unique sound



with producers like Matt Squire, Dr. Luke and Greg Kurstin. While the group dabbled with different genres on the rock-influenced "I Know How to Say" and the dancefloor-ready title track, a viral video for edgy anthem "House Party" catered to fans of the group's proven aesthetic.

As 3OH!3 continues a coheadlining tour with Cobra Starship, the group will release leadoff single "My First Kiss," which features vocals by Ke\$ha. Meanwhile, Photo Finish Records plans to give the album an intense marketing rollout, with a preorder campaign and a DVD-assisted deluxe edition focused on portraying 3OH!3 as a pop mainstay.

"They've tried some new things but kept the original elements that fans enjoy." Photo Finish president Matt Galle says, "Hopefully we can convert the singles fans into album buyers." Previous album and sales: "Want," 439,000

KELIS

"Flesh Tone" (Will.i.am Music Group/Interscope.

The eclectic Kelis goes "Acapella," courtesy of David Guetta, on the lead single from "Flesh Tone." Assisting the singer on her first album in nearly four years are Will.i.am, Free School, Boys Noize, Burnz, DJ Ammo and Benny Benassi. -GM

Previous album and sales: "Kelis Was Here," 160,000

KYLIE MINOGUE "Aphrodite" (EMI/ Astralwerks, July 6)

Dance queen Kylie's last album failed to make much of a splash stateside but plenty has changed since it was released in 2007. For one, her new album will be released in the United States a day after its U.K. bow, as opposed to the six-month lag the last one faced. And in the last several months. her brand of upbeat Eurodisco has suddenly stormed the charts. "I hope the rise of people like David Guetta helps me," she says. "It's funny that this is happening now, because I've been doing it for so long."

Minoque partnered with Nervo and the Scissor Sisters for specific tracks, and Stuart Price executive-produced the album. Sonically, there aren't many surprises-it's still the same club-friendly sound she's known for. Such tracks as first single "For All the Lovers" feature breathy vocals and pulsating beats, while "Put Your Hands Up" and "Too Much" sound like they came straight from Studio 54. Minogue's biggest statement is on the title track: "I was gone," she sings over a pounding beat, "but now I'm back." -CHPrevious album and sales: "X," 39,000

JAMIE FOXX

Title TBA (J/RMG, July 20) Jamie Foxx collaborates with Drake, Rico Love, David Guetta and Justin Timberlake on his forthcoming album. Timberlake is responsible for Foxx's current "Winner" track, which also features T.I. and can be heard in ads for the NBA playoffs. -GM

Previous album and sales: "Intuition," 1 million

SHERYL CROW

"100 Miles From Memphis" (A&M, July 20) On Sheryl Crow's new album, she ditches her country and pop-rock past in favor of a vintage Memphis soul record. Co-written with the production team of Doyle Bramhall II and Justin Stanley, the album features several covers, including Citizen Cope's "Sideways."

Previous album and sales: "Detours," 405,000

-IM

VARIOUS ARTISTS

"Camp Rock 2" (Walt Disney Records, July 27) Demi Lovato and the Jonas Brothers return for another installment of the "Camp Rock" franchise. The soundtrack accompanies a TV movie that will air in early September on the Disney Channel. -CH Previous album and sales: "Camp Rock," 1.3 million

ENRIQUE IGLESIAS

Title TBA (Universal Music Latino, July)

Instead of English and Spanish versions of the same songs, Iglesias will release entirely different music in each language simultaneously. Singles include "Cuando Me Enamoro," featuring Juan Luis Guerra and cowritten by Iglesias and Descemer Bueno, as well as "I Like It." Iglesias worked with producers RedOne, Mark Taylor and Carlos Paucar.

-ABY Previous album and sales: "95/08 Exitos," 302,000

RIG ROL

"Sir Luscious Left Foot: The Son of Chico Dusty" (Def Jam, July 6)

Big Boi's long-delayed standalone solo album is finally on the runway. Helping the project take flight is funky lead single "Shutterbug," produced by Scott Storch.

Other tracks include the bassy "Turns Me On," produced by longtime Out-Kast collaborator Organized Noize and featuring Sleepy Brown; the tambourine-heavy "Tangerine," featuring T.I.; and "Hustle Blood," a seductive cut produced by Lil

Jon and featuring Jamie Foxx. During the last three years of recording the album. Big Boi has leaked several tracks, among them "Royal Flush," with his OutKast partner André 3000 and Raekwon, and "Shine Blockas," featuring Gucci Mane.

Reminiscent in part of classic OutKast albums "Stankonia" and "Speakerboxxx/The Love Below," "Sir Luscious" marks Big Boi's reunion with Island Def Jam chairman Antonio "L.A." Reid. He signed OutKast to its first record deal with his and Kenneth "Babyface" Edmonds' LaFace Records in the early '90s.

"It feels good to be back with family," Big Boi says. "[This journey] has been about grinding and being a top-of-the-line MC. That's what Dre and I do best."

-GMPrevious album and sales:

BUCKCHERRY

"All Night Long" (Eleven Seven Music, Aug. 3)

The hard-rock charmers behind the strip club favorite "Crazy Bitch" hope to build momentum with a new

DISTURBED

"Asylum" (Reprise, late August)

Frontman David Draiman says he's hesitant to call the new Disturbed album "the darkest or the most aggressive" of all the band's records, but fans can rest assured the act hasn't gone soft. Songs deal with post-breakup depression ("The Infection"), religion as a catalyst for war ("Mine") and the Holocaust ("Never Again"), while on the title track, the narrator is tormented by the memories of a lost love. On the somewhat lighter side, Draiman says "The Animal" "deals with being a werewolf."

While the subject matter might not be very different, Draiman says the album represents the band's "strongest body of work."

"It shows a lot of maturation." he adds. "We incorporated more electronic elements and more intricate instrumentation. We have fully developed melodies and more harmonies than previous albums."

Draiman says the band has yet to roadtest the songs, a situation he finds frustrating. "It's the debacle of the Internet age," he says. "If you play a new song on the road, it'll be online within 24 hours. It



robs everyone of the surprise and it gums things up in terms of the album's rollout plans. I love a lot of things about the Web. but it's a bummer it has taken away our ability to try out our new stuff for fans."

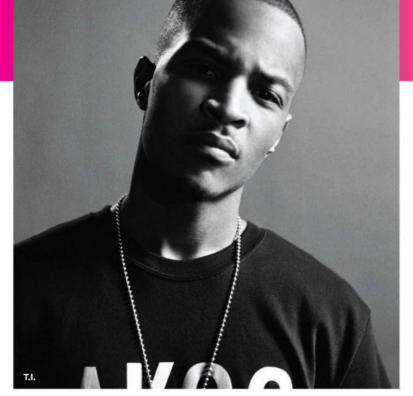
Once the album is out, Draiman says he's excited to play it, and followers will have plenty of chances to see the band

this summer and through the fall. "We have some warm-up dates, including a show at the Sturgis Motorcycle Rally in South Dakota, and then we really get going in August," he says. "We'll be on the road through the end of the year and then into 2011."

Despite the band's subject matter,

Draiman says his goal is to comfort and inspire his fans, "I want to help people find their strength and get them through trials and tribulations," he says, "We have a very loyal base. They know they can count on us to deliver a great record." -CHPrevious album and sales: "Indestructible."

1.1 million



release on a new label. The first single is the album's title track, which has been described as a "top down anthem."

—CH

Previous album and sales: "Black Butterfly," 229,000

CAM'RON

"Cam'ron Presents the U.N.—Gunz N' Butta" (U.N. Entertainment/E1 Music, Aug. 10)

Cam'ron's seventh studio album boasts cameos by Fabolous, Kid Cudi and Vado, and production by Alchemist, Arab Muzik and Skizo Frenyc. Key tracks include "We All Up in Here" and "Ur Killin' Me." —GM Previous album and sales: "Crime Pays," 110,000

T.I.

"King Uncaged" (Grand Hustle/Atlantic, Aug. 17)

T.I. marked his prison release by dropping street single "I'm Back," and he'll release a mixtape called "Fuck a Mixtape" prior to dropping "Uncaged." Producers thus far include Jim Jonsin ("Whatever You Like"), Just Blaze ("Live Your Life"), DJ Toomp ("What You Know") and Buckwild.

Previous album and sales: "Paper Trail," 2.1 million

CHROMEO

"Business Casual" (Atlantic, Aug. 17)

Lead singer Dave Macklovitch says his band's forthcoming album is "more sophisticated" than previous efforts, but he promises it will still have plenty of funk jams and be a "dance party record."

—CH
Previous album and sales:

"Fancy Footwork," 54,000

THE PRETTY RECKLESS

Title TBA (Interscope/ Geffen/A&M, August)

Best-known for playing rebellious rocker girl Jenny Humphrey on "Gossip Girl," Taylor Momsen doesn't stray far from the punk sensibility on her new album. Such tracks as "Make Me Wanna Die" have the requisite snarl and big guitars, while "You" is an acoustic ode to independence. —CH Previous album and sales:

PAPA ROACH

Title TBA (Seven Eleven Music, August)

After March 2009's "Metamorphosis" and a split from Interscope, Papa Roach returns with a yet-to-benamed seventh album. In addition to being the hard rockers' first release on Eleven Seven Music, it's their first time working with Paramore producer David Bendeth.

Previous album and sales: "Metamorphosis," 193.000

MATT & KIM

Title TBA (Fader Label, August)

The Brooklyn indie-poppers return with 10 new tracks, recorded last winter and produced by Ben Allen. The record has been described as picking up where predecessor "Grand" left off—upbeat and rhythmic, but with a punk edge.

Previous album and sales: "Grand," 85,000

a major contributor to the project, committed suicide. The dreamy indie rock album features Iggy Pop, Wayne Coyne and the late Vic Chesnutt, among many others. —CH Previous album and sales: N/A

JAMES OTTO

Title TBA (Warner Nashville, summer)

Otto's off to a great start—the first single from his forth-coming album, "Groovy Little Summer Song," is already in contention for jam of the season. Other tracks on the album include sweet and self-explanatory "Love Don't Cost a Thing" and a swinging ode to cheating, "Lover Man."

Previous album and sales: "Sunset Man," 389,000

-CH

PITBULL

"Armando" (Mr. 305/Sony Music Latin, TBA)

The bilingual rapper re-

leased club single "Maldito Alcohol"—similar in sound to English hit "Krazy"—and novelty radio single "Watagatapitusberry" in advance of his Spanish-language release. Producers include Pitbull, the Neptunes, Afrojack, DJ Buddha and DJ Class; Pharrell is a guest vocalist. —ABY Previous album and sales: "Rebelution," 174,000

BLAKE SHELTON

Title TBA (Warner Nashville, late summer)
Shelton's new album is another Six Pak release, this one featuring a collaboration with Miranda Lambert and Hillary Scott of Lady Antebellum, "Suffocating," as well as current single "All About Tonight." —CH

"Hillbilly Bone," 170,000

NIKKI & RICH "Everything" (Reprise,

late summer)

The pop-soul group's debut album is already all over the airwaves, thanks to a number of synch placements. Keyboard-heavy "Next Best Thing" pops up in promos for ABC's "Romantically Challenged," while doowop tune "Cat and Mouse" was in "90210." —CH Previous album and sales: N/A

SERJ TANKIAN

"Imperfect Harmonies" (Serjical Strike/Reprise Records, TBA)

The follow-up to his melodically rocking 2007 solo debut, System of a Down's Serj Tankian's self-produced "Imperfect Harmonies" takes an experimental approach, combining elements of electro, orchestral, jazz and rock.

-Mitchell Peters Previous album and sales: "Elect the Dead," 317,000

KATY PERRY

DANGER MOUSE

(EMI, summer)

"Dark Night of the Soul"

The official release of this

album is bittersweet-it comes

out only a few months after

Sparklehorse's Mark Linkous.

Title TBA (Capitol, Aug. 24)

When Katy Perry released her debut solo album, "One of the Boys," in June 2008, her musical peer group-cool big-sister types who titillate the training-bra set without threatening them-was in a dormant phase. Britney Spears and Christina Aguilera were in various states of repose. and good girls Jordin Sparks and Natasha Bedingfield minded their manners on the pop charts. Perry's "I Kissed a Girl," magnificently constructed by Max Martin and Dr. Luke, and persuasively delivered by this daughter of two evangelical pastors, shot to No. 1 on the Billboard Hot 100-the first of three top 10s from the album-and established Perry as a Cyndi Lauper of the sexting generation: a girl who chases after fun with near-religious fervor.

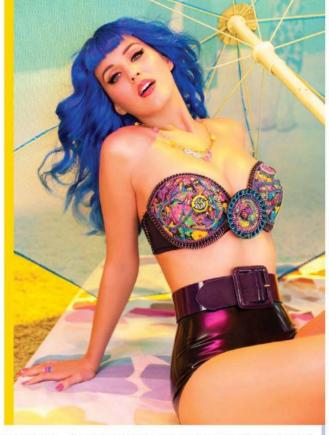
Now, as Perry readies her second album, the shrewd 25-year-old is wellaware that her playing field is teeming with provocateurs.

"There are a couple of newcomers," she allows, "but my lane is still wide open. A lot of my songs are storyline-driven, and you don't really have that with the very top girls.

"There's no competing with Gaga, but sometimes it's a puzzle to figure out what she means or says," Perry continues. "And Ke\$ha, you know, she's always talking about beer."

Perry began work on the new album in October 2009, pairing with producer Greg Wells on a love song for new boyfriend (now fiancée) Russell Brand, as well as more somber material that mined her breakup with Travie McCoy. Once she got the "anvil off her chest," she says, she was ready to "taste the rainbow," which, for Perry, meant collaborating on a couple of dance jams with Tricky Stewart and reuniting with Martin and Dr. Luke.

Thumping lead single "California Girls," which Perry



boasts is a West Coast answer song to "Empire State of Mind," and likely follow-up "Teenage Dream" are text-book summer singles whose ingenious pop hooks and zillion-dollar drum tracks are stamped with Perry's knack for a memorable line and frothy, gum-snapping persona. She hasn't yet settled on an album title, but whatever it is, she promises, "It's going to be delicious, because the packaging is going to be edible."

—Craig Marks

Previous album and sales: "One of the Boys," 1.2 million

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GLOBAL BY HAZFI DAVIS

ADAGIO FOR TENTS

U.K. CLASSICAL FESTIVALS DRAW INSPIRATION FROM ROCK EVENTS

MANCHESTER, England-A new outdoor music event is braving the British weather to bring the rock festival model to the classical genre.

While one-off outdoor classical events in the United Kingdom are commonplace throughout the summer, the three-day Serenata Festival in Dorset, England, claims to be the first to offer on-site camping facilities along the lines of Glastonbury.

Scheduled for Aug. 26-28, the inaugural event has booked big classical crossover names like Welsh soprano Katherine Jenkins and Mancunian tenor Russell Watson in an attempt to attract classical fans. Adult weekend tickets start at £155 (\$236), but there are also a number of upscale options, including the £795 (\$1,212) Serenata Club ticket, which includes silver-service three-course meals and private camping.

"The idea is to bring together both core classical and crossover artists," says Lesley Malpas, founder/managing director of Classical Festival Co., which is organizing Serenata. "You need really big, strong acts in your first year."

Jenkins' manager, Tara Joseph of Nettwerk Management in London, says she welcomes the approach.



"For the artist it's another avenue for live, aside from traditional concert shows and picnic concerts," she says, "It shows how the crossover genre is expanding into new areas. I am confident that these festivals will spread internationally, as there is a huge market [for classical crossover]."

Malpas says sales of the 400 available Serenata Club tickets have been particularly strong since the festival's official launch April 21. She's targeting 4,000 ticket sales per day, with an event capacity of 5,000, but says, "We don't need to make massive profits to go into year two. We're taking a long-term view."

But more established classical outdoor events like the 8.000-capacity Kenwood Summer Proms, which this year features classical crossover starlet Faryl Smith and the Royal Philharmonic Orchestra, have so far resisted copying their rock counterparts.



"We've never considered adopting a camping model," says Nicola Creed, director of finance and administration at the 512capacity Garsington Opera, a monthlong series of open-air classical concerts. "We'd anticipate it being a big undertaking in terms of logistics and planning. We work under fairly stringent planning laws as it is and we operate on a very tight budget."

But others believe the model is viable, including composer Gabriel Prokofiev, who's also label director of classical indie Nonclassical and founder of the Nonclassical club nights held in London.

"Something like this is overdue," says Prokofiev, who also plays classical DJ sets at rock and dance music festivals like Truck Festival and the Big Chill. "I know from my experience that new listeners need to immerse themselves in classical music to appreciate it."

One man watching developments closely is British conductor Charles Hazlewood, who hosted a two-day, nonresidential outdoor event, Play the Field, last August on his Somerset, England, farm. Play the Field featured performances of Holst's "The Planets" and Vivaldi's "The Four Seasons" by the Hazlewood-led ensembles Excellent Device and Army of Generals, respectively, as well as other performers.

Hazlewood says he broke even on the event, which was attended by 4,000 people who paid up to £160 (\$244) per ticket. He plans to stage the event again in 2011, "with camping, a bigger venue and a bigger bed of investment."

"It does cost a lot of money to hold a music festival, but people came to mine," he adds. "The demand is definitely there."

Melvin Benn, managing director of London-based Festival Republic, which organizes events ranging from the 25,000-capacity Latitude to the 82,000-capacity Reading Festival, says he applauds the idea of Serenata, but isn't convinced it will work.

"My gut tells me it will be tough," he says. "I am just not sure that the average Russell Watson fan wants to camp in a field for three nights."

GLOBAL BY ANDRE PAINE

GLOBAL GLASTO

GLASTONBURY'S WORLDWIDE AUDIENCE POISED TO EXPAND WITH BBC

LONDON-This year's Glastonbury Festival is a selloutbut millions more around the world are set to experience it on TV this summer.

The 177,500-capacity U.K. festival, headlined by U2, Muse and Stevie Wonder, will broadcast live June 24-26 on BBC TV. radio and online. And for the first time, the public broadcaster's commercial arm BBC Worldwide has snagged overseas TV distribution rights, promising Glastonbury its widest-ever global reach.

Terms and duration of the agreement weren't disclosed. Previous international distributor, DCD Rights in London, sold a package of highlights from the 2009 festival to partners in 14 countries and reached a separate deal covering Latin America, according to Glastonbury executive producer for TV Ben Challis. In the United States, MTV Networks' high-definition channel Palladia aired event highlights.

Challis says he hopes the BBC will reach up to 30 countries, in addition to Latin America, by expanding into southeast Asia.

The BBC and Glastonbury are wrapping up deals with artists and broadcasters on

highlights packages for delivery in late July, but will continue to sell programming after the festival ends, BBC Worldwide head of commercial affairs for music Salim Mukaddam says.

Although Mukaddam declined to say how many countries the BBC is targeting, he says BBC Worldwide's 10 international offices will use their relationships with major broadcasters worldwide to get

Glastonbury into new territories, while returning it to other countries "with bigger and higher-profile broadcasters."

The available content has been expanded from a choice of one-, two- or three-hour highlights packages offered in 2009 to five one-hour packages in 2010. "That will allow broadcasters to do a 'Glastonbury week,' " Mukaddam says.

Glastonbury's three headliners are also the focus of a proposal by the BBC to broadcast their performances live to movie theaters around the world. The BBC would share ticket revenue with its overseas partners, artists and labels, as it has done previously when it has simulcast pop and classical concerts through distributors and cinema operators like BY Experience in New York and Cineplex Entertainment in Toronto.

Mukaddam says "the ambition is there" to simulcast Glastonbury to movie theaters, although he concedes that time is running out to reach deals for 2010. Wonder's management says details of his broadcast coverage weren't yet finalized; management for U2 and Muse didn't respond to requests for comment.

Labels and artists generally receive a share of the broadcast licensing fees for international sales of such BBC-filmed events as Glastonbury, Mukaddam says. But after subtracting label production and touring costs, artist manager Adam Tudhope, joint managing director of Everybody's in London, says he doesn't expect his clients Laura Marling and Mumford & Sons to receive a share of those fees for Glastonbury, "I wouldn't say there's really any money to be made out of TV sales where music is concerned," Tudhope says, describing the benefits as "promotional."

James Sandom, co-founder of Supervision Management in London, also sees obvious promotional benefits in international TV coverage of his Glastonbury-featured acts the Cribs and Crystal Castles, enthusing about the BBC's involvement, as "they consistently make the best live music packages in the world."

While TV income will go toward Glastonbury's costs and charities, Challis insists the main point of the coverage will be "highlighting the festival and talent" internationally.

BBC Worldwide has also held global radio rights for Glastonbury since 1985 and last year sold coverage to 40 territories. Mukaddam says it's exploring international opportunities for BBC TV coverage of other U.K. festivals like Tin the Park, Reading and Leeds.

But the focus for now is on Glastonbury. And while simply playing the event is already a big opportunity for many artists, Mukaddam promises the BBC "will get them in front of more eyeballs, in more countries, with bigger broadcasters."





BACKSTAGE APPS

WARPED TOUR, BONNAROO EMBRACE NEW MEDIA FOR FAN SERVICES AND BRAND BUILDING

Talk about good timing.

After graduating last year with a degree in computer science from Sacramento (Calif.) State University, 24-year-old Alex Rude decided to try his hand at iPhone application development by creating a scheduling app for that summer's Vans Warped tour, which he was planning to attend for the fifth year.

The idea stemmed from Warped's practice of announcing each day's lineup the morning of the event, which can be a hassle for fans trying to keep track of which act is playing when and where. So Rude bought a Mac and taught himself how to code for the iPhone. A couple of weeks later, he finished the app and to his surprise, Apple approved it.

"That actually shocked me, because I thought there would be some kind of copyright restriction," he says.

In fact, there was. Warped new-media manager Paul Kersh discovered Rude's app a week after it went live and had to make a quick decision.

"We could either sue him for using the Warped trademark or we could hire him," Kersh says. "Of course we ended up hiring him."

Since then, Rude's app has gone from an unofficial fan scheduler with only a few thousand downloads to the official Warped tour mobile app that's been downloaded more than 30,000 times and typically ranks among the top 100 music apps in the iTunes store. Rude is now creating similar apps for the Mayhem Festival and Country Throwdown tours.

The story illustrates how important mobile apps are to organizers of summer music festivals. In addition to Warped, such events as Bonnaroo, Coachella and Lollapalooza are using mobile apps to enhance the concert experience for attendees as part of a broader new-media push that also includes social media and Internet initiatives.

"It's a continuation of what we're seeing with mobile technology becoming the place where it's all at," Kersh says. "It's really changed how we interact with fans at the show itself."

The Warped app, for example, goes far beyond the scheduler that started it all. It also features such items as information about each band (complete with links to buy their music at iTunes), news, tour date info and integrated Twitter feeds. Future updates will include automatic notification messages telling fans when the bands they've entered into their scheduler are about to play and a promotional code to download 10 free songs from iTunes.

The Coachella app featured an interactive map, a friend finder, photo uploading tools and the ability to mark on a map the location of a car or campsite. And Bonnaroo organizers say they're in the final stages of selecting a developer to create a "much more robust and functional" app than what it offered last year, including



Your itinerary, sir: The Vans Warped tour's mobile app

maps and integration with Twitter and Facebook.

But there are downsides, as organizers at Coachella discovered this year. Spotty coverage and mobile network congestion rendered many of the app's features useless. Also, only a fraction of attendees have smart phones, which is why many are also creating simpler mobile Web versions.

This push into mobile is indicative of a broader effort to bring more new-media capabilities to live music fans, essentially blending a real-life experience with a virtual one. While mobile apps are designed primarily for on-site use, other digital efforts are intended to drive ticket sales and establish a year-round connection with a festival brand to keep fans engaged and to profit from additional sponsorship opportunities.

"One of the things we've realized about our events is that there's a community built around them that is much larger than the people attending," says Rick Farman, co-founder of Superfly Productions, which organizes the Bonnaroo and Outside Lands festivals, among others. "Yes, it does push people to attend. But where we think it can go is to build a much bigger lifestyle brand that is monetizable in some way."

Both Warped and Bonnaroo have amassed more than 100,000 friends on their respective Facebook pages, and both are establishing their own dedicated social networks as well.

The Warped website, created four years ago, has more than 350,000 registered members who can post photos and comments and connect with friends. Kersh credits the site for driving preorder sales up 20% above last year's previous record-setting number of preorders.

Superfly, meanwhile, created the Bonnaroo 365 site, which features streaming video of a handful of performances from the 2009 festival as its first experiment in establishing the event as a year-round brand. Farman declined to provide specifics but said the reaction to the site was good enough that he's stopped adding content to it in order to formulate a more lasting business model based on advertising and, possibly, subscriptions.

Looking ahead, festival organizers are contemplating how to incorporate such buzzworthy technologies as location-based services (such as Foursquare) and perhaps even mobile ticketing and payment systems.

"If you're in the business of promoting music or events," Farman says, "and you don't have a presence on those platforms or understand how they're different from one another, you're not doing your job." ••••

TIX'N'TRACKS

SONY EXPANDS MUSIC TICKET+ PROGRAM TO SUMMER LATIN TOURS

Latin music fans will get song downloads and other bonus content along with their concert tickets this summer, as Sony Music Entertainment ramps up its "Music Ticket+" bundling program.

Sony is preparing to offer Music Ticket+ downloads this summer to fans attending shows by Chayanne, Camila and Daddy Yankee—in the United States, Latin America or both.

The major label tested the waters late last year with Argentine singer/songwriter Gustavo Cerati. Fans attending the former Soda Stereo frontman's Dec. 19 show in Buenos Aires received a card with a special code that enabled them to download his album "Fuerza Natural" for free. Of the approximately 15,000 fans who attended the show, 47% of them downloaded the album, according to Sony Music Latin America marketing VP Fernando Cabral.

"If you have that feeling of, 'Oh, everyone going to Cerati's show already has the album,' this disproves it," Cabral says.

Emboldened by the results. Sony worked with Brazilian promoter Mondo, part of Evenpro Group in Caracas, Venezuela, to give away 50.000 download cards with tickets to Beyoncé's Feb. 6 show in São Paulo, Brazil, About 20%-25% of fans attending the show redeemed the cards to download five songs from her "I Am . . . Sasha Fierce" album from a dedicated site, where they found bonus tracks available in Brazil only through Music Ticket+, Cabral says. Sony also offered Music Ticket+ bonus content during the cast tour of the Nickelodeon Latin America show "Isa T.K.M.," which began April 24 in Curitiba, Brazil, and wraps May 22 in Monterrev, Mexico.

Music Ticket+ provides a way to encourage legal downloads in Latin America, where physical and digital piracy have decimated music sales. They also give the label and promoters a greater incentive "to work tighter than usual in terms of the media plan, media buys and cross promotions," says Phil Rodriguez, president of Evenpro/WBI in Miami, noting that Mondo and the label ran ads promoting the Beyoncé show.

The label, promoter or artist manager can sell sponsorships around Music Ticket+ bonus content. For example, French carmaker Renault's website in Colombia is hosting downloads for Cerati's May 13 show in Bogota, while Dr Pepper is sponsoring Music Ticket+ for six U.S. tour dates this summer.

Music Ticket+ also enables Sony to collect data about concertgoers. "All the fans going into the site, we'll have their information," Cabral says. "If the artist has a perfume coming out two weeks later, we can send out a blast."

Cabral expects to move 600,000 Music Ticket+ packages for Chayanne this year. Distribution will vary by market. For example, Chayanne concertgoers in the United States—where the tour is promoted by Cardenas Marketing Network—will receive their cards once they enter the turnstiles. In Argentina and Spain, the download codes will be printed on the concert tickets.

The offering can also be tailored to the local market. Chayanne's U.S. Music Ticket+ package will include two exclusive songs, photos, wallpapers and a video message from the artist, while fans in Mexico will also have their choice of three track downloads from a menu of 20, Cabral says.

Rodriguez likens Music Ticket+ to posters and other freebies that he sometimes gives away to ticket buyers to add value to the experience, in a region where Americanstyle VIP packages and upgrades have yet to become the norm.

"This needs to be repeated several times over for us to be able to quantify" the results, Rodriguez says. ••••

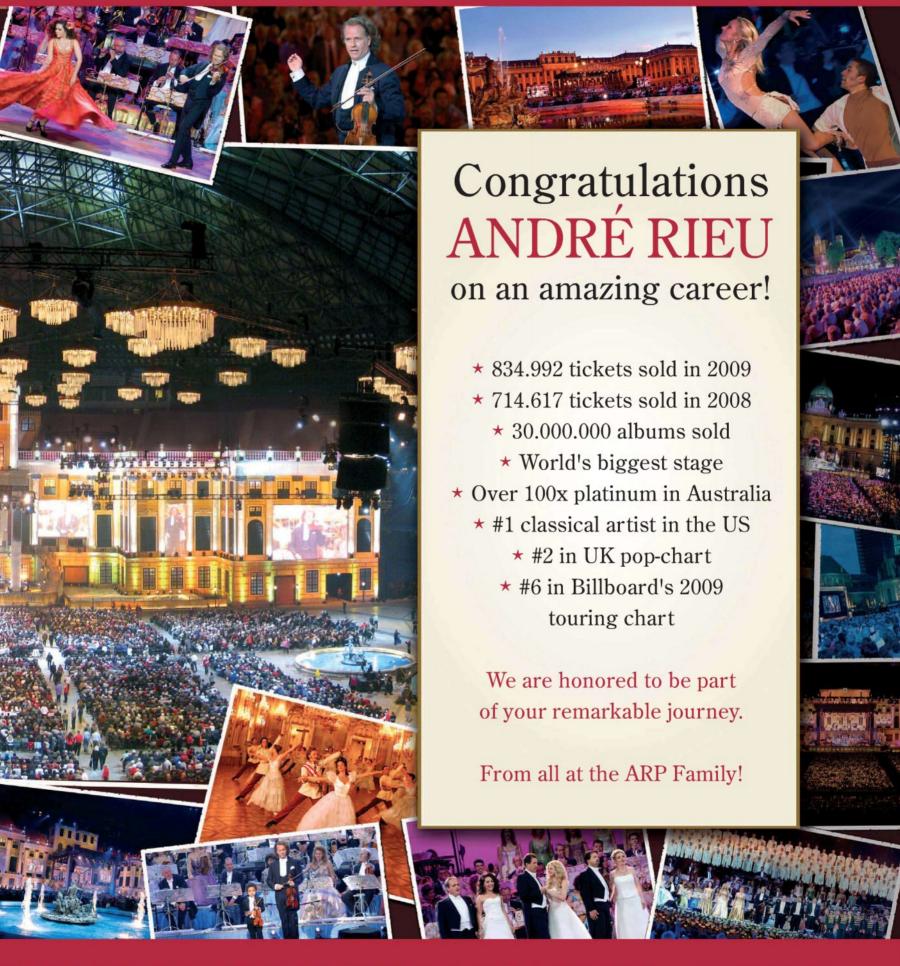








25 USA, CANADA AND MEXICO DATES THI



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GETTING THE WORLD TO WALTZ

THE EXECUTIVES AT André Rieu Productions are fond of calling their multimillion-selling boss "the most popular unknown artist in the world." They had better start thinking of a new sobriquet. That in-house nickname may have once accurately described Rieu, the Dutch master of the waltzing violin who has built a global following with his live performances. But with global CD and DVD sales estimated by his company at 30 million, the number of territories in which Rieu remains "unknown" is shrinking fast. Rieu hit a remarkable milestone recently: He ranked among the top 10 global touring artists of 2009, according to Billboard Boxscore.

VIOLINIST ANDRÉ RIEU RANKS AMONG TOURING SUPERSTARS

BY PAUL SEXTON

Appearing on the year-end recap below U2, Madonna, Bruce Springsteen, AC/DC and Pink, Rieu ranked at No. 6, just above Britney Spears, the double bill of Billy Joel and Elton John, Tina Turner and Coldplay. Not bad company for a classical violinist and conductor. During the 2009 Boxscore chart year, Rieu sold 1.1 million tickets, grossing \$95.9 million.

Rieu opens a summer tour of North America June 18 at the Nassau Veterans Memorial Coliseum in Uniondale, N.Y. On May 1, tickets went on sale for 10 more North American dates on his Celebration of Music tour in November and December. (In April, Rieu chartered a plane for his 100-member entourage to play dates in South Africa after volcanic ash shut down commercial air traffic in Europe.)

In February, Rieu's most recent album, "Forever Vienna," climbed to No. 2 in the United Kingdom and was selling at a rate of 50,000 units per week. Released Dec. 28 in the United

Kingdom on Decca/Universal, it's Rieu's first chart appearance in a market that had previously seemed immune to his charms, and sales have since climbed toward platinum certification (300,000 shipments).

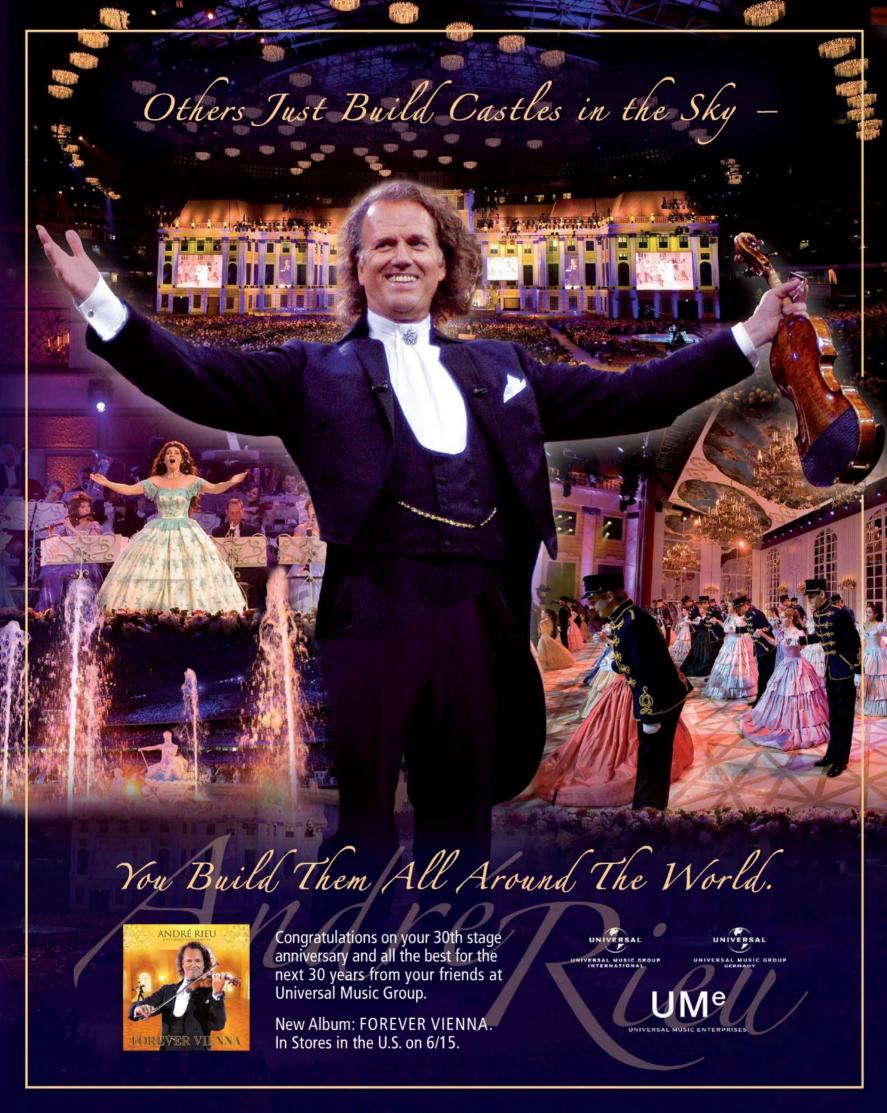
Thus, the latest pin is fastened to the artist's global map of conquests, which stretches across Europe and into such culturally diverse strongholds as Australia and Mexico.

Marthijn Graafland, André Rieu Productions director of North America, believes Rieu's exceptional success in Australia was especially significant in alerting other markets to Rieu's truly international appeal.

"That opened the eyes of many people in the record industry," he says. "Universal is a very good label for us, very supportive, but some countries are just more active and more focused on this type of music. I don't think the U.K. had been very focused on a foreign act.

"But then people from the U.K. said, 'Hey, what's going on? This is an English-speaking country—it was a part of the U.K., it has a similar kind of culture.' And those sales were in a country of only 20 million people."

In early February, Rieu made his mark on British television when he performed on ITV's "The Alan Titchmarsh Show." Viewers responded immediately. One continued on >>p44





Room to move: ANDRÉ RIEU'S stadium tours, including this 2007 debut in Toronto, feature onstage waltzes

wrote on the program's online forum: "I watched 'The Alan Titchmarsh Show' today and wanted to buy the album that was played by the orchestra, but all I can remember is that it was called 'Vienna.' " Another enthused: "I loved listening to it today; reminds me of Sunday lunch with my father, who always played this type of music."

Then on March 28, in a follow-up U.K. TV appearance, Rieu and his orchestra played "Bolero" to accompany the performance of celebrated professional ice skaters Jayne Torvill and Christopher Dean in the top-rated ITV entertainment series "Dancing on Ice."

André Rieu Productions VP Pierre Rieu, the superstar's 28year-old son, says the response to those performances highlighted what he and his fellow executives have always stressed. "We told labels all the time, 'Please put him on national television, because he's very much a visual artist.' If you talk to potential sponsors, you can give them numbers until you drop dead. It won't tell them what it's about."

As a result of the exposure, Rieu and his orchestra will play easily their biggest dates in the United Kingdom and Ireland later this year. A series of six arena shows will begin Sept. 22 at London's O2 Arena, then move to Birmingham, Dublin, Belfast, Manchester and Newcastle.

Pierre Rieu also says that the U.K. sales, in turn, sent the message of Rieu's international potential out even further and wider.

"We discovered that once we hit the top 10 album chart in the U.K., immediately, on the same date, Universal [in the United States] was on the phone saying, 'We're coming over; we want to talk to you.' It was incredible. It was something we couldn't dream of."

Rieu's U.S. CD and DVD releases have been on Denon in recent years, and while his son says it has been a beneficial deal, the rights are due to switch to Universal later this year, which means the artist will be with the major worldwide.

'We've been playing in the U.S. for 10 years, and in the last few years we've done 40-50 shows per year, but we haven't reached a breakthrough," Pierre Rieu says. That said, André Rieu's massive catalog has still generated total U.S. sales of more than 1 million, according to SoundScan data (see story, page 54).

"To say that André is a complete newcomer to the U.S. market is wrong," says Cornelius Ballin, director of international marketing at Universal Music in Berlin. "But I think we can, together, bring him to a completely different level.

"André Rieu should be a superstar in every market where he's known-certainly the No. 1 in his genre, because there's no one who does it like he does, on the level he does it."

What's highly unusual about working with Rieu, according to his team, is the high degree of autonomy in his well-drilled operation, not to mention its sheer scale. André Rieu Productions employs about 130 people, according to the artist.

Ballin recalls, "I remember one of the first shows where I saw André was in Paris. Our local company did an after-show party, and someone said, 'The band is coming.' Where usually you would see four or five people walking into a room, it was 50.

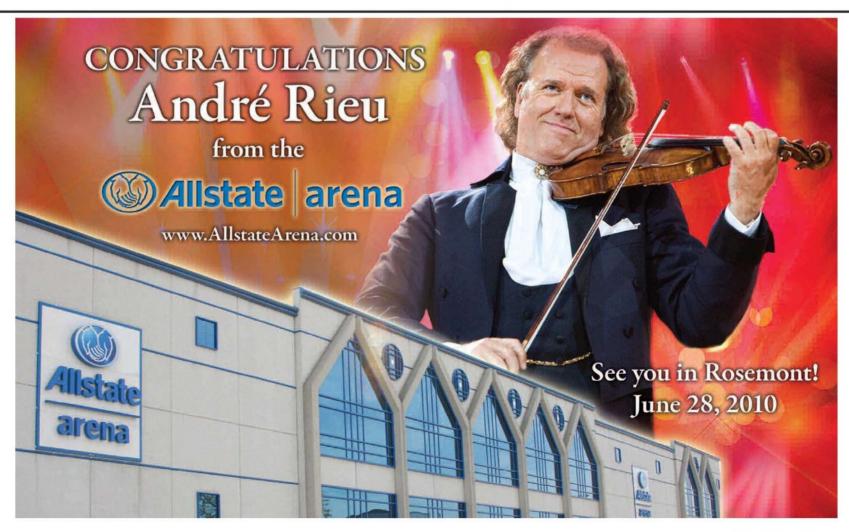
'Given the size and the amount of touring they do, it's so incredibly well-organized; it's just unbelievable. For almost all questions that a label person might have, you will have a point person at his company you can speak to. To have such an organization to deal with is just a pleasure."

If that's unusual, then to have an artist whose own company books his shows in many markets, without the use of a local promoter, is rare.

André Rieu Productions CFO Roel van Veggel says, "In countries in which we opened as of 2003, we're doing almost everything ourselves. In the U.S., Australia, Canada, the U.K., South Africa more or less, we have no local promoter or publicist, so we contact the arenas directly."

In Germany, Rieu is booked by Roland Temme Konzert, "a partner who does a huge part of Europe for us. He started in 99 or so," van Veggel says.

"Why do we [promote shows] in those countries ourselves? A couple of reasons," van Veggel says. continued on >>p46





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from >>p44 "André is a perfectionist, and the more people you have involved, the chances are there that you'll lose part of your concept. Secondly, in the distribution channels, if you do it yourself you take a higher risk, but if it turns out to be a huge success, you don't have to share with as many parties."

Graafland adds that André Rieu Productions is set up to meet the artist's standards and expectations.

"André has an eye for detail and he likes to control things. He has his own studio, his own company, his own crew. That's why we started doing it ourselves. It's a ton of work, but it's very nice."

ARP International tour and media director Kerstin Cornelis recalls Rieu working with a promoter in the United States 10 years ago who "had no clue who he was. To be able to promote somebody, at least you need to understand who he is and what he does. Andre likes to have things in hand, and if you have people in between who don't necessarily understand what he does, it becomes difficult.

"We get the question all the time if he needs a promoter," Cornelis adds. "People keep presenting themselves. But part of his success is that he's loyal to himself. It may take a little longer, but we'll get there."

The Australian success has been a source of particular pride for the company, and Graafland credits the arts and entertainment TV channel Ovation for turning an early spotlight on Rieu (see story, page 56).

"They really supported André, putting him on the air many times. That's how a lot of people discovered him," he says. "It's not like he did 'Australian Idol'-it was word-of-mouth. It really grew [via] grass roots; it was not just hype."

He adds that Rieu played 11 Australian shows in 2008, selling 260,000 tickets, and 14 shows (including two in New Zealand) last year, with another visit planned for October.

Another new territory will be added to Rieu's touring schedule later this year.

"We're going to Mexico in November for the first time," Graafland says. "Universal is very happy about the record sales there, and I know that in Brazil our record sales are quite high. I'm getting a call from a Mexican promoter every week. We're promoting it ourselves, but they're so interested. It's unbelievable.

"If you listen to Mexican music, it's very festive. It's not very

serious music," Graafland adds. "Recently somebody told me André takes the seriousness away from classical music. They like the way he approaches it and the whole show he makes out of it."

While Graafland says André Rieu Productions likes to describe Rieu's audience as ranging from "six to 100," Universal's Ballin says there are definite advantages for an artist who generally appeals to an older demographic.



Pushing boundaries: ANDRÉ RIEU expects to play his first concerts in Mexico later this year

"The way to market this," he says, "is to find the right supporters in media that do understand there's a music business beyond the 20-somethings, or 30-somethings even.

"People who like him are more affluent than the average teenage kid, and we have less competitors for the disposable income," Ballin adds. "There's a more old-school and better attitude, in our case, toward the work of an artist. They want to pay money to get something they like. They don't expect music to come to them for free.'

Further discussion of the audience's maturity produces a surprisingly definitive answer when Pierre Rieu is asked whether the digital age has made a big difference to marketing his father.

"Absolutely not," he says, noting that even legal downloading hasn't become a major part of the sales picture, "not in the numbers that record companies are used to with other artists."

'That's another advantage of our audience," he adds. "They want to have the real thing; the disc in their hand, to see the booklet, put the DVD in the player and watch the show. They don't want to be behind a computer and download things.

"André started Twittering a couple of months ago," says Pierre Rieu, noting that his followers quickly grew to 9,000. The group has been building a new, official website to include a community area in which ticket presales will be an important part. "For people living in Florida or Sydney who want to get the best seats for the shows, that will be a huge advantage."

"When I started here in 2001, of course everybody was going to an outlet, a retailer, to buy tickets," van Veggel says. "Nowadays, at a rough estimate, 60%-70% of our customers buy tickets through the Internet, so that's a huge shift."

He explains that Rieu's concert dates fall into one of three show sizes: The world stadium tour plays venues of between 25,000 and 35,000 capacity, regular outdoor shows play to around 10,000, and indoor concerts draw crowds of between 4,000 and 25,000.

Van Veggel says that Rieu's highest-attended engagement to date was three nights at the Telstra Dome in Melbourne, Australia, on his 2008 world stadium tour that drew 76,000-plus fans.

A Dutch violinist playing waltz music may never be the coolest artist in the world. But, as Universal's Ballin asks, "What really is cool? Is it something that's perceived as being cool by a certain age group, or is it being a cool businessman? Because André certainly is one."

"He keeps saying the music he makes is for everyone that's able to open their hearts for it," Pierre Rieu says. "Even for people that think, 'This is not my cup of tea,' they bring their parents, [thinking], 'I'll come and leave after five minutes,' and they stay the whole concert and buy tickets for the next year.

"That's what we see lots of times, and how our audience is getting younger every year. He wants the world waltzing, and he's on his way to doing that."





RIEU'S REFLECTIONS

'I WANT TO GIVE CLASSICAL MUSIC BACK TO THE PEOPLE,' HIT VIOLINIST SAYS

BY MARK SUTHERLAND

LIKE THAT OTHER famous Dutch export, Heineken lager, André Rieu refreshes the parts others can't reach. ■ The son of a symphony conductor, the violinist/conductor received formal classical training at conservatories in the Belgian cities of Liège and Brussels and in the Netherlands' Maastricht; he also spent 10 years in the Limburg Symphony Orchestra. But since forming his own Johann Strauss Orchestra in 1987, Rieu has been on a mission to take classical music to people and places that rarely show an interest in it. ■ He has certainly succeeded. ■ André Rieu Productions, the artist's company, estimates he has sold more than 30 million albums worldwide, including 1.2 million in the United States, according to Nielsen SoundScan. He plays live to more than 700,000 fans each year and will open a summer tour of North America June 18 in Uniondale, N.Y. ■ His concerts are famed for their scale—they feature as many as 60 musicians amid reproductions of famous European palaces but also for their atmosphere. A world away from the perceived stuffiness of many classical events, Rieu's performances often stir the audience to dance in the aisles as enthusiastically as at any pop concert. ■ On a recent spring day, Rieu is in London, where he's made his latest breakthrough. His album "Forever Vienna" (Decca/Universal) hit No. 2 on the U.K. albums chart in January. On this visit, he will open the finale episode of ITV1's hit show "Dancing on Ice," performing Ravel's "Bolero" as figure skaters Jayne Torvill and Christopher Dean reprise their Olympic gold medal-winning routine for the cameras. But first, he has an apple crumble to eat and an interview to conduct about his three-decade-plus career.



Basking in a breakthrough: When his album 'Forever Vienna' hit No. 2 on the U.K. albums chart in January, ANDRÉ RIEU tallied another international achievement.

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André Rieu

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What attracted you to playing the waltz in the first place?

When I was 4 or 5, I attended my father's concerts. He very often played Strauss waltzes as encores and I saw something happening with the audience. For Beethoven or whatever, they were sitting like this [snores], but with the waltz there was something alive within the same audience. The musicians also.

But it wasn't fashionable music when you started playing it.

No, and that was the fault of the classical musicians. I was in a classical orchestra and it would be like, "We have five minutes left, we can do 'The Blue Danube.' " And I was always so angry because it's magnificent music. So I fought not just for the waltz, but for bringing humor back to classical music. That's part of our success; it's something that you cannot have anywhere else. You go to a pop concert or a classical concert but there's nothing in between. [We do] classical music brought to you with humor; you can be yourself, cry, dance, whatever. It doesn't matter as long as there's interaction between me and the audience. That's why they come.

Your shows seem to be the opposite of what many people expect from a classical show.

Yes. I want to give classical music back to the people, where it belongs. Mozart composed his music not for the elite, but for everybody. He was a fantastic, lively guy; he was drinking and having fun in life and being a genius at the same time. But now you see people playing Mozart with faces as if they are already dead. Why?

You've been described as "a rock star conductor." What do you think of that comparison?

Why the rock star? Because of the entourage? Perhaps. Because I have a lot of trucks? I don't think I'm a showman. I wouldn't even call my concerts a show. My concerts are more of a show than a classical concert, but things are different every night, therefore I call it a concert. But the moment you put your tuxedo on and go onstage with your violin, even as a classical violinist, you are an entertainer. Otherwise you'd play in your bathroom.

Have you been influenced by pop or rock stars at all?

My influences come from all over the place. Michael Jackson-I admire him in everything he did, so professional. Madonna, Queen. I was a teenager in the '60s, but my education was very severe, so the Beatles and the Rolling Stones passed by my house. I did my puberty some years later so I missed all that.

Why did it take you so long to get a record deal?

It took me seven years. I was successful, so I thought I had to have a record deal. I went to [see labels] and said I was very successful playing in theaters in Holland, Belgium and parts of Germany. "What do you play? Waltzes?" [makes vomiting gesture] Really, the first guy did that.

But I went back every year and after seven years one guy listened. He came to a concert and phoned me the next day to say, "Let's make a record." But even the seven years when I didn't have a record deal the halls were filled, so I could make the orchestra bigger, buy nicer clothes, better sound, lights and flowers. I put all my money back into the company because this is all I do.

Did you have to adjust your style for international markets?

No. The only thing I do is try to speak the language and in my encores, I might try and do something [local], like in Australia I do "Waltzing Matilda." But people don't want me to play American music, they want my music. The English didn't believe that I could be successful in an English-language market but Australia was the proof. And that was the moment that the guys [at the U.K. label] said, "OK, let's do André because he proved it in Australia.



AND BEST WISHES

from Anita with Love

Anita Bennett & Associates





RIEU'S roots: 'When I was 4 or 5 I attended my father's concerts. He often played Strauss waltzes as encores,' says the violinist, seen in Amsterdam (above) and as an aspiring classical musician (below).



from >>p50 You're phenomenally successful in Australia. To what do you attribute that?

Yeah, I sold 2.7 million albums in Australia in two years and it's a small country. It started with the Ovation channel, a classical pay-TV channel with about 7,000 viewers a night—[which is] nothing. They wrote me and said, "We have a DVD—can we broadcast that?" We said OK. A week later, they said, "Do you have more DVDs?" It started a word-of-mouth process. Universal put [product] in the stores and after three or four months we sold 500,000. Then I went there to do promotion and pow! I even got to appear on [hit Australian soap opera] "Neighbours."

In the United Kingdom, you appeared at the Royal Variety Appearance. How was that?

Me, the Queen and Lady Gaga; it was quite a combination. The Queen was there watching in the dark and I told a story about Queen Victoria. Johann Strauss did the waltz when he was young, but the church was against it because the dance was body to body—too sexy. So Strauss went to London and Queen Victoria was fond of the waltz; she made the breakthrough here and, from London, it came back to the continent. Afterward we had to stand there and shake hands and the Queen said, "Nice melodies, Mr. Rieu." Funnily enough, I had never played for my Queen [Queen Beatrix of the Netherlands] all these years and then the other day I finally played for her. So I think [Britain's Queen Elizabeth] phoned her and said, "He's good, this guy."

Do you have any markets left to conquer?

I haven't broken the United States yet. I play there and make money but we're working on that now. I want to be No. 1. But I love America. The audience there is so hungry, they drive 1,000 miles to come to a concert and suck every note out of my violin. In Holland, people wouldn't go [20 miles]. I want to go to South America, and we're going to South Africa. I haven't played China, and I don't know—because I hear all these stories about even politicians who go to speak and they have to send their speech and then the speech is censored. I'm a free man so I wouldn't like to send my words. I don't know yet.

In many markets, your DVD sales are on a par with your CD sales. Why do you think that is?

It's very important to see me. Although the records sell very well, when you see me perform on DVD or come to see me live, then you understand. In Australia, I sold millions of DVDs before I came [to the country], so it's not just [people buying] a souvenir. It's important to see us and how much fun we have. When I play the violin I use my face to bring the emotions.

You perform everything from pure classical pieces to tracks from musicals and pop hits. How do you choose the songs? I've been doing this for 35 years so I know how to build a program, but I always choose the pieces only with my heart. I will never play a piece to show how good we are; the only reason is that it touches me. Michael Jackson continued on >>p54

Congratulations Andre.

Happy to be part of your success and team.

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The birthplace of the waltz: ANDRÉ RIEU brought his orchestra to Vienna in 2007.

from >>p52 died the week before our big concerts in Maastricht, so I did "Ben" solo on my violin, and everybody was crying. A week after that we did "Earth Song" with a children's choir. Why not? Because I know when a song touches me it will touch you.

You're very much in control of your own business as well.

Yes. I produce my own albums, I give the tape to Universal and they sell it. After all these years they know what I do and they accept it. I don't have a promoter, I do everything myself. I travel around the world, my people hire arenas, and we start selling tickets. For America, we [initially] worked with promoters because in my head I thought, "No, it's not possible to do America yourself." But it is. It's like every country: The arenas are glad when my people come, so why have a whole organization in between? It works faster, the result is better, the interaction with the audience is more direct.

Why did you choose to do things this way initially though? It must have been a lot of hassle for someone just starting out.

At first, I think it was because what I did was so unusual that no promoter would say, "I want you." Classical music people would say "no." Pop music people would say, "What, violins? No." So I said, "I'll do it myself." Then I discovered it was working very fast and everyone

I'd work with liked it. Now, promoters phone every day. But I still do it myself. It's nice to do music and business—I love doing it. The example I always give is Johann Strauss: He was the first pop star. He had five orchestras, I have only one, so he was a real businessman. If it was possible for him, why not for me?

How did Strauss manage to be in five places

He had a contract in Vienna, and each hall where his orchestras played he was there for half an hour, then quickly onto his horse [and onto] the next one. I'm not going to do that though. I started out as a violinist; now I have 130 people on my payroll—it's enough.

Do you still have your detractors in the classical establishment?

They are more silent these days. I do my job as a classical musician. When I play classical music, I will do it with all my education and responsibility and I will not ruin the piece. In the beginning they thought, "He's popularizing." But I don't do that. I play it like it's written, so why be angry at me? But at the same time in the same concert, I play Michael Jackson and I make jokes. [The criticism] bothered me in the beginning but now it's OK. It's also [a lot] of jealousy. When you sell well in classical music now, you sell 800 copies. I sell 8 million.

GLOBAL ALBUM SALES DOMINATE

But Rieu Charts Consistently In The U.S.

André Rieu has sold an estimated 30 million CDs and DVDs worldwide, according to his company, André Rieu Productions. The United States accounts for 1.2 million albums sold, according to Nielsen SoundScan.

The best-selling title among his U.S. releases is 1999's "Romantic Moments," which has sold 110,000 copies. He has also sold 549,000 units of long-form music videos.

Rieu's first appearance on a Billboard U.S. albums chart was in April 1996,



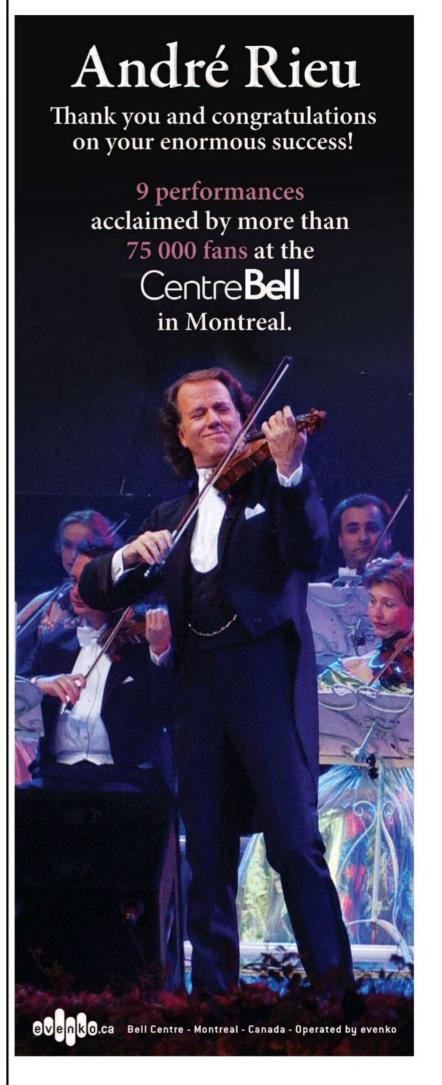
when "From Holland With Love" debuted on Top Classical Albums and the Billboard Classical 50.

He has charted 22 albums on Top Traditional Classical Albums, including four No. 1s: "The Vienna I Love," "The Flying Dutchman," "Radio City Music Hall: Live in New York" and "Greatest Hits."

In addition to those four titles, 14 other Rieu albums have made the top 10 on the Top Traditional Classical chart. His most recent visit was last November, with "Live in Dresden: Wedding at the Opera" (Denon). Rieu has also visited Billboard's Heatseekers survey, most recently in June 2009 with his "Greatest Hits" album.

-Keith Caulfield and Paul Sexton

| | RIEUS | 5 TOP 25 B | OXSCO | COMPILED FROM BOXSCORES FROM 1997 THROUGH 2010. |
|----|--|---|---|---|
| | GROSS SALES/ Ticket Scale | Venue, Location, Date(s) | Attendance, Capacity No. of Shows, Sellouts | Promoter(s) |
| 1 | \$10,160,146 (€7,121,581) \$199,73/\$71,33 | Amsterdam Arena, Amsterdam Sept. 5-6, 2009 | 55,502 55,600 two shows | André Rieu Productions |
| 2 | \$9,488,516 (\$14,462,657 Australian) \$180,42/\$57,73 | Telstra Dome, Melbourne, Australia Nov. 13-15, 2008 | 76,817 84,000 three shows | André Rieu Productions |
| 3 | \$8,633,277 (\$13,320,903 Australian) \$193,78/\$64,16 | ANZ Stadium, Sydney Nov. 27-29, 2008 | 73,852 84,000 three shows | André Rieu Productions |
| 4 | \$6,319,171 (\$9.860,763 Australian) \$178,79/\$63.44 | Suncorp Stadium, Brisbane, Australia Dec. 3-4, 2008 | 46,085 50,000 two shows | André Rieu Productions |
| 5 | \$4,787,851 (\$5,275,055 Australian) \$226/\$80.78 | Rod Laver Arena, Melbourne, Australia Oct. 29-Nov. 1, 2009 | 30,179 34,000 four shows | André Rieu Productions |
| 6 | \$4,205,878 (\$6,485,348 Australian) \$191,96/\$62,26 | AAMI Stadium, Adelaide, Australia Nov. 18-19, 2008 | 31,342 38,000 two shows | André Rieu Productions |
| 7 | \$4,005,837 (€2,774,337) \$108,29/\$72.19 | Gelredome, Arnhem, The Netherlands Dec. 19-20, 2008 | 43,098 45,000 two shows, one sellout | André Rieu Productions |
| 8 | \$3,411,889 (€2,445,150) \$104,65/\$69,77 | Vrijthof, Maastricht, The Netherlands July 10-14, 2009 | 38,950 five sellouts | André Rieu Productions |
| 9 | \$3,408,360 (€2,375,000) \$114,81/\$78.93 | Gelredome, Arnhem, The Netherlands Dec. 19-20, 2009 | 34,500 39,600 two shows | André Rieu Productions |
| 10 | \$3,325,991 (\$3,645,641 Australian) \$22717/\$81,20 | Acer Arena, Sydney Oct. 15-16, 2009 | 21,195 22,000 two shows | André Rieu Productions |
| 11 | \$3,227,078 (€2,262,441) \$114.11/\$78.45 | Thialf, Heerenveen, The Netherlands Aug. 28-30, 2009 | 23,844 26,835 three shows | André Rieu Productions |
| 12 | \$2,764,408 (\$3,654836 New Zealand) \$264.73/\$74.88 | Vector Arena, Auckland, New Zealand Oct. 24-25, 2009 | 19,014 two sellouts | André Rieu Productions |
| 13 | \$2,689,572 (\$2,903,126 Australian) \$230,68/\$82,45 | Entertainment Centre, Brisbane, Australia Oct. 21-22, 2009 | 16,931 17,000 two shows | André Rieu Productions |
| 14 | \$2,564,236 (\$4,139,671 Australian) \$159,81/\$48,32 | Subiaco Oval, Perth, Australia Nov. 22, 2008 | 25,418 28,000 | André Rieu Productions |
| 15 | \$1,882,290 (\$2039,936 Australian) \$229.76/\$82.12 | Entertainment Centre, Adelaide, Australia Oct. 26-27, 2009 | 11,869 12,500 two shows | André Rieu Productions |
| 16 | \$1,708,601 (\$1,863,231 Australian) \$228,34/\$81,61 | Entertainment Centre, Newcastle, Australia Oct. 18-19, 2009 | 11,594 11,600 two shows | André Rieu Productions |
| 17 | \$1,566,460 (€1,064,000) \$108,95/\$50.06 | Forest National, Brussels Dec. 10-12, 2009 | 16,500 17,400 three shows | André Rieu Productions |
| 18 | \$1,563,860 (€1,088,599) \$107,74/\$64,65 | Lanxess Arena, Köln, Germany Jan. 1-2, 2010 | 10,808 17,658 two shows | Roland Temme Konzertveranstaltungen |
| 19 | \$1,541,259 (£1,097,544) \$102.51/\$44.94 | Lanxess Arena, Köln, Germany Jan. 1-2, 2009 | 17,489 22,952 two shows | Roland Temme Konzertveranstaltungen |
| 20 | \$1,455,730 (¥142,999,000) \$12725/\$86.53 | Tokyo International Forum, Tokyo March 28-30, 2009 | 12,111 14,400 three shows | Avex |
| 21 | \$1,380,618 (€991,980) \$90.47/\$55.67 | Ethias Arena, Hasselt, Belgium Dec. 22-23, 2008 | 19,073 20,404 two shows, one sellout | André Rieu Productions |
| 22 | \$1,091,830 (€772,860) \$105,94/\$63.57 | O2 World, Berlin Jan. 23, 2010 | 11,300 11,689 | Roland Temme Konzertveranstaltungen |
| 23 | \$1,072,920 (€737,600) \$107,64/\$64 | Sportpaleis, Antwerp, Belgium Dec. 17, 2009 | 11,760 sellout | André Rieu Productions |
| 24 | \$1,055,070 (€736,500) \$101,71/\$65.90 | Ethias Arena, Hasselt, Belgium Dec. 22-23, 2009 | 12,500 14,000 two shows | André Rieu Productions |
| 25 | \$1,028,931 (U95,500 francs) \$103,28/\$51.64 | Hallenstadion, Zürich Feb. 6-7, 2009 | 12,460 20,280 two shows | Roland Temme Konzertveranstaltungen |





Truck 'N Roll wishes to congratulate André Rieu for 30 years of outstanding contribution to music We are proud to celebrate this milestone with you and look forward to your next tour

AUSTRALIAN SUCCESS 'ASTOUNDING'

TOURS, TECHNOLOGY FUEL RIEU'S SALES DOWN UNDER

BY LARS BRANDLE

SHOULD ANDRÉ RIEU ever chose to migrate from his Dutch homeland, he'd be well looked after in Australia.

The violinist is equal parts showman, musician and businessman, but in Australia he is all superstar. Sales of his CDs, DVDs and concert tickets during the past three years Down Under have scaled considerable heights, and there are repeat performances to come. After decades plying his trade in classical music circles, Rieu's star exploded on the shores of Oz in early 2007, sparked by unwavering support from a pay-TV channel. By the following year, he was playing stadiums around the country. ■ "Is André Rieu bigger than the Rolling Stones?" asked one headline in newspaper the Australian in 2008. Well, not exactly. But he's certainly among the country's biggest sellers. ■ Combined shipments of Rieu's albums and DVDs have reached the 3 million mark, according to Universal Music Australia, with DVDs accounting for approximately three-quarters of those sales. It's a towering statistic for a classical artist, considering the country's population of 21 million.

"André Rieu's popularity in Australia is astounding," says Tim Worton, group director of arenas at AEG Ogden, the Brisbane-based venues operator. AEG Ogden's portfolio of halls have played host to numerous Rieu concerts, including the Acer Arena in Sydney, the Newcastle Entertainment Centre, the Brisbane Entertainment Centre and its crosstown counterpart the Suncorp Stadium,

all of which have sold big numbers for tours in 2008 and 2009.

In fact, Australian dates account for five of the top six most successful Billboard Boxscore bookings in Rieu's career (see chart, page 55) and 10 of the top 25. New Zealand also made the list, with Auckland's Vector Arena opening landing at No. 11. "His mass-market popularity has translated into serious



Even better live: André Rieu's Australian fans saw his videos then flocked to his shows.

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numbers of ticket and record sales," Worton says. "I've wandered into music stores and wondered if André Rieu may be a genre and not just an artist, such is the quantity on display of his product."

Analysis provided by the Australian Recording Industry Assn. reveals the full extent of Rieu's popularity Down Under. In 2007 and 2008, he was the No. 1-selling artist in Australia, according to ARIA. His DVDs have been certified platinum (15,000 units) a staggering 130 times, ARIA says. His video release "Live in Australia" has been certified platinum 21 times and was the second-best-selling music DVD of the past decade, according to ARIA, whose top 20 list mentions Rieu six times.

Rieu's take on classical music might be seen as conventional, but his route to the Australian market has been anything but.

The violinist has pioneered the use of "cinecasting" technology in Australia. A cinecast is a high-definition, simultaneous digital broadcast of a live or recorded event into

movie theaters, which must be equipped with high-quality projection systems, a satellite receiver and 5.1 surround sound. He's been featured in pay-per-view TV broadcasts-"music hadn't really been tested in that realm before," Universal Music Australia managing director George Ash says-and his products are racked in such nontraditional retail outlets as the 4,460 locations of the nation's postal service, Australia Post.

The launch pad for

continued on >>p58



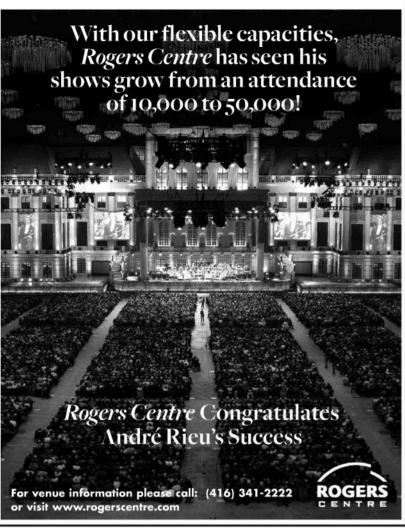
See Andre Rieu Perform LIVE this Summer

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from >>p57 Rieu's Australian success came via the arts-dedicated pay-TV channel Ovation.

In early 2007, Universal Music Australia tested the waters when it supplied free content to Ovation, which targets fans ages 40-plus and, at that time, reached about 1.5 million of Australia's 8.5 million households on the Foxtel platform, which reaches viewers via satellite and cable transmissions

Universal released product to coincide with the broadcast. "Word-of-mouth got around, people got excited about it and that set the ball rolling," says Universal Classics and Jazz A&R and marketing director Cyrus Meher-Homji, who regularly meets with Rieu in his hometown of Maastricht to discuss

creative projects for the Australian market. "There was no stopping it. The demand for André just exploded."

By the time Rieu arrived for his first tour of these shores in 2008, everyone wanted a piece of him. His three dates at Melbourne's Telstra Dome in November 2008 generated close to \$9.5 million U.S., according to Billboard Boxscore data, a sum bettered only by Rieu's two-date September 2009 shows at Amsterdam Arena.

Part of his success in Australia can be attributed to his commitment to the market.

"When he visits to Australia he does

media engagements, he does meet-andgreets with fans, he tours regularly, and he has an Australia-only website," Ash says. "That makes it very special for us and for fans, and he's been one of our best sellers year after year."

Technology presented Rieu with an opportunity to be in many places at the same time, and he grabbed it.

On May 10, 2009, Rieu delivered the ulti-

The launch pad

for Rieu's

Australian success

came via the

arts-dedicated

pay-TV channel

Ovation.

mate Mother's Day treat—a cinecast premiere of his recordbreaking "Live in Australia" DVD.

Rieu was on hand for a red carpet event at Sydney's Hoyts Entertainment Quarter. He and digital broadcast facilitator CinemaLive repeated the trick Oct. 16, 2009, when the performer's Acer Arena show was beamed via satellite

into more than 50 cinemas nationwide and sold to a handful of screens in the Netherlands.

According to CinemaLive, some 15,000 tickets were sold for the cinematic performance priced at \$40 Australian (\$37), less than half the \$89 (\$82) starting price for his arena shows.

Rieu will make his way back to Australia for dates in October and November, and a Mother's Day release this May should set the tone for another big year.

"He has a real rapport with Australia," Meher-Homji says. "He calls it his 'second home.' "



Conductor's praise: ANDRÉ RIEU embraces soloist MIRUSIA LOUWERSE onstage at the Telstra Dome in Melbourne, Australia.

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THE BILLBOARD REVIEWS

ALBUMS

JO DEE MESSINA

Unmistakable Love Producers: various

Curb Records

Release Date: April 27 Jo Dee Messina's fifth album, "Unmistakable Love," arrives at a time when country music finds itself in desperate need of new material from solo female artists who can deliver the goods. Enter the feisty redhead, whose "Unmistakable Love" is the first in a trilogy of albums to be released seasonally through autumn. In fine voice throughout. Messina opens the set with "Hard Life," a melodic, swaving jaunt sure to resonate with core country fans. Her own life experiences bring an authenticity to her vocal delivery on the optimistic "Welcome to the Rest of My Life," where she declares, "You wait your whole life for one moment/If it ever comes, you pray your eves are open/To see the answer to love's mystery/I'm waving goodbye to love the way I knew it/And I'm taking you with me." The singer has always known her way around a country ballad, and she wears those shoes comfortably on the soaring "Unmistakable" and the tender "I'm Home." This is all-grownup country music, delivered by a seasoned pro who sings with authority about the human condition.-WJ

NNENNA FREELON

Producers: Nnenna Freelon. Nick Phillips

Concord Jazz

Release Date: April 20 A jazz vocalist recording standards from the Great American Songbook isn't an innovative idea. But singer Nnenna Freelon takes a fresh. appealing approach to the concept on her seventh Concord album, "Homefree." Intriquing, left-of-center arrangements-coupled with one of the most alluring voices in music-lay the foundation for this 11-track mix of standards, anthems and blues to full effect. Opener "The Lamp Is Low" sparkles with a swinging bossa nova beat, while a slower, laid-back version of the Leonard Bernstein/Stephen Sondheim classic "I Feel Pretty" commands attention. And cheesy doesn't even enter the equation in Freelon and her band's contemporary take on "Theme From Valley of the Dolls." Then she fearlessly updates the black national anthem, "Lift Every Voice and

MIRANDA COSGROVE

Full of saccharin-sweet pop riffs

Sparks Flv

Producers: various

Columbia Records

and head-bobbing beats that one would expect from a

Nickelodeon TV actress, "iCarly" star Miranda

Cosgrove's debut album, "Sparks Fly," delivers the

total tween package. Production from the Matrix and

Espionage, among others, enhances Cosgrove's pretty

standard delivery, but some of her lyrics are strangely

vaque. Over an electro-pop melody on the song "Disgusting" (co-penned by Ke\$ha), Cosgrove sings,

"It's disgusting how you change me from a bandit to a

baby." And the piano-based ballad "Hey You" briefly

alludes to the Greek myth of Icarus and Daedalus,

while "Shakespeare" name-drops Jeff Buckley (who

died in 1997 when Cosgrove was only 4 years old).

Elsewhere, paired with upbeat guitars and drum

machines on the girl-power anthem "There Will Be

Tears," the singer happily belts out about being "the

one that got away." Parents will likely tire of it quickly,

but "Sparks Fly" will surely be stuck on repeat in mini-

vans across the country.-EC

Release Date: April 27

BAND OF HORSES

Infinite Arms

Producers: Band of Horses, Phil Fk

Columbia Records

Release Date: May 18

Band of Horses has crafted the perfect major-label debut. After

releasing its gloriously reverb-heavy 2006 debut. "Everything All the Time," and avoiding the sophomore slump with 2007's "Cease to Begin," the Seattle rock outfit parted ways with Sub Pop and signed with Columbia Records this spring. Fittingly, the group's latest release, "Infinite Arms," seems to exist on a larger scale than its predecessors and softens the band's rougher edges. The song "Neighbor' is driven by gentle bass progressions and hymn-like vocal harmonies before becoming a Southern jam, while the stomping rhythm and mammoth chorus of first single "Compliments" make it the most flat-out enjoyable track the band has ever recorded. Frontman Ben Bridwell's airy vocals and cozy lyrics have stayed consistent, but the impressive production work by the band and Phil Ek places the gorgeous melodies front and center without sacrificing

Sing," with son Pierce adding a rap overture. Freelon remains a versatile artist at home with her craft, able to make any song her own without compromising its essence-the mark of a true artist.-GM

Band of Horses' rustic power.-JL

RUFUS WAINWRIGHT

All Days Are Nights: Songs

for Lulu

Producers: Rufus Wainwright,

Pierre Marchand

Release Date: April 20 Less than a year after the

premiere of his first opera. "Prima Donna." Rufus Wainwright embarks on a simpler musical journey with his sixth studio album, "All Days Are Nights: Songs for Lulu." With nine original songs and three adaptations of Shakespeare's sonnets, Wain-

tremely adaptable voice in a different manner from previous efforts. On "Sonnet 43." where Shakespeare's narrator longs for his absent lover, Wainwright reaches the lowest range of his rich tenor over gentle chords. But "Give Me What I Want and Give It to Me Now!" recalls a raunchy vaudeville number. The calm accompaniment of the track "Les Feux D'artifice T'appellent" involves Wainwright thumping on the piano's sounding board and plucking its internal strings to simulate fireworks, while occasionally ascending into falsetto. Some fans may miss Wainwright's more complicated orchestral numbers, but a single piano is all that's needed to show off his immense vocal talent.-EC

wright's solo piano accom-

paniment highlights his ex-

LEGEND & CREDITS

(ALBUMS) AND MONICA

CONTRIBUTORS: Erin Clendaniel, Mariel Concepcion, Wade Jessen, Jason Lipshutz,

PICK >: A new release predicted the corresponding format.

potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.

CARIBOU

Band of Horses

Producer: Dan Snaith

Release Date: April 20

After winning Canada's coveted Polaris Music Prize for his 2008 alhum "Andorra" musician Dan Snaith (who performs with a backing band under the stage name Caribou) had some pressure going into his follow-up disc But Caribou's newest set. "Swim." which contains more electronic elements than its pop-traced predecessor, is a major step forward for Snaith. The forceful dance beats of "Swim" meld nicely with the singer's low-key lyrical delivery to form a complex balance that's perfect for the dancefloor. The aggressive rhythms of "Kaili" leave room for softly delivered vocals and woodwind frills, while clanging percussion and intricate harp runs mesh with standard dance keyboards in "Bowls." And Caribou isn't afraid to utilize other genres: The dark harmonies on "Leave House" reveal a trace of Massive Attack-like triphop, while guest vocals from Born Ruffians singer Luke LaLonde on "Jamelia" lend a dream-pop tinge to the

CYPRESS HILL

Rise Up

Producers: various

Priority/EMI

Release Date: April 20

Six years have passed since Cypress Hill's last album, "Till Death Do Us Part." But with its latest set, "Rise Up," the hip-hop group hasn't lost a beat-or its focus-with more "diehard dedication to a certain herb": marijuana. Atop bagpipes, the selfexplanatory "Pass the Dutch" finds B-Real and Sen Dog rhyming about getting high and passing "the joint on the left-hand side." And they rap about "blazing" over horns and hand claps on "Light It Up." Meanwhile, with the assistance of quitar riffs and trumpets, "K.U.S.H." finds the West Coast rappers boasting about their diverse array of trees, noting, "I got every type of weed that you might desire/Go 'head, fire it up, maybe you can get inspired," Although a love for hydro is Cypress Hill's claim to fame, it's the more substantial tracks on "Rise Up" that smoke the competition, including the Marc Anthony- and Pitbullassisted "Armada Latina" and the reflective "Carry Me Away."-MC



album -FC

MELISSA ETHERIDGE

Fearless Love

Producer: John Shanks

Island Def Jam

Release Date: April 27

Melissa Etheridge recently announced

that she and her partner of nearly nine years had separated. But if domestic turmoil provided the backdrop to the making of Etheridge's new album, "Fearless Love" certainly doesn't sound like it. Produced with plenty of rock-radio muscle by her original guitarist. John Shanks. the 12-song set comes packed with the kind of roomrousing choruses Etheridge specialized in during her early-'90s commercial heyday. Several songs do allude to a souring relationship, including the opening title track and "Miss California," on which Etheridge observes, "The hand that's trying to hold me down is the one that I'm trying to hold." But even those boast shiny, feel-good melodies with little room for poor-me selfpity. As if to demonstrate her arena-sized aspirations, the song "The Wanting of You" offers up a fist-pumping blend of early Coldplay and latter-day Bon Jovi, while Natasha Bedingfield and Joss Stone show up for guest spots on "We Are the Ones," which rides an unlikely Indian-influenced groove.-MW

EDITED BY MITCHELL DETERS HERRERA (SINGLES)

to hit the top half of the chart in

CRITICS' CHOICE ★: A new

Gail Mitchell, Mikael Wood

POP BY JASON LIPSHUTZ

iSing

'Sparks Fly' As Nickelodeon Star Miranda Cosgrove Scores Top 10 Debut

While most fans recognize 16-year-old Miranda Cosgrove as the star of the hit Nickelodeon show "iCarly," the teen idol is branching out and discovering her own voice musically. "Sparks Fly," her breezy pop album debut on Columbia Records, bowed at No. 8 this week on the Billboard 200 with 36,000 units sold, according to Nielsen SoundScan.

"I'm playing a character on 'iCarly," but this shows more of myself," Cosgrove says of the album, released April 27. Songs like lead single "Kissin' U," which vaults 41 spots to No. 54 on the Billboard Hot 100 this week, were cowritten by Cosgrove and reveal a serious commitment to exploring pop music. "Some people might think I'm just another actress putting out an album," she adds. "But I wanted to prove that I'm more than that."

Although Cosgrove started singing at age 5 and playing guitar at 8, the Los Angeles native was first discovered for her acting skills. Following a supporting role in the 2003 Jack Black com-



edv "School of Rock," she was cast as the mischievous sister on Nickelodeon sitcom "Drake & Josh."

In 2007 Cosgrove signed on to star in "iCarly," a show that follows a teenage girl and the popular webcast she creates with friends. Since its premiere, "iCarly" has become a hit for Nickelodeon, ranking as the No. 1 liveaction series on broadcast and basic cable with kids 2-11 in first-quarter 2010, according to Nielsen.

Cosgrove started thinking seriously about a music career in 2007 after recording "Leave It All to Me." the "iCarly" theme song, with "Drake & Josh" co-star Drake Bell. "Before that, I didn't see myself making an album," she says. "But when I spent time in the studio doing the theme song and saw how much fun it was. I wanted to go back."

An "iCarly" soundtrack, featuring "Leave It All to Me" and three other

Acts With The Most No. 1 Albums

songs by Cosgrove, debuted at No. 28 on the Billboard 200 in June 2008. Because of her filming schedule for "iCarly," Cosgrove decided she "didn't want to do anything halfway" and worked on her full-length debut during a two-year period.

Recorded with producers like Dr. Luke, the Matrix and Antonina Armato, "Sparks Fly" is filled with dancefloor jams like "BAM" and reflective pop-rock cuts like "Shakespeare." The

Kids' choice: MIRANDA COSGROVE

disc also reveals a more mature Cosgrove, which Columbia marketing manager Chris Poppe chalks up to the album's long gestation period.

"Miranda started working on [the album] at 14, and she's 16 now," Poppe says. "The difference between those two ages is huge, and the songs have had to grow along with her."

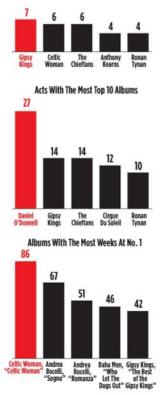
Nickelodeon has been a key partner in the promotional campaign for "Sparks Fly." In addition to advertising banners on its website, a behindthe-scenes TV special, "7 Secrets With Miranda Cosgrove," aired April 24 on the network. Cosgrove also premiered "Kissin' U" March 27 on Nick's 2010 Kids' Choice Awards preshow before "iCarly" won the award for favorite TV show.

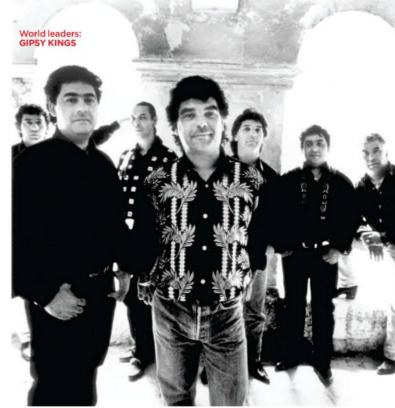
Aside from targeting "iCarly" fans, Cosgrove stopped by "The View" April 26 and appeared in a video with YouTube shopping tipster Blair Fowler, also known as Juicystar07, in an effort to reach a post-adolescent audience. Following a radio promotional tour for "Sparks Fly," Cosgrove will spend the summer filming season four of "iCarly" and making appearances at radio concerts.

"Nickelodeon is our biggest partner, but we're also trying to appeal to different demographics like older teenage fans," Poppe says.

AS THE WORLD TURNS 20

Twenty years ago this week, Billboard launched its Top World Albums chart, ranking the best-selling sets of the week with a distinctive global beat. ¶ On the premiere tally in the May 19, 1990, issue, the Gipsy Kings' "Mosaique" was No. 1, ahead of efforts from Black Uhuru and Le Mystere Des Voix Bulgares, respectively. Initially the chart was compiled based on reports from retailers, but that changed with the Dec. 3, 1994, list, when Nielsen SoundScan sales data began powering the ranking. ¶ The Gipsy Kings also hold the record for the list's most chart-toppers, with seven. Close behind with six each are the vocal group Celtic Woman and the Chieftains-both of whom tread in traditional Irish music waters. Anthony Kearns and Ronan Tynan, thanks to their credited work as members of the Irish Tenors, each have four No. 1s. \ While it seems like the World chart has been more of an Irish tally these days—this week six of the titles on the 15-position tally are Irish-related (see page 75)—the list has featured Hawaiian, Cuban, Celtic, European, Asian, Middle Eastern, African and South American music. That's in addition to any other music style native to lands outside of the contiguous United States. -Keith Caulfield





COUNTRY BY DEBORAH EVANS PRICE

Pulling No Punches

Legend Merle Haggard Scores Highest Solo Bow In 25 Years

After five decades in the music business, Merle Haggard has added another milestone to his legendary career. The singer/songwriter's first Vanguard Records album, "I Am What I Am," entered Billboard's Top Country Albums chart at No. 18-marking his highest solo debut in more than 25 years.

"I record as I write," the 73-year-old icon says

of his aptly titled album, "I've got the studio and the band here, so when something good comes to my heart, we'll go put it down." Haggard recorded the 12-song collection with longtime band the Strangers at his Shade Tree Manor studio in Nashville. He also enlisted guest musicians Reggie Young, Rob Ickes and Bob Dylan's drummer, George Receli.

"I Am What I Am" is filled with the kind of noholds-barred observations on life and love that are Haggard hallmarks. He reflects on changes in

American culture in such pointed tunes as "I've Seen It All Go Away," waxes nostalgic about his California childhood on "Oil Tanker Train" and duets with wife Theresa on "Live and Love Always."

Haggard, who survived a 2008 bout with lung cancer, has been supporting the album with an extensive cross-country tour. On the road since an April 28 date in Eugene, Ore., the singer's trek will take him through a July 25 performance in Meridian, Miss. Prior to that, his promotional itinerary included an April 24 gig at the Stagecoach festival in Indio. Calif., that was broadcast live internationally by Sirius XM Radio's Country Outlaw channel with repeat broadcasts May 1-2. Haggard's show was the only one broadcast from the festival, which included performances by Keith Urban, Sugarland, Toby Keith and Brooks & Dunn.

"That brought in a radio component without there being a traditional single moving up the charts," Vanguard VP of marketing and A&R development Stephen Brower says. Though the label isn't working a single, secondary country and Americana stations are playing various tracks. The album debuted at No. 20 on the Americana chart.

Brower also credits street-date press for building further awareness, including interviews with NPR's "Morning Edition" and "All Things Considered," "CBS Sunday Morning," the New York Times and Rolling Stone.

"We supported that with a major emphasis on the digital marketplace," Brower adds, "working with such online sites as No Depression, American Songwriter, Paste and Filter to offer a free download [of the song "How Did You Find Me Here"]. That really helped spread the word." Additionally, both Yahoo and NPR.org streamed the album, while iTunes prominently featured Haggard on its country page.

Second coming: SUBLIME WITH ROME

SEB * EBS





Ask singer/quitarist Rome what it was like to front the band Sublime With Rome on his first sold-out tour, and you'll get the kind of enthusiastic response you'd expect from a 21-year-old.

"Dude, it's been fucking great," Rome (born Roman Ramirez) says a few days after wrapping the 13-date trek that kicked off April 20 in Los Angeles and ended May 6 in Norfolk. Va. "Everyone in the crowd has been so nuts. We're pretty stoked."

The tour is the beginning of a new chapter for Sublime, whose story picks up nearly 15 years after the group's first musical foray ended with the 1996 death of singer/songwriter Brad Nowell, Established in 1988 in Long Beach, Calif. Sublime consisted of Nowell, drummer Bud Gaugh and bassist Eric Wilson. The group's 1992 debut album, "40 Oz. to Freedom," remains a classic, deftly mixing hardcore punk, reggae, ska and hip-hop. But in 1996-just as its first and only No. 1 hit, "What I Got," was

climbing the charts-Nowell died of a heroin overdose.

Released after Nowell's death, Sublime's final, self-titled album reached No. 13 on the Billboard 200. In the years since, the band's popularity has continued to grow as a new generation discovers the group's three studio albums and numerous live sets and hits packages, which combined have sold 13.7 million copies, according to Nielsen SoundScan.

But Gaugh and Wilson never considered re-forming the band until Wilson met Rome; the chemistry was instantaneous. Following a dispute over the group's name with Nowell's estate, the newly dubbed Sublime With Rome began rehearsing last year.

The majority of the crowd at one of the New York shows was too young to have seen the band with Nowell. But every song during the 90-minute set inspired a fervent singalong and mosh pit. Rome, at times sounding uncannily like Nowell, manages to display a distinct voice that bodes well for the band's future recordings.

"What I loved about Sublime from the get-go was its great songs that sounded so different." Rome says, "So soulful but so poppy," The singer also guests on the Dirty Heads' current No. 1 Alternative hit, "Lav Me Down."

A string of Sublime With Rome shed dates is on sale with more in the works. "The goal is to get them in front of as many people as possible because the band delivers live." says Corrie Christopher, the band's agent at APA. "A lot of people forget how many hits Sublime had."

But the new Sublime doesn't intend to remain an oldies act. The band will hit the studio in June to "nail down some of the more worked-out songs, and possibly even finish one or two for a late-summer radio release," Gaugh says. The group also has three months blocked out at the beginning of 2011 to record a full album. -David J. Prince



PUTTIN' ON THE RITZ

Just because you're 75 years old doesn't mean you're not fun anymore.

That's the idea behind Ritz Crackers' reimaging campaign, "Open for Fun." Launched in 2008, the ongoing campaign unveils its latest phase May 10: a commercial featuring Wyclef Jean and a special version of his party song "17." a track from his forthcoming album.

The 30-second spot-created by Euro and shot in Buenos Aires-features Jean leading a marching band that crashes a boring block party and brings it to life while playing the reworked version of "17" Adding to the fun: Ritz Crackers.

The new spot's block party theme is in keeping with the first two phases of the 2010 "Fun" rollout. It began with a tie-in to the Super Bowl and tailgate parties (featuring Jean's marching band version of Earth, Wind & Fire's 1981 classic "Let's Groove"). followed by the NCAA and the social gatherings associated with its annual March Madness tournament. With spring and summer approaching, the campaign focus has shifted to creating the ultimate block party with Ritz and music.

The campaign is about tapping into pop culture and celebrating the "Ritz moment." Ritz Crackers senior brand manager Sheeba Philip says. The Kraft Foods division was also a sponsor of Billboard's recent Latin Music Awards. "Now that we're in year three of this campaign," Philip adds, "we wanted to further evolve the fun connection with consumers. Partnering with Jean and '17' speaks to the youthfulness of the Ritz brand."

Going live at the same time as the commercial's May 10 premiere is a Jean tab on the Ritz Facebook page. In addition to viewing the commercial and behind-the-scenes footage, visitors will be privy to several block party tools: Jean's Haitian-inspired recipe for Island Black Bean Hummus Toppers, free downloads of the commercial's "17" track and the artist's ultimate summer party playlist, and the chance to play the "Ritz Rock the Block" game set to "17" and the "Let's Groove" remix.

The fourth phase of Ritz's "Open for Fun" campaign will focus on winter holiday parties. -Gail Mitchell

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NO. 3 WITH A . . . arrives at a career-high No. 3 on the Billboard 200 with "Fever," and its best sales week: 71,000. The band had gone as high as No. 4 with

'LOVE,' MELISSA

>> Melissa Etheridge returns to the top 10 of the Billboard 001 as her new album "Fearless Love," bows at No. 7 (46,000). Her highest-



'STILL THE ONE'

Country Digital Songs Chart this week (viewable in last week's "American dol" mentor Shania Twain You're Still the One" (No. 19 with 13,000; up 423%).

Billboard. CEARS

B.o.B's 'Adventures' Joins Elite Gentlemen's Club

Over The

Counter

What do Rob Thomas, Snoop Dogg, Clay Aiken and Billy Ray Cyrus have in common with B.o.B? They're among the handful of male solo artists who have reached No. 1 on the Billboard 200 with their debut album since Nielsen SoundScan started powering the tally in 1991.



Rapper B.o.B (real name: Bobby Ray Simmons) debuts atop the big chart this week with "The Adventures of Bobby Ray." The set shifts 84,000 copies in its first week, according to SoundScan

His arrival marks the first time a solo male artist has earned a No. 1 album on the chart with a debut release since Aug. 26, 2006, when Rick Ross' "Port of Miami" opened atop the list with 187,000

Since May 1991, when SoundScan's sales data began fueling the Billboard 200, few solo males have reached the penthouse their first time out.

The first to do it was Cyrus with his "Some Gave All" set. It debuted at No. 4 on the June 6, 1992, chart and hit No. 1 the following week. It went on to spend 17 consecutive weeks locked in pole position.

He was followed by Snoop's "Doggystyle" (Dec. 11, 1993), Mase's "Harlem World" (Nov. 15, 1997), DMX's "It's Dark and Hell Is Hot" (June 6, 1998), Nelly's "Country Grammar" (Aug. 26, 2000), Aiken's "Measure of a Man" (Nov.

1, 2003), Ruben Studdard's "Soulful" (Dec. 27, 2003), Lloyd Banks' "The Hunger for More" (July 17, 2004), Omarion's "O" (March 12, 2005), Thomas' "Something to Be" (May 7, 2005), Ne-Yo's "In My Own Words" (March 18, 2006) and the aforementioned Ross.

Omitted from the list are Game (who charted with indie releases prior to his major-label No. 1 breakthrough, "The Documentary"), Sean "Diddy" Combs (whose "No Way Out" chart-topper was credited to Puff Daddy & the Family, so it wasn't technically a solo effort) and

50 Cent (who charted with an indie effort before "Get Rich or Die Tryin' ").

THE NOT SO HOT 100: B.o.B's

84.000-unit start with "The Adventures of Bobby Ray" makes it a third straight week that the No. 1 album in the United States sells fewer than 100,000 copies. It follows the "Glee" release

> "The Power of Madonna" (98,000) and Justin Bieber's third week at No. 1 with "My World 2.0" (92,000).

That's the longest sub-100,000 run at the top since the March 14. 2009, chart, when Taylor Swift's "Fearless" spent its last three (of

11) weeks at No. 1.

The streak might be broken next week, as Godsmack's "The Oracle" should arrive in the No. 1 slot with between 100,000 and 120,000 based on crystal-ball projections from industry analysts.

ANDRE'S ENCORE: It's fitting that on the eye of the launch of his latest U.S. concert tour, Billboard salutes classical music artist André Rieu (see page 39). The conductor/violinist, familiar even to casual classical music fans thanks to his repeated appear-

ances on PBS through the years, has been a near-constant presence on the Billboard charts since his first appearance in 1996.

Since Nielsen SoundScan began powering the Top Traditional Classical Albums chart (Dec. 4, 1993), Rieu has notched 22 entries on the list. In that span of time, only three artists have achieved more hits: Yo-Yo Ma (with 30), Placido Domingo (26) and Luciano Pavarotti (24).

But really, seeing Rieu is where it's at. His uniquely appealing concert productions boast lavish sets, a 40-memberstrong orchestra and a party-like, often boisterous presentation. Rieu finished sixth on Billboard's 2009 year-end Boxscore chart, with 1.1 million tickets sold and a \$95.9 million gross.

FOR THE RECORD: A processing error omitted Spill Canvas' April 13 EP release "Realities" from the May 1 Heatseekers Albums chart. The Reprise/Warner Bros. set should have debuted on the list at No. 3 with 3,000 sold in its first week.

"Realities" follows the act's threetrack single, "Abnormalities," released in January. The band is currently touring the United States with dates lined up through August, including some with Goo Goo Dolls and Switchfoot.

No. 1 on the Billboard Hot 100, tying him with Elton John and Paul McCartney for third-most leaders among male artists in the chart's almost 52-year history. The trio trails only Michael Jackson (13 No. 1s) and Stevie Wonder (10). Usher is also the first male to collect at least one No. 1 from three consecutive studio albu since Jackson (1983-91).

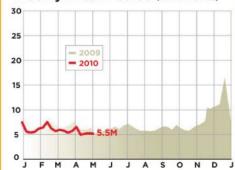
>>With Will.i.am featured on "OMG," the Black Eyed Peas are the fourth act that has topped multiple solo members to reign in separate ventures on their own. (Fergie has notched three No. 1s). The only other groups in the exclusive club: the Beatles, Genesis and Destiny's Child.

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | DIGITAL Albums* | DIGITAL TRACKS |
|--------------------------|-------------------------|--------------------|-------------------|
| This Week | 5,467,000 | 1,556,000 | 21,468,000 |
| Last Week | 5,548,000 | 1,592,000 | 21,731,000 |
| Change | -1.5% | -2.3% | -1.2% |
| This Week Last Year | 6,175,000 | 1,276,000 | 20,718,000 |
| Change | -11.5% | 21.9% | 3.6% |
| *Digital album sales are | also counted within alb | oum sales. | |

Weekly Album Sales (Million Units)



Year-To-Date

| | 2009 | 2010 | CHANGE |
|----------------|--|-------------|--------|
| OVERALL U | JNIT SALES | | |
| Albums | 115,575,000 | 103,709,000 | -10.3% |
| Digital Tracks | 403,775,000 | 400,043,000 | -0.9% |
| Store Singles | 509,000 | 686,000 | 34.8% |
| Total | 519,859,000 | 504,438,000 | -3.0% |
| Albums w/TEA* | 155,952,500 | 143,713,300 | -7.8% |
| | 155,952,500 ivalent album sales (TEA) | | |

ALBUM SALES

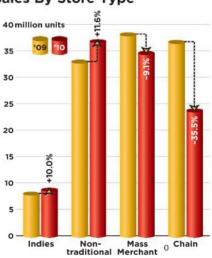


SALES BY ALBUM FORMAT

| CD | 90,434,000 | 74,754,000 | -17.3% |
|---------|------------|------------|--------|
| Digital | 24,331,000 | 28,041,000 | 15.2% |
| Vinyl | 786,000 | 900,000 | 14.5% |
| Other | 24.000 | 13.000 | -45.8% |



Year-To-Date Album Sales By Store Type



| (| | | | | | | |
|--------|-------|----------------|-----------------|---|-------|--|--|
| THIS | LAST | Z WEEKS AGO | WEEKS ON CHT | ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | CERT. | PEAK | |
| 0 | HOT S | HOT | 1 | #1 B.O.B B.O.B Presents: The Adventures Of Bobby Ray REBELROCK/GRAND HUSTLE/ATLANTIC 518903/AG (13.98) ⊕ | | 1 | |
| 2 | 2 | 3 | 14 | LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98) Need You Now | 2 | 1 | |
| 3 | NE | w | 1 | BULLET FOR MY VALENTINE JIVE 63497* (16.98) | | 3 | |
| 4 | 3 | 1 | 6 | SUBSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/I0JMG (10.98) ⊕ My World 2.0 | | 1 | |
| 5 | 4 | - | 2 | AC/DC COLUMBIA 60952*/SDNY MUSIC (17.98 CD/DVD) ⊕ Iron Man 2 (Soundtrack) | | 4 | |
| 6 | 5 | 4 | 5 | USHER LAFACE/JIVE 61552/JLG (13.98) Raymond V Raymond | | 1 | |
| 7 | NE | w | 1 | MELISSA ETHERIDGE ISLAND 014029/10JMG (9.98) Fearless Love | | 7 | |
| 8 | NE | w | 1 | MIRANDA COSGROVE COLUMBIA 31049/SONY MUSIC (8.98) Sparks Fly (EP) | | 8 | |
| 9 | 6 | 6 | 6 | VARIOUS ARTISTS UNIVERSAL/EMVS0NY MUSIC 09844/CAPITOL (18.98) NOW 33 | | 3 | |
| 10 | 1 | _ | 2 | SOUNDTRACK Glee: The Music, The Power Of Madonna (EP) | | 1 | |
| 11 | 10 | 7 | 79 | 20th CENTURY FOX TW/COLUMBIA 67681/SONY MUSIC (8.98) LADY GAGA STREAMLINEK/ONLIVE/CHERRY/TREE/INTERSCOPE 011805*/IGA (12.98) The Fame | 3 | 2 | |
| 12 | 8 | 10 | 24 | JUSTIN BIEBER My World (ED) | | 5 | |
| 13 | 9 | 15 | 76 | ZAC BROWN BAND The Foundation | 2 | 9 | |
| 14 | 14 | 8 | 17 | KESHA | | 1 | |
| 15 | NE | | 1 | KEMUSABE/RCA 49209/RMG (11.98) | | 15 | |
| 16 | | 14 | 47 | THE BLACK EYED PEAS The F N D | 2 | 1 | |
| 17 | 7 | 122 | 2 | JIMMY BUFFETT | _ | 7 | |
| 18 | 13 | 36 | 31 | MIRANDA LAMBERT Payolution | • | 8 | |
| 100000 | | 9 | 220 | COLUMBIA (NASHVILLE) 46854/SMN (12.98) MONICA Still Standing | • | 2 | |
| 19 | 15 | 100 | 6 | J 40398/RMG (11.98) Still Stallding | | Description of the least of the | |
| 20 | | 13 | 8 | DTP/DEF JAM 014030*/IDJMG (13.98) | _ | 1 | |
| 21 | 24 | 21 | 23 | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98) | H | 5 | |
| 22 | 36 | | 30 | 143/REPRISE 520733/WARNER BROS. (18.98) ⊕ | ч | 1 | |
| 23 | NE | | 1 | FEARLESS 30138 (14.98) FUNK GOES Classic Hock | | 23 | |
| 24 | 23 | | 12 | EPIC 53933*(SDNY MUSIC (13.98) Soldier Of Love CARRIE UNDERWOOD | ۲ | 1 | |
| 25 | 21 | 38 | 26 | 19/ARISTA NASHVILLE 49923/SMN (13.98) | Н | 1 | |
| 26 | 25 | 25 | 77 | TAYLOR SWIFT BIG MACHINE 0200 (19.98) ⊕ Fearless | 6 | 1 | |
| 27 | 18 | 2 | 3 | MGMT COLUMBIA 45335*/SONY MUSIC (11.98) Congratulations | | 2 | |
| 28 | NE | w | 1 | MARY CHAPIN CARPENTER 20E 431133/R0UMDER (17.98) The Age Of Miracles | | 28 | |
| 29 | NE | W | 1 | DADDY YANKEE EL CARTEL 80030/SONY MUSIC LATIN (14.98) Mundial | | 29 | |
| 30 | 27 | 23 | 7 | MARVIN SAPP VERITY 53155(JUS (11.98) Here I Am | | 2 | |
| 31 | 35 | 40 | 20 | ALICIA KEYS MBK/J 46571*/RMG (13.98) The Element Of Freedom | | 2 | |
| 32 | 31 | 26 | 23 | RIHANNA SRP/DEF JAM 013736/IDJMG (19.98) Rated R | • | 4 | |
| 33 | NE | w | 1 | SONS OF SYLVIA 19/INTERSCOPE 014185/IGA (9.98) Revelation | | 33 | |
| 34 | 22 | 78 | 15 | SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98) Crazy Heart | | 18 | |
| 35 | NE | W | 1 | DROWNING POOL ELEVEN SEVEN 740 (13.98) ⊕ Drowning Pool | | 35 | |
| 36 | 20 | - | 2 | WILLIE NELSON SHANGRI-LA 613280/ROUNDER (17.98) Country Music | | 20 | |
| 37 | 40 | 37 | 35 | TREY SONGZ SONG BOOK/ATLANTIC 518794/AG (18.98) Ready | • | 3 | |
| 38 | 37 | 32 | 13 | LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 812737/UMRS (13.98) Rebirth | • | 2 | |
| 39 | 46 | 27 | 4 | SHARON JONES & THE DAP-KINGS DAPTONE 018* (15.98) I Learned The Hard Way | | 15 | |
| 40 | 44 | 45 | 76 | NICKELBACK ROADRUNNER 618028 (18.98) Dark Horse | 2 | 2 | |
| 41 | 29 | 20 | 5 | ERYKAH BADU NEW AMERYKAH: Part Two: Return Of The Ankh CONTROL FREAD/UNIVERSAL MOTOWN 014023*/UMRG (13.98) | | 4 | |
| 42 | 39 | 39 | 26 | SOUNDTRACK Glee: Season One: The Music Volume 1 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98) | • | 4 | |
| 43 | 34 | 30 | 8 | GORILLAZ VIRBIN 27547/GAPITOL (18.98) ⊕ Plastic Beach | | 2 | |
| 44 | 49 | 48 | 36 | TENTH AVENUE NORTH REUNION 10126/SORY MUSIC (11.98) Over And Underneath | | 39 | |
| 45 | 32 | 28 | 3 | LAURA BELL BUNDY MERCURY NASHVILLE 013988/UMBN (11.98) Achin' And Shakin' | | 28 | |
| 46 | 45 | 43 | 25 | TRAIN COLUMBIA 07736/SOWY MUSIC (12.98) Save Me, San Francisco | | 17 | |
| 47 | 28 | - | 2 | COLT FORD AVERAGE JOE'S 216 (14.88) Chicken & Biscuits | | 28 | |
| 48 | 58 | 46 | 23 | SUSAN BOYLE SYCO/COLUMBIA 59829/SOMY MUSIC (11.98) I Dreamed A Dream | 4 | 1 | |
| 49 | 50 | 59 | 107 | LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum | | 4 | |
| 50 | 47 | 47 | 21 | SOUNDTRACK Glee: Season One: The Music Volume 2 2014 CENTURY FOX TY/COLUMBIA 61705/SONY MUSIC (11.98) | • | 3 | |
| | | | | 2010 DERITOR TOW TO/DULLOWING 61/05/30WY MUSIC (11.96) | owno: | | |



debut studio alla ignites at No. 8 with 36,000. While she contributed a number of songs to the soundtrack to her Nickelodeon TV show, "iCarly," in 2008, "Sparks" is the entertainer's proper debut album.



It's a return to the chart for Hole **Courtney Love** (nictured) after six years (22,000). She last visited the list with solo effort "America's Sweetheart" in 2004 (No. 53). Hole's last graced the ranking in 1999.

Fontana last week reissued a physical version of the 2008 album, which had been charting on Heatseekers based on its digital (and limited physical) availability. After the reissue, the set enters the Billboard 200 for the first time with 8,000



(un 496%).

Somewhat like the situation at No. 55, this album was granted a oneweek window of exclusivity to iTunes before other retailers got it April 27. This week's 8,000-copy haul marks the group's best sales

68 After playing mentor on last week's "American contestants also sand her sondsthe country icon's hits sets soars back onto the list with a 251% increase. (See Hot Box, page 63.)

| - | _ | | | | |
|-----|------|-----------------------------|--|------|----|
| EAK | ERT. | Title | ARTIST ARE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | WFFK | 4 |
| Ì | 0 | Women + Country | 24 4 JAKOB DYLAN COLUMBIA 50524/SONY MUSIC (11.98) | 38 | |
| 1 | | Slash | 16 4 SLASH DIK HAYD 31433 (17.98) | 33 | 2 |
| | | Freight Train | 22 ALAN JACKSON | 41 | 3 |
| 5 | | Come Rain Or Come Shine | ARISTA NASHVILLE 62560/SMN (11.98) PEGGY LEE | 51 | |
| 5 | | Ann Park In A Champ | HEATSEKER THE DIRTY HEADS | - |) |
| | | V-II 0(N | JIMI HENDRIX | 52 | , |
| | | Wide Open | SA SS JASON ALDEAN | 61 | , |
| | | Cold Day Memory | SEVENDUST | 12 | , |
| | | e Chipmunks: The Squeakquel | COLINDED ACK | 55 | , |
| | | | FUX 522421/HHINU (18.98) | | , |
| Н | | Doin' My Thing | 76 30 CAPTOL NASHVILLE 65833 (18.98) | 57 | |
| Ę | | For Your Entertainment | 30 23 19/RCA 54801/RMG (13.98) | 53 | |
| 6 | _ | Trans-Continental Hustle | CKULLET | 10 |) |
| á | | Awake | ARDENT/IND/ATLANTIC 519927/AG (13.98) | 65 | 3 |
| | | | BIG CITY SISTERS/NONESUCH 522304/WARNER BROS. (24.98) | 54 | • |
| | | Broken Bells | 41 8 BROKEN BELLS COLUMBIA 55865*/SOWY MUSIC (11.98) | 59 | • |
| 1 | 100 | We Are Young Money | 44 19 YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98) | 69 | 3 |
| | • | Kiss And Tell | 53 31 HOLLYWOOD 002831 (18.98) ⊕ | 70 | 1 |
| | 4 | Greatest Hits | SHANIA TWAIN MERCURY NASHVILLE 003072/UMGN (13.98) | E-I | |
| | | The Blueprint 3 | 57 34 JAY-Z ROC NATION 520856*/AG (18.98) ⊕ | 66 | , |
| 1 | | Another Round | 49 12 JAHEIM ATLANTIC 522783/AG (18.98) | 88 |) |
| | | Volume Two | 34 6 SHE & HIM MERGE 354* (15.98) | 63 | |
| 7 | | Jesus Saves: Live | TRAVIS COTTRELL INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS COTTRELL** INDELIBLE CREATIVE GROUP 070043 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS CREATIVE 07004 EX/WORD-CURB (14.98 CD/DVD) **TRAVIS CREATIVE 07004 E | N |) |
| 1 | | Year Of The Black Rainbow | 5 3 COHEED AND CAMBRIA COLUMBIA 52095*/SONY MUSIC (11.98) ⊕ | 42 | 3 |
| 1 | | Rise Up | - 2 CYPRESS HILL PRIORITY 26481/CAPITOL (18.98) | 19 | |
| 1 | | Easton Corbin | 51 9 EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98) | 71 | , |
| 1 | | Tonight | 65 12 TOBYMAC | 84 |) |
| 1 | | Emotion & Commotion | 11 3 JEFF BECK | 56 | |
| 1 | | The Man I Want To Be | ATC0 523895/RHINO (18.98) 82 35 CHRIS YOUNG | 93 | 5 |
| | | Blue Sky Noise | CIRCA SURVIVE | 11 | , |
| | | Until The Whole World Hears | CASTING CROWNS | 64 |) |
| | | Hillbilly Rone (ED) | BLAKE SHELTON | 67 | |
| | | | REPRISE/WARNER BRGS. (NASHVILLE) 522642/WMN (8.98) 60 24 JOHN MAYER | 78 | |
| | H | Battle Studies | OWI CITY | | |
| | | Ocean Eyes | UNIVERSAL REPUBLIC 013141*/UMRG (10.98) | 79 | |
| | | Jason Derulo | BELUGA HEIGHTS 519657/WARNER BROS. (10.98) | 80 | |
| | | The Resistance | 78 33 HELIUM-3 521130*/WARNER BROS. (18.98) ⊕ | 81 | , |
| | | Funhouse | LAFACE 36759/JLG (13.98) | 89 | 3 |
| | | Dear Agony | HOLLYWOOD 002398* (18.98) ⊕ | 85 | |
| | | Only By The Night | RCA 32712/RMG (13.98) | 83 | 3 |
| | | Relapse | 83 50 EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98) | 96 |) |
| 1 | | Burrrprint(2) HD | 19 3 DJ HOLIDAY + GUCCI MANE 1017 BRICK SQUAD/ASYLUM 523890/WARNER BROS. (13.98) | 60 |) |
| | L | The Sound Of Madness | ATLANTIG 511244/AG (18.98) | 03 |) |
| 2 | | Long Live The Kings | - 2 KOTTONMOUTH KINGS SUBURBAN NOIZE 183 (14.98) | 26 | 2 |
| | | Greatest Hits II | 66 49 KENNY CHESNEY BNA 65555/SMN (11.98) | 74 | 3 |
| 3 | | Haywire | 70 12 JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) | 98 | |
| 3 | | Wolfgang Amadeus Phoenix | 86 50 PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98) | 91 | • |
| | | Leave This Town | 74 42 DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕ | 92 | 3 |
| | | Contra | VAMDIDE WEEKEND | 02 | e. |
| 1 | | STRONGER withEach Tear | 56 19 MARY J. BLIGE MATRIARCH/GEFFEN 013722/IGA (13.98) | 87 | 3 |
| | | Breakthrough | 120 36 COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕ | 30 |) |
| | | The Coulet | 81 30 THE SCRIPT | 01 | 0 |
| 6 | | The Script | PHONOGENIC/EPIC 33450/SONY MUSIC (12.98) | | • |

ERYKAH BADU
JEFF BECK
BEYONCE 1
JUSTIN BIEBER 4,
THE BLACK EYED PEAS
MARY J. BLIGE
B.O.B
SUSAN BOYLE

JASON CASTRO 137

3 CELTIC WOMAN 154
KENNY CHESNEY 53
CIRCA SURVIVE 79
148 COHEED AND CAMBRIA 79
148 COHEED AND CAMBRIA 79
148 COHEED AND CAMBRIA 79
149 EASTON CORBIN 75
199 TRAVIS COTTRELL 72
RAMEEM DEVAUGHT
CREEDERCE CLEARWARE THE DIRTY HEADS
28 REVIVAL 147
165 CRYSTAL CASTLES 188
80 BILLY CURRINGTON 167

MANE
BRAKE

.14 DROWNING POOL 3.5 FIXEAF 180 OUT 5.1 STATE S

89 GOGUL BORDELLO
DANNY GOKEY
SELENA GOMEZ & THE
SCENE
.191 GORILLAZ
AMY GRANT
.149 GUCCI MANE

ALAN JACKSON ... 53 KASKADE ... KEHA ... 115, 156, 163 ALICIA KEYS ... KID CUDI ...

LADY ANTERELLIM 2, 49
LADY GAGA ... 1, 21
ADAM LAMBERT ... 61
BOB MARLEY AND
MIRANDA LAMBERT ... 18
LALIAR SELL BUNDY ... 45
MANWELL ... 171
LED ZEPPELIN ... 173
JOHN MAYER ... 32
PEGGY LEE ... 54
TIM MOGRAW ... 135

ARTIST

104 Though he's been charts since 2004 this week marks Kaskade's first vis to the Billboard 200 career-high 5,000 conies in its first week-all from downloads. The physical version streets May 11.

Title

Dynasty

Learn To Live

WOW Hits 2010

So Far Gone (EP)

Party Heard Around The World

Unmistakable: Trilogy: Love

#1s ... And Then Some

Journey's Greatest Hits

Get Off On The Pain

Radio Disney Jams 12

Keep On Loving You

The Twilight Saga: New Moon

WOW Worship (Purple)

WOW Gospel 2010 Infestation

My Best Friend Is You

NOW 32

Brand New Eves

American Idiot

The Sea

My Best Days

Defying Gravity

Unstoppable

Taylor Swift 4

Oracular Spectacular

3

Smoke & Mirrors

Sticky & Sweet Tour

Cage The Elephant

Chronicle The 20 Greatest Hits

The State Vs. Radric Davis

Songs From The Heart

Somewhere Down The Road

Number Ones 3 13

Buffet Hotel



last week about sale-priced in Amazon's MP3 stor all month for \$5. The message worked-it's up



On April 28 she performed the lbum's "Gypsy on both "The Eller DeGeneres Show and "American Idol," and the 72% gain in sales.

175

The set was the the day May 1 for \$3.99. It re-enters with 3,000 and an increase. In down loads, it's up by



discounted a bunch of titles last week including sets by Nos. 22 and 181 (both gaining by more than 15% each) and Susan Boyle (No. 48, up

| Ì | EK | ST EK VEEKS | EKS | ARTIST | RT. | PEAK |
|-------|----------|-------------------|-----|--|------|------|
| ı | 151 | 129 116 | 20 | MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) THE XX | CERT | 94 |
| H | | | | YOUNG TURKS 450* (14.98) | | 100 |
| ı | 152 | 104 29 | 3 | ATCO/ATLANTIC 523536/AG (18.98) PALIEFM DEVALIGHM | | 29 |
| ı | | 112 77 | 9 | 1228/JIVE 55859/JLG (17.98) I ne Love & war Masterpeace | | 9 |
| | 154 | NEW | 1 | AMM/REW DOOR 014000/UNE (13.98) Thank You Mr Churchill SOMETHING CORPORATE Played in Space!: The Best Of Something Corporate | | 15 |
| | 155 | NEW | 1 | DRIVE-THRU/MCA/GEFFEN 014195/UME (13.98) | | 15 |
| | 156 | 147 123 | 27 | MJJ/EPIC 76067-750NY MUSIC (17.98) | 2 | 1 |
| | 157 | 163 131 | 15 | GEFFEN OUT / T4/INTERSCOPE (16.98) | 4 | 3 |
| | 158 | RE-ENTRY | 39 | MAILBOAT/KCA 62270/SMN (18.98) | ш | 1 |
| | 159 | 156 117 | 36 | HULLYWUOD 004/19 EX (10.98) | | 2 |
| | 160 | 157 136 | 10 | 804 618009/HQADHUNNEH (13.98) ⊕ | • | 26 |
| | 161 | 153 122 | 76 | MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98) | 2 | 1 |
| | 162 | 86 - | 12 | MADONNA WARNER BROS. 289404* (18.98) Celebration | • | 7 |
| | 163 | 160 152 | 30 | MICHAEL JACKSON EPIC/LEGACY 84287/SONY MUSIC (19.98) The Essential Michael Jackson | 2 | 54 |
| | 164 | 166 141 | 21 | THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 651111-/CAPITOL (18.98) This Is War | | 19 |
| | 165 | 137 102 | 10 | JOHNNY CASH AMERICAN/LOST HIGHWAY 013594*/UMGN (11.98) American VI: Ain't No Grave | | 3 |
| | 166 | 127 69 | 4 | JONSI xt. 485* (14.98) Go | | 23 |
| ĺ | 167 | 148 160 | 63 | BILLY CURRINGTON | • | 13 |
| | 168 | 194 171 | 54 | ORIGINAL BROADWAY CAST RECORDING | | 12 |
| | 169 | RE-ENTRY | 15 | CHAKIDA | | 15 |
| ı | 170 | 149 112 | 20 | ROBIN THICKE Say Therapy: The Session | | 9 |
| ı | 171 | 162 159 | 43 | MAXWELL BI ACKSummers'night | | 1 |
| i | 172 | 176 140 | 12 | COLUMBIA 89142/SONY MUSIC (11.98) ⊕ BOB SEGER & THE SILVER BULLET BAND Greatest Hits | 8 | 8 |
| ı | 173 | 172 158 | | CAPITOL 30334* (16.98) | 2 | 7 |
| ł | 174 | 114 68 | 5 | SWAN SONG 313148*/ATLANTIC (19.98) ⊕ METH/GHOST/RAE Wu-Massacre | | 12 |
| ı | 175 | RE-ENTRY | 12 | SHE & HIM | | 71 |
| ł | _ | | | MERGE 324" (15.98) | 2 | 1 |
| H | | 173 195 | | MERCURY NASHVILLE 011273*/UMGN (13.98) | | |
| H | W | 179 190 | | CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98) | 3 | 1 |
| ł | 178 | 164 80 | 23 | MOSLEV/INTERSCOPE 013607/IGA (13.98) WAKING UP | | 21 |
| ı | 179 | RE-ENTRY | | SONY MUSIC LATIN 59881 (14.98) AVENTURA | | 64 |
| ŀ | 180 | RE-ENTRY | 44 | PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98) | 2 | 5 |
| H | 181 | RE-ENTRY | 10 | 143/REPRISE 100313/WARNER BROS. (18.98) | ч | 1 |
| ı | 182 | 155 127 | 24 | DGC/INTERSCOPE 013783*/IGA (13.98) | | 12 |
| | 183 | 188 181 | 13 | EPIC/LESACY 8020/*/SUNY MUSIC (11.98) ® | | 0.00 |
| | 184 | 185 161 | 12 | 143/REPRISE 48946/WARNER BROS. (18.98) ⊕ | 3 | 7 |
| | 185 | 170 154 | 25 | A&M/UCTONE 013512/IGA (13.98) | | 8 |
| | 186 | 186 155 | 15 | MOTLEY 380°/ELEVEN SEVEN (13.98) ⊕ | | 94 |
| | 187 | 171 146 | 32 | VALUHY 0100 (10.98) | | 10 |
| | 188 | NEW | 1 | CRYSTAL CASTLES POLYDOR/UNIVERSAL MOTOWN DIGITAL EX/UMRG (9.98) Crystal Castles (II) | | 18 |
| | 189 | 180 177 | 24 | NORAH JONES | | 3 |
| | 190 | 90 - | 2 | AIRBOURNE ROADRUMMER 617874 (13.98) No Guts. No Glory. | | 90 |
| ĺ | 191 | 161 132 | 26 | MELANIE FIONA | | 27 |
| | 192 | 150 109 | 9 | SOUNDTRACK BUENA VISTA 005166/WALT DISNEY (18.98) Alice In Wonderland: Almost Alice | | 5 |
| ĺ | 193 | 181 157 | 76 | DINK ELOVD | • | 1 |
| | 194 | 190 166 | 12 | ABBA | 6 | 63 |
| | 195 | NEW | 1 | ALPHA REV FIXER 002757/H0LLYW00D (8.98) New Morning | | 19 |
| | 196 | 152 104 | 5 | GRETCHEN WILSON | | 34 |
| | 197 | 184 192 | | VARIOUS ARTISTS NOW That's What I Call Country Vol. 2 | | 10 |
| | 198 | RE-ENTRY | 15 | NORAH JONES Come Away With Me | • | 1 |
| | 199 | 97 - | 2 | CARIBOU Swim | | 97 |
| | 200 | RE-ENTRY | 63 | EAGLES The Very Best Of The Fagles | 5 | 3 |
| | | THE ENTINE | u. | WARNER STRATEGIC MARKETING 73971 (25.98) | | |
| SON (| DNE: THE | .50 THEM | CRO | OKED JOSH TURNER .94 VARIOUS ARTISTS WOW WORSHIP (PURPLE) S .182 SHANIA TWAIN .68 NOW 32 .123 .119 GHRIS YOUNG | | 7 |

142 142 119 18

143 126 72 97

144 131 108

146 107 58

147 140 124

165 138

143 134

ALICE IN CHAINS

TAYLOR SWIFT

LIFEHOUSE

MADONNA

CAGE THE ELEPHANT

FIVE FINGER DEATH PUNCH







Black Gives Way To Blue













CREEDENCE CLEARWATER REVIVAL

ALBUMS Billboard

EXCLUSIVE CHARTS FROM BILLBOARD

| (: | | TC | OP INDEPEND | ENT™ | |
|------|-----------|----------------|---|-----------------------------------|------|
| | 4 | | | | |
| THIS | LAST | WEEKS ON CH | ARTIST IMPRINT & NUMBER / DISTRIBUTING LABE | Title | CFRT |
| 0 | HOT DE | SHOT BUT | #1 BULLET FOR MY VALE | ENTINE Fever | |
| 2 | 1 | 2 | JIMMY BUFFETT MAILBOAT 2120 EX (14.98) | Encores | |
| 3 | NE | W | FEARLESS 30138 (14.98) | Punk Goes Classic Rock | |
| 4 | 2 | 15 | SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (1 | 7.98) Crazy Heart | |
| 6 | NE | W | DROWNING POOL ELEVEN SEVEN 740 (13.98) ⊕ | Drowning Pool | |
| 6 | 6 | 4 | GAINER SHARON JONES & THE DA DAPTONE 019* (15.98) | AP-KINGS Learned The Hard Way | |
| 7 | 4 | 2 | COLT FORD AVERAGE JOE'S 216 (14.98) | Chicken & Biscuits | |
| 8 | 5 | 4 | SLASH DIK HAYD 31433 (17.98) | Slash | |
| 9 | 7 | 2 | PEGGY LEE EMI SPECIAL MARKETS 31359 EX/STARBUC | | |
| 10 | NE | W | THE DIRTY HEADS EXECUTIVE MUSIC GROUP 1243 (13.98) | Any Port In A Storm | |
| 11 | 8 | 56 | JASON ALDEAN BROKEN BOW 7637 (18.98) | Wide Open | L |
| 12 | NE | W | GOGOL BORDELLO AMERICAN 45965* (12.98) | Trans-Continental Hustle | |
| 13 | 9 | 6 | SHE & HIM MERGE 354* (15.98) | Volume Two | |
| 14 | 3 | 2 | KOTTONMOUTH KINGS SUBURBAN NOIZE 183 (14.98) | Long Live The Kings | |
| 15 | 13 | 51 | PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98) | Wolfgang Amadeus Phoenix | |
| 16 | 15 | 16 | VAMPIRE WEEKEND XL 429* (14.98) | Contra | |
| T | NE | W | KASKADE ULTRA DIGITAL EX (9.98) | Dynasty | |
| 18 | 22 | 19 | JIMMY BUFFETT MAILBOAT 2121 (14.98) | Buffet Hotel | |
| 19 | 11 | 2 | MERLE HAGGARD HAG/VANGUARD 78035*/WELK (17.98) | I Am What I Am | |
| 20 | 25 | 55 | DSP 49658*/JIVE (13.98) | Cage The Elephant | |
| 21 | 23 | 23 | FIVE FINGER DEATH PUNC PROSPECT PARK 50100* (13.98) ⊕ | H War Is The Answer | |
| 22 | 19 | 35 | THE XX YOUNG TURKS 450* (14.98) | XX | |
| 23 | 17 | 4 | JONSI XL 483* (14.98) | Go | |
| 24 | 29 | 24 | MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕ | Greatest Hits | |
| 25 | 24 | 5 | GRETCHEN WILSON REDNECK 200 (17.98) | I Got Your Country Right Here | |
| 26 | 14 | 2 | CARIBOU MERGE 348* (14.98) | Swim | |
| 27 | NE | w | BRIAN POSEHN RELAPSE 7076 (13.98) | Fart And Wiener Jokes | |
| 28 | 34 | 11 | MUMFORD & SONS GENTLEMAN OF THE ROAD 0109/GLASSNOT | Sigh No More TE (12.98) | |
| 29 | 26 | 32 | PEARL JAM MONKEYWRENCH 9274* (18.98) | Backspacer | • |
| 30 | 30 | 20 | EDWARD SHARPE & THE MAGNE COMMUNITY/FAIRFAX 542*/VAGRANT (13.9 | | |
| 31 | 39 | 30 | BEBE & CECE WINANS B&C 31105/MALACO (14.98) | Still | |
| 32 | 32 | 5 | E-40 HEAVY ON THE GRIND 03 (18.98) | Revenue Retrievin': Night Shift | |
| 33 | 28 | 5 | E-40 HEAVY ON THE GRIND 01 (18.98) | Revenue Retrievin': Day Shift | |
| 34 | 16 | 2 | SHELBY LYNNE EVERSO 150 (13.98) | Tears, Lies, And Alibis | |
| 35 | 12 | 2 | DEVIN THE DUDE E1 2043 (17.98) | Suite 420 | |
| 36 | 35 | 4 | DR. DOG ANTI- 87054*/EPITAPH (16.98) | Shame, Shame | |
| 37 | RE-E | NTRY | JOE BONAMASSA J & R ADVENTURES 92023 (17.98) | Black Rock | |
| 38 | 42 | 14 | BEACH HOUSE SUB POP 845* (15.98 CD/DVD) ⊕ | Teen Dream | |
| 39 | 47 | 3 | MURS AND 9TH WONDER SMC 425 (15.98) | Fornever | |
| 40 | 44 | 14 | INSANE CLOWN POSSE PSYCHOPATHIC 4102 (12.98) ⊕ | Bang! Pow! Boom! | |
| 41 | 43 | 5 | BARENAKED LADIES RAISIN' 28917 (16.98) | All In Good Time | |
| 42 | 45 | 9 | PETER GABRIEL REAL WORLD 1* (16.98) | Scratch My Back | |
| 43 | 48 | 4 | JOHN BUTLER TRIO JARRAH 0086/ATO (14.98) | April Uprising | |
| 44 | RE-E | NTRY | JAMES FORTUNE & FIYA | Encore | |
| 45 | RE-E | NTRY | BLACKSMOKE 3073/WORLDWIDE (15.98) LOCAL NATIVES EDENCHRISS 042* (12.98) | Gorilla Manor | |
| 46 | 27 | 2 | ROKY ERICKSON WITH OKKERVIL F | RIVER True Love Cast Out All Evil | |
| 47 | 20 | 2 | LITTLE BROTHER | Leftback | |
| 48 | 46 | 9 | DJ KHALED | Victory | |
| 49 | RE-E | | SILVERSUN PICKUPS | Swoon | |
| 50 | | w | WADE BOWEN | Live At Billy Bob's Texas | |
| | | | SMITH 5052/IMAGE (17.98 CD/DVD) € | | |

Fearless Records' "Punk Goes . . ." covers series dabbles in "Classic Rock" this week as the label's newest compilation debuts at No. 23 on the Billboard 200, No. 2 on Top Compilations and No. 7 on Top Digital Albums. Overall it sold 15,000, according to Nielsen SoundScan, with downloads accounting for 8,000 of that sum. The "Classic Rock" set features acts like Mayday Parade and the Maine covering Queen and Def Leppard, respectively.



| THIS | LAST | WEEKS ON CHT | IMPRINT / DISTRIBUTING LABEL | itle | BB 200 RANKING | CERT |
|------|------|-----------------|---|------|-------------------|------|
| 0 | NE | W | # B.O.B B.o.B Presents: The Adventures Of Bobby | Ray | 1 | |
| 2 | NE | w | BULLET FOR MY VALENTINE FO | ever | 3 | |
| 3 | 1 | 2 | SOUNDTRACK Glee: The Music, The Power Of Madonna (| (EP) | 10 | |
| 4 | NE | w | MELISSA ETHERIDGE Fearless L | ove | 7 | |
| 5 | 2 | 14 | LADY ANTEBELLUM Need You N | Vow | 2 | 2 |
| 6 | NE | w | SONS OF SYLVIA 19/INTERSCOPE /IGA | tion | 33 | |
| 2 | NE | W | VARIOUS ARTISTS Punk Goes Classic R | lock | 23 | |
| 8 | NE | W | HOLE Nobody's Daug CHERRY FOREVER/MERCURY /IDJMG | hter | 15 | |
| 9 | 10 | 5 | USHER Raymond V Raym | ond | 6 | |
| 10 | 11 | 75 | LADY GAGA The Fa | ame | 11 | 3 |
| 11 | 8 | 6 | JUSTIN BIEBER My World | 2.0 | 4 | |
| 12 | 9 | 17 | | mal | 14 | |
| 13 | | W | KASKADE Dyna | asty | 104 | |
| 14 | 4 | 3 | MGMT Congratulati | ions | 27 | |
| 15 | | W | MIRANDA COSGROVE Sparks Fly | (EP) | 8 | |
| 16 | | w | MARY CHAPIN CARPENTER The Age Of Mira | cles | 28 | |
| 17 | 13 | 31 | ZAC BROWN BAND The Founda | tion | 13 | 2 |
| 17 | | W | ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC /AG SHANIA TWAIN Greatest | Hits | 68 | 4 |
| | | NTRY | MERCURY NASHVILLE /UMGN MICHAEL BUBLE Crazy L | | | |
| 19 | | | 143/REPRISE /WARNER BROS. ⊕ SOUNDTRACK Glee: Season One: The Music Volum | _ | 22 | - |
| 20 | 14 | 15 | 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC BROKEN BELLS Broken B | | 42 | |
| 21 | 18 | 8 | COLUMBIA /SONY MUSIC GORILLAZ Plastic Be | | 65 | |
| 22 | 15 | 8 | VIRGIN /CAPITOL ⊕ | | 43 | |
| 23 | 25 | 46 | THE BLACK EYED PEAS The E.I | | 16 | 2 |
| 24 | NE | W | CRYSTAL CASTLES Crystal Castles POLYDOR/UNIVERSAL MOTOWN /UMRG | | 188 | |
| 25 | 24 | 8 | LUDACRIS DTP/DEF JAM /IDJMG Battle Of The Se | exes | 20 | |

| , | | | | | | | |
|---|------|------|-----------------|--|----------------------------------|-------------------|-------|
| | 0 | | T | OP INTERNET | | | |
| ĺ | THIS | LAST | WEEKS ON CHT | ARTIST IMPRINT / DISTRIBUTING LABEL | Title | BB 200 RANKING | CERT. |
| | 1 | 1 | 11 | #1 JUSTIN BIEBER 4WKS SCHOOLBOY/RAYMOND BRAUN/ISLAN | My World (EP) | 12 | |
| 1 | 2 | NE | w | MELISSA ETHERIDGE ISLAND 014020/IDJMG | Fearless Love | 7 | |
| ĺ | 3 | NE | w | MARY CHAPIN CARPENTER ZOE 431133/ROUNDER | The Age Of Miracles | 28 | |
| ĺ | 4 | 5 | 3 | NATALIE MERCHANT BIG CITY SISTERS/NONESUCH 522304/WARNEI | Leave Your Sleep R BROS. | 64 | |
| Ī | 5 | NE | w | BULLET FOR MY VALENTINE JIVE 63497* | Fever | 3 | |
| Ì | 6 | 4 | 2 | KOTTONMOUTH KINGS SUBURBAN NOIZE 183 | Long Live The Kings | 92 | |
| | 7 | NE | w | HOLE CHERRY FOREVER/MERCURY 014222*/IDJMG | Nobody's Daughter | 15 | |
| | 8 | 12 | 14 | LADY ANTEBELLUM CAPITOL NASHVILLE 97702 | Need You Now | 2 | 2 |
| ı | 9 | 15 | 3 | EMILY OSMENT AI WIND-UP 13192 | II The Right Wrongs (EP) | - | |
| | 10 | 10 | 2 | SOUNDTRACK Glee: The Music, The 20TH CENTURY FOX TV/COLUMBIA 67681/SON | Power Of Madonna (EP) y Music | 10 | |
| | 0 | NE | w | B.O.B B.O.B Presents: The A REBELROCK/GRAND HUSTLE/ATLANTIC 518903 | dventures Of Bobby Ray B/AG ⊕ | 1 | |
| | 12 | 13 | 3 | JEFF BECK ATCO 523695/RHINO | Emotion & Commotion | 77 | |
| | 13 | NE | w | JO DEE MESSINA Uni | mistakable: Trilogy: Love | 106 | |
| Ī | 14 | RE-E | NTRY | SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST | Crazy Heart | 34 | |
| | 15 | 14 | 2 | WILLIE NELSON SHANGRI-LA 613280/ROUNDER | Country Music | 36 | |
| | 16 | 2 | 2 | GRATEFUL DEAD Crimson, White & Indigo: July 7, GRATEFUL DEAD 6015/RHINO ⊕ | , 1989 JFK Stadium, Philadelphia | _ | |
| | 17 | NE | W | GOGOL BORDELLO AMERICAN 45965* | Trans-Continental Hustle | 62 | |
| | 18 | 24 | 7 | ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANT | | 13 | 2 |
| | 19 | NE | w | IGGY AND THE STOOGES COLUMBIA/LEGACY 56149/SONY MUSIC | Raw Power | - | |
| | 20 | 6 | 2 | AC/DC COLUMBIA 60952*/SONY MUSIC ⊕ | Iron Man 2 (Soundtrack) | 5 | |
| | 21 | 22 | 2 | MERLE HAGGARD HAG/VANGUARD 78035*/WELK | I Am What I Am | 120 | |
| | 22 | NE | w | ORIGINAL BROADWAY CAST RECOR REPRISE 523724/WARNER BROS. | | 129 | |
| | 23 | RE-E | NTRY | SHARON JONES & THE DAP-KINGS DAPTONE 019* | I Learned The Hard Way | 39 | |
| 1 | 24 | NE | W | PETER FRAMPTON | Thank You Mr Churchill | 154 | |

| WEEK | LAST | WEEKS ON CHT | TITLE Most added to social networking, primarily on Facebook, by iLike users. Data compiled by iLike.com. |
|------|------|-----------------|---|
| 1 | 2 | 5 | #1 OMG USHER FEATURING WILL.I.AM (LAFACE/JLG) |
| 2 | 1 | 11 | RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG) |
| 3 | 6 | 9 | YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG) |
| 4 | 3 | 14 | HEY, SOUL SISTER TRAIN (COLUMBIA) |
| 5 | 4 | 27 | BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 6 | 11 | 5 | ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 7 | 5 | 14 | IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 8 | 10 | 14 | NEED YOU NOW LADY ANTERELLUM (CAPITOL NASHVILLE) |
| 9 | 8 | 14 | TELEPHONE LADY GAGA FEATURING BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOP) |
| 10 | 7 | 68 | POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 11 | 9 | 27 | TIK TOK KESHA (KEMOSABE/RCA/RING) |
| 12 | 13 | 18 | IMMA BE THE BLACK EYED PEAS (INTERSCOPE) |
| 13 | 15 | 47 | I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE) |
| 14 | 14 | 42 | PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 15 | - | 1 | AIRPLANES B.O.B FEAT. EMINEM & HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) |

| FS | 38 | 20 | ARTIST (IMPRINT/LABEL) |
|----|----|----|--|
| 1 | 1 | 10 | #1 NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE) |
| 2 | 2 | 5 | NOTHIN' ON YOU B.O.B FEATURING BRUND MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) |
| 3 | 3 | 5 | RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG) |
| 4 | 4 | 7 | BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS (MERCURY/IDJMG) |
| 5 | 5 | 9 | IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 6 | 6 | 5 | BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) |
| 7 | 7 | 2 | SAY AAH TREY SONGZ FEATURING FABOLOUS (SONG BOOK/ATLANTIC) |
| 8 | 8 | 10 | TELEPHONE LADY GAGA FEATURING BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 9 | 9 | 10 | LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG) |
| 10 | 12 | 10 | IMMA BE THE BLACK EYED PEAS (INTERSCOPE) |
| 11 | 10 | 21 | TIK TOK KESHA (KEMOSABE/RCA/RMG) |
| 12 | 11 | 9 | BEDROCK YOUNG MONEY FEATURING LLOYD (CASH MONEY/UNIVERSAL MOTOWN) |
| 13 | 13 | 42 | YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE) |
| 14 | 14 | 10 | ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 15 | 15 | 6 | BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |

| TOP COMPILATION biz | | | | | | | | |
|---------------------|------|-----------------|---|--|--|--|--|--|
| THIS | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL) | | | | | |
| 1 | 1 | 6 | #1 NOW 33 6wks VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/CAPITOL) | | | | | |
| 2 | - | 1 | PUNK GOES CLASSIC ROCK VARIOUS ARTISTS (FEARLESS) | | | | | |
| 3 | 5 | 30 | WOW HITS 2010 VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG) | | | | | |
| 4 | 4 | 5 | RADIO DISNEY JAMS 12 VARIOUS ARTISTS (WALT DISNEY) | | | | | |
| 5 | 6 | 9 | WOW WORSHIP (PURPLE) VARIOUS ARTISTS (PLG/EMI CMG/WORD-CURB) | | | | | |
| 6 | 3 | 14 | WOW GOSPEL 2010 VARIOUS ARTISTS (WORD-CURB/EMI CMG/VERITY/JLG) | | | | | |
| 7 | 2 | 26 | NOW 32 VARIOUS ARTISTS (EMI/UNIVERSAL/ZOMBA/SONY MUSIC) | | | | | |
| 8 | 7 | 36 | NOW THAT'S WHAT I CALL COUNTRY VOL. 2 VARIOUS ARTISTS (EMI/UNIVERSAL/SONY MUSIC) | | | | | |
| 9 | 9 | 8 | DISNEYMANIA 7: MUSIC STARS SING DISNEY THEIR WAY! VARIOUS ARTISTS (WALT DISNEY) | | | | | |
| 10 | 8 | 7 | THE EDGE VARIOUS ARTISTS (RAZOR & TIE) | | | | | |
| 0 | 10 | 44 | NOW 31 VARIOUS ARTISTS (EMI/UNIVERSAL/ZOMBA/SONY MUSIC) | | | | | |
| 12 | 11 | 6 | NOW THAT'S WHAT I CALL FAITH VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/CAPITOL) | | | | | |
| 13 | 13 | 35 | NOW THAT'S WHAT I CALL CLASSIC ROCK VARIOUS ARTISTS (EMI/SONY MUSIC/UNIVERSAL/ZOMBA/CAPITOL) | | | | | |
| 14 | 12 | 15 | 2010 GRAMMY NOMINEES VARIOUS ARTISTS (GRAMMY/CAPITOL) | | | | | |
| 15 | 14 | 32 | NOW THAT'S WHAT I CALL THE 80S VARIOUS ARTISTS (EMI/UNIVERSAL/ZOMBA/SONY MUSIC) | | | | | |
| | | | | | | | | |

.com

Soldier Of Love 24

SADE EPIC 63933*/SONY MUSIC

25 16 12

HEATSEEKERS ALBUMS Title MBER / DISTRIBUTING LABEL (PRICE) HOT SHOT #1 KASKADE 1WK ULTRA DIGITAL EX (9.98) Dynasty GREATEST LA ROUX 2 4 32 La Roux CRYSTAL CASTLES Crystal Castles (II) 4 ALPHA REV NEW **New Morning** HOLLYWOOD (8.98) BRIAN POSEHN 5 Fart And Wiener Jokes MUMFORD & SONS 6 Sigh No More THE ROAD 0109/GLASSNOTE (12.98) **EDWARD SHARPE & THE MAGNETIC ZEROES** JONATHAN TAYLOR & THE NOTHERN LIGHTS Pardon Me TROMBONE SHORTY Backatown NEON TREES 10 9 7 Habits THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98) Conditions FLORENCE + THE MACHINE Lungs EMILY OSMENT All The Right Wrongs (EP) CARLOS WHITTAKER 14 Ragamuffin Soul OVIDENT-INTEGRITY (13.98) LOCAL NATIVES 22 11 Gorilla Manor WADE BOWEN 16 Live At Billy Bob's Texas THE TALLEST MAN ON EARTH 17 13 3 The Wild Hunt BRANTLEY GILBERT Halfway To Heaven AVI BUFFALO 19 Avi Buffalo THE RADIO DEPT. Clinging To A Scheme SIDEWALK PROPHETS 21 19 35 These Simple Truths JASON BOLAND & THE STRAGGLERS High In The Rockies: A Live Album ONE ESKIMO One eskimO EL COMPA SACRA: EL ULTIMO RAZO THE LIVING SISTERS 25 17 2 Love To Live

After the album leaked to the Internet, its digital release was pushed up by more than a month to Friday, April 23. It sold nearly 1,000 copies last week, and this week shifts 3,000.



Major-label debut for Dallas rock quintet, which will play Bonnaroo in June. The act made its national TV debu April 8 performing on "Jimmy Kimmel Live!"



Sales are down this week on the chart, so many titles benefit from the soft frame. This sel sells 1,000 copies and would've bowed at No. 50 last week.

| | WEEK | LAST | WEEKS ON CHT | ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE) | Title | CERT. |
|----|------|-----------------------|-----------------|--|--|-------|
| Ī | 26 | 29 | 5 | PAPER TONGUES A&M/OCTONE 013970/IGA (12.98) | Paper Tongues | |
| Ī | 27 | 2 | 2 | PERIPHERY SUMERIAN 29 (11.98) | Periphery | |
| ı | 28 | RE-E | NTRY | TWO DOOR CINEMA CLUB GLASSNOTE 110 (12.98) | Tourist History | |
| -1 | 29 | 37 | 6 | SCHOOL GYRLS NCREDIBLE/ISLAND 014072/IDJMG (9.98) ⊕ | School Gyrls | П |
| | 30 | 20 | 2 | GOTAN PROJECT IYA BASTA! 488*/XL (14.98) | Tango 3.0 | |
| ı | 31 | 31 | 8 | THE MORNING BENDERS +1 566*/ROUGH TRADE (14.98) | Big Echo | |
| ı | 32 | 47 | 6 | CRASH KINGS CUSTARD/UNIVERSAL MOTOWN 012953/UMRG (12.98) | Crash Kings | |
| П | 33 | 41 | 4 | MURDER BY DEATH VAGRANT 591* (13.98) | Good Morning, Magpie | ı |
| li | 34 | NE | w | JESSE MALIN & THE ST. MARKS SOCIAL SIDEONEDUMMY 1415* (11.98) | Love It To Life | П |
| ı | 35 | NE | w | ANDERS OSBORNE ALLIGATOR 4936 (17.98) | American Patchwork | |
| ı | 36 | 14 | ANDRE NICKATINA | | Khan! The Me Generation | |
| i | 37 | 45 | 25 | ASKING ALEXANDRIA SUMERIAN 022 (13.98) | Stand Up And Scream | П |
| ı | 38 | 26 | 3 | JUSTIN NOZUKA COALITION 0111/GLASSNOTE (12.98) | You I Wind Land And Sea | |
| | 39 | 46 | 13 | DAILEY & VINCENT CRACKER BARREL 610640/ROUNDER (11.98) | Dailey & Vincent Sing The Statler Brothers | |
| ı | 40 | 50 | 10 | HOT CHIP ASTRALWERKS 07500* (16.98) ⊕ | One Life Stand | |
| ı | 41 | 8 | 2 | GO RADIO FEARLESS 30137 (6.98) | Do Overs And Second Chances (EP) | |
| | 42 | RE-E | NTRY | SURFER BLOOD KANINE 50048* (16.98) | Astro Coast | |
| П | 43 | 44 | 4 | V.V. BROWN CAPITOL 88235 (12.98) | Travelling Like The Light | Г |
| ١į | 44 | RE-ENTRY PRINCE ROYCE | | | Prince Royce | |
| | 45 | RE-E | NTRY | TITUS ANDRONICUS XL 477* (14.98) | The Monitor | |
| İ | 46 | 49 2 | | DELOREAN TRUE PANTHER SOUNDS 030 (14.98) | Subiza | |
| Ī | 47 | NE | w | SEASICK STEVE RYKODISC 311006 (15.98) | Man From Another Time | |
| ı | 48 | 39 | 2 | LOS PLAYER'S MUSART 4305/BALBOA (11.98) | Mi Razon De Vivir | |
| ĵ | 49 | RE-E | NTRY | CIVIL TWILIGHT WIND-UP 13235 (9.98) | Civil Twilight | |
| Î | 50 | 43 | 15 | MIIKE SNOW DOWNTOWN 70085* (14.98) | Miike Snow | |

HEATSEEKERS SONGS"

#1 PRAY FOR YOU 2 16 HELL ON THE HEART 3 16 KEEP ON LOVIN' YOU LOVER, LOVER GAYLE/ARISTA NASHVILLE) HALFWAY THERE 6 NEW NEW MORNING 7 NEW LOVE LEFT TO LOSE O LET'S DO IT 4 17 LOVE LIKE CRAZY 10 HIP TO MY HEART HOLD YOU (HOLD YUH) ALL OR NOTHING ANIMAL NEON TREES 14 14 2 CRYIN' LIKE A BITCH! LAY ME DOWN THE DIRTY HEADS FEATURING ROME OF SUBLIME (EXECUTIVE) MAKE IT SHINE (VICTORIOUS THEME) MI NINA BONITA 18 16 6 YOU'RE THE ONE DILE AL AMOR 20 17 19 TE PIDO PERDON ALL OF CREATION 22 20 9 YOUR BETRAYAL 23 SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GL WOMEN LIE, MEN LIE

REGIONAL HEATSEEKERS "1 ALBUMS



NEW ON THE CHARTS

The Constellations, "Felicia"

The Elijah Jones-led group charts its first Billboard hit as "Felicia" arrives at No. 39 on the Alternative Songs chart (see billboard.biz/charts). The Atlanta band's debut album, "Southern Gothic"—with guest turns from Cee-Lo and Asher Roth—is due June 22.



MOUNTAIN

- Jenny Oaks Baker Then Sings My Soul Kaskade
- 2 Dynasty
 La Roux
- The Veer Union
 Against The Grain
- Crystal Castles
 Crystal Castles (II)
- 6 Neon Trees Habits
- Brian Posehn
 Fart And Wiener Jokes

 Edward Sharpe & The Magnetic Zeroes
- 9 Florence + The Machine
- Lungs
 Alpha Rev

SOUTH CENTRAL

- Jonathan Taylor & The Nothern Lights
 Pardon Me
- Wade Bowen
 Live At Billy Bob's Texas
- Jason Boland & The Stragglers
 High In The Rockies: A Live Album
- Alpha Hev New Morning
- Trombone Shorty
- Josh Abbott Band
- She's Like Texas
- Kaskade
- La Roux
- Anders Osborne American Patchwork
- Local Natives
- Gorilla Manor

THE BILLBOARD HOT 100°

| CERT. | Artist IMPRINT / PROMOTION LABEL | WEEK | WEEK |
|-------|--|--|--|
| | Usher Featuring will.i.am | 6 | 1 |
| | B.o.B Featuring Bruno Mars | 1 | 2 |
| | REBELROCK/GRAND HUSTLE/ATLANTIC Rihanna | | _ |
| | K,R.SWIRE,R.FENTY) • SRP/DEF JAM/IDJMG | 2 | 3 |
| | Taio Cruz Featuring Ludacris | 3 | 4 |
| 3 | Lady Antebellum AR) © CAPITOL NASHVILLE/CAPITOL | 4 | 5 |
| 2 | Train | 5 | 6 |
| _ | (LUND) © COLUMBIA | 0 | 0 |
| | turing Eminem & Hayley Williams MMERS) © REBELROCK/GRAND HUSTLE/ATLANTIC | 9 | 7 |
| | Ke\$ha | 8 | |
| B | Jason Derulo | 7 | 9 |
| | ⊕ BELUGA HEIGHTS/WARNER BROS. Jay-Z + Mr. Hudson | | |
| | ●● ROC NATION | 12 | D |
| | Ludacris Featuring Nicki Minaj VIDSON) | 11 | 0 |
| | The Script | 14 | 2 |
| | HANA FRAMPTON, S. KIPNER) • PHONOGENIC/EPIC Lady Gaga Featuring Beyonce | 40 | |
| | 5) OO STREAMLINE KONLIVE CHERRYTREE INTERSCOPE | 10 | 3 |
| | Drake ING MONEY/CASH MONEY/UNIVERSAL MOTOWN | 16 | 4 |
| | Sean Kingston & Justin Bieber | 26 | 5 |
| | PALACIOS,E.CLARK) BELUGA HEIGHTS/EPIC Lady Gaga | | 4 |
| | REAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | 20 | 6 |
| | The Black Eyed Peas ELD.FODER,T.BRENNECK,M.DELLER) | 15 | 7 |
| | Adam Lambert • 19/RCA/RMG | 13 | 8 |
| | Ke\$ha | 17 | 9 |
| | KEMOSABE/RCA/RMG Trey Songz Featuring Fabolous | | |
| | WALKER,D.CORELL) 🐠 SONG BOOK/ATLANTIC | 18 | 0 |
| | at. Birdman, Jay Sean, & Lil Wayne RLAROW) | 23 | 0 |
| | land Featuring Justin Timberlake | 19 | 2 |
| | ANZ) MOSLEY/BLACKGROUND/INTERSCOPE | | 1000 |
| | OneRepublic MOSLEY/INTERSCOPE | 22 | 3 |
| | Usher Featuring Plies ND IV) ⊕ LAFACE/JLG | 29 | 4 |
| | Lady Gaga | 28 | 5 |
| | REAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE Justin Bieber Featuring Ludacris | | 1000 |
| | SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | 21 | 6 |
| | Lady Antebellum O CAPITOL NASHVILLE | 25 | 7 |
| | vie McCoy Featuring Bruno Mars | 41 | 8 |
| | DECAYDANCE/FUELED BY RAMEN/RRP La Roux | 41 | 4 |
| | BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE | 35 | 9 |
| | Michael Buble ⊕ 143/REPRISE | 31 | 10 |
| | Young Money Featuring Lloyd | 24 | 11 |
| | eaturing Justin Timberlake & T.I. | | - |
| | (C.J.HARRIS, JR.) DJ/RMG | 42 | 2 |
| | ROTEM) TIME IS MONEY/BELUGA HEIGHTS/REPRISE | 32 | 3 |
| | Joe Nichols | 34 | a |
| | SHOW DOG-UNIVERSAL Selena Gomez & The Scene | 37 | |
| | HOLLYWOOD | 36 | 5 |
| | Miranda Lambert ⊕ COLUMBIA (NASHVILLE) | 30 | 6 |
| | Timbaland Featuring Katy Perry | 47 | 7 |
| | | | |
| | D.GUETTA,F.RIESTERER) • INTERSCOPE | 38 | 8 |
| | dacris, Snoop Dogg & Rick Ross "T-PAIN, J.MOLLINGS, L.MOLLINGS) WE THE BEST/E1 | 45 | 9 |
| | Usher Featuring Nicki Minaj | 40 | 0 |
| | ND IV.O.T.MARAJ,S.WONDER) • LAFACE/JLG Kris Allen | | 4 |
| | SHEEHAN) • 19/JIVE/JLG | 33 | 1 |
| | Timbaland Featuring Drake (SBY) MOSLEY/BLACKGROUND/INTERSCOPE | 37 | 2 |
| | Trey Songz | 46 | 3 |
| | SONG BOOK/ATLANTIC Alicia Kevs | | 4 |
| | | 58 | 4 |
| | R.,N.SHEBIB) | 43 | 5 |
| 2 | David Guetta Featuring Akon E.A.THIAM) | 70 | |
| 2 | David Guetta Featuring Akon (E.A.THIAM) | 49 | 6_ |
| 2 | David Guetta Featuring Akon E.A.THIAM) • GUMMASTRALWERKS/CAPITOL Christina Aguilera • RCA/RMG | 49 | 4 |
| 2 | David Guetta Featuring Akon EEA.THIAM) © GUM/ASTRALWERKS/CAPITOL Christina Aggiera © RCA/RRA Ludacris LEE) © DTP/DEF JAM/DJMG | | 4 |
| 2 | David Guetta Featuring Akon (E.A.THIAM) © GUMASTRALWERNSCAPITOL Christina Aguilera © RCARMG Ludacris LEE) © DTP/DEF JAM/DJMG Chris Young | 49 | 7 |
| 2 | David Guetta Featuring Akon E.A.THIAM) © GUMASTRALWERKS/CAPITOL Christina Aguilera © RCA/RMG Ludacris © DTP/DEF JAM/IDJMG Chris Young © RCA NASHVILLE d Banks Featuring Juelz Santana | 49 39 53 | 7 |
| 2 | David Guetta Featuring Akon GUMMSTRALMERISCAPITOL Christina Aguilera G RCARMG Ludacris Chris Young G DTP/DET JAM/DJM/G Chris Young G RCA NASHVILLE d Banks Featuring Jueiz Santana G 6 UNIT | 49 39 53 56 | 17 |
| • | David Guetta Featuring Akon E.A.THIAM) © GUMASTRALWERKS/CAPITOL Christina Aguilera © RCA/RMG Ludacris © DTP/DEF JAM/IDJMG Chris Young © RCA NASHVILLE d Banks Featuring Juelz Santana | 49 39 53 | 17 |
| 2 | David Guetta Featuring Akon (E.A.THIAM) | 49 39 53 56 | 17 |
| 2 | David Guetta Featuring Akon E.A.THIAM) | 49 39 53 56 44 57 | 17 18 19 50 |
| • | David Guetta Featuring Akon (E.A.THIAM) | 49 39 53 56 44 57 50 | 17 18 19 50 51 |
| • | David Guetta Featuring Akon E.A.THIAM) © GUMASTRALWERKS/CAPITOL Christina Aguilera B.CARMG Ludacris © BCARMG Chris Young © RCA NASHVILLE d Banks Featuring Jueiz Santana © SUNIT Monica ONALD, J.D. WILLIAMS) © JRMG GONNOOD/UNIVERSAL REPUBLIC/BIG MACHINE Kenny Chesney | 49 39 53 56 44 57 | 16 17 18 19 50 52 53 |
| • | David Guetta Featuring Akon E.A.THIAM) | 49 39 53 56 44 57 50 | 17 18 19 50 51 |

Though artist's
"Nothin' on You"
loses the No. 1 slot, he makes news by debuting this single at No. 41 on Hot 100 Airplay—the chart's best entrance since Usher's "Love in This Club" opened at No. 38 in the May 10, 2008, issue.



Jay-Z once again takes the lead for most top 10s by a rapper (passing Ludacris) with his 17th title to reach the upper tier. Song samples Alphaville's "Forever Young," which had two separate chart runs in 1985 (No. 93 peak) and 1988-89 (No. 65).



Title became the top-selling digital song of all time last week, according to Nielsen SoundScan. Now at 5.6 million downloads, song widens lead over prior record-holder, "Low" by Flo Rida (5.5 million).

This issue's five debuts are the most by this troupe in a single week. They've entered with four tracks on four occasions, including each of the last two weeks.

Album debut (No. 8 on Billboard 200) sparks digital sales for TV star's latest track. Title shifts 45,000 (up 82%),

| | _ | _ | (S | | | _ | NO |
|---|------|------|---------|-------|---|-------|------|
| | MEEK | LAST | Z WEEKS | N CHT | TITLE Artist | CERT. | PEAK |
| 1 | 56 | 67 | 75 | 50 | PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL ROGER THAT Young Money | 2 | 56 |
| | | | | | PHENOM (D.CARTER, J.BOSWELL, D.FRANKLIN, O.T.MARAJ, M.STEVENSON) O CASH MONEY, UNIVERSAL MOTOWN HIGHWAY 20 RIDE Zac Brown Band | | |
| | 57 | 51 | 44 | | K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE) • HOME GROWN/ATLANTIC/BIGGER PICTURE | | 40 |
| | 58 | 54 | 71 | | J.STEVENS (L.BRYAN, D.DAVIDSON) • CAPITOL NASHVILLE | | 54 |
| | 59 | 62 | 68 | | I'M BACK TRACKSLAYERZ (C.J.HARRIS, JR.,D.RANDALL,D.DUNCAN) ● GRAND HUSTLE/ATLANTIC | | 44 |
| | 60 | 66 | 78 | | UNSTOPPABLE D.HUFF,RASCAL FLATTS (J.DEMARCUS,H.LINDSEY,J.T.SLATER) Rascal Flatts Upric Street | | 52 |
| | 61 | NI | W | | BEAUTIFUL Glee Cast | | 61 |
| 1 | 62 | N | EW | | ROCK THAT BODY The Black Eyed Peas | | 62 |
| | | | No. | | DESETTA WILLIAMA MISHTERNEGENDA (MADAWSA PREDALISOWEZ SERBISOND GLETTA JA MISHTA MALDER JARPTISTEJI, MURSON RISMARD, IR.) MITERCOPE I'M AWESOME Spose | | |
| | 63 | | 43 | | SPOSE (R.PETERS) © UNIVERSAL REPUBLIC FIRE Glee Cast Featuring Kristin Chenoweth | | 37 |
| | 64 | N | W | | A.ANDERS,P.ASTROM,R.MURPHY (B.SPRINGSTEEN) © 20TH CENTURY FOX TV/COLUMBIA | | 64 |
| | 65 | N | W | | GYPSY Shakira subbarak rpollaghost,lburton,quture cut (a ghost,s.lmebarak rpollidench,c.sturken,e.rogers,ldrevler, ⊕ epicsom music latin | | 65 |
| | 66 | 80 | 86 | | THERE GOES MY BABY JIM JONSIN,RICO LOVE (RICO LOVE, J.G. SCHEFFER, F.ROMANO, D.MORRIS) ■ LAFACE/JLG | | 66 |
| | 67 | 69 | 74 | | HELL ON THE HEART J.JOYCE (E.CHURCH D.RUTTAN.J.SPILLMAN) Eric Church GAPITOL NASHVILLE | | 67 |
| | 68 | 76 | 81 | | I NEVER TOLD YOU Colbie Caillat | | 68 |
| | 69 | | | | K.CAILLAT (C.CAILLAT,K.DIOGUARDI,J.REEVES) | | 69 |
| | × | 77 | 82 | | J.STOVER (J.MOORE,J.PAULIN,J.S.STOVER) A HOUSE IS NOT A HOME Glee Cast | | |
| | 70 | NE | W | | A.ANDERS,P.ASTROM,R.MURPHY (B.BACHARACH,H.DAVID) ● 20TH CENTURY FOX TV/COLUMBIA | | 70 |
| | 7 | 88 | - | | IMPOSSIBLE Shontelle ARNITHOR (A. BIRAISSON,I.WROLDSEN) © SRP/SRC/UNIVERSAL MOTOWN | | 71 |
| | 72 | 73 | 79 | | KEEP ON LOVIN' YOU Steel Magnolia D.HUFF (C.STAPLETON,T.WILLMON) BIG MACHINE | | 72 |
| | 73 | 60 | 54 | | BLAH BLAH BLAH B.BLANCO (K.SEBERT,B.LEVIN,M.HITCH,S.FOREMAN) Ke\$ha Featuring 3OHI3 KEMOSABE/RCA/RMG | | 7 |
| i | 74 | 75 | 70 | | DROP THE WORLD Lil Wayne Featuring Eminem | | 18 |
| | 75 | 83 | 89 | | C.N.CASHE, SURF CLUB & CARR (D.CARTER, LINOODARD, M.M.THERS, LE RESTO, M. STRANGE, C.HOLLIS) | | 75 |
| | × | | | | K.STEGALL (D.JOHNSON,P.O'DONNELL,G.GRIFFIN) CRAZY TOWN Jason Aldean | | |
| | 76 | 79 | 92 | | M.KNOX (R.CLAWSON,B.JONES) | | 76 |
| | 7 | 81 | 85 | | T.BROWN, G. STRAIT (J.LAUDERDALE, J.RITCHEY, B.LARSEN) MCA NASHVILLE | | 77 |
| | 78 | 84 | 100 | | WATER F.ROGERS (B.PAISLEY,C.DUBOIS,K.LOVELACE) Brad Paisley ARISTA NASHVILLE | | 78 |
| | 79 | 93 | - | | RIDE Ciara Featuring Ludacris C.STEWART,T.NASH (C.P.HARRIS,T.NASH,C.A.STEWART,C.BRIDGES) © LAFACE/JLG | | 79 |
| | 80 | 70 | 67 | | STEADY MOBBIN¹ Young Money Featuring Gucci Mane KANE (D.CARTER,D.JOHNSON,R.DAVIS) © CASH MONEY/UNIVERSAL MOTOWN | | 48 |
| | 81 | 65 | 56 | | TODAY WAS A FAIRYTALE Taylor Swift | • | 2 |
| | 82 | 64 | 57 | | N.CHAPMAN,T.SWIFT (T.SWIFT) | | 34 |
| | | | | | DANJA (RICO LOVE, F.N.HILLS, M. ARAICA, C. J. HARRIS, JR.) MAGIC B.O.B Featuring Rivers Cuomo | | |
| | 83 | N | EW | | DR. LUKE (L.GOTTWALD,R.CUOMO,B.R.SIMMONS, JR.) ● REBELROCK/GRAND HUSTLE/ATLANTIC | | 83 |
| | 84 | 61 | 73 | | M.BRIGHT (C.UNDERWOOD,L.LAIRD,Z.MALOY) • 19/ARISTA NASHVILLE | | 41 |
| | 85 | N | W | | COOLER THAN ME Mike Posner Featuring Big Sean M.POSNER (M.POSNER, E.HOLLJES) Mike Posner Featuring Big Sean D.JRMG | | 85 |
| | 86 | 74 | 65 | | A LITTLE MORE COUNTRY THAN THAT C.CHAMBERLAIN (0.POYTHRESS, R.L.FEEK, W.VARBLE) Beston Corbin MERCURY NASHVILLE | | 42 |
| | 87 | 71 | 77 | | HILLBILLY BONE S.HENDRICKS (C.WISEMAN,L.LAIRD) Blake Shelton Featuring Trace Adkins WARRIER BROS. (NASHVILLE)/WMN | | 40 |
| į | 88 | 85 | 87 | | WRONG BABY WRONG Martina McBride | | 85 |
| | 89 | | EW | | D.HUFF,M.MCBRIDE (S.B.LILES,R.E.ORRALL,B.WARREN,B.WARREN) | | 89 |
| | | | | | D.BRAINARD,J.NIEMANN (D.PRITZKER) • SEA GAYLE/ARISTA NASHVILLE HOME Glee Cast Featuring Kristin Chenoweth | | |
| | 90 | | EW | | A.ANDERS.P.ASTROM.R.MURPHY (C.SMALLS) WHEN I LOOK AT YOU Miley Cyrus | | 90 |
| | 91 | 68 | 52 | | J.SHANKS (J.M.SHANKS,H.LINDSEY) | | 16 |
| | 92 | 90 | - | | I KEEP ON LOVING YOU Reba R.MCENTIRE,T.BROWN (R.DUNN,T.MCBRIDE) ⊕ STARSTRUCK/VALORY | | 90 |
| | 93 | N | EW | | HALFWAY THERE NOT LISTED (NOT LISTED) Big Time Rush NICKELODEON/COLUMBIA O NICKELODEON/COLUMBIA | | 93 |
| Ì | 94 | 82 | 72 | | 'TIL SUMMER COMES AROUND D.HUFF,K.URBAN (M.POWELL,K.URBAN) CAPITOL NASHVILLE OCAPITOL NASHVILLE | | 58 |
| ı | 95 | N | W | | GETTIN' OVER YOU David Guetta & Chris Willis Featuring Fergie & LMFAO | | 95 |
| | 96 | 27 | | | DIRECTIAL COMPRES EVER FRISTRING GUILTTURED FIGURES CIVILLIS PRIESTERRIS VIEWARANAS FRAGISCAL SCREURI GUILANTARIA VIERNIS CAPITUL LIKE A PRAYER Glee Cast Feat. Lea Michele, Jonathan Groff, Cory Monteith, Chris Coffer & Amber Riley | | 27 |
| | | | 00 | | A.ANDERS,PASTROM,R.MURPHY (M.CICCONE,PLEONARD) ALL I EVER WANTED Kelly Clarkson | | |
| | 97 | 96 | 96 | | L.BIANCANIELLO,S.WATTERS (S.WATTERS,L.BIANCANIELLO,D.ARANDA) O 19/RCA/RMG LOVE KING The-Dream | | 96 |
| | 98 | 98 | - | | T.NASH,L.O.S. DA MAESTRO (T.NASH,C.MCKINNEY) | | 92 |
| | 99 | 97 | 97 | | GIVE ME A SIGN (FOREVER AND EVER) Breaking Benjamin HOLLYWOOD HOLLYWOOD | | 97 |
| | 100 | N | W | 1 | NEW MORNING Alpha Rev D.KAHNE (C.MCPHERSON) ⊕ FLYER/HOLLYWOOD | | 100 |
| | | | | | | | |

BETWEEN THE BULLETS

leap on the Hot 100.

'OMG': USHER HITS NO. 1



Usher claims his ninth Billboard Hot 100 No. 1, as "OMG" featuring Will.i.am rises 6-1. The song earns dual Airplay and Digital Gainer awards for a second consecutive week, improving by an equal 35% in both radio impressions and download sales. "OMG" lifts 14-7 on Hot 100 Airplay (up 18.5 million listener impressions) and moves 2-1 on Hot Digital Songs (up 57,000 downloads). No one has outpaced Usher's No. 1 production since

he first led the Hot 100 in the Feb. 14, 1998, issue with "Nice & Slow." Mariah Carey and Rihanna have the second-most chart-toppers in that span (six each).

—Silvio Pietroluongo

APRINT/PROMOTION LABEL) #1 RUDE BOY 1 12 2 13 BOB FEAT BRUND MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) NEED YOU NOW
LADY ANTERELLUM (CAPITOL NASHVILLE/CAPITOL BREAK YOUR HEART

TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG) IN MY HEAD

JASON DERULO (BELUGA HEIGHTS/WARNER BROS.

HEY, SOUL SISTER

OMG
USHER FEAT. WILL.LAM (LAFACE/JLG)

MY CHICK BAD
LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJIAG) BREAKEVEN

THE SCRIP TELEPHONE IE: NCE ISTREAMLNE KONLIVE CHERRYTREE INTERSCOPE) YOUR LOVE IS MY DRUG

KESHA (KEMOSABE/RCA/RMG)
HEY DADDY (DADDY'S HOME)
USHER FEAT. PLIES (LAFACE/JLG) SAY AAH
TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)

IMMA BE THE BLACK EYED PEAS (INTERSCOPE) TIK TOK

CARRY OUT ARRY OUT

BALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY BLACKGROUND INTERSCOPE) WHATAYA WANT FROM ME

EVERYTHING TO ME BAD ROMANCE

ALEJANDRO

LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) LADY SAGA (STREAMLINE/MALVEL/LENT TO ANALYSE OF THING TIMBALAND FEAT DRAWE (MOSELY/BLACKGROUNG/INTERSCOPE)

NEIGHBORS KNOW MY NAME TREY SONGZ (SONG BOOK/ATLANTIC)

GIMMIE THAT GIRL 24 JOE NICHOLS (SHOW DOG-UNIVERSA HAVEN'T MET YOU YET

26 24 13 ALL THE RIGHT MOVES THE MAN I WANT TO BE 27 29 8 27 10 AIN'T BACK YET 28

UN-THINKABLE (I'M READY) BEDROCK 20 23 DROCK I Money Feat, Lloyd (Cash Money,Universal Motow) AMERICAN HONEY

YOUNG FOREVER 32 SEXY CHICK LIVE LIKE WE'RE DYING

31 23 NATURALLY
SELENA GOMEZ & THE SCENE (HOLL)
I GOTTA GET TO YOU 35 39 36 38 8

LIL FREAK
USHER FEAT. NICKI MINAJ (LAFACE/JLG)
BACKWOODS 37 37 9 43 8

THE HOUSE THAT BUILT ME 39 44 4 KEEP ON LOVIN' YOU 40 40 9 AIRPLANES 41

42 47 I GOTTA FEELING 42 HIGHWAY 20 RIDE 43 36 14 ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PIC WINNER JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG

50 3 UNSTOPPABLE 45 EENIE MEENIE SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)

HOW LOW 41 22 THERE GOES MY BABY 55 49

SHE TITLE

BEAMER, BENZ, OR BENTLEY CRAZY TOWN

ROCK TITLE #1 HEY, SOUL SISTER PRINT/PROMOTION LARFL) 1 17 2 2 17 BREAKEVEN 3 17 ALL THE RIGHT MOVES THIS AFTERNOON 5 6 6 8 I NEVER TOLD YOU 17 HEARTBREAK WARFARE NEW MORNING ALPHA REV (HOLLYWOOD) LOVE LEFT TO LOSE SONS OF SYLVIA (19/INTER UPRISING 10 FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)

DON'T STOP BELIEVIN' ANIMAL NEON TREES

11 17 HALFWAY GONE

15 13 17 JUST BREATHE

COUNTRY TITLE #1 NEED YOU NOW
LADY ANTEBELLUM (CAPITOL NASHVILLE) 0 2 16 AMERICAN HONEY LADY ANTEBELLUM (CAPITOI 3 7 HOUSE THAT BUILT ME 4 10 PRAY FOR YOU 17 GIMMIE THAT GIRL RAIN IS A GOOD THING 7 15 TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE) SMILE TEMPORARY HOME CARRIE UNDERWOOD (19/ARISTA HIGHWAY 20 RIDE 11 17 UNSTOPPABLE FARMER'S DAUGHTER 12 38 4 LOVER, LOVER 13 30 4 JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
CHANGE
CARRIE UNDERWOOD (19/ARISTA NASHVILLE) 41 2 CHICKEN FRIED

R&B/HIP-HOP TITLE 1 2 5 #1 OMG 3 3 AIRPLANES 8.0.8 FEAT ENINEN & HAVLEY WILLIAMS (FE
14 YOUNG FOREVER NOTHIN' ON YOU RUDE BOY MY CHICK BAD
LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/ID/
OVER IMMA BE THE BLACK EYED PEAS (INTERSO WINNER
JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.J. (J/RI ALL I DO IS WIN DJ KHALED FEAT. T-PAIN, LUDACRIS, SKOOP DOGG & RICK R SAY AAH
TREY SONGZ FEAT. FABOLOUS (SONG BEDROCK WILLIAM MONEY FEAT, LLOYD (CASH MONEY 17 DROP THE WORLD MAGIC B.O.B FEAT RIVERS CUOMO (REBELFICICK/GRAND HUSTLEIXTLAVITIC 14 - 1 17 9 LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JLG)

LATIN TITLE #1 GITANA 3 17 HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN) 2 17 I KNOW YOU WANT ME (CALLE OCHO) 4 17 LOBA SHAKIRA (EPIC/SONY MUSIC LATIN) CUANDO ME ENAMORO 1 ENROUE ISLESIAS FEAT, JUAN LIUS GUERRA (JAVERS

12 MI NINA BONITA 8 17 DILE AL AMOR AVENTURA (PREMIUM LA - 1 LA DESPEDIDA DADDY VANKEE (EL AAMOR) 9 17 MIENTES
CAMILA (SONY MUSIC L
STAND BY ME
PRINCE BOYCE (TOP OF 16 17 EL AMOR 17 SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN) 10 17 HEROE IGLESIAS (INTERSCOPE/LINIVERSAL MUSIC LATINO) 7 17 COLGANDO EN TUS MANOS ME ENTERE DADDY YANKEE FEAT. TITO "EL BAMBINO" (EL CARTE

() HOT DIGITAL SONGS

| ١ | | | | | |
|---|------|------|-----------------|---|-------|
| | THIS | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
| ١ | 0 | 2 | 5 | # OMG USHER FEAT. WILL.LAM (LAFACE/JLG) | |
| | 2 | 3 | 3 | AIRPLANES 1.08 FEXT. PRINTEN & HAYLEY WILLIAMS (REBELACOVERAND HUSTLE ATLANTO) | |
| | 3 | 4 | 10 | BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG) | |
| | 4 | 5 | 12 | YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG) | |
| İ | 6 | 9 | 16 | YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION) | |
| ĺ | 6 | 1 | 13 | NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) | |
| ı | 7 | 6 | 30 | HEY, SOUL SISTER TRAIN (COLUMBIA) | 2 |
| | 8 | 7 | 12 | RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG) | |
| ĺ | 9 | 8 | 37 | NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE) | 3 |
| ı | 10 | 17 | 6 | EENIE MEENIE Sean Kingston & Justin Bieber (Beluga Heights/Epic) | |
| İ | 0 | 13 | 13 | I MADE IT (CASH MONEY HEROES) KEVIN RUDOLF (CASH MONEY/UNIVERSAL REPUBLIC) | |
| ĺ | 12 | 21 | 5 | ALEJANDRO LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE) | |
| ĺ | 13 | 15 | 10 | MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) | |
| ı | 14 | 12 | 21 | IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) | |
| I | 15 | 20 | 8 | OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) | |
| | 16 | 16 | 23 | TELEPHONE LADY GAGA FEAT. REYONCE (STREAMLING KONLIVE CHERRYTREE NITERSCOPE) | |
| ı | 17 | 14 | 15 | BABY | |

20 IMMA BE
THE BLACK EYED PEAS (INTERSCOPE)

WHATAYA WANT FROM ME
ADM I AMBERT (19 PEA PLANE)

24 12 SOLO
1982 (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
26 8 BULLETPROOF
LA ROUX (BIG LIFEPOLYDOR/CHERRYTREE/M/TERSCOPE)

IF WE EVER MEET AGAIN

MBALAND FEAT JUSTIN TIMBERLAKE (MCGLEY/BLACKGROUND/WTERSOCH

18 19 17 BREAKEVEN THE SCRIPT (PHONOG

25 22 21 CARRY OUT

19

22 23

| 2 | ES | 23 | 30 | ARTIST (IMPRINT/PROMOTION LABEL) | | |
|---|----|----|----|--|--|--|
| | 26 | - | 1 | ONE LESS BELL TO ANSWER / A HOUSE IS NOT A HOME GLEE CAST FEAT. KRISTIN CHENOWETH (20TH CENTURY FOX TWOCOLUMBIA) | | |
| | 27 | 36 | 4 | WINNER JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG) | | |
| Ì | 28 | 23 | 30 | TIK TOK Kesha (Kemosabe/RCA/RMG) | | |
| | 29 | 63 | 4 | KISSIN U MIRANDA COSGROVE (COLUMBIA) | | |
| | 30 | - | 1 | BEAUTIFUL GLEE CAST (20TH CENTURY FOX TV/COLUMBIA) | | |
| 3 | 31 | 25 | 10 | AMERICAN HONEY LADY ANTEBELLUM (CAPITOL NASHVILLE) | | |
| 2 | 32 | - | 1 | FIRE GLEE CAST FEAT. KRISTIN CHENOWETH (20TH CENTURY FOX TV/COLUMBA) | | |
| | 33 | 33 | 9 | ALL I DO IS WIN DJ. KHALED FEAT T-PAIN, LUDACRIS, SHOOP DOGG & PICK ROSS (AIETHE BESTEI) | | |
| 3 | 34 | 28 | 30 | ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE) | | |
| | 35 | 27 | 7 | I'M AWESOME SPOSE (UNIVERSAL REPUBLIC) | | |
| | 36 | 30 | 22 | SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC) | | |
| | 37 | 29 | 4 | HOUSE THAT BUILT ME MIRANDA LAMBERT (COLUMBIA (NASHVILLE)) | | |
| | 38 | - | 1 | A HOUSE IS NOT A HOME GLEE CAST (20TH CENTURY FOX TV/COLUMBIA) | | |
| | 39 | 42 | 4 | PRAY FOR YOU JARON AND THE LONG ROAD TO LONE (JARON MOCO, UM JERSAL REPUBLIC, BIG MACHIE) | | |
| | 40 | 34 | 23 | BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY,UNIVERSAL MOTOWN) | | |
| | 41 | 40 | 21 | NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD) | | |
| | 42 | 44 | 26 | HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE) | | |
| 3 | 43 | 39 | 47 | I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE) | | |
| ĺ | 44 | 37 | 27 | BAD ROMANCE LADY GAGA (STREAMLINEMONLIVE/CHERRYTREE/INTERSCOPE) | | |
| | 45 | 45 | 18 | DROP THE WORLD LIL WAYNE FEAT, EMINEM (CASH MONEY, UNIVERSAL MOTOWN) | | |
| | 46 | 35 | 17 | BLAH BLAH BLAH KESHA FEAT. 30HI3 (KEMOSABE/RCA/RMG) | | |
| | 47 | - | 1 | MAGIC B.O.B FEAT RIVERS CUOMO (REBELROCK GRAVIO HUSTLE/ATLANTIC) | | |
| | 48 | - | 1 | GYPSY SHAKIRA (EPIC/SONY MUSIC LATIN) | | |
| | 49 | 48 | 8 | LIL FREAK USHER FEAT. NICKI MINAJ (LAFACE/JLG) | | |
| | | | | HOME | | |

| | | | JAMIE FUXX FEAT. JUSTIN TIMBERLAKE & T.J. (J/KMG) | | | |
|----|----|----|--|---|--|--|
| 28 | 23 | 30 | TIK TOK KESHA (KEMOSABE/RCA/RMG) | | | |
| 29 | 63 | 4 | (ISSIN U IIRANDA COSGROVE (COLUMBIA) | | | |
| 30 | - | 1 | BEAUTIFUL GLEE CAST (20TH CENTURY FOX TV/COLUMBIA) | | | |
| 31 | 25 | 10 | AMERICAN HONEY LADY ANTEBELLUM (CAPITOL NASHVILLE) | | | |
| 32 | - | 1 | FIRE GLEE CAST FEAT. KRISTIN CHENOWETH (20TH CENTURY FOX TWOCOLLINBU) | | | |
| 33 | 33 | 9 | ALL I DO IS WIN DJ KHALED FEAT T-RWIN, LIDACRIS, SMOOP DOGG & RICK ROSS (METHE BESTEE) | | | |
| 34 | 28 | 30 | ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE) | | | |
| 35 | 27 | 7 | I'M AWESOME SPOSE (UNIVERSAL REPUBLIC) | | | |
| 36 | 30 | 22 | SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC) | 1 | | |
| 37 | 29 | 4 | HOUSE THAT BUILT ME MIRANDA LAMBERT (COLUMBIA (NASHVILLE)) | | | |
| 38 | - | 1 | A HOUSE IS NOT A HOME GLEE CAST (20TH CENTURY FOX TV/COLUMBIA) | | | |
| 39 | 42 | 4 | PRAY FOR YOU WASH AND THE LONG ROAD TO LONE (JARON NOCOLUMIES SAL REPUBLIC BIG MACHINE) | | | |
| 40 | 34 | 23 | BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY,UNIVERSAL MOTOWN) | | | |
| 41 | 40 | 21 | NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD) | | | |
| 42 | 44 | 26 | HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE) | | | |
| 43 | 39 | 47 | I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE) | | | |
| 44 | 37 | 27 | BAD ROMANCE LADY GAGA (STREAMLINE, KONLIVE; CHERRYTREE, INTERSCOPE) | | | |
| 45 | 45 | 18 | DROP THE WORLD LIL WAYNE FEAT, EMINEM (CASH MONEY, UNIVERSAL MOTOWN) | | | |
| 46 | 35 | 17 | BLAH BLAH BLAH KESHA FEAT. 30H:3 (KEMOSABE/RCA/RMG) | | | |
| 47 | - | 1 | MAGIC BLOB FEAT RIVERS CUOMO (REBELROCK GRAND HUSTLE/ATLANTIC) | | | |
| 48 | - | 1 | GYPSY SHAKIRA (EPIC/SONY MUSIC LATIN) | | | |

| THIS | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT/LABEL) | CERT. | | | |
|------|------|-----------------|--|-------|--|--|--|
| 1 | 2 | 17 | #1 NEVER ALONE JIM BRICKMAN FEAT LADY ANTEBELLUM (SLG) | | | | |
| 2 | 1 | 17 | ONLY TIME ENYA (REPRISE/WARNER BROS.) | | | | |
| 3 | 5 | 17 | ORINOCO FLOW ENYA (REPRISE/WARNER BROS.) | | | | |
| 4 | 4 | 17 | RIVER FLOWS IN YOU YIRUMA (EINS) | | | | |
| 5 | 3 | 17 | RETURN TO INNOCENCE ENIGMA (VIRGIN/CAPITOL) | | | | |
| 6 | 6 | 8 | NOW WE ARE FREE HANS ZIMMER & LISA GERRARD (DECCA) | | | | |
| 7 | 9 | 17 | SADENESS ENIGMA (REPRISE/WARNER BROS.) | | | | |
| 8 | 7 | 17 | SILENCE Delerium feat sarah inclachlan (The Engine Arista Nettwerk) | | | | |
| 9 | 11 | 17 | CARIBBEAN BLUE ENYA (REPRISE/WARNER BROS.) | | | | |
| 10 | 8 | 6 | STEVE'S THEME AARON ZIGMAN (HOLLYWOOD) | | | | |
| 11 | 10 | 6 | BELLA'S LULLABY THE TALIESIN ORCHESTRA (INDIEBLU) | | | | |
| 12 | 12 | 5 | SLOW ME DOWN EMMY ROSSUM (GEFFEN/INTERSCOPE) | | | | |
| 13 | 13 | 17 | KISS THE RAIN YIRUMA (EINS) | | | | |
| 14 | 16 | 17 | STORMS IN AFRICA ENYA (REPRISE/WARNER BROS.) | | | | |
| 1000 | | | DOADIOEA | | | | |

NEW AG

15 17 17 BOADICEA ENYA (REPRISE/W

| ▶ WORLD | | | | | | | | |
|----------------|------|-------|---|-------|--|--|--|--|
| THIS | LAST | WEEKS | | CERT. | | | | |
| 1 | 1 | 17 | # SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD 17 WARS ISRAEL 12" KANAKAWIWOOLE (BIG BOY MOUNTAIN APPLE) | | | | | |
| 2 | 2 | 16 | ROCKY ROAD TO DUBLIN YOUNG DUBLINERS (429/SLG) | | | | | |
| 3 | 3 | 17 | YOU RAISE ME UP CELTIC WOMAN (MANHATTAN/CAPITOL) | | | | | |
| 4 | 4 | 16 | THE GIRL FROM IPANEMA STAN GETZ AND JOAO GILBERTO (VERVE/VG) | | | | | |
| 5 | 5 | 17 | LA VIE EN ROSE EDITH PIAF (EMI CLASSICS/BLG) | | | | | |
| 6 | 7 | 5 | MAMBO ITALIANO RENATO CAROSONE (EMI ITALY/CAPITOL) | | | | | |
| 7 | 6 | 8 | THE BLOOD OF CU CHULAINN 2010 JEFF DANNA & MYCHAEL DANNA (JEFF DANNA & MYCHAEL DANNA) | | | | | |
| 8 | 12 | 16 | COOL DOWN KOLOHE KAI (GO ALOHA) | | | | | |
| 9 | 15 | 14 | WHEN YOU BELIEVE CELTIC WOMAN (MANHATTAN/CAPITOL) | | | | | |
| 10 | 8 | 17 | QUELQU'UN M'A DIT CARLA BRUNI (NAIVE/V2/FONTANA INTERTATIONAL) | | | | | |
| 11 | | 1 | LA MER CHARLES TRENET (THE RESTORATION PROJECT) | | | | | |
| 12 | 10 | 5 | HAWAIIAN ROLLER COASTER RIDE | | | | | |
| 13 | 11 | 15 | MAGALENHA SERGIO MENDES (ELEKTRA/RHINO) | | | | | |
| 14 | 9 | 17 | PATA PATA MIRIAM MAKEBA (REPRISE/WARNER STRATEGIC MARKETING) | | | | | |
| 15 | 16 | 15 | DIABLO ROJO RODRIGO Y GABRIELA (ATO) | | | | | |

POP/ADULT/ROCK Billboard

ROCK SONGS

IN ONE EAR DIAMOND EYES THE HIGH BOAD

RISE UP

KANDI ONE ESKIMO (SHANGRI-LA) LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP) GOLD GUNS GIRLS YOUR BETRAYAL
BULLET FOR MY VALENTINE (JIVE/JI DRAGONFLY UNRAVELING SEVENDUST (7BROS/I DIE BY THE DROP

STONED
PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)

BRICK BY BORING BRICK PARAMORE (FUELED BY RAMEN/ATLANTIC/RR

THE DEAD WEATHER (THIRD MAN/WARNER BROS.) ANIMAL
NEON TREES (MERCURY/IDJMG)
I WAS A TEENAGE ANARCHIST

SLASH FEAT. ANDREW STOCKDALE (DIK HAYD/CAPITOL)

HEARTBREAK WARFARE BY THE SWORD

COUSINS VAMPIRE WEEKEND (XL/BEGGARS GROUP)

SKINNY LITTLE BITCH

SKILLET (ARDENT/ING/ATLANTIC

WILD AND YOUNG

GOT NUFFIN

YOU AND ME

HERO

HOME EDWARD SHARPE

37 13 I'M YOUR DADDY WEEZER (DGC/INTERSCOPE

47 2

44 46 2

45

CYPRESS HILL FEAT. TOM MORELLO (PRIORITY/CAPITOL)

| 6 | | M | AINSTREAM |
|--------|------|-----------------|---|
| A | | T | OP 40 [™] |
| S | E.H. | WEEKS ON CHT | TITLE |
| EN | LAST | _ | ARTIST (IMPRINT / PROMOTION LABEL) |
| O | 1 | 11 | NOTHIN' ON YOU |
| 2 | 4 | 11 | B.O.B FEAT. BRUND MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) IN MY HEAD |
| 3 | 2 | 20 | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 4 | 3 | 14 | HEY, SOUL SISTER TRAIN (COLUMBIA) |
| 5 | 5 | 11 | BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG) |
| 6 | 8 | 21 | BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) |
| 7 | 6 | 15 | NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 0 | 9 | 5 | YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG) |
| 9 | 7 | 22 | TELEPHONE LADY GAGA FEAT. BEYONCE (STREAMLINE:KOALLVEICHERRYTREE/INTERSCOPE) |
| 10 | 15 | 5 | ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 11 | 10 | 21 | CARRY OUT TIMBALAND FEAT. JUSTIN TIMBERLANE (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 12 | 18 | 4 | GREATEST OMG USHER FEAT. WILL.LAM (LAFACE/JLG) |
| 13 | 14 | 14 | NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD) |
| 14 | 12 | 29 | TIK TOK KESHA (KEMOSABE/RCA/RMG) |
| 15 | 11 | 19 | IMMA BE THE BLACK EYED PEAS (INTERSCOPE) |
| 16 | 19 | 4 | NOT MYSELF TONIGHT CHRISTINA AGUILERA (RCA/RMG) |
| 17 | 13 | 24 | ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 18 | 24 | 8 | YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION) |
| 19 | 21 | 11 | SOLO |
| 20 | 16 | 20 | WHATAYA WANT FROM ME |
| 21 | 23 | 7 | EENIE MEENIE |
| 22 | 20 | 12 | SAY AAH |
| 23 | 29 | 5 | TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC) BILLIONAIRE |
| 24 | 27 | 9 | TRAVIE MCCOY FEAT. BRUNO MARS (DECAYDANCE, FLIELED BY RAMEN RRP) BULLETPROOF |
| 25 | 22 | 15 | BEDROCK BEDROCK |
| 26 | 26 | 9 | I MADE IT (CASH MONEY HEROES) |
| 27 | 25 | 13 | KENN RUDOUF FEAT, BROWNIN, MY SEAN, & LIL WAYNE (CASH MONEYU HIVERSAL REPUBLIC) HALFWAY GONE |
| 28 | 40 | 2 | ROCK THAT BODY |
| 29 | 32 | 3 | THE BLACK EYED PEAS (INTERSCOPE) HAVEN'T MET YOU YET |
| 30 | 33 | 3 | MICHAEL BUBLE (143/REPRISE) IMPOSSIBLE |
| 31 | 31 | | SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN) THIS AFTERNOON |
| \sim | | 3 | NICKELBACK (ROADRUNNER/RRP) IF WE EVER MEET AGAIN |
| 32 | 30 | 7 | TIMBALAND FEAT. KATY PERRY (MOSLEY/BLACKBROUND/INTERSCOPE) HEARTBREAK WARFARE |
| 33 | 28 | 16 | JOHN MAYER (COLUMBIA) WINNER |
| 34 | - | EW | JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.J. (J/RMG) SOMEBODY TO LOVE |
| 35 | Н | EW | JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJIMG) AIRPLANES |
| 36 | | EW | ROB FEAT. BYINEW & HAYLEY WILLIAMS (REFELROCK/GRAND HUSTLE/ATLANTIC) COOLER THAN ME |
| 37 | N | EW | MIKE POSNER FEAT. BIG SEAN (J/RMG) |
| 38 | 38 | 2 | HEART HEART HEARTBREAK BOYS LIKE GIRLS (COLUMBIA) WE'LL BE A DREAM |
| 39 | 36 | 2 | WE'LL BE A DREAM WE THE KINGS FEAT. DEMI LOVATO (S-CURVE) |

Lady Gaga soars to a seventh straight top 10 on Mainstream Top 40, as "Aleiandro" flies 15-10. At five weeks, the song makes the quickest climb to the top 10 of her seven top 10s to date.

40 35 14 BABY JUSTIN BIEBER FEAT, LUDACHIS (SCHOOL BO

Gaga's first six chart entries all reached No. 1. With "Alejandro" ascending into the top bracket, she joins Alanis Morissette as the only artists to begin their careers with as many as seven consecutive top 10s dating to the chart's 1992 inception. Morissette linked seven top 10s from 1995 ("You Oughta Know") through 1998 ("Thank U").

On Adult Top 40 (viewable in full at billboard.biz/charts), Tonio

tallies its first chart entry since "Take Me As I Am" reached No. 36 in 2002, as "Release Me" debuts at No. 40. The band arrived with the No. 7peaking "If You Could Only See" in 1997. The new sono introduces the band's self-titled



| A | | <u> </u> | ONTEMPORARY" |
|----------------------|------------|---------------|--|
| HIS | LST EEK | EEKS N CHT | TITLE |
| H-S | 23 | 30 | ARTIST (IMPRINT / PROMOTION LABEL) |
| 1 | 1 | 16 | 7WKS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL |
| 2 | 3 | 18 | GREATEST HEY, SOUL SISTER TRAIN (COLUMBIA) |
| 3 | 4 | 30 | ALREADY GONE KELLY CLARKSON (19/RCA/RMG) |
| 4 | 2 | 39 | FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 5 | 5 | 35 | HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE) |
| 6 | 6 | 18 | SOMEDAY |
| ă | 8 | 31 | ROB THOMAS (EMBLEM/ATLANTIC) SMILE |
| v | 0 | 31 | UNCLE KRACKER (TOP DOG/ATLANTIC) |
| 8 | 7 | 42 | YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) |
| 9 | 9 | 47 | NO SURPRISE DAUGHTRY (19/RCA/RMG) |
| 10 | 10 | 45 | PLEASE DON'T LEAVE ME PINK (LAFACE/JLG) |
| 0 | 11 | 11 | LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG) |
| 12 | 12 | 18 | HEARTBREAK WARFARE JOHN MAYER (COLUMBIA) |
| 13 | 13 | 16 | FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) |
| 14 | 15 | 7 | WHATAYA WANT FROM ME |
| 15 | 14 | 23 | ADAM LAMBERT (19/RCA/RMG) FIREFLIES |
| 16 | 16 | 10 | OWL CITY (UNIVERSAL REPUBLIC) LIFE AFTER YOU |
| Œ | 17 | 8 | BREAKEVEN |
| $\boldsymbol{\succ}$ | | | PAPARAZZI |
| 18 | 18 | 18 | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOP |
| 19 | 19 | 9 | WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD) |
| 20 | 20 | 13 | NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP) |
| 21 | 21 | 14 | EMPIRE STATE OF MIND (PART II) BROKEN DOW ALICIA KEYS (MBK/J/RMG) |
| 22 | 23 | 6 | HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE) |
| 23 | 22 | 6 | IN PIECES FOREIGNER (ATLANTIC/RHINO) |
| 24 | 26 | 7 | TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) |
| 25 | 25 | 10 | WALK WITH YOU EDWIN MCCAIN (SAGUARO ROAD) |

| <u></u> | | LT TO | |
|---------|------|-------|-------|
| | ADII | IT TO | D 40" |
| A | | | |
| | | | |

ATITE ON CHEST

| 1 | 1 | 17 | #1 NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAP |
|----|----|----|--|
| 2 | 3 | 34 | BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) |
| 3 | 2 | 37 | HEY, SOUL SISTER TRAIN (COLUMBIA) |
| 4 | 6 | 18 | WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG) |
| 5 | 4 | 25 | LIFE AFTER YOU DAUGHTRY (19/RCA/RMG) |
| 6 | 7 | 31 | ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 7 | 5 | 28 | LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG) |
| 8 | 8 | 27 | HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE) |
| 9 | 10 | 28 | HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE) |
| 10 | 9 | 17 | ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE) |
| 0 | 11 | 13 | I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 12 | 16 | 7 | THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP) |
| 13 | 14 | 8 | ALL I EVER WANTED KELLY CLARKSON (19/RCA/RMG) |
| 14 | 15 | 20 | UPRISING MUSE (HELIUM-3/WARNER BROS.) |
| 15 | 12 | 23 | HEARTBREAK WARFARE JOHN MAYER (COLUMBIA) |
| 16 | 17 | 14 | SUPERMAN TONIGHT BON JOVI (ISLAND/IDJMG) |
| 17 | 18 | 10 | TELEPHONE LADY GAGA FEAT. BEYONCE (STREAMLINE/KOMLIVE/CHERRYTREE/INTER) |
| 10 | 21 | 9 | IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |

ALL OR NOTHING THEORY OF A DEADMAN (804/R

JUST SAY YES SNOW PATROL (POLYDOR/FICTION

HALF OF MY HEART

FEARLESS LOVE

TIK TOK

MELISSA ETHER BREATHE

IF IT'S LOVE

23

The Dirty Heads' "Lay Me Down" rises 3-1 on Alternative (viewable at billboard.biz/ charts). The song is just the fifth indie-label No. 1 in the chart's 21-year history, following leaders by the Offspring, Everlast, Silversun Pickups and Phoenix. (For details, see Chart



| OCK SONGS" | Å | | A(| CTIVE ROCK |
|--|------|------|-----------------|--|
| TITLE ARTIST (IMPRINT / PROMOTION LABEL) | THIS | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| #1 BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC) | 0 | 1 | 12 | #1 CRYIN' LIKE A BITCH! SWKS GODSMACK (UNIVERSAL REPUBLIC) |
| GREATEST THE GOOD LIFE GAINER THREE DAYS GRACE (JIVE/JLG) | 2 | 2 | 12 | THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG) |
| UPRISING MUSE (HELIUM-3/WARNER BROS.) | 3 | 3 | 7 | BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC) |
| SAVIOR RISE AGAINST (DGC/INTERSCOPE) | 4 | 4 | 15 | FEEL LIKE I DO DROWNING POOL (ELEVEN SEVEN) |
| 1901 PHOENIX (LOYAUTE/RED/GLASSNOTE) | 5 | 5 | 22 | ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL) |
| YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL) | 6 | 9 | 3 | GREATEST LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC) |
| LAY ME DOWN THE DIRTY HEADS FEAT. ROME OF SUBLIME (EXECUTIVE) | 7 | 6 | 25 | WALK AWAY FIVE FINGER DEATH PUNCH (PROSPECT PARK) |
| RESISTANCE MUSE (HELIUM-3/WARNER BROS.) | 8 | 7 | 17 | GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD) |
| CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC) | 0 | 10 | 8 | STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE) |
| GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD) | 10 | 11 | 11 | UNRAVELING SEVENDUST (7BROS/ALG) |
| (IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE) | 11 | 8 | 22 | YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL) |
| ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL) | 12 | 13 | 25 | SCREAM WITH ME MUDVAYNE (EPIC) |
| BREAK THREE DAYS GRACE (JIVE/JLG) | 13 | 14 | 9 | YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG) |
| YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) | 14 | 12 | 21 | LETTER FROM A THIEF CHEVELLE (EPIC) |
| LET ME HEAR YOU SCREAM 0ZZY 0SB0URNE (EPIC) | 15 | 15 | 35 | BREAK THREE DAYS GRACE (JIVE/JLG) |
| LETTER FROM A THIEF CHEVELLE (EPIC) | 16 | 17 | 6 | DIAMOND EYES DEFTONES (REPRISE) |
| MOUNTAIN MAN CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN) | 17 | 16 | 26 | DRAGONFLY SHAMAN'S HARVEST/TRIBAL) |
| I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD) | 1 | 21 | 4 | THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC) |
| SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA) | 19 | 19 | 9 | RISE UP CYPRESS HILL FEAT. TOM MORELLO (PRIORITY/CAPITOL) |
| FEEL LIKE I DO DROWNING POOL (ELEVEN SEVEN) | 20 | 18 | 17 | CRY LITTLE SISTER SEASONS AFTER (DIRTBAG) |
| LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE) | 21 | 22 | 10 | MIRACLE NONPOINT (ROCKET SCIENCE VENTURES/RED) |
| THE ROYAL WE SILVERSUN PICKUPS (DANGERBIRD) | 22 | 20 | 7 | HERO SKILLET (ARDENT/INO/ATLANTIC) |
| THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL) | 23 | 24 | 8 | LESSER MAN SOIL (BIELER BROS.) |
| THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC) | 24 | 23 | 7 | CHASM FLYLEAF (A&M/OCTONE/INTERSCOPE) |
| IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG) | 25 | 36 | 2 | STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) |
| DIAMOND EYES DEFTONES (REPRISE) | | | | |

HERITAGE ROCK

| WEEK | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
|------|------|-----------------|---|
| 1 | 1 | 22 | #1 YOUR DECISION SWKS ALICE IN CHAINS (VIRGIN/CAPITOL) |
| 2 | 2 | 6 | BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC) |
| 3 | 3 | 12 | CRYIN' LIKE A BITCH! Godsmack (Universal Republic) |
| 4 | 6 | 3 | LET ME HEAR YOU SCREAM 0ZZY OSBOURNE (EPIC) |
| 5 | 5 | 35 | BREAK THREE DAYS GRACE (JIVE/JLG) |
| 6 | 8 | 12 | THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG) |
| 7 | 4 | 35 | IF YOU ONLY KNEW SHINEDOWN (ATLANTIC) |
| 8 | 7 | 16 | GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD) |
| 9 | 12 | 5 | GREATEST THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC) |
| 10 | 9 | 25 | SNUFF SLIPKNOT (ROADRUNNER/RRP) |
| 0 | 10 | 8 | BY THE SWORD SLASH FEAT. ANDREW STOCKDALE (DIK HAYD/CAPITOL) |
| 12 | 13 | 15 | ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL) |
| 13 | 11 | 37 | I WILL NOT BOW |

FEEL LIKE I DO

RAISED ON ROCK 15

PLUNDERED MY SOUL STONED
PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)

DRAGONFLY SHAMAN'S HARVEST/TRIBAL) LETTER FROM A THIEF

DIAMOND EYES TATTOOS AND TEQUILA

MY KIND OF GIRL 23 VALLEYS OF NEPTUNE 24 11

WILD AND YOUNG

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Billboard COUNTRY 15 2010

| | | SX: | SE | | 1000000 | | |
|-----|------|--------|-----------------|---|--|-------|------|
| ě Š | LAST | 2 WEEK | WEEKS ON CHT | | Artist IMPRINT & NUMBER / PROMOTION LABEL | CERT. | PEAK |
| 0 | 1 | 3 | 30 | # GIMMIE THAT GIRL 2WKS M.WRIGHT (R.AKINS,D.DAVIDSON,B.HAYSLIP) | Joe Nichols SHOW DOG-UNIVERSAL | | |
| 2 | 4 | 5 | | THE MAN I WANT TO BE J.STROUD (B.JAMES,T.NICHOLS) | Chris Young © RCA | | |
| 3 | 3 | 4 | 12 | AIN'T BACK YET B.CANNON,K.CHESNEY (C.WISEMAN,C.TOMPKINS) | Kenny Chesney | | |
| 4 | 2 | 1 | | AMERICAN HONEY PWORLEY, LADY ANTEBELLUM (S.STEVENS, C.R. BARLOWE, H. LINDSEY) | Lady Antebellum O CAPITOL NASHVILLE | | |
| 5 | 6 | 7 | 17 | I GOTTA GET TO YOU T.BROWN,G.STRAIT (J.LAUDERDALE, J.RITCHEY, B.LARSEN) | George Strait MCA NASHVILLE | | |
| 6 | 8 | 9 | | BACKWOODS J.STOVER (J.MOORE,J.PAULIN,J.S.STOVER) | Justin Moore • VALORY | | |
| 7 | 9 | 13 | 11 | GREATEST THE HOUSE THAT BUILT ME GAINER FLIDDELL, M. WRUCKE (T.DOUGLAS, A. SHAMBLIN) | Miranda Lambert © COLUMBIA | | |
| 8) | 7 | 8 | 34 | KEEP ON LOVIN' YOU D.HUFF (C.STAPLETON,T.WILLMON) | Steel Magnolia BIG MACHINE | | |
| 9 | 5 | 2 | 25 | HIGHWAY 20 RIDE | Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE | | |
| О | 10 | 10 | | UNSTOPPABLE D.HUFF,RASCAL FLATTS (J.DEMARCUS,H.LINDSEY,J.T.SLATER) | Rascal Flatts O LYRIC STREET | | |
| D | 11 | 12 | 30 | HELL ON THE HEART JJOYCE (E.CHURCH, D.RUTTAN, J. SPILLMAN) | Eric Church CAPITOL NASHVILLE | | |
| 2 | 12 | 15 | | CRAZY TOWN M.KNOX (R.CLAWSON.B.JONES) | Jason Aldean BROKEN BOW | | |
| 3 | 13 | 18 | 25 | SHE WON'T BE LONELY LONG K.STEGALL (D.JOHNSON.P.O'DONNELL.G.GRIFFIN) | Clay Walker © CURB | | |
| 4 | 14 | 19 | 16 | WATER F.ROGERS (B.PAISLEY, C. DUBOIS, K.LOVELACE) | Brad Paisley O ARISTA NASHVILLE | | |
| 5 | 18 | 20 | | RAIN IS A GOOD THING J.STEVENS (L.BRYAN,D.DAVIDSON) | Luke Bryan • CAPITOL NASHVILLE | | |
| 6 | 17 | 17 | | I KEEP ON LOVING YOU | Reba | | |
| 7 | 15 | 14 | 15 | R.MCENTIRE,T.BROWN (R.DUNN,T.MCBRIDE) WRONG BABY WRONG | STARSTRUCK/VALORY Martina McBride | | |
| В | 19 | 16 | | D.HUFF,M.MCBRIDE (S.B.LILES,R.E.ORRALL,B.WARREN,B.WARREN) STILL | ● RCA Tim McGraw | | |
| 9 | 21 | 22 | 12 | B.GALLIMORE,T.M.CGRAW,D.SMITH (L.BRICE,K.JACOBS,J.LEATHERS) AIR EVERY DOG HAS ITS DAY | Toby Keith | | |
| 20 | 20 | 21 | 27 | HIP TO MY HEART | SHOW DOG-UNIVERSAL The Band Perry | | ı |
| 1 | 22 | 23 | | N.CHAPMAN (K.PERRY,R.PERRY,N.PERRY,B.BEAVERS) LOVER, LOVER BRANKER LOVER | Jerrod Niemann | | |
| 22 | 23 | 24 | | | SEA GAYLE/ARISTA NASHVILLE And The Long Road To Love | | 3 |
| 3 | 24 | 25 | 37 | LOVE LIKE CRAZY | WOOD/UNIVERSAL REPUBLIC/BIG MACHINE Lee Brice | | |
| 2 | 25 | 26 | | MY BEST DAYS ARE AHEAD OF ME | ⊕ CURB Danny Gokey | | |
| 25 | 26 | 28 | 27 | M.BRIGHT (M.GREEN,K.BLAZY) WORK HARD, PLAY HARDER | ⊕ 19/RCA Gretchen Wilson | | |

| 5 |
|------------------------|
| After notching a top |
| 10 in a Billboard- |
| record 30th |
| consecutive year |
| three weeks ago, |
| Strait extends his |
| mark for most top |
| fives in chart history |
| with his 73rd. |
| Conway Twitty ranks |
| second with 66, |
| followed by Eddy |
| Amold (64) and |
| Merle Haggard (61). |
| |



song gets Greatest Gainer for a second straight week and achieves a new peak in its 11th frame. becoming the youngest title within the top 10. Track holds at No. 3 on Country Digital Songs with 36,000 downloads sold (see page 69).

| THIS | LAST | 2 WEEK | WEEKS ON CHT | TITLE PRODUCER (SONGWRITER) IMPRINT & N | Artist | CERT. | PEAK |
|------|------|--------|-----------------|---|---|-------|------|
| 26 | 28 | 30 | | LITTLE WHITE CHURCH WARKPATRICK, LITTLE BIS TOWN (K FARCHLD, WARKPATRICK, K. SCHALPMAN, PSWEET, IWESTBROOK) | Little Big Town GAPITOL NASHVILLE | | 26 |
| 27 | 27 | 29 | 16 | THIS AIN'T NOTHIN' PO'DONNELL,C.MORGAN (C.DUBOIS,K.K.PHILLIPS) | Craig Morgan BNA | | 27 |
| 28 | 33 | 36 | | ALL ABOUT TONIGHT S.HENDRICKS (R.AKINS,B.HAYSLIPD.DAVIDSON) | Blake Shelton © REPRISE/WMN | | 28 |
| 29 | 34 | 43 | | UNDO IT M.BRIGHT (C.UNDERWOOD,K.DIOGUARDI,M.FREDERIKSEN,L.LAIRD) | Carrie Underwood 19/ARISTA NASHVILLE | | 29 |
| 30 | 29 | 31 | | SMILE R.CAVALLO (M.SHAFER,B.DALY,J.HARDING,J.BOSE) TOP DOG | Uncle Kracker | | 29 |
| 31 | 30 | 35 | | GET OFF ON THE PAIN M.BRIGHT,G.ALLAN,G.DROMAN (B.LUTHER,B.JAMES, J.WEAVER) | Gary Allan MCA NASHVILLE | | 30 |
| 32 | 32 | 32 | | TURNING HOME F.LIDDELL (K.CHESNEY,S.CARUSOE) | David Nail MCA NASHVILLE | | 32 |
| 33 | 31 | 33 | | GIDDY ON UP M.SHIMSHACK (L.B.BUNDY,J. COHEN,M.SHIMSHACK) | Laura Bell Bundy • MERCURY | | 31 |
| 34 | 35 | 37 | | WAY OUT HERE M.KNOX (J.THOMPSON, C.BEATHARD, D.L.MURPHY) | Josh Thompson GOLUMBIA | | 34 |
| 35 | 37 | 54 | | FREE K.STEGALL,Z.BROWN (Z.BROWN) | Zac Brown Band | | 35 |
| 36 | 36 | 42 | | ALL OVER ME FROGERS (B.HAYSLIPD.DAVIDSON,R.AKINS) | Josh Turner | | 36 |
| 37 | 41 | 39 | | GROOVY LITTLE SUMMER SONG J.OTTO,P.WORLEY (J.OTTO,A.ANDERSON,C.CHAMBERLAIN) | James Otto | | 37 |
| 38 | 38 | 40 | | A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) M.A.MILLER,D.OLIVER (L.HENGBER,T.SHEPHERD,S.J.WILLIAMS) | Bucky Covington O LYRIC STREET | | 38 |
| 39 | 39 | 41 | | FARMER'S DAUGHTER T.HEWITT,R.ATKINS (M.GREEN,B.HAYSLIR.R.AKINS) | Rodney Atkins © CURB | | 39 |
| 40 | 40 | 38 | | BLUE SKY M.BRIGHT (E.WEST,G.BURR) | eaturing Keith Urban G CAPITOL NASHVILLE | | 38 |
| 41 | 51 | 59 | | UP ON THE RIDGE J.R.STEWART (A.PETRAGLIA, D.BENTLEY) | Dierks Bentley G CAPITOL NASHVILLE | | 41 |
| 42 | 43 | 46 | | THE WORLD IS OURS TONIGHT M.SERLETIC (M.SERLETIC, L.ROBBINS, J.CATES) ⊕ EMBLEM/WAR | Gloriana NER BROS./BIGGER PICTURE | | 42 |
| 43 | 44 | 45 | | AIN'T MUCH LEFT OF LOVIN' YOU J.JOYCE (R.MONTANA, J.RAGSDALE) | Randy Montana | | 43 |
| 44 | 42 | 47 | | SUNSHINE (EVERYBODY NEEDS A LITTLE) S.AZAR, J. NEIBANK (S.AZOR, J. YOUNG) | Steve Azar • RIDE | | 42 |
| 45 | 45 | 51 | | TELL ME J.RITCHEY (J.OWEN,D.POYTHRESS,J.RITCHEY) | Jake Owen B RCA | | 45 |
| 46 | 54 | 57 | | HARD HAT AND A HAMMER K.STEGALL (A.JACKSON) | Alan Jackson ⊕ ARISTA NASHVILLE | | 46 |
| 47 | 49 | 49 | | CHILLIN' J.RITCHEY (B.LARSEN,E.M.HILL, RO'DONNELL) | Blaine Larsen TREEHOUSE | | 47 |
| 48 | 52 | 58 | | ROLL WITH IT C.CHAMBERLAIN (T.LANE,D.L.MURPHY,J.PARK) | Easton Corbin | | 48 |
| 49 | 47 | 53 | | GUINEVERE M.WRUCKE (S.CARUSOE,M.ELI,J.YOUNG) ⊕ UNIVERSAL S | Eli Young Band | | 47 |
| 50 | 50 | 44 | | AIN'T NO STOPPING HER NOW NEW VOICE ENTERTAINMENT (A.BOWERS, K.JACOBS) | Ash Bowers STONEY CREEK | | 44 |
| | | | | REW VOIGE ENTERFAINMENT (A.BOWERS, K.JACOBS) | STONEY CREEK | | |

TOP COUNTRY ALBUMS

| WEEK | LAST | Z WEEKS AGO | WEEKS ON CHT | ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | CERT. | PEAK |
|------|------|----------------|-----------------|--|-------|------|
| 1 | 1 | 1 | 14 | LADY ANTEBELLUM ANTEBE | 2 | 1 |
| 2 | 2 | 2 | 76 | ZAC BROWN BAND ROWN BROCER PICTURE HOME GROWN WITLANTIC 516931 (MG (13.98) The Foundation | 2 | 2 |
| 3 | 3 | 6 | 31 | MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98) Revolution | • | 1 |
| 4 | 5 | 7 | 26 | CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98) Play On | | 1 |
| 5 | 7 | 4 | 77 | TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕ Fearless | 6 | 1 |
| 6 | HOT | SHOT BUT | 1 | MARY CHAPIN CARPENTER 20E 431133/ROUNDER (17.98) The Age Of Miracles | | 6 |
| 7 | 6 | 16 | 15 | SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98) Crazy Heart | | 6 |
| 8 | 4 | - | 2 | WILLIE NELSON SHANGRI-LA 613280/ROUNDER (17.98) Country Music | | 4 |
| 9 | 9 | 5 | 3 | LAURA BELL BUNDY MERCURY 013968/UMGN (11.98) Achin' And Shakin' | | 5 |
| 10 | 8 | - | 2 | COLT FORD AVERAGE JOE'S 216 (14.98) Chicken & Biscuits | | 8 |
| 11 | 11 | 11 | 107 | LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum | | 1 |
| 12 | 10 | 3 | 5 | ALAN JACKSON ARISTA NASHVILLE 62560/SMN (11.98) Freight Train | | 2 |
| 13 | 13 | 9 | 56 | JASON ALDEAN BROKEN BOW 7637 (18.98) Wide Open | | 2 |
| 14 | 12 | 15 | 30 | LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing | | 2 |
| 15 | 15 | 8 | 9 | EASTON CORBIN MERCURY 013644/UMGN (10.98) Easton Corbin | | 4 |
| 16 | 19 | 17 | 35 | CHRIS YOUNG RCA 22818/SMN (10.98) The Man I Want To Be | | 6 |
| 17 | 14 | 10 | 9 | BLAKE SHELTON REPRISE/WARNER BROS. 522642/WMN (8.98) Hillbilly Bone (EP) | | 2 |
| 18 | 17 | 13 | 50 | KENNY CHESNEY BNA 65555/SMN (11.98) Greatest Hits II | | 1 |
| 19 | 21 | 14 | 12 | JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) Haywire | | 2 |
| 20 | NE | W | 1 | LONESTAR SAGUARO ROAD 25490 (17.98) Party Heard Around The World | | 20 |
| 21 | NE | W | 1 | JO DEE MESSINA CURB 79181 (10.98) Unmistakable: Trilogy: Love | | 21 |
| 22 | 16 | 23 | 34 | BROOKS & DUNN ARISTA NASHMILE 49922/SMN (13.96) #1s And Then Some | | 1 |
| 23 | 20 | 12 | 8 | GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98) Get Off On The Pain | | 2 |
| 24 | 22 | 18 | 37 | REBA STARSTRUCK M0100/VALORY (18.99) ⊕ Keep On Loving You | • | 1 |
| 25 | 18 | 20 | 2 | MERLE HAGGARD HAG/VANGUARD 78035*/WELK (17.98) I Am What I Am | | 18 |

| | THIS | LAST | 2 WEEKS AGO | WEEKS ON CHT | ARTIST Title | CERT. | PEAK |
|---|------|------|----------------|-----------------|--|-------|------|
| | 26 | 23 | 26 | 44 | BRAD PAISLEY ARISTA NASHVILLE 47352/SWN (13.98) American Saturday Night | | 1 |
| ı | 27 | 26 | 19 | 9 | DANNY GOKEY 19/RCA 60554/SMN (11.98) My Best Days | | 3 |
| ı | 28 | 24 | 24 | 28 | TIM MCGRAW CURB 79152 (18.98) Southern Voice | • | 1 |
| İ | 29 | 25 | 22 | 57 | KEITH URBAN CAPITOL NASHVILLE 35751* (18.98) Defying Gravity | • | 1 |
| ı | 30 | 32 | 27 | 56 | GREATEST RASCAL FLATTS GAINER LYRIC STREET 002604 (18.98) Unstoppable | | 1 |
| i | 31 | 28 | 20 | 10 | JOHNNY CASH AMERICANLOST HIGHWAY 013594*AIMGN (1136) American VI: Ain't No Grave | | 2 |
| İ | 32 | 31 | 25 | 38 | JUSTIN MOORE VALORY 0100 (10.98) Justin Moore | | 3 |
| İ | 33 | 29 | 21 | 5 | GRETCHEN WILSON REDNECK 200 (17.98) I Got Your Country Right Here | | 6 |
| İ | 34 | 33 | 29 | 36 | VARIOUS ARTISTS EMILUMERSAL 56259 SOMY MUSIC (18,99) NOW That's What I Call Country Vol. 2 | | 4 |
| ĺ | 35 | 34 | 28 | 58 | ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) Carolina | | 4 |
| ĺ | 36 | 30 | 31 | 30 | TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98) American Ride | | 1 |
| İ | 37 | 35 | 30 | 54 | SOUNDTRACK WALT DISNEY 003101 (18.98) Hannah Montana: The Movie | | 1 |
| İ | 38 | 37 | 32 | 27 | JOE NICHOLS SHOW DOG-UNIVERSAL 012989 (13.98) Old Things New | | 15 |
| i | 39 | 39 | 34 | 10 | JOSH THOMPSON COLUMBIA 56859/SIMN (9,98) Way Out Here | | 9 |
| İ | 40 | 38 | 33 | 38 | GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98) Twang | • | 1 |
| ĺ | 41 | NI | w | 1 | WADE BOWEN SMITH (17.98 CD/DVD) ⊕ Live At Billy Bob's Texas | | 41 |
| ĺ | 42 | 40 | 35 | 7 | BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98) Halfway To Heaven | | 19 |
| ĺ | 43 | 36 | 36 | 39 | GLORIANA EI/BLEM/REPRISE/WARNER BROS. 51978Q/WWN (13.98) Gloriana | | 2 |
| ĺ | 44 | 45 | 39 | 58 | MARTINA MCBRIDE RCA 34190/SMN (17.98) Shine | | 1 |
| İ | 45 | 27 | - | 2 | JASON BOLAND & THE STRAGGLERS PROUD SOULSAPE/ 700/305/THENYTGERS (12.93) High In The Rockies: A Live Album | | 27 |
| ĺ | 46 | 46 | 41 | 83 | KELLIE PICKLER 19/BNA 22811/SMN (11.98) ⊕ Kellie Pickler | | 1 |
| ĺ | 47 | 48 | 40 | 30 | ROSANNE CASH MANHATTAN 96576/BLG (18.98) The List | | 5 |
| 1 | 48 | 59 | 59 | 36 | PACE CRAIG MORGAN SETTER BNA 53808/SMN (12.98) That's Why | | 8 |
| | 49 | 52 | 42 | 15 | GRETCHEN WILSON COLUMBIA 61884/SMN (9.98) Greatest Hits | | 24 |
| ĺ | 50 | 50 | 46 | 65 | DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98) Feel That Fire | | 1 |
| ľ | | | | | | | |

TOP BLUEGRASS ALBUMS

| MEEK | LAST | 2 WE | ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL |
|------|------|------|--|
| 1 | 1 | 13 | #1 DAILEY & VINCENT Dailey & Vincent Sing The Statler Brothers GNACKER BARREL 610640/ROUNDER |
| 2 | 3 | 11 | CAROLINA CHOCOLATE DROPS Genuine Negro Jig NONESUCH 516985/WARNER BROS. |
| 3 | 4 | 63 | STEVE MARTIN The Crow: New Songs For The Five-String Banjo 40 SHARE 610647*.ROUNDER |
| 4 | 5 | 3 | TRAMPLED BY TURTLES Palomino BANJODAD 07* |
| 5 | 2 | 2 | THE INFAMOUS STRINGDUSTERS Things That Fly SUGAR HILL 4059/WELK |
| 6 | 6 | 34 | THE ISAACS The Isaacs Naturally: An Almost A Cappella Collection GAITHER 46014 |
| 7 | 8 | 31 | PATTY LOVELESS Mountain Soul II SAGUARO ROAD 24976 |
| 8 | 7 | 33 | THE WAILIN' JENNYS Live At The Mauch Chunk Opera House RED HOUSE 220 |
| 9 | 10 | 4 | BLACK PRAIRIE Feast Of The Hunters' Moon SUGAR HILL 4061*/WELK |
| 10 | N | EW | VARIOUS ARTISTS Gloryland 2: Bluegrass Gospel Classics TIME LIFE 25482 |

BETWEEN THE BULLETS

'MIRACLES' HAPPEN



With her best sales week in six years, Mary Chapin Carpenter's "The Age of Miracles" bows at No. 6 on Top Country Albums and No. 28 on the Billboard 200 with 13,000 copies,

according to Nielsen SoundScan. She last scanned more in a week when "Between Here and Gone" shifted more than 19,000 in its first two frames in May 2004.

The strong debut of her latest release—which also enters Top Folk Albums at No. 1 (see billboard.biz/charts)-was fueled by a May 1 performance on CBS' "Early Show."

-Keith Caulfield

ADULT R&B

5 16 THERE GOES MY BABY 4 23 I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE) 3 24 FISTFUL OF TEARS

#1 EVERYTHING TO ME

WINDOW SEAT ERYKAH BADU (CONTROL FREAQ/UNIVERSAL MOTOWIN/UMRG)

R&B/HIP-HOP Billboard

| 6 | | ŢĊ | OP R&B/HIP-HOP |
|---------|------|----------------|---|
| | 4 | A | LBUMS |
| THIS | LAST | WEEKS ON CH | ARTIST TITLE IMPRINT / DISTRIBUTING LABEL |
| 0 | HOT | SHOT BUT | # B.O.B LIL MEDIT THE BROTHER OF BOOK MY TELEFOLISTIC OF THE TOTAL O |
| 2 | 1 | 6 | USHER RAYMOND V RAYMOND LAFACE/JIVE 61552/JLG |
| 3 | 3 | 47 | THE BLACK EYED PEAS |
| 1000 | | | THE E.N.D. INTERSCOPE 012887*/IGA |
| 4 | 2 | 7 | STILL STANDING J 40398/RMG |
| 5 | 4 | 8 | LUDACRIS BATTLE OF THE SEXES DTP/DEF JAM 014030*/IDJMG |
| 6 | 6 | 13 | SADE SOLDIER OF LOVE EPIC 63933*/SONY MUSIC |
| 7 | 7 | 8 | MARVIN SAPP HERE I AM VERITY 53156/JLG |
| 8 | 10 | 21 | ALICIA KEYS |
| 9 | 9 | 23 | THE ELEMENT OF FREEDOM MBK/J 46571*/RMG RIHANNA |
| | | | RATED R SRP/DEF JAM 013736/IDJMG TREY SONGZ |
| 10 | 12 | 35 | READY SONG BOOK/ATLANTIC 518794/AG |
| 11 | 11 | 13 | REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG |
| 12 | 13 | 4 | GREATEST SHARON JONES & THE DAP-KINGS GAINER I LEARNED THE HARD WAY DAPTONE 019* |
| 13 | 8 | 5 | ERYKAH BADU Nen amenyah rattako retan de tre anin coltego. Fredudiaensol dotom co accellare |
| 14 | 17 | 19 | YOUNG MONEY |
| | | | WE ARE YOUNG MONEY CASH MONEYUNIVERSAL MOTOWN 013785/UMRG JAY-Z |
| 15 | 15 | 34 | THE BLUEPRINT 3 ROC NATION 520856*/AG ⊕ JAHEIM |
| 16 | 16 | 12 | ANOTHER ROUND ATLANTIC 522783/AG |
| 17 | 5 | 2 | CYPRESS HILL RISE UP PRIORITY 26481/CAPITOL |
| 18 | 20 | 50 | EMINEM RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA |
| 19 | 14 | 3 | DJ HOLIDAY + GUCCI MANE BURRRPRINT(X) HD 1017 BRICK SQUAD AS YLLM \$23890 WARRER BROS. |
| 20 | 18 | 20 | MARY J. BLIGE |
| 21 | 21 | 34 | DRAKE |
| \prec | | | SO FAR CONE (EP) YOU'G MOVEYCASH MOVEYUNKERSAL MOTOWN O 19166UVRO KID CUDI |
| 22 | 25 | 33 | MAN ON THE NOOK THE END OF DAY OF EASY ON GOOD JURIS PSAL NOTION OF SEY JURIS (*) TIMBALAND |
| 23 | 26 | 21 | TIMEALAND PRESENTS SHOOK VALUE II MOSLEY BLACKGROUND INTERSCOPE (19645-16A |
| 24 | 28 | 21 | GUCCI MANE THE STATE VS. RAURIC DAVIS 1017 BRICK SOLUKO ASYLUM 5205-40*WARNER BROS. |
| 25 | 22 | 14 | CORINNE BAILEY RAE THE SEA CAPITOL 09378 |
| 26 | 23 | 9 | RAHEEM DEVAUGHN THE LOVE & WAR MASTERPEACE 1228/JIVE 55959/JLG |
| 27 | 30 | 28 | MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MAJETIC TROSEY-SONY MUSIC |
| 28 | 32 | 77 | BEYONCE |
| 29 | 31 | 20 | ROBIN THICKE |
| | | | SEX THERAPY: THE SESSION STAR TRAK/INTERSCOPE 013708/IGA MAXWELL |
| 30 | 34 | 43 | BLACKSUMMERS'NIGHT COLUMBIA 89142/SONY MUSIC ⊕ METH/GHOST/RAE |
| 31 | 24 | 5 | WU-MASSACRE WU-TANG/DEF JAM 013851*/IDJMG |
| 32 | 33 | 25 | MELANIE FIONA THE BRIDGE SRC/UNIVERSAL MOTOWN 013150/UMRG |
| 33 | 39 | 31 | BEBE & CECE WINANS STILL B&C 31105/MALACO |
| 34 | 37 | 6 | SNOOP DOGG MORE MALICE (EP) DOGGYSTYLE/PRIORITY 27157/CAPITOL (*) |
| 35 | 36 | 5 | E-40 |
| | | | REVENUE RETRIEVIN: NIGHT SHIFT HEAVY ON THE GRIND 03 E-40 |
| 36 | 35 | 5 | REVENUE RETRIEVIN': DAY SHIFT HEAVY ON THE GRIND 01 DEVIN THE DUDE |
| 37 | 19 | 2 | SUITE 420 E1 2043 MURS AND 9TH WONDER |
| 38 | 44 | 3 | FORNEVER SMC 425 |
| 39 | 42 | 23 | BIRDMAN PRICELESS CASH MONEY/LINIVERSAL MOTOWN 013090/LIMRS ⊕ |
| 40 | 46 | 44 | VARIOUS ARTISTS NOW 31 EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC |
| 41 | 41 | 52 | CHRISETTE MICHELE EPIPHANY DEF JAM D12797/IDJMG ⊕ |
| 42 | 50 | 14 | JAMES FORTUNE & FIYA |
| 43 | 48 | 25 | 50 CENT |
| | | | BEFORE I SELF-DESTRUCT SHADYAFTERMATH WITERSCOPE 012393*AGA ⊕ LITTLE BROTHER |
| 44 | 27 | 2 | LEFTBACK HALL OF JUSTUS 5008 |
| 45 | 43 | 9 | DJ KHALED VICTORY WE THE BEST 2074/E1 |
| 46 | 45 | 21 | SNOOP DOGG MALICE N WONDERLAND DOGGYSTYLE/PRIORITY 08942*/CAPITOL |
| 47 | 52 | 32 | MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL ISLAND 013226*/IDJIMG |
| 48 | 47 | 22 | R. KELLY UNTITLED JIVE 31136/JLG |
| 49 | 51 | 24 | JANET |
| 50 | 49 | 4 | VIVIAN GREEN |
| 100000 | 10 | | BEAUTIFUL E1 2037 |

| Vith 84,000 overall units sold, B.o.B's | 6 |
|--|-----|
| Adventures" is the best opening–week ake for a No. 1 title by a new solo artist on | |
| op R&B/Hip-Hop Albums since Keri | Q. |
| ilson's "In a Perfect World" scanned | |
| 4,000 in its opening frame in April 2009. | BOR |

| Q <u>1</u> | | M. | AINSTREAM |
|-------------------|----------|-----------------|--|
| A | | Rě | &B/HIP-HOP [™] |
| HIS | AST | VEEKS IN CHT | TITLE ARTIST (IMPRINT/ PROMOTION LABEL) |
| 0 | 1 | 11 | #1 RUDE BOY |
| 2 | 2 | 11 | MY CHICK BAD |
| 3 | 5 | 8 | OVER |
| 4 | 6 | 12 | NOTHIN' ON YOU |
| 5 | 4 | 13 | NEIGHBORS KNOW MY NAME |
| 6 | 3 | 14 | TREY SONGZ (SONG BOOK/ATLANTIC) EVERYTHING TO ME |
| 7 | 7 | 14 | MONICA (J/RMG) LIL FREAK |
| 8 | 8 | 21 | USHER FEAT. NICKI MINAJ (LAFACE/JLG) HEY DADDY (DADDY'S HOME) |
| 9 | 9 | 7 | UN-THINKABLE (I'M READY) |
| 10 | 11 | 6 | ALICIA KEYS (MBK/J/RMG) IMMA BE |
| 111 | 12 | 8 | I'M BACK |
| 12 | 21 | 6 | T.I. (GRAND HUSTLE/ATLANTIC) GREATEST LOSE MY MIND GAINER YOUNG JEEZY FEAT PLIES (CTE/DEF JANAID,ING) |
| 13 | 10 | 20 | SAY SOMETHING TIMBALAND FEAT. DRAKE (IVOSLEY/BLACKGROUND/INTERSCOPE) |
| 14 | 17 | 5 | ROGER THAT |
| 15 | 13 | 15 | YOU'RE THE ONE DONDRIA (SO SO DEF/MALACO) |
| 16 | 22 | 7 | ALL I DO IS WIN DJ KHALED FEAT T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (ME THE BESTET) |
| 17 | 19 | 9 | LOVE KING THE-DREAM (RADIO KILLA/DEF JAM/IDJMG) |
| 18 | 24 | 5 | BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTANA (6 UNIT) |
| 19 | 23 | 12 | FISTFUL OF TEARS MAXWELL (COLUMBIA) |
| 20 | 14 | 23 | O LET'S DO IT WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.) |
| 21 | 25 | 12 | SPONSOR TEMPRA MAN FEAT GUCCH MANE & SQULLA BOY TELLEM (FO REEL/ASYLUM/WARRIER BROS.) |
| 22 | 15 | 15 | LEMONADE GUCCI MANE (1017 BRICK SQUAD/ASYLUM/WARNER BROS.) |
| 23 | 28 | 4 | SHE GOT IT MADE PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) |
| 24 | 38 | 2 | THERE GOES MY BABY USHER (LAFACE/JLG) |
| 25 | 27 | 10 | BUSY Lyfe Jennings (Jesus Swings/Asylum/Warner Bros.) |
| 26 | 31 | 4 | LAST SONG RECOGNITION (R & R/CAPITOL) |
| 27 | 39 | 2 | SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG) |
| 28 | 32 | 10 | FALLIN' K. MICHELLE (HITZ COMMITTEE/JIVE/JLG) |
| 29 | 36 | 6 | IMMA LOVE YOU RIGHT JOHN BROWN (MOPHILLIN/UNIVERSAL REPUBLIC/UMRG) |
| 30 | 29 | 13 | 4 MY TOWN (PLAY BALL) BIRDMAN FEAT. DRAKE & LIL WAYNE (CASH MONEY UNIVERSAL MOTOWNUMBE) |
| 31 | 34 | 17 | ON TO THE NEXT ONE JAY-Z + SWIZZ BEATZ (ROC NATION) |
| 32 | NI | EW | ALWAYS TRINA FEAT. MONICA (SLIP-N-SLIDE/CAPITOL) |
| 33 | 30 | 16 | SPEEDIN' OMARION (STARWORLD/MUSICWORKS/CAPITOL) |
| 34 | 37 | 9 | BRING IT BACK SBALL & MJG FEAT. YOUNG DRO (GRAND HUSTLE/E1) |
| 35 | 33 | 17 | WOMEN LIE, MEN LIE YO GOTTI FEAT. LIL WAYNE (INEVITABLE, POLO GROUNDS/J/RMG) |
| 36 | 40 | 3 | MARQUES HOUSTON (MUSICWORKS/T.U.G.) |
| 37 | NI | EW | WE GOT HOOD LOVE MARY J. BLIGE FEAT. TREY SONGZ (MATRIARCH/GEFFEN/INTERSCOPE) |
| 38 | | EW | (HAHA) SLOW DOWN FAT JOE FEAT. JEEZY (TERROR SQUAD/E1) HELLO GOOD MORNING |
| 39 | \vdash | EW | DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE) |
| 40 | RE-E | NTRY | BEAT IT UP BERTELL (CAPITOL) |

| Ø A | | Rŀ | HYTHMIC™ |
|--------|------|-----------------|---|
| THIS | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT/ PROMOTION LABEL) |
| 1 | 2 | 15 | #1 NOTHIN' ON YOU BOURS BOOK FEAT, BRUNG MARS, FREBELFOCK GRAND HUSTLE ATLANTIC |
| 2 | 1 | 16 | RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG) |
| 3 | 3 | 14 | BREAK YOUR HEART |
| 4 | 5 | 8 | MY CHICK BAD |
| 6 | 6 | 20 | IN MY HEAD |
| 6 | 4 | 22 | SAY AAH |
| 7 | 10 | 6 | TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC) GREATEST OMG |
| - | | - Are | GAINER USHER FEAT, WILLIAM (LAFACE/JLG) OVER |
| 8 | 8 | 8 | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN HEY DADDY (DADDY'S HOME) |
| 9 | 7 | 11 | USHER FEAT. PLIES (LAFAGE/JLG) SAY SOMETHING |
| 10 | 9 | 15 | TIMBALAND FEAT, DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE |
| 0 | 15 | 5 | WINNER JAMIE FOXX FEAT, JUSTIN TIMBERLAKE & T .I. (J/RMG) |
| 12 | 11 | 23 | PEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN |
| 13 | 13 | 21 | TELEPHONE LADY GAGA FEAT. BEYONCE (STREAMLINE KONLINE CHERRYTREE INTERSCOPE |
| 14 | 12 | 21 | CARRY OUT TIMBALAND FEAT, JUSTIN TIMBERLAKE (MCS.LEY/BLACKGROUND: INTERSCOP |
| 15 | 18 | 7 | EENIE MEENIE SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC |
| 16 | 14 | 20 | IMMA BE THE BLACK EYED PEAS (INTERSCOPE) |
| 17 | 16 | 34 | TIE ME DOWN |
| 18 | 17 | 12 | YOUNG FOREVER YOUNG FOREVER |
| 19 | 23 | 4 | YOUR LOVE IS MY DRUG |
| 20 | 19 | 26 | TIK TOK |
| 21 | 27 | 3 | KESHA (KEMOSABE/RCA/RMG) ALEJANDRO |
| 1000 | 200 | | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE BABY |
| 22 | 20 | 14 | JUSTIM BIEBER FEAT LUDACRIS (SCHOOLBOY/RAYMOND BRAUN (SLAND) TOURI |
| 23 | 22 | 9 | IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE) NEIGHBORS KNOW MY NAME |
| 24 | 24 | 6 | TREY SONGZ (SONG BOOK/ATLANTIC) |
| 25 | 25 | 5 | BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT) |
| 26 | NE | W | AIRPLANES BOBFENT EMINEN & HAYLEY WILLIAMS (REBELROCK GRAND HUSTLENTLANT) |
| 27 | 21 | 14 | STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY,UNIVERSAL MOTOWN) |
| 28 | 26 | 6 | LOVE KING THE-DREAM (RADIO KILLA/DEF JAM/IDJMG) |
| 29 | 28 | 3 | COOLER THAN ME MIKE POSNER FEAT. BIG SEAN (J/RMG) |
| 30 | 30 | 3 | ROGER THAT YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN) |
| 31 | 31 | 4 | FANTASY GIRL BABY BASH FEAT. MARTY JAMES (BASHTOWN/UPSTAIRS) |
| 32 | 32 | 4 | BILLIONAIRE TRAVIE MCCOY FEAT. BRUND MARS (DECAYDANCE FLELED BY RAMEN/RRP |
| 33 | 36 | 2 | HELLO GOOD MORNING |
| 34 | 33 | 14 | LIL FREAK |
| 35 | 35 | 3 | USHER FEAT. NICKI MINAJ (LAFACE/JLG) TEACH ME HOW TO DOUGIE |
| 36 | 40 | 2 | UN-THINKABLE (I'M READY) |
| 37 | 34 | 5 | ALICIA KEYS (MBK/J/RMG) DAZE |
| 38 | | W | JA-BAR FEAT. SOULIA BOY TELLEM (S.C.D. MONEY GANGUNIVERSAL MOTOWN ALL I DO IS WIN |
| - | | | DJ KHALED FEAT T-PAIN, LUDACRIS, SWOOP DOOG & RICK ROSS (WE THE BEST/E) |
| 39 | | W | PITBULL (MR. 305/POLO GROUNDS/J/RMG) LEMONADE |
| 40 | 29 | 10 | CHECK MANE (1917 BRICK COUNT) ASVI HIM AWARDIED BRICK |

BETWEEN THE BULLETS

KEYS AND BRAXTON MEET BLIGE



Alicia Keys and Toni Braxton move into a tie with Mary J. Blige for the most top 10s by a female on the Adult R&B airplay chart as Keys and Braxton both earn their 14th top 10s this week. Keys' "Un-Thinkable (I'm Ready)" vaults 12-8 with the Greatest Gainer trophy (up 326 plays) and gives the singer her third consecutive studio album to earn at least three top 10s. "The Element of Freedom," however, is her first album not to yield No. 1s with its first two singles. Previous tracks "Doesn't Mean Anything" and "Try Sleeping With a Broken Heart" peaked at No. 2.

Braxton, whose Adult R&B career dates back to the tally's launch in 1993, enters the region for the first time in five years with "Hands Tied" (15-10). Her Atlantic Records debut, "Pulse," will bow next issue. -Raphael George

| 6 | | | MAXWELL (COLUMBIA) |
|---|--|--|--|
| | 7 | 13 | FINDING MY WAY BACK JAHEIM (ATLANTIC) |
| 7 | 8 | 14 | CLOSER CORINNE BAH EY RAF (CAPITOL) |
| 8 | 12 | 5 | GREATEST UN-THINKABLE (I'M READY) |
| 9 | 6 | 27 | AIN'I LEAVIN WITHOUT YOU |
| 0 | 15 | 10 | JAHEIM (ATLANTIC) HANDS TIED |
| 9 | 10 | 12 | BEAUTIFUL |
| | 1123 | | VIVIAN GREEN (E1) SOLDIER OF LOVE |
| 12 | 9 | 21 | SADE (EPIC/COLUMBIA) |
| 13 | 14 | 26 | SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE) I DON'T CARE |
| 14 | 13 | 14 | RAHEEM DEVAUGHN (JIVE/JLG) |
| 5 | 16 | 11 | IN THE MORNING URBAN MYSTIC FEAT. MDMA (SOBE) |
| 16 | 19 | 6 | NOTHING JANET (SO SO DEF/MALAGO) |
| 17 | 17 | 12 | ALL I EVER THINK ABOUT CHRISETTE MICHELE (DEF JAM/IDJMG) |
| 18 | 18 | 13 | THE BEST IN ME MARVIN SAPP (VERITY/JLG) |
| 19 | 20 | 4 | BABYFATHER |
| 20 | 22 | 12 | TELL ME YOU LOVE ME |
| 21 | 21 | 17 | WORST CASE SCENARIO |
| | 2000 | | JOE (563/KEDAR) BUSY |
| 22 | 23 | 8 | LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.) TEST DRIVE |
| 23 | 25 | 9 | KEITH SWEAT FEAT. JOE (KEDAR) |
| 24 | 32 | 2 | WHAT'S NOT TO LOVE DWELE (RT/E1) |
| 25 | 26 | 5 | PRICELESS MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG) |
| | | | |
| @ |) | | OT DAD CONCC |
| A | | | OT RAP SONGS [™] |
| × | _× | KS | TITLE |
| WEE | LASI | WEE ON 0 | ARTIST (IMPRINT / PROMOTION LABEL) |
| | | | |
| 1 | 1 | 15 | #1 4 WKS B.O.B FEAT, BRUNO MARS (REBELFOCK/GRAND HUSTLE/ATLANTIC) |
| 1) | 2 | 15 11 | 4WKS 8.0.8 FEAT. BRUNO MARS (REBELPOCKGRAND HUSTLE ATLANTIC) MY CHICK BAD |
| | | 100000 | AWA'S BOB FRAT BRIAND MARS (REBELPOOK BRAND HUSTLEAFLANTIC) MY CHICK BAD LUDACRIS FEAT NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER |
| 2 | 2 | 11 | EXTRACT BASERIX BRIND MARS REBEROCYGRAND HISTLERITAKTIC) MY CHICK BAD LUDACHIS FERT. NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWIK) SAY SOMETHING |
| 3) | 2 3 4 | 11 | AND THE REMAINMENT REPORT OF THE PROPERTY OF T |
| 2) 3) 4 | 2 3 4 7 | 11 9 20 10 | EXMSS BAB HAS BRIND MARS REBEROCKGRAND HISTLEFATLANTO) MY CHICK BAD LUDACHIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DRAKE (YOUNG MOREY/CASH MONEY/UNIVERSAL MOTOWIK) SAY SOMETHING TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/WTERSCOPE) BEAMER, BENZ, OR BENTLEY LUDYD BANKS FEAT. JUELZ SANTANA (G UNIT) BEDROCK |
| 2 3 4 5 6 | 2 3 4 7 5 | 11 9 20 10 25 | EXMSS BAB HAS BRIND MARS REBERDOL/GRAND HISTLEFATLANTO) MY CHICK BAD UDACHIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWIK) SAY SOMETHING TIMBALAND FRAT DRAKE (MOSLEY/BLACKGROUND/WITERSCOPE) BEAMER, BENZ, OR BENTLEY LUTO BANKS FRAT JUELZ SANTANA (6 UMIT) BEDROCK |
| 2) 3) 4 5) 6 | 2 3 4 7 5 | 11 9 20 10 25 5 | EXONSE BAB PRATERIANO MARS (REBEROCKGRAND HISTLEFATLANTO) MY CHICK BAD LUDACHIS FEATL NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DRAKE (POUNDS MORIEV/CASH MONEVUNIVERSAL MOTOWIK) SAY SOMETHING TIMBALAND FRAT DRAKE (MOSLEY/BLACKGROUND/WITERSCOPE) BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT) BEDROCK VOUND MONEY FEATL LOYD (DASH MONEVUNIVERSAL MOTOWNLOWING) |
| 2 3 3 4 4 5 5 6 6 8 8 | 2 3 4 7 5 10 6 | 11 9 20 10 25 5 | EXISTE RABBATI BRUND MARS (REBERDOCKGRAND HISTLEFATLANTO) MY CHICK BAD UDACHIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DRAKE (YOUNG MOREV/CASH MONEY/UNIVERSAL MOTOWIK) SAY SOMETHING TIMBALAND FEAT BRAKE (MOSLEVISLACKGROUND/WITERSCOPE) BEAMER, BENZ, OR BENTLEY LUOT BANKS FEAT. JUEZ SANTANA (6 UNIT) BEDROCK VOUGB MOREY FEAT. LUOTO (CASH MONEY/UNMERSAL MOTOWNO) GREATEST ROGER THAT GAINER HOW LOW LOW LOW LOW LOW LOW LOW LOW LOW LOW |
| 2) 33 44 55 66 77 | 2 3 4 7 5 | 11 9 20 10 25 5 25 8 | EXPOSE BASERIA BRUND MARS (BEBLFOCKGRAND HISTLEFATLANTO) MY CHICK BAD LUDACHIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWIK) SAY SOMETHING TIMBALAND FAT DHAKE (MOSLEY/BLACKGROUND/WITERSCOPE) BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTAMA (6 UNIT) BEDROCK YOUNG MONEY FEAT. LOYD (BASH MONEY/UNIVERSAL MOTOWNLUMRG) GREATEST ROGER THAT YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWNLUMRG) GREATEST ROGER THAT YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWNLUMRG) I'M BACK L. (GRAND HUSTLE/ATLANTIC) |
| 2) 33 4 55 66 77 99 | 2 3 4 7 5 10 6 | 11 9 20 10 25 5 | AND THE REPORT BRAND MARS (BEBLFOCKGRAND HISTLEATLANTO) MY CHICK BAD UDAGRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DRAKE PYOUNG MORIEV/CASH MONEYUNIVERSAL MOTOWIK) SAY SOMETHING TIMBALAND FEAT DHAKE (MOSLEYBLACKGROUND-WITERSCOPE) BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUEZ SANTANA (G UNIT) BEDROCK YOUNG MONEY FEAT. LUEZ SANTANA (G UNIT) BEDROCK YOUNG MONEY FEAT. JUEZ SANTANA (G UNIT) BEDROCK TO THE SANTANT OF THE |
| 2) 33 44 55 66 77 | 2 3 4 7 5 10 6 | 11 9 20 10 25 5 25 8 | AWAS BAB HAT BRAND MARS (BBERDOUGRAND HISTLEATLANTO) MY CHICK BAD LUDGRINS FEAT. NICKI MINAJ (OTP/DEF JAM/IDJMG) OVER DBAKE YOUNG MOREY/CASH MONEY/UNIVERSAL MOTOWN) SAY SOMETHING TIMBALAND FEAT DHAME (MOSLEY/BLACKGROUND/IN/TERSCOPE) BEAMER, BENZ, OR BENTLEY LUOYD BANKS FEAT. JUREZ SANTANA (6 UNIT) BEDROCK VOUNG MONEY FEAT. LUOYD (ZASH MONEY/UN/FEASL MOTOWN/UN/FG) GREATEST ROGER THAT GAINER "UNUM MONEY (CASH MONEY/UN/FEASL MOTOWN/W) LUDACRIS (OTP/DEF JAM/IDJMG) I'M BACK LI. (GRAND HUSTLE/ATLANTIC) STEADY MODBIN' VOUNG MONEY FEAT GUICE MANE (JASH MONEY/UN/FEASL MOTOWN/UN/FG) ALL I DO IS WITH |
| 2) 33 4 55 66 77 99 | 2 3 4 7 5 10 6 9 8 | 11 9 20 10 25 5 25 8 27 | LEAVES BAB FRAT BRIMO MARS REBEROCKGRAMD MISTLEFATLANTO) MY CHICK BAD LUDACHIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWIK) SAY SOMETHING TIMBALAND FRAT DRAKE (MOSLEY/BLACKGROUND/WTERSCOPE) BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTAMA (6 UNIT) BEDROCK YOUNG MONEY FEAT. LOYD (DASH MONEY/LUWERSAL MOTOWNUMRG) GREATEST ROGER THAT TUUNG MONEY (CASH MONEY/LUWERSAL MOTOWNUMRG) I'M BACK L. (GRAND HUSTLE/ATLANTIC) STEADY MOBBIN' YOUNG MONEY FAST. (MODE YUNNESSAL MOTOWNUMRG) ALL I DO IS WIN |
| 2 3 4 5 6 8 8 9 | 2 3 4 7 5 10 6 9 8 14 | 11 9 20 10 25 5 25 8 27 9 | AWAS BAB HAT BRUND MARS (BEBLFOCKGRAND HISTLEFATLANTO) MY CHICK BAD UDAGRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DRAKE YOUNG MOREVICASH MONEVUNIVERSAL MOTOWIK) SAY SOMETHING TIMBALAND FAT DRAKE MODEL PYELAKGROUND WITERSCOPE) BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT) BEDROCK VOUNG MOREY FEAT. JUELZ SANTANA (G UNIT) BEDROCK VOUNG MOREY FEAT. LOYD (DASH MONEVUNIVERSAL MOTOWNLOWING) GREATIST ROGER THAT GAINER YOUNG MOREY (DASH MONEVUNIVERSAL MOTOWNLOWING) HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG) IPM BACK LI. (GRAND HUSTLE/ATLANTIC) STEADY MOBBIN' VOUND MOREY FEAT GROUN MORE (SANTON) ALL I DO IS WIN UNIVERSAL HUDGERIS, SNOP DOGG & RICK ROSS (NE THE SESTE) LOSE MY MIND |
| 2 3 3 4 4 5 6 6 7 9 0 0 1 1 2 2 | 2 3 4 7 5 10 6 9 8 14 | 11 9 20 10 25 5 25 8 27 9 | AND A STATE SEMBNAMES (SEBEROCUSSAME MUSTLEATLANTO) MY CHICK BAD LUDGENS FEAL NICKI MINAJ (OTP/DEF JAM/IDJMG) OVER DBAKE YOUNG MOREY/CASH MONEY/UNIVERSAL MOTOWIN) SAY SOMETHING TIMBALAND FEAT SMAKE (MOSLEY/SIACKOROUND/INTERSCOPE) BEAMER, BENZ, OR BENTLEY LUOYD BANKS FEAT. JUBEZ SANTANA (6 UNIT) BEDROCK VOUNG MONEY FEAT. UND (CASH MONEY/UNIVERSAL MOTOWN/UNRG) GREATEST ROGER THAT TOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN/UNRG) LUDGENS (OTP/DEF JAM/IDJMG) I'M BACK LI, (GRAND HUSTLE/ATLANTIC) STEADY MOBBIN' VOUNG MONEY FEAT GUICK MONEY/UNIVERSAL MOTOWN/UNRG) ALL I DO IS WIN UNIVERS HIM FINNI LUDICANIS, SHOP DOOG A PICK POSS (NETHE SESTET) LOSE MY MIND VOUNG JEEFT PEAT. PURES (CTE/DEF JAM/IDJMG) OLET'S DO IT WANA ROCKA FAME (1017 BRICK SOUNDI/SYLLIM/WASPIER BROS). TIE ME DOWN |
| 2 3 4 4 5 6 6 7 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 | 2 3 4 7 5 10 6 9 8 14 15 | 11 9 20 10 25 5 25 8 27 9 6 | AND BASE AS A SHAMMARS (BBERDOCGRAMD HASTLEATLANTO) MY CHICK BAD LUDACHIS FEAL NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER BARKE YOUNG MORIEVICASH MONEY/UNIVERSAL MOTOWIN) SAY SOMETHING TIMBALAND FEAL TRAKE (MOSLEYSILACKGROUND/WITERSCOPE) BEAMER, BENZ, OR BENTLEY LUOYD BANKS FEAT. JUREZ SANTANA (6 UNIT) BEDROCK YOUNG MONEY FEAT. LUOYD (2554 MONEY/LAWERSAL MOTOWAUMRG) GEREATEST ROGER THAT TOURG MONEY (2554 MONEY/LAWERSAL MOTOWAUMRG) LUDACHIS (DTP/DEF JAM/IDJMG) I'M BACK LI (GRAND HUSTLE/ATLANTIC) STEADY MOBBIN' YOUNG MONEY FEAT. GUIDCH MISSEL MOTOWAUMRG) ALL I DOI S WIN DISHMER FRITTHING LUDICHES SHOOP DOGG A RICK ROSS (NET THE SESTEN) LOSE MY MIND UNDER STEAT FANGLUDICHES (CTE/DEF JAM/IDJMG) O LET'S DO IT MANGA ROCKA FARME (1017 BRICK SOURALS/SULIM/WARRIER BROS.) TIE ME DOWN INN BOTZ FEAT. RAY J (SHOTTY/JASYLLIM/WARRIER BROS.) |
| 2 3 3 4 4 5 6 6 7 9 9 1 1 1 2 2 1 3 4 4 | 2 3 4 7 5 10 6 9 8 14 15 11 | 11 9 20 10 25 5 25 8 27 9 6 22 31 | LUDACHIS (THE BEND MARS (BEBLROCKGRAND HISTLEATLANTO) NY CHICK BAD LUDACHIS FEAL NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER BARKE YOUNG MOREY/CASH MONEY/UNIVERSAL MOTOWIN) SAY SOMETHING TIMBALAND FEAT DAMAE (MOSLEYBLACKGROUND/WITERSCOPE) BEAMER, BENZ, OR BENTLEY LUOYD BARKS FEAT. JUELZ SANTANA (6 UNIT) BEDROCCK YOUNG MONEY FEAT. LUOYD (SASH MONEY/UNIVERSAL MOTOWIN/MRG) GERATISTI TOUNG MONEY (PLOSH MONEY/UNIVERSAL MOTOWIN/MRG) FEAT THAT TOUNG MONEY (PLOSH MONEY/UNIVERSAL MOTOWIN/MRG) LUDACHIS (DTP/DEF JAM/IDJMG) I'M BACK LL I DO IS WIN UNIVERSAL ON THAT TOUNG MONEY FEAT. PULES (CTE/DEF JAM/IDJMG) O LET'S DO IT WINNER MONEY FEAT. PULES (CTE/DEF JAM/IDJMG) O LET'S DO IT WANNER HARM (1017 BRICK SOURD/MSYLUM/WARNER BROS.) HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. TIL (SAD BOY/INTERSCOPE) |
| 2 3 4 5 6 6 7 7 3 4 6 6 6 6 6 | 2 3 4 7 5 10 6 9 8 14 15 11 12 18 13 | 11 9 20 10 25 5 25 8 27 9 6 22 31 3 | AND A CONTROL OF THE CONTROL OF THE SETTENT OF THE CONTROL OF THE SETTENT OF THE CONTROL OF THE SETTENT OF THE CONTROL OF THE SETTENT OF THE CONTROL OF THE SETTENT OF THE |
| 2 3 4 4 5 6 7 9 0 1 1 2 3 4 4 5 6 7 7 | 2 3 4 7 5 10 6 9 8 14 15 11 12 18 13 16 | 11 9 20 10 25 5 25 8 27 9 6 22 31 3 15 | LEMOSE BAB HATE BRAND MARS (BBERDOCGRAND HISTLEATLANTO) MY CHICK BAD LUDACHIS FALL NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER DBAKE YOUNG MOREY/CASH MONEY/UNIVERSAL MOTOWN) SAY SOMETHING TIMBALAND FALL DBAKE (MOSLEY/BLACKGROUND/MYTERSCOPE) BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUREZ SANTANA (6 UNIT) BEDROCK TUNIS MONEY FEAT. LUCYD (ZASH MONEY/UNIVERSAL MOTOWN/UNIG) GRAILST ROGER THAT GAINEST WOUNG MONEY FEAT. LUCYD (ZASH MONEY/UNIVERSAL MOTOWN/UNIG) GRAILST WOUNG MONEY FEAT. LUCYD (ZASH MONEY/UNIVERSAL MOTOWN/UNIC) LUDACRIS (DTP/DEF JAM/IDJMG) TUNIS MONEY FEAT. LUCYD (TASH MONEY/UNIVERSAL MOTOWN/UNIC) LUDACRIS (DTP/DEF JAM/IDJMG) VUUNG MONEY FEAT. GIUCZ MAME (JASH MONEY/UNIVERSAL MOTOWN/UNIC) ALL ID OI S WILL ON THE MONEY MONEY MONEY MIND UNIVEJ FEAT. THE MULICARIS, SHOP DOGG & RUCK ROSS (ME THE SESTER) LOSE MY MIND UNIVEJ FEAT. FEAT. PULES (CTE/DEF JAM/IDJMG) O LET'S DO IT WANA FLOCKA FLAME (1017 BRICK SOUAD/ASYLLIM/WARNER BROS.) TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLLIM/WARNER BROS.) HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT. TL. (BAD BOY/INTERSCOPE) LEMONADE LEMONADE GUECH MAME (1017 BRICK SOUAD/ASYLLIM/WARNER BROS.) YOUNG SECTOR (ROC NATION) AIRPLANES |
| 2 3 4 4 5 6 6 8 9 10 11 12 13 14 15 16 16 17 18 | 2 3 4 7 5 10 6 9 8 14 15 11 12 18 13 16 | 11 9 20 10 25 5 25 8 27 9 6 22 31 3 15 | AND BASE AS A STATE BRAND MARS (BBERDOCGRAND HISTLEATLANTO) MY CHICK BAD LUDACHIS FEAL NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER BARKE YOUNG MOREY/CASH MONEY/UNIVERSAL MOTOWIN) SAY SOMETHING TIMBALAND FEAL BRAKE (MOSLEY/SLACKGROUND/WITERSCOPE) BEAMER, BENZ, OR BENTLEY LUDY BARKS FEAT. JUREZ SANTANA (6 UNIT) BEDROCK YOUNG MONEY FEAT. LUDY (25SH MONEY/LAWERSAL MOTOWIN/MRG) GERATIST ROGER THAT TOURG MONEY FEAT. LUDY (25SH MONEY/LAWERSAL MOTOWIN/MRG) LUDACHIS (DTP/DEF JAM/IDJMG) I'M BACK LI (GRAND HUSTLE/ATLANTIC) STEADY MOBBIN' YOUNG MONEY FEAT GUICK MINGE (25SH MONEY/LAWERSAL MOTOWIN/MRG) ALL I DO IS WIN DIKHUS FEAT. THAN LUDGRES, SHOOP GOGG & RICK ROSS (NET HE SESTEN) LOSE MY MIND LOSE MY MIND OLET'S DO IT MANA FROOTA HAME (1017 BRICK SOURD/ASYLLIM/MARRIER BROS.) HELLO GOOD MOTNING DIDDY - DIRTY MONEY FEAT. TI. (BAD BOY/INTERSCOPE) LEMONADE GUICCI MANNE (1017 BRICK SOURD/ASYLLIM/MARRIER BROS.) TYPY - MIR HUBSON (ROG MATION) |
| 2 3 4 4 5 6 6 8 8 9 10 11 12 13 14 15 16 17 18 19 19 19 19 19 19 19 19 19 19 19 19 19 | 2 3 4 7 5 10 6 9 8 14 15 11 12 18 13 16 | 111 9 20 10 25 5 25 8 27 9 6 22 31 3 15 10 | AND THE CONTRIVENCE OF THE PROPERTY OF THE PRO |
| 2 3 3 4 5 6 8 8 9 10 11 12 3 4 4 15 16 17 18 19 19 19 19 19 19 19 19 19 19 19 19 19 | 2 3 4 7 5 10 6 9 8 14 15 11 12 18 13 16 | 11 9 20 10 25 5 25 8 27 9 6 22 31 3 15 | AND A CONTROL OF THE STANDARD SHEET OF STANDARD SHEET AND SHARE (TOTO SHEET) AND CHICK BAD LUDGERS FEAL NICKI MINAJ (OTP/DEF JAM/IDJMG) OVER DARKE YOUNG MOREY/CASH MONEY/UNIVERSAL MOTOWIN) SAY SOMETHING TIMBALAND FAT. DRAME (MOSLEY/BLACKGROUND/MYTERSCOPE) BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUEZ SANTANA (6 UNIT) BEDROCK VIUNG MOINEY FEAT. LUDY (CASH MONEY/UNIVERSAL MOTOWN/UNIG) GREATEST ROGER THAT GAINEST WOUNG MOINEY (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL MO |
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| 2 3 3 4 5 6 8 8 9 10 11 12 3 4 4 15 16 17 18 19 19 19 19 19 19 19 19 19 19 19 19 19 | 2 3 4 7 5 10 6 9 8 14 15 11 12 18 13 16 | 11 9 20 10 25 5 25 8 27 9 6 22 31 3 15 10 | AND THE STATE SEARCH SERVIN MASS (SEBEROCOGGAMO HISTLEATLANTO) WY CHICK BAD LUDACHIS FEAL NICKI MINAJ (DTP/DEF JAM/IDJMG) OVER BARKE YOUNG MOREY/CASH MONEY/UNIVERSAL MOTOWIN) SAY SOMETHING TIMBALAND FEAL DRAKE (MOSLEY/SLACKGROUND/WITERSCOPE) BEAMER, BENZ, OR BENTLEY LUDYD BARKS FEAT. JUBEZ SANTANA (6 UNIT) BEDROCK YOUNG MONEY FEAT. LUDYD JASH MONEY/LWARSAL MOTOWNUMRG] GREATIST ROGER THAT TAINET TOUGH MONEY (JASH MONEY/LWARSAL MOTOWNUMRG) LUDACHIS (DTP/DEF JAM/IDJMG) I'M BACK LI (GRAND HUSTLE/ATLANTIC) STEADY MOBBIN' YOUNG MONEY FEAT GUDZ HANG JONG PULYWESSAL MOTOWNUMRG) ALL I DO IS WIN DIKHMS PEAT. PHAN LUDACHS, SHOON PULYWESSAL MOTOWNUMRG) ALL I DO IS WIN DIKHMS PEAT. PHAN LUDACHS, SHOON POOGG & HICK SOSS (ME THE SISTIET) LOSE MY MIND VOUNG JECTY FEAT. PLIES (CTE/DEF JAM/IDJMG) O LET'S DO IT MANA FROCK ALMAE (1017 BRICK SOUAD/ASYLLUM/WARNER BROS.) HELLO GOOD MOTNING BUDDY - DIRTY MONEY FEAT. T.I. (BAD B DOY/INTERSCOPE) LEMONADE GUCCI MANE (1017 BRICK SOUAD/ASYLLUM/WARNER BROS.) TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLLUM/WARNER BROS.) HELLO GOOD MOTNING BUDDY - DIRTY MONEY FEAT. T.I. (BAD B DOY/INTERSCOPE) LEMONADE GUCCI MANE (1017 BRICK SOUAD/ASYLLUM/WARNER BROS.) TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLLUM/WARNER BROS.) HELLO GOOD MOTNING BUDDY - DIRTY MONEY FEAT. T.I. (BAD B DOY/INTERSCOPE) LEMONADE GUCCI MANE (1017 BRICK SOUAD/ASYLLUM/WARNER BROS.) TIE ME DOWN ANY - M. HUBSON (ROC MATION) AIRPLANES BOSHER BRIMEN HARLEY WILLIMS FEBEROCKGAWDHISTLENLYING SEX ROOM LUDACHS FEAT. TEY SONGZ (DTP/DEF JAM/ADJMG) ON TO THE NEXT ONE JAY - F. SWIZZ BEATZ (ROC MATION) SHE GOT IT MOCE NEXT ONE JAY - Y SWIZZ BEATZ (ROC MATION) SHE GOT IT MOCE NEXT ONE |
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| 2 3 3 4 4 5 6 6 7 7 1 8 9 9 1 1 1 1 2 2 1 3 3 4 4 1 2 2 3 3 2 4 4 1 2 2 3 3 2 4 4 | 2 3 4 7 5 10 6 9 8 14 15 11 12 18 13 16 NE 23 17 19 20 24 | 111 9 20 10 25 5 25 8 27 9 6 22 31 3 15 10 2 18 34 4 3 | LOSS MY MIND OLET'S DO IT MONAPPER ARMADIANS LOSS MY MIND OLET'S DO IT MONAPPER ARMADIANS LOSS MY MIND OLET'S DO IT MONAPPER ARMADIANS LOSS MY MIND OLET'S DO IT MONAPPER ARMADIANS OLET'S DO IT MONAPPER BROX OLET'S DO IT MONAPPER BROX OLET'S DO IT MONAPPER BROX OLET'S DO IT MONAPPER BROX DO IT MONAPPER BROX OLET'S DO IT MONAPPER BROX BENTLOY OLET'S DO IT MONAPPER BROX BENTLOY OLET'S DO IT MONAPPER BROX BENTLOY OLET'S DO IT MONAPPER BROX BROX BROX BROX BROX BROX OLET'S DO IT MONAPPER BROX B |

RABÁHIP-HOP ALBUMS: See Charts Legand for rules and explanations, 77 MAINSTREAM RABÁHIP-HOP 74 RHYTHMIC, 65 ADUIT RAB The corrected by motived 25 between 18 Albuman 18 and 18 an

| 4 | 9 | H | O' | T R&B/HIP-HOP SONGS" | | |
|------|------|-------------|-----------------|--|------|-------|
| × | L× | EEKS | VEEKS IN CHT | TITLE Artist | | NOLL |
| THIS | LAST | 2 WI | WEE | PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL | CER | PEAN |
| 1 | 1 | 1 | 15 | #1 EVERYTHING TO ME 7WKS M.ELLIOTT, C.LAMB. J. SULLIVAN, FBASKETT, C.MCDONALD, J.D.WILLIAMS) MONICA 9 J/RMG | | 1 |
| 2 | 3 | 3 | 12 | MY CHICK BAD Ludacris Featuring Nicki Minaj THE LEGENDARY TRAXSTER (C.BRIDGES,O.T.MARAJ,S.LINDLEY,D.DAVIDSON) ⊕ DTP/DEF JAM/IDJMG | | 2 |
| 3 | 2 | 2 | 12 | RUDE BOY Rihanna STARGATE,R.SWIRE (M.S.ERIKSEN,T.E.HERMARSEN,E.DEAN,M.RIDDICK,R.SWIRE,R.FENTY) BRANDDICK,R.SWIRE,R.FENTY) BRANDDICK,R.SWIRE,R.FENTY) | | 2 |
| 4 | 5 | 6 | 9 | OVER BOI-1DA.A.KHAALIQ (A.GRAHAM,M.SAMUELS,M.BRONGERS) • YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWIN/UMRG | | 4 |
| 6 | 8 | 11 | 17 | GREATEST UN-THINKABLE (I'M READY) Alicia Keys GAINER/AIRPLAY A KEYS, K. BROTHERS, N. SHEBIB. (A KEYS, A. GRAHAM, K. BROTHERS, J. R. N. SHEBIB.) MBK/J | /RMG | 5 |
| 6 | 7 | 7 | 15 | NOTHIN' ON YOU THE SMEEZINGTONS (B.R.SIMMONS, J.R., B.MARS, PLAWRENCE, A.LEVINE) B.O.B Featuring Bruno Mars GO REBELROCK/GRAND HUSTLE/ATLAVITIC | | 6 |
| 7 | 4 | 5 | 21 | NEIGHBORS KNOW MY NAME Trey Songz | ī | 4 |
| 8 | 6 | 4 | 23 | T.TAYLOR,PHAYES,J.M.GGEE (T.NEVERSON,T.TAYLOR,PHAYES) • SONG BOOK/ATLANTIC HEY DADDY (DADDY'S HOME) Usher Featuring Plies | | 2 |
| 9 | 9 | 8 | 18 | THE RUNNERS,RICO LOVE (RICO LOVE,A.HARR,J.JACKSON,U.RAYMOND IV) • LAFACE/JL6 LIL FREAK Usher Featuring Nicki Minaj | | 8 |
| 10 | 10 | 15 | 17 | E.WILLIAMS,POLOW DA DON (J.JONES,E.WILLIAMS,E.DEAN,U.RAYMOND IV,O.T.MARAJ,S.WONDER) • LAFACE/JLĜ THERE GOES MY BABY Usher | | 10 |
| - | | | | JIM JONSIN,RICO LOVE (RICO LOVE,J.G.SCHEFFER,FROMANO,D.MORRIS) ● LAFACE/JLG FISTFUL OF TEARS Maxwell | | |
| 0 | 12 | 16 | 24 | H.DAVID,MUSZE (MUSZE,H.DAVID) IMMA BE The Black Eyed Peas | | 11 |
| 12 | 15 | 17 | 10 | K-HAPRISWILLIAM (WADNASA PINEDA, J.GOMEZ, S.FERGUSON, KHARRIS, J.TANKEL, D. FODER, T.BREINÆCK, ALDELLER) ● MIERSCOPE I'M BACK T.I. | | 12 |
| 13 | 17 | 20 | 9 | TRACKSLAYERZ (C.J.HARRIS, JR., D.RANDALL, D.DUNCAN) | | 13 |
| 14 | 22 | 29 | 9 | LOSE MY MIND DRUMMA BOY (J.W.JENKINS,C.GHOLSON,A.WASHINGTON) Young Jeezy Featuring Plies CTE/DEF JAM/IDJMG | | 14 |
| 15 | 18 | 25 | 8 | ROGER THAT Young Money PHENOM (D.CARTER,J.BOSWELL,D.FRANKLIN,O.T.MARAJ,M.STEVENSON) ⊕ CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 15 |
| 16 | 25 | 31 | 13 | ALL I DO IS WIN DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross DJ NASTY(JVM/DJ KHALED (KM KHALED,C BRIDGES/WROBERTS I,C C BROADUS JR.T-PAIN, LIMOLLINGS). MOLLINGS) • WE THE BEST/EI | | 16 |
| 17 | 16 | 19 | 11 | WINDOW SEAT E.BADU,J.POYSER (E.BADU,J.POYSER) © CONTROL FREAQ/UNIVERSAL MOTOWN/UMRG | | 16 |
| 18 | 11 | 9 | 26 | SAY SOMETHING TIMBALAND,IROC (TVMOSLEY,JHARMON,A-GRAHAM,T.CLAYTON,J.IMAULTSBY) TIMBALAND,IROC (TVMOSLEY,JHARMON,A-GRAHAM,T.CLAYTON,J.IMAULTSBY) O MOSLEY,BLACKGROUNDINITERSCOPE | | 1 |
| 19 | 23 | 27 | 11 | BEAMER, BENZ, OR BENTLEY Lloyd Banks Featuring Juelz Santana | | 19 |
| 20 | 14 | 10 | 28 | SEX THERAPY Robin Thicke | | 1 |
| 21 | 13 | 12 | 25 | POLOW DA DON/HOT SAUCE (R THICKE,E DEAN,JONES,POAWSON,HWIENER,S GOTTLEB,JSLUCK,WGOLD) © STAR TRAKINTERSCOPE Mary J. Blige | | 4 |
| 22 | 30 | 33 | 13 | STARGATE (M.J.BLIGE,M.S.ERIKSEN,T.E.HERMANSEN,J.AUSTIN,E.DEAN,M.BEITE) MATRIARCH/GEFFENINTERSCÖPE FINDING MY WAY BACK Jaheim | | 22 |
| - | | | | LBARIAS,C.HAGGINS (LBARIAS,C.HAGGINS,M.JONTEL,C.CHAMBERS,J.HOAGLAND) Ondria Dondria | | 10000 |
| 23 | 29 | 30 | 22 | J.DUPRI,B.M.COX (J.DUPRI,B.M.COX) T KILLS ME Melanie Fiona | | 23 |
| 24 | 20 | 18 | 37 | J.FENIX.A.MARTIN (A.MARTIN, R.LITTLEJOHN, JR.,L.CARR, E.SHULMAN) O SRC/UNIVERSAL MOTOWN/UURG HOW LOW Ludacris | | 1 |
| 25 | 21 | 14 | 26 | T-MINUS (C.BRIDGES,T.WILLIAMS,C.RIDENHOUR,E.SADLER,H.SHOCKLEE) © DTP/DEF JAM/IDJMG | ч | 2 |
| 26 | 27 | 26 | 11 | LOVE KING The-Dream T.NASH,L.O.S. DA MAESTRO (T.NASH,C.MCKINNEY) Bradio Killa/Def Jam/iDJMG | | 26 |
| 27 | 24 | 22 | 27 | AIN'T LEAVIN WITHOUT YOU KANGEE (KGISTELAUES), MBPAILSTORD, MILHAWMAD, IS CAFITER, I BROOKHOUSE M. DRIJWANDAD, S CLEMAN, ITHORPPROLIPELEFE) ATLANTIC ATLANTIC | | 12 |
| 28 | 19 | 13 | 33 | SAY AAH Trey Songz Featuring Fabolous YYONNY,D.CORELL,TTAYLOR (R.M.FEREBEE, JR.,T.NEVERSON,T.SCALES,N.L.WALKER,D.CORELL) ●● SONG BOOK/ATLANTIC | | 3 |
| 29 | 31 | 38 | 21 | SPONSOR Teairra Mari Featuring Gucci Mane & Soulja Boy Tell'em ELEWIS,LROC (J.PHILLIPS,H.NELSON,E.LEWIS,B.MUHAMMAD,R.DAVIS,D.WAY) • FO' REEL/ASYLUM/WARNER BROS. | | 29 |
| 30 | 26 | 23 | 30 | O LET'S DO IT TAY BEATZ,D.WINTERS (J.MALPHURS) Waka Flocka Flame 1017 BRICK SQUAD/ASYLUM/WARNER BROS. | | 12 |
| 31 | 34 | 40 | 15 | CLOSER Corinne Bailey Rae S.BROWN, C.B.RAE (C.B.RAE) GAPITOL | | 31 |
| 32 | 28 | 24 | 35 | STEADY MOBBIN' Young Money Featuring Gucci Mane KANE (D.CARTER.D.JOHNSON.R.DAVIS) © CASH MONEYJUHIVERSAL MOTOWNJUHRG | | 17 |
| 33 | 36 | 56 | 6 | SEX ROOM Ludacris Featuring Trey Songz | | 33 |
| 34 | 49 | 59 | 8 | KAJUN (C.BRIDGES,T.NEVERSON,T.SCALES,T.TAYLOR,K.JOHNSON) ● DŤP/DEF ĴAM/JDJMG HANDS TIED Toni Braxton | | 34 |
| 35 | 35 | 42 | 22 | OAK OF THE KNIGHTWRITAZ,H.MASON, JR. (H.J.MASON, JR.,W.FELDER,H.BRIGHT) ON TO THE NEXT ONE Jay-Z + Swizz Beatz | | 9 |
| | | | The same of | SWIZZ BEATZ (S.C.CARTER,K.DEAN,G.AUGE,X.DEROSNAY,J.CHATON) DO ROC NATION LEMONADE Gucci Mane | | |
| 36 | 32 | 21 | 19 | S.CRAWFORD (R.DAVIS,S.CRAWFORD,J.H.KAYLAN,M.VOLMAN) • 1017 BRICK SQUAD/ASYLUM/WARNER BROS. SHE GOT IT MADE Plies | | 15 |
| 37 | 41 | 44 | / | C.SPARKS,X.GEORGES (A.L.WASHINGTON,B.GREEN,C.SPARKS,R.HOLMES) | | 37 |
| 38 | 57 | 64 | 5 | DANJA (RICO LOVE,F.N.HILLS,M.ARAICA,C.J.HARRIS, JR.) BAD BOY/INTERSCOPE | | 38 |
| 39 | 42 | 51 | 9 | HOLD YOU (HOLD YUH) FIRE PETER (W.EDWARDS.R.JOHNSON) | | 39 |
| 40 | 48 | 48 | 53 | PRETTY WINGS H.DAVID,MUSZE (H.DAVID,MUSZE) Maxwell GO COLUMBIA | | 1 |
| 41 | 40 | 39 | 11 | BUSY CJENNINGS (CJENNINGS) Lyfe Jennings ⊕ JESUS SWINGS/ASYLUM/WARNER BROS. | | 39 |
| 42 | 52 | 60 | 3 | SUPER HIGH CKENTTHE REMEDY (WROBERTS I, J.KINISHT, M.RICHARDSON, S.SMITH, E. JOHNSON, M.STOKES) RICK ROSS Featuring Ne-Yo MAYBACH SUR-4-SLIDE.OFF JAM/DUNG | | 42 |
| 43 | 50 | 54 | 12 | BEAUTIFUL Vivian Green A.BELL,I.WASHINGTON (V.S.GREEN,I.WASHINGTON,A.BELL) ⊕ E1 | | 43 |
| 44 | 46 | 36 | 38 | I INVENTED SEX LOS DAMYSTRO (C.MCKINNEY,T.SCALES,T.NEVERSON,A.GRAHAM) Trey Songz Featuring Drake O SONG BOOK/ATLANTIC | | 1 |
| 45 | 38 | 43 | 47 | BAD HABITS Maxwell | | 4 |
| 46 | 39 | 34 | 22 | SOLDIER OF LOVE Sade | T | 6 |
| 47 | 56 | 61 | 5 | SADE,M.PELA (H.F.ADU,A.HALE,S.MATTHEWMAN,P.S.DENMAN) 1T'S IN THE MORNIN Robin Thicke Featuring Snoop Dogg | | 47 |
| 48 | 37 | 35 | 29 | T.RILEY,THICKE (R.THICKE,T.RILEY,C.C.BROADUS JR.,J.MATHIS,J.JACKSON) • STAR TRAK/INTERSCOPE BEDROCK Young Money Featuring Lloyd | | 2 |
| | | | - | IME DOMERCULUS GRAMMICTIMANUS METREISONDUMBONS GRAFFITTIMOS PU POLIFICIAMERON. © OŚM MONEYOWARS LI MOTOM WIMPS TRY SLEEPING WITH A BROKEN HEART Alicia Keys | | 2000 |
| 49 | 33 | 28 | 27 | J.BHASKER (J.BHASKER, A.KEYS.PREYNOLDS) Ombrion Omarion | | 2 |
| 50 | 53 | 46 | 17 | 23 MISIO INC. (D.C.ARK.M.COLE. JR.E.FRAYER,C.RULLER,O.GRANDBERRYC,C.STOKES) 4 MY TOWN (PLAY BALL) Birdman Featuring Drake & Lil Wayne | | 26 |
| 51 | 43 | 37 | 15 | BOI-1DA (B.WILLIAMS, A.GRAHAM, D.CARTER, M.SAMUELS) ● CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 37 |
| 52 | 51 | 50 | 12 | BRING IT BACK BBAIL & MJG Featuring Young Dro O GRAND HUSTLE/E1 | | 50 |
| 53 | 44 | 45 | 15 | I DON'T CARE STEREOTYPES,NE-YO (S.SMITH,J.YIP,J.REEVES,R.ROMULUS) Raheem DeVaughn ⊕ JIVE/JLG | | 36 |
| 54 | HOT | SHOT BUT | 1 | FIND YOUR LOVE NOT LISTED (NOT LISTED) • ASPIRE/YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 54 |

12 The Black Eved Peas' second appearance on Mainstream R&B/ Hip-Hop becomes their first top 10 (11-10). The troupe's first landing, "Boom Boom Pow." peaked at No. 39 and spent three weeks on the chart last summer.



Up 3.7 million impressions, the single from Jeezy's "TM 103." due lune 15, has the secondbest increase of the week behind Alicia Keys at No. 5 (up 5.8 million).



sheds the "rapper moniker by singing on his latest debut. This is his secondhest start behind "Over" (5-4), No. 42 in March.



show was picked up for a second season Fantasia debuts with the title track from her third album, slated to drop this summer.

76 As the NBA playoffs heat up. TNT's theme song for its coverage rockets 24% and soars 12-9 on R&B/Hip-Hop Digital Songs (47,000 downloads).

| Ī | EEK | EEK | WEEKS 30 | EEKS 4 CHT | TITLE Artist | CERT. | PEAK |
|-----|-----|-------|-------------|---------------|---|-------|--------|
| ı | 56 | 54 | 58 | ≥0 | PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL (HAHA) SLOW DOWN Fat Joe Featuring Jeezy | 33 | 54 |
| ı | 57 | 55 | 52 | 15 | S.DEVILLE (J.A.CARTEGENA, J.W.JENKINS, B. ROMEO) © TERROR SQUAD/E1 GO SHORTY GO Travis Porter | | 51 |
| 1 | 58 | 62 | 75 | 3 | SPINZ N' FRESH PRODUCTIONS (TRAVIS PORTER) • PORTER HOUSE OMG Usher Featuring will.i.am | | 58 |
| 1 | 59 | 66 | 72 | H | WILLI.AM (W.ADAMS) • LAFACE/JLG ALWAYS Trina Featuring Monica | | 59 |
| ł | - | | | | BIGG D,LAMB (M.STERLING,D.BAKER,J.BURKE,C.LAMB) ● SLIP-N-SLĪDE/CAPITOL WHY WOULD YOU STAY Kem | | 1000 |
| 1 | 60 | NE | | H | NOT LISTED (NOT LISTED) UNIVERSAL MOTOWN/UMRG FALLIN' K. Michelle | | 60 |
| 1 | 61 | 59 | 57 | 14 | KANE,A.FLOYD (D.JOHNSON,A.FLOYD,K.MICHELLE,B.HULL,N.M.WALDEN) MHITZ COMMITTEE/JIVE/JLG IMMA LOVE YOU RIGHT John Brown | | 56 |
| 1 | 62 | 58 | 53 | 16 | B.GREEN.L.NIX (M.JIMINEZ,S.HILL,J.BROWN) TEACH ME HOW TO DOUGIE Cali Swag District | | 53 |
| ı | 63 | 71 | 85 | 3 | CFOWLER.E.WEST (C.FOWLER.C.GLEE.C.CHILDS,E.WEST) ALL I EVER THINK ABOUT Chrisette Michele | | 63 |
| ı | 64 | 64 | 69 | 11 | ALLSTAR (A.GORDON, J.CAMPBELL, T.BEAL, J.MADISON) ① DEF JAM/IDJMG | | 57 |
| | 65 | 60 | 55 | 15 | WE GOT HOOD LOVE B.M.COX,K.DEAN (M.J.BLIGE,B.M.COX,J.AUSTIN,K.A.J.DEAN) Mary J. Blige Featuring Trey Songz MATRIARCH/BEFFENINTERSCOPE | | 55 |
| | 66 | 68 | 68 | 14 | LAST SONG Recognition L.CLOPTON,PHAYES (L.CLOPTON,PHAYES,R.DAVIS,J.RANKIN,H.MCKEE JR.) ● R & R/CAPITOL | | 61 |
| | 67 | 72 | 73 | 7 | SHOW OUT Roscoe Dash KE (J.L.JOHNSON,K.ERONDU) ⊕ MMI/MUSIC LINE/ZONE 4/INTERSCOPE | | 67 |
| | 68 | 61 | 66 | 6 | NOTHING JJACKSON,J.DUPRI,B.M.COX (J.JACKSON,J.AUSTIN,J.DUPRI,B.M.COX) → SO SO DEF/MALACO | | 60 |
| | 69 | 70 | 71 | 5 | KICKIN AND SCREAMIN E.CRAWFORD,C.STOKES (E.CRAWFORD,M.HOUSTON,C.STOKES) Marques Houston ⊕ MUSICWORKS/T.U.6. | | 69 |
| | 70 | 69 | 67 | 10 | IN THE MORNING D.MANIZOOR,POOH BEAR (D.MANZOOR,J.BOYD,Y.BARKER) Urban Mystic Featuring MDMA O SOBE | | 62 |
| j | 71 | NE | w | 1 | BITTERSWEET Fantasia C.HARMONY (C.HARMON, C.KELLY) J/RMG | | 71 |
| j | 72 | 63 | 62 | 14 | GOOD LOVE STEREOTYPES,NE-YO (S.SMITH,J.REEVES,R.ROMULUS,J.YIP) Mary J. Blige Featuring T.I. Mary J. Blige Featuring T.I. Mary J. Blige Featuring T.I. | | 57 |
| ı | 73 | 67 | 63 | 17 | THE BEST IN ME A.W.LINDSEY (M.L.SAPPA.LINDSEY) Marvin Sapp A.W.LINDSEY (M.L.SAPPA.LINDSEY) | | 14 |
| ı | 74 | 77 | 79 | 4 | IN LOVE WIT YO BOOTY JOHN BLU (J.BLUFORD) O ALLABOUTUS/INFE/J.IG | | 74 |
| i | 75 | 92 | 88 | 3 | BODY YA SONARO (J.D.JACKSON) BESERT STORMISTREET FAMILY | | 75 |
| i | 76 | 80 | 83 | 6 | WINNER Jamie Foxx Featuring Justin Timberlake & T .l. | | 65 |
| ı | 77 | 75 | 87 | 3 | BABYFATHER Sade | | 75 |
| 1 | 78 | 78 | 78 | 10 | H.F.ADU,M.PELA,SADE,M.STENT (H.F.ADU,S.MATTHEWMAN,J.JANES,A.NICHOLLS) ⊕ EPIC/COLUMBIA BEAT IT UP Bertell | | 76 |
| 1 | 79 | 74 | 65 | A | T.ALLEN (B.YOUNG, T.ALLEN, K.KWA) MASSIVE ATTACK Nicki Minaj Featuring Sean Garrett | | 65 |
| 1 | 80 | 100 | _ | , | ALEX DA KID (O.T.MARAJ,S.GARRETT,A.GRANT) • YOUNG MONEY/CASH MÖNEY/UNIVERSAL MOTOWN/UMRG SHUTTERBUGG Big Boi Featuring Cutty | | 80 |
| 1 | 81 | 79 | 100 | 3 | SSTOPCH36 BO (AAPATON,SSTORCHRLEWS,C.CAPMOUCHE,NHOOPER,BROMEQ,C.M.WHEELER,S.ALAWD,FRANK,M.MRPHY) DEF,JAMIDJING MS. CHOCOLATE LII Jon Featuring R. Kelly & Mario | | 79 |
| 1 | 82 | 84 | 94 | | DRUMMA BOY,J.SM/TH (J.H.SM/TH,C.GHOLSON,R.KELLY,C.KELLY,W.HOLMES) ● BME/UNIVERSAL REPUBLIC/UMRG SORRY A** APOLOGY RydazNRtis | | 82 |
| 1 | - | 27.5 | | 10 | N.CANNON (N.CANNON,K.WRITER) TELL ME YOU LOVE ME Leela James | | |
| 1 | 83 | 81 | 81 | 12 | A.MARTIN,G.BAKER,G.WILLIAMS,L.JAMES (A.MARTIN,G.BAKER,G.WILLIAMS,L.JAMES,J.D.LOUDERMILK) I FEEL GOOD Mary J. Blige | | 76 |
| | 84 | RE-E | | 12 | STARGATE,NE-YO (S.SMITH,M.S.ERIKSEN,T.E.HERMANSEN) • MATRIARCH/GEFFEN,INTERSCOPE ARE YOU LISTENING Kirk Franklin Presents Artists United For Haiti | | 68 |
| | 85 | 76 | 74 | 15 | K.FRANKLIN,H.MARTIN (K.FRANKLIN) BEAT IT UP DJ Holiday + Gucci Mane Featuring Trey Songz | | 28 |
| | 86 | 91 | - | 2 | DRUMMA BOY (R.DAVIS,C.GHOLSON,T.NEVERSON) GET IT ALL Sean Garrett Featuring Nicki Minaj | | 86 |
| | 87 | 88 | 89 | 7 | S. GARRETT, E. WILLIAMS (S. GARRETT, E. WILLIAMS) BET I PENNED IT | | 83 |
| | 88 | 82 | - | 8 | R.NORRIS (A.STEWART, D.D. DORROUGH, C.MURDAUGH, J.ASCHALEW, T.RICHARDSON) • ANWHAT/HOLLYHOOD | | 82 |
| | 89 | 99 | - | 10 | YOU BELONG TO ME Trey Songz T.TAYLOR.J.M.GGEE (T.NEVERSON.TTAYLOR.J.M.CGEE,T.SCALES) Trey Song BOOK/ATLANTIC SONG BOOK/ATLANTIC | | 82 |
| | 90 | 93 | - | 4 | ROCK YA BODY BEANZ N KORNBREAD (D.JOHNSON,K.ROY) Dallas Blocker BLOCKERBOY/SYDEDISH/TF | | 90 |
| | 91 | 87 | 80 | 16 | WORST CASE SCENARIO J.THOMAS,J.RTHOMPSON (J.THOMPSON,J.SKINNER,T.MARTINEZ) → S63/KEDAR | | 52 |
| | 92 | NE | W | 1 | HOOD CHICK FETISH D.DAVIS (D.D.DORROUGH, D.DAVIS, M.MIMS) Dorrough Featruing Yo Gorti ⊕ NGENIUS/E1 | | 92 |
| | 93 | RE-E | NTRY | 2 | MAYBE Rocko NOT LISTED (NOT LISTED) ● A-1 | | 93 |
| | 94 | NE | w | 1 | PRICELESS NOT LISTED (NOT LISTED) Melanie Fiona ⊕ SRC/UNIVERSAL MOTOWN/UMRG | | 94 |
| 1 | 95 | 85 | 82 | 10 | REVERSE COWGIRL KANE BEATZJ MKET-PAIN (T-PAINO JOHNSON JOCUDIANI, UN JENKINS, R BRENT, C. WATERSEL JOCHDON JA GORDON OF KOWICT MAPPY BOY JAVEULG KOWICT MAPPY BOY JAVEULG | | 64 |
| j | 96 | 89 | - | 2 | TEST DRIVE Keith Sweat Featuring Joe THE PLATINUM BROTHERS, L. AUSTIN (A. GIBBS, M. CHESSER, L. AUSTIN, D. BROWN) • KEDAR | | 89 |
| j | 97 | NE | w | 1 | WHAT'S NOT TO LOVE Dwele M.CITY (M.FLORES) | | 97 |
| 1 | 98 | RE-E | NTRY | 4 | AY YO Melanie Fiona FUTURE CUT (M.HALLIM,A.MARTIN,J.BABALOLA,D.LEWIS,A.TOUSSAINT) SRC/UNIVERSAL MOTOWN/JMRG | | 91 |
| 1 | 99 | RE-E | NTRY | 16 | I THINK I LOVE HER NOT LISTED (R.DAVIS) Greg Street Featuring Gucci Mane PANATIC/TRAP-A-HOLICS | | 79 |
| ı | 100 | 97 | | 2 | YOUR LOVE Nicki Minaj | | 97 |
| _ ! | | 10000 | | | A.WANSEL (O.T.MARAJ,A.WANSEL) YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 1/10/1 |

BETWEEN THE BULLETS

KEM RETURNS AFTER FOUR YEARS



Detroit soul singer Kem ends a four-year chart absence as "Why Would You Stay" debuts at No. 60 on Hot R&B/Hip-Hop Songs and No. 37 on Adult R&B. The singer, born Kim Owens, last charted with "Into You" in 2006 but is bestknown for Adult R&B chart-toppers "Love Calls" from debut album "Kemistry" and "I Can't Stop Loving You" from follow-up "Album II." His first No. 1 collected a record 97 chart weeks on the tally while the second finished at No. 1 on the year-end 2005 Adult R&B recap. The current hit is the lead single from third

album "Intimacy," which streets in July.

-Raphael George

55 65 - 2

Ciara Featuring Ludacris

• LAFACE/JLG

CHRISTIAN/GOSPEL Billboard

| 6 | 1 | 2200 | |
|-----------|-----|-------------|---|
| A | | CH | IRISTIAN SONGS" |
| EX | EX | EKS | TITLE |
| EN EN | WE | Ne ONE | ARTIST IMPRINT / PROMOTION LABEL #1 ALL OF CREATION |
| 0 | 1 | 14 | SVAKS MERCYME INO GET BACK UP |
| 2 | 3 | 12 | TOBYMAC FOREFRONT/EMI CMG WHAT FAITH CAN DO |
| 3 | 2 | 33 | KUTLESS BEC/TOOTH & NAIL |
| 4 | 4 | 30 | THERE IS A WAY NEWWORLDSON INPOP |
| 5 | 6 | 18 | JOSH WILSON SPARROW/EMI CMG |
| 6 | 5 | 33 | FORGIVEN SANCTUS REAL SPARROW/EMI CMG |
| 7 | 9 | 17 | JEREMY CAMP BEC/TOOTH & NAIL |
| 8 | 8 | 32 | SAFE PHIL WICKHAM FEAT. BART MILLARD INQ |
| 9 | 7 | 18 | NEEDTOBREATHE ATLANTIC/WORD-CURB |
| 10 | 15 | 11 | BETTER THAN A HALLELUJAH AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG |
| 11 | 14 | 16 | HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG |
| 12 | 16 | 9 | OUR GOD Chris Tomlin Sixsteps/Sparrow/Emi CMG |
| 13 | 10 | 32 | LET THE WATERS RISE MIKESCHAIR CURB |
| 14 | 12 | 36 | UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION/PLG |
| 15 | 13 | 38 | CITY ON OUR KNEES TOBYMAC FOREFRONT/EMI CMG |
| 16 | 17 | 9 | BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB |
| 1 | 23 | 8 | GREATEST HEALING BEGINS GAINER TENTH AVENUE NORTH REUNION/PLG |
| 18 | 22 | 17 | MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY |
| 19 | 19 | 23 | WALK ON THE WATER |
| 20 | 11 | 11 | EVERYTHING FALLS |
| 21 | 21 | 11 | LOVE HAS COME |
| 22 | 18 | 17 | CAN ANYBODY HEAR ME |
| 23 | 20 | 4 | IF WE'VE EVER NEEDED YOU |
| 24 | 25 | 18 | SAVE A PLACE FOR ME |
| 25 | 24 | 17 | MATTHEW WEST SPARROW/EMI CMG LOVE NEVER FAILS |
| \bowtie | | | BRANDON HEATH MONOMODE/REUNION/PLG BLINK |
| 26 | 28 | 8 | REVIVE ESSENTIAL/PLG BORN AGAIN |
| 27 | 32 | 11 | NEWSBOYS INPOP MY HELP COMES FROM THE LORD |
| 28 | 26 | 9 | THE MUSEUM BEC/TOOTH & NAIL POWER OF YOUR NAME |
| 29 | 33 | 7 | LINCOLN BREWSTER FEAT. DARLENE ZSCHECH INTEGRITY YOU'RE THE ONE |
| 30 | 30 | 15 | CHRIS AND CONRAD VSR |
| 31 | 27 | 7 | JIMMY NEEDHAM INPOP |
| 32 | 35 | 5 | GOD GAVE ME YOU DAVE BARNES RAZOR & TIE |
| 33 | 31 | 11 | AWAKE AND ALIVE SKILLET ARDENT/INO |
| 34 | 34 | 8 | SOME KIND OF LOVE PHIL STACEY REUNION/PLG |
| 35 | 44 | 2 | FIGHT ANOTHER DAY ADDISON ROAD INO |
| 36 | 37 | 18 | STAND FOR YOU JONNY DIAZ INO |
| 37 | 36 | 16 | WHAT A SAVIOR CATALYST MUSIC PROJECT FEAT. LAURA STORY INO |
| 38 | 41 | 20 | NEVER SAW YOU COMING BEBO NORMAN BEC/TOOTH & NAIL |
| 39 | 40 | 5 | OH, HAPPINESS DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG |
| 40 | 39 | 19 | DESPERATE FIREFLIGHT FLICKER/PLG |
| 41 | 43 | 2 | NEW CREATION LEELAND REUNION/PLG |
| 42 | HOT | SHOT BUT | YOU CAN HAVE ME SIDEWALK PROPHETS FERVENT/WORD-CURB |
| 43 | 46 | 3 | LEAD ME SANCTUS REAL SPARROW/EMI CMG |
| 44 | 42 | 3 | GREATNESS OF OUR GOD NATALIE GRANT CURB |
| 45 | 47 | 3 | HERE IN THIS MOMENT |
| 46 | 49 | 6 | ALREADY HOME |
| 47 | | W | ANCHOR |
| 48 | 38 | 12 | I'LL BE |
| 49 | | W | NEWSBOYS INPOP CASTAWAY |
| 50 | 29 | | BEAUTIFUL HISTORY |
| 30 | 29 | 12 | PLUMB CURB |

| 0 | | AL | BUMS | - |
|----------|-----------|------|--|----------|
| IS EK | ST | EKS | ARTIST | H. |
| E.N | MEAN WELL | N N | TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL #1 SKILLET | <u>B</u> |
| 1 | 2 | 36 | #1 SKILLET 6 WKS AWAKE ARDENT/NO/ATLANTIC 2554/PROVIDENT-INTE | GRITY |
| 2 | 30 | 13 | JESUS SAMES LINE MELBLE CHEATILE CHOLP GOOD SEATHORD-CUPB TOBYMAC | |
| 3 | 3 | 12 | TONIGHT FOREFRONT 6371/EMI CMG ⊕ CASTING CROWNS | • |
| 4 | 1 | 24 | UNTIL THE WHOLE WORLD HEARS SEACH STREET RELAIDS TO 25 PROVIDE NO ARTISTS VARIOUS ARTISTS | - |
| 6 | 5 | 30 | WOW HITS 2010 WORD-CURBPROVIDENT-INTEGRITY 4857/EMICMG VARIOUS ARTISTS | |
| 7 | 6 | 5 | WOW WORSHIP (PURPLE) PLGEMI CNG 887999/WORD-CURB AMY GRANT | |
| 8 | 7 | 25 | SOMEWHERE DOWN THE ROAD AWY GRANT PRODUCTIONS/SPARROW 3688 EM CNG FLYLEAF | |
| 9 | 11 | 36 | NEEDTOBREATHE | |
| 10 | 10 | 80 | THE OUTSIDERS ATLANTIC 519702*/WORD-CURB FRANCESCA BATTISTELLI | |
| (II) | 41 | 64 | MY PAPER HEART FERVENT 887378/WORD-CURB RED | |
| 12 | 9 | 28 | INNOCENCE & INSTINCT ESSENTIAL 10663/PROVIDENT-NITEGRITY ⊕ KUTLESS | |
| 13 | 17 | 12 | MATT MAHER | |
| 14 | 14 | 11 | THE CANADIAN TENORS | |
| 15 | 12 | 8 | PASSION | |
| 16 | 35 | 43 | PASSION: AWAKENING SIXSTEPS/SPARROW 7175/EMI CMG MANDISA | |
| 1 | HOT | 1000 | CARLOS WHITTAKER | _ |
| 18 | | 6 | VARIOUS ARTISTS | |
| 19 | 16 | 10 | NOW THAT'S WHAT I CALL FAITH UNIVERSAL FEW SONY MUSIC (\$845/CAPITOL) | |
| 20 | 21 | 9 | POINT OF GRACE | |
| 21 | 15 | 28 | NO CHANGIN' US WORD-CURB 887924 SIDEWALK PROPHETS | |
| 22 | 20 | 8 | SANCTUS REAL | 2 5 |
| 23 | 13 | 32 | DAVID CROWDER BAND | |
| 24 | 22 | 25 | CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG SWITCHFOOT | |
| 25 | 32 | 64 | HELLO HURNICANE LONGRICASE PROPLEXITANTIC CREDETITAL 4658*FEM CMC ⊕ KARI JOBE | |
| 26 | 28 | 30 | VARIOUS ARTISTS | |
| 27 | RE-E | | JASON CRABB | |
| 28 | 25 | 56 | MERCYME | |
| 29 | 24 | 8 | 10 INO 4626/PROVIDENT-INTEGRITY ⊕ DEMON HUNTER | |
| 30 | 26 | 26 | STEVEN CURTIS CHAPMAN | |
| 31 | 29 | 5 | BEAUTY WILL RISE SPARROW 6516/EMI CMG ELVIS PRESLEY | |
| 32 | 38 | 34 | AN EVENING PRAYER SONY MUSIC CUSTOM MARKETING GROUP 61423 SELAH | |
| 33 | 49 | 21 | PHIL WICKHAM HEAVEN & EARTH IND 3903/PROVIDENT-INTEGRITY | |
| 34 | 36 | 12 | FIREFLIGHT FOR THOSE WHO WAIT FLICKER 10000/PROVIDENT-INTEGRITY | |
| 35 | 34 | 34 | GAITHER VOCAL BAND REUNITED GAITHER 6044/EMI CMG | |
| 36 | 43 | 25 | LEELAND LOVE IS ON THE MOVE ESSENTIAL 10905/PROVIDENT-INTEGRITY | |
| 37 | 40 | 17 | NORMON TABERNACLE CHOR ORCHESTRA AT TEMPLE SQUARE (MLBERG) HEAVENSONG MORMON TABERNACLE CHOIR 5035926 | |
| 38 | 42 | 34 | THOUSAND FOOT KRUTCH WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG | |
| 39 | 31 | 38 | BRITT NICOLE THE LOST GET FOUND SPARROW 2358/EMI CMG | |
| 40 | 46 | 36 | PHILLIPS, CRAIG & DEAN FEARLESS INO 4506/PROVIDENT-INTEGRITY | |
| 41 | RE-E | NTRY | THE ROCKET SUMMER OF MEN AND ANGELS ISLAND 013934*/IDJMG | |
| 42 | RE-E | NTRY | MATTHEW WEST SOMETHING TO SAY SPARROW 4520/EMI CMG | |
| 43 | 44 | 10 | VARIOUS ARTISTS NOW HEAR THIS! EMI CMG 6722 EX | |
| 44 | RE-E | NTRY | NICOLE C. MULLEN THE ULTIMATE COLLECTION WORD-CURB 887932 | |
| 45 | RE-E | NTRY | JEREMY CAMP SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG ⊕ | |
| 46 | 39 | 4 | DAVE BARNES WHAT WE WANT, WHAT WE GET PAZOR & TIE 830KQ PROVIDENT-INTEGRITY | |
| 47 | RE-E | NTRY | NEWWORLDSON NEWWORLDSON INPOP 1503/EMI CMG | |
| 48 | 47 | 12 | FEE HOPE RISING IND 4667/PROVIDENT-INTEGRITY | |
| 49 | 18 | 2 | SUPERCHICK REINVENTION INPOP 1525/EMI CMG | |
| 50 | RE-E | NTRY | MEREDITH ANDREWS AS LONG AS IT TAKES WORD-CURB DIGITAL EX | |
| | | | THE THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TO THE PERSON NAMED IN COLU | |

| 16 | 18 | 18 | WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG | | | | |
|-----|-------------|----------------|--|--|--|--|--|
| 17 | 21 | 8 | HEALING BEGINS TENTH AVENUE NORTH REUNION/PLG | | | | |
| 18 | 19 | 9 | BETTER THAN A HALLELUJAH AMY GRANT AMY GRANT PRODUCTIONS/SPARROW/EMI CMG | | | | |
| 19 | 20 | 6 | LOVE HAS COME | | | | |
| 20 | 22 | 7 | MARK SCHULTZ WORD-CURB BEAUTIFUL, BEAUTIFUL | | | | |
| 21 | 17 | 8 | FRANCESCA BATTISTELLI FERVENT/WORD-CURB EVERYTHING FALLS | | | | |
| 22 | 26 | 3 | IF WE'VE EVER NEEDED YOU | | | | |
| 23 | 25 | 17 | SAVE A PLACE FOR ME | | | | |
| 24 | 24 | 17 | MATTHEW WEST SPARROW/EMI CMG LOVE NEVER FAILS | | | | |
| 25 | 23 | 15 | YOUR HANDS | | | | |
| 25 | 23 | 15 | JJ HELLER STONE TABLE | | | | |
| | | | | | | | |
| 9 | | CH | IRISTIAN CHR | | | | |
| A | | | | | | | |
| HIS | AST /EEK | VEEKS N CHT | TITLE | | | | |
| | 1 | 9 | #1 GET BACK UP 2 WKS TOBYMAC FOREFRONT/EMI CMG | | | | |
| 2 | 2 | 11 | BORN AGAIN | | | | |
| 3 | 4 | 11 | NEWSBOYS INPOP AWAKE AND ALIVE | | | | |
| | | | SKILLET ARDENT/INO SOMETHING BEAUTIFUL | | | | |
| 4 | 3 | 17 | | | | | |
| 6 | 5 | 12 | GAINER THOUSAND FOOT KRUTCH TOOTH & NAIL | | | | |
| 6 | 7 | 10 | GOD GAVE ME YOU DAVE BARNES RAZOR & TIE EVERYTHING FALLS | | | | |
| 7 | 6 | 8 | FEE INO REDISCOVER YOU | | | | |
| 8 | 10 | 15 | STARFIELD SPARROW/EMI CMG | | | | |
| 9 | 8 | 13 | WALLS MANIC DRIVE WHIPLASH | | | | |
| 10 | 11 | 11 | ALL OF CREATION MERCYME INO | | | | |
| 0 | 12 | 6 | LEAD ME SANCTUS REAL SPARROW/EMI CMG | | | | |
| 12 | 15 | 7 | BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB | | | | |
| 13 | 9 | 22 | WALK ON THE WATER BRITT NICOLE SPARROW/EMI CMG | | | | |
| 14 | 14 | 6 | BLINK REVIVE ESSENTIAL/PLG | | | | |
| 15 | 18 | 7 | HEALING BEGINS TENTH AVENUE NORTH REUNION/PLG | | | | |
| 16 | 17 | 6 | THE ONE (I'M FIGHTING FOR) | | | | |
| 17 | 16 | 7 | LIVE LIFE LOUD HAWK NELSON BEC/TOOTH & NAIL | | | | |
| 18 | 13 | 15 | HEALING HAND OF GOD JEREMY CAMP BEC/TOOTH & NAIL | | | | |
| 19 | 20 | 4 | ANCHOR SATELLITES & SIRENS WORD-CURB | | | | |
| 20 | 21 | 5 | STAY WITH ME | | | | |
| 21 | 19 | 12 | BARLOWGIRL FERVENT/WORD-CURB LIVE LIKE WE'RE DYING | | | | |
| 22 | | EW | CASTAWAY | | | | |
| 23 | 22 | 2 | FIGHT ANOTHER DAY | | | | |
| 24 | 23 | 3 | MY HELP COMES FROM THE LORD | | | | |
| 25 | 24 | 4 | THE MUSEUM BEC/TOOTH & NAIL YOURS TO TAKE | | | | |
| 6 | 24 | - | JIMMY NEEDHAM INPOP | | | | |

#1 ALL OF CREATION 3 17 BEFORE THE MORNING 5 9 GET BACK UP 2 32 WHAT FAITH CAN DO

7 17 HEALING HAND OF GOD JEREMY CAMP BEC/TOOTH & NAIL
4 25 FORGIVEN SANCTUS REAL SPARROW/EMI CMG

6 23 THERE IS A WAY
MEWWORLDSON INPOP

9 18 SOMETHING BEAUTIFUL
MEEDTOBREATHE ATLANTIC/WORD-CURE

9 10 31 SAFE PHIL WICKHAM FEAT. BART MILLARD INO GREATEST OUR GOD CHINS TOMUS SOSTEPS/SPARROW/EMI CMG

11 8 26 LET THE WATERS RISE
MIKSCHAIR CURB

12 11 36 CASTING GROWNS BEACH STREET/REUNION/PLG

| 13 | 12 | 16 | CAN ANYBODY HEAR ME | MREDITH ANDREWS WORD-CURB | 14 | 16 | 12 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACRET HEAR ESSENTIAL/PL6 | MACR 15 14 15 MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY

| (| | C | OP GOSPEL LBUMS |
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| | 1 | AV | BUMS |
| THIS | LAST | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL |
| 1 | 1 | 8 | #1 MARVIN SAPP TWKS HERE I AM VERITY 53156/JLG |
| 2 | 2 | 15 | VARIOUS ARTISTS WOW GOSPEL 2010 WORD-CURR/EMI CMG/VERITY 62442/JUL |
| 3 | 3 | 31 | BEBE & CECE WINANS STILL B&C 31105/MALACO |
| 4 | 4 | 4 | KAREN CLARK-SHEARD ALL IN ONE KAREW 93736/EMI GOSPEL |
| 5 | 5 | 32 | FRED HAMMOND |
| 6 | 6 | 14 | JAMES FORTUNE & FIYA |
| 7 | 7 | 40 | EARNEST PUGH |
| 8 | 9 | 26 | TAMELA MANN |
| 9 | 11 | 48 | BRIAN COURTNEY WILSON |
| 10 | 12 | 33 | DONNIE MCCLURKIN |
| 0 | 16 | 9 | PLAYLIST: THE VERY BEST OF DOWNE HOCKLIRKIN VERTIVLES/CY 576-955/1/1 MLS BISHOP PAUL S. MORTON |
| 12 | 14 | 48 | WILLIAM MCDOWELL |
| 13 | 15 | 65 | DONALD LAWRENCE & CO. |
| 14 | 20 | 66 | THE LAW OF CONFESSION, PART I QUET WATER/VERITY 23473/JLG VARIOUS ARTISTS |
| 15 | 21 | 7 | WOW GOSPEL 2009 WORD-CURR/ENI CM/G/VERITY 41675/JU KIRK WHALUM |
| 16 | 33 | 43 | THE EGGPE. ACCORDING TO JAZZ CHAPTER IN TOP DAMAGRAMACK AGRUE 51 (C) FEDUCEDOL. GG VARIOUS ARTISTS |
| | 33 | 40 | MYRON BUTLER & LEVI |
| 17 | 23 | 5 | REVEALED LIVE IN DALLAS EMI GOSPEL 43392 |
| 18 | 27 | 4 | SMOKIE NORFUL PRESENTS: VICTORY CATHEDRAL CHOI Snoke norful presents: Wotory cathedral choir trevinles 96,266 EVI 005 P |
| 19 | 17 | 5 | SHO BARAKA LIONS & LIARS REACH 8146 |
| 20 | 22 | 58 | ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUS |
| 21 | 18 | 36 | VICKIE WINANS HOW I GOT OVER DESTINY JOY 8120 |
| 22 | 25 | 27 | BYRON CAGE FAITHFUL TO BELIEVE GOSPO CENTRIC/VERITY 43343/JLG |
| 23 | 37 | 35 | YOUTHFUL PRAISE FEATURING J.J. HAIRSTON RESTING ON HIS PROMISE EVIDENCE GOSPEL 7213/LIGHT |
| 24 | 29 | 24 | THE BROOKLYN TABERNACLE CHOIR DECLARE YOUR NAME LIVE WORSHIP INTEGRITY COLLINEW 45323 SONY MUSIC |
| 25 | 30 | 36 | J MOSS JUST JAMES PAJAM/GOSPO CENTRIC/VERITY 47810/JLG |

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| | WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL |
| | 1 | 20 | #1 THE BEST IN ME |
| | | | GREATEST THEY THAT WAIT |
| _ | 2 | 46 | GALINER FRED HAMMOND FEAT JOHN P. KEE FHAMMOND VERTICALS |
| | 3 | 43 | RAIN ON US EARNEST PUGH EPM/BLACKSMOKE/WORLDWIDE |
| | 4 | 40 | GOD FAVORED ME HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VERITY/ULG |
| | 5 | 16 | I WANT TO SAY THANK YOU LISA PAGE BROOKS FEAT. ROYAL PRIESTHOOD SHOPHAR/HABAKKUK |
| | 7 | 27 | GRACE BEBE & CECE WINANS B&C/MALACO |
| | 6 | 21 | ENCORE JAMES FORTUNE & FIYA BLACKSMOKE/WORLDWIDE |
| ĺ | 8 | 56 | ALL I NEED BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD |
| | 10 | 25 | RESTING ON HIS PROMISE YOUTHFUL PRAISE FEAT, J.J. HAIRSTON EVIDENCE GOSPEL/LIGHT |
| | 9 | 51 | CLOSE TO YOU BEBE & CECE WINANS B&C/MALACO |
| | 11 | 28 | GOOD NEWS VANESSA BELL ARMSTRONG EMI GOSPEL |
| | 12 | 33 | FAITHFUL TO BELIEVE BYRON CAGE GOSPO CENTRIC/VERITY/JLG |
| | 14 | 13 | LIVING ON THE TOP DEWAYNE WOODS QUIET WATER/VERITY/JLG |
| | 13 | 14 | THERE IS A KING IN YOU DONALD LAWRENCE & CO. QUIET WATER/VERITY/JLG |
| | 16 | 14 | PRAYED UP KAREN CLARK-SHEARD KAREW |
| | 18 | 9 | JOY OF THE LORD TAMELA MANN TILLYMANN |
| ĺ | 17 | 8 | HE WANTS IT ALL FOREVER JONES EMI GOSPEL |
| | 19 | 16 | THE LIFTER TED WINN TEDDYSJAMZ/SHANACHIE |
| ĺ | 20 | 15 | ARE YOU LISTENING KIRK FRANKLIN PRESENTS ARTISTS UNITED FOR HAITI FO YO SOUL GOSPO CENTRICULG |
| | 22 | 4 | CHAMPION DARWIN HOBBS LIAISON RECORDS/TYSCOT/IMAGO DEI |
| | 21 | 8 | IT'S ALRIGHT THE BROWN BOYZ EVOLVE/BLACKSMOKE/WORLDWIDE |
| | 24 | 7 | I CHOOSE TO WORSHIP WESS MORGAN BOW TIE |
| | 23 | 7 | FAVOR SHIRLEY CAESAR SHU-BEL/LIGHT |
| | 25 | 7 | HE'S STILL WORKING ON ME ELAINE NORWOOD HIGHLY FAVORED |
| | 26 | 18 | HE'S BEEN JUST THAT GOOD KIRK WHALLIM FEAT, LALIAH HATHAWAY TOP DRAWER MACK AVENUE ARTISTRY |

Up 1.5 million impressions (73%), Tenth Avenue North inks Greatest Gainer and Airpower nods with lead single from second album "The Light Meets the Dark," due May 11. The song opens with 3,000 copies at No. 23 on Christian Digital Songs (viewable



A live broadcast event beamed to churches spurs on-site sales of Travis Cottrell's live set, released last summer. The singer posts his best weekly sales (7,000, up 465%) and best chart rank on Top Christian Albums (30-2) while making his first appearance on the Billboard 200 (No. 72).



Billboard DANCE

AIRPLAY MONITORED BY

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| | 200 | | |
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| THIS | LAST | | TITLE ARTIST IMPRINT / PROMOTION LABEL |
| 0 | 2 | 6 | #1 TWK RIHANNA SRP/DEF JAM/IDJMG |
| 2 | 4 | 11 | PYRAMID CHARICE FEAT. IYAZ 143/REPRISE |
| 3 | 7 | 9 | DUST IN GRAVITY DELERIUM FEAT. KREESHA TURNER NETTWERK |
| 4 | 10 | 6 | IMMA BE THE BLACK EYED PEAS INTERSCOPE |
| 5 | 9 | 11 | DRUMMER BOY |
| 6 | 3 | 10 | I AM |
| 7 | 6 | 12 | ROCKET |
| 8 | 1 | 9 | VIDEO PHONE |
| 9 | 11 | 9 | FREEZE BIMBO JONES SILVER LABEL/TOMMY BOY |
| 10 | 5 | 11 | BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS MERCURY/IDJMG |
| 11 | 16 | 7 | SOMETHING LIKE A PARTY SCHOOL GYRLS NCREDIBLE/ISLAND/IDJMG |
| 12 | 14 | 9 | TAKE CONTROL JULISSA VELOZ CARRILLO |
| 13 | 8 | 12 | SWEET DISPOSITION THE TEMPER TRAP LIBERATION/GLASSNOTE/COLUMBIA |
| 14 | 15 | 8 | CAN U HEAR ME ALTAR FEAT. AMANNDA MAMAHOUSE |
| 15 | 12 | 14 | HEARTBREAK ON VINYL BLAKE LEWIS TOMMY BOY |
| 16 | 18 | 4 | BEAUTY IN THE WORLD MACY GRAY CONCORD/CMG |
| 17 | 17 | 7 | WAVES OF CHANGE SAMANTHA JAMES OM |
| 18 | 23 | 3 | GETTIN' OVER YOU DANID GUETTA & CHRIS WILLIS FEAT. FERGE & LIMFAG GUM/ASTRALINERKS CAPITOL |
| 19 | 19 | 7 | RISE! VERNESSA MITCHELL CONTINUOUS COOL |
| 20 | 20 | 7 | NASTY BOY JIPSTA PROVOCATIVE |
| 21 | 24 | 7 | ON TIME DISCO BISCUITS FEAT, TUPHACE DIAMOND RIGGS/SCI FIDELITY |
| 22 | 26 | 5 | RIGHT HERE RIGHT NOW BWO BONNIER AMIGO/UNIVERSAL REPUBLIC |
| 23 | 21 | 8 | LALA SONG BOB SINCLAR FEAT, WONDER MIKE AND MASTER GEE MAXA |
| 24 | 33 | 3 | POWER PICK PRETTY MESS ERIKA JAYNE RM |
| 25 | 22 | 12 | BETTER THAN HER MATISSE JIVE/JLG |
| | | | |

| THIS | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL |
|------|-----------|-----------------|--|
| 26 | 25 | 10 | HALFWAY GONE LIFEHOUSE GEFFEN/INTERSCOPE |
| 27 | 37 | 2 | ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE |
| 28 | 27 | 13 | GET UP |
| 29 | 28 | 11 | ENERGETIC |
| 30 | 32 | 5 | OOH OOH OOH |
| 31 | 43 | 2 | OMG |
| 32 | 35 | 4 | SHINE |
| 33 | 34 | 4 | PICK ME UP |
| 34 | 30 | 10 | I WANNA FEEL THE MUSIC |
| 35 | 38 | 4 | IF YOU WANNA FLY |
| 36 | 41 | 3 | KEEP FAITH |
| 37 | HOT DE | 70 | NOT MYSELF TONIGHT |
| 4 | DE | BUT | CHRISTINA AGUILERA RCA/RMG |
| 38 | 46 | 2 | IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS. |
| 39 | 48 | 2 | FREAK ESTELLE FEAT. KARDINAL OFFISHALL HOME SCHOOL/ATLANTIC |
| 40 | NI | w | HAPPINESS ALEXIS JORDAN STARROC/ROC NATION/COLUMBIA |
| 41 | 13 | 14 | GIVE ME SOMETHING ONO MIND TRAIN/TWISTED |
| 42 | 36 | 8 | SUNRISE IRENE NELSON NTMG/BUNGALO/UNIVERSAL |
| 43 | NI | W | EMORIO SERGIO MENDES CONCORD |
| 44 | 49 | 2 | WILL U B MINE? BEATNIK CASTLE FEAT. FRANCILLIA MAD MONK |
| 45 | 31 | 14 | NATURALLY SELENA GOMEZ & THE SCENE HOLLYWOOD |
| 46 | 39 | 5 | WAS IT EVER LOVE RICHARD SCOTTI FEAT. MIGUELITO LAMORTE J. JORN |
| 47 | 42 | 6 | BLAH BLAH BLAH KESHA FEAT. 30H/3 KEMOSABE/RCA/RMG |
| 48 | 45 | 16 | TELEPHONE LADY GAGA FEXT. BEYONGE STREAMLINE KONLINE CHERRYTREE INTERSCOPE |
| 49 | NE | w | IF THIS IS LOVE LEAH DRISCOLL SEAN ROBERT |
| 50 | NI | w | MEMORIES DAVID GUETTA FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL |
| | | | |

TOP DANCE/

| 100 | I | EL | ECTRONIC ALBUM | 3 |
|------|------|-----------------|--|-----|
| THIS | LAST | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | |
| 1 | 1 | 79 | #1 LADY GAGA 69 WKKS THE HIME STREAMLHENONLINGCHERRYTREBINTERSOUPE OF 1905/16A | I |
| 2 | 2 | 23 | LADY GAGA THE FAME MONSTER (EP) STREAMLINE KOYLLNE CHERRYTREEN (TESSCOPE D'38/2"/ACA | I |
| 3 | 3 | 42 | OWL CITY OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG | 1 |
| 4 | NE | w | KASKADE DYNASTY ULTRA DIGITAL EX | 0 |
| 5 | 4 | 32 | LA ROUX LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA | |
| 6 | NE | w | CRYSTAL CASTLES CRYSTAL CASTLES (II) POLYDOR UNIVERSAL MOTOWN DIGITAL EX LUNGS | |
| 7 | 5 | 36 | DAVID GUETTA ONE LOVE GUM 86847*/ASTRALWERKS | |
| 8 | 7 | 43 | LMFAO PARTY ROCK PARTY ROCK WILL LAM/CHERRYTRES WITERSOCPE 012932/NGA | |
| 9 | 8 | 14 | DJ ENFERNO ULTRA DANCE 11 ULTRA 2317 | 1 |
| 10 | 9 | 16 | DJ POET NAME LIFE TOTAL CLUB HITS 4 THRIVE 90825/IDJMG | |
| 11 | 6 | 2 | GOTAN PROJECT TANGO 3.0 IYA BASTA! 488*/XL | ١ |
| 12 | 10 | 6 | GOLDFRAPP HEAD FIRST MUTE 9442 | 1 |
| 13 | 12 | 12 | HOT CHIP ONE LIFE STAND ASTRALWERKS 07500*⊕ | |
| 14 | 16 | 12 | DJ SKRIBBLE THANNEND: PRESENTS: DANCENATION: THE ULTIMATE PARTY MICH THANK 60832/10.010 | |
| 15 | 15 | 32 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL CLUB HITS EMILIAVERSAL 56256 SONY MUSC | |
| 16 | 11 | 33 | MIIKE SNOW MIIKE SNOW DOWNTOWN 70085* | |
| 17 | 13 | 30 | TIESTO KALEIDOSCOPE MUSICAL FREEDOM 2082/ULTRA | 000 |
| 18 | 18 | 27 | DEADMAU5 FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA | |
| 19 | 14 | 12 | MASSIVE ATTACK HELIGOLAND VIRGIN 09466/CAPITOL | 1 |
| 20 | 17 | 26 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL DANCE CLASSICS ENVIRON ERSAL/ZOMBA (CHAZOSZAY MUSIC | |
| 21 | RE-E | NTRY | RUPAUL CHAMPION RUCO 003 | |
| 22 | 19 | 36 | IMOGEN HEAP ELLIPSE MEGAPHONIC/RCA 50605/RMG | |
| 23 | 21 | 46 | BEYONCE ANDER DE EMPLE VEIS COLLETION A DANCE MIES APP, VINC. VOPLICILLIER SEN-PESSON VILEO. | |
| 400 | | | DONORO | |

BONOBO BLACK SANDS NINJA TUNE 140 THE JUAN MACLEAN
DJ KICKS 1K7 255*

See Cherts Legend on billboard biz for HOT DANCE CLUB SONGS and TOP DANCE/ELECTRONIC ALBUMS rules and explanations. HOT DANCE AIRPLAY: 5 clanca stations are electronically monitored 24 hours a clay, 7 clays a week. See Cherts Legend Co. CLASSICAL ALBUMS and TOP HOUR DALBUMS for the clay clay and explanations. See Charts Legend Co. CLASSICAL ALBUMS and TOP HOUR DALBUMS for the sear depidancies. All charts and explanations, an electronically monitored 24 hours a day, 7 days a week, See Chart Legend for rules and explanations, All charts Seo, 2000, 65 clobal facility. In Cland History SoundStan, Inc. All rights reserved.

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| HIS | 1ST EEK | EEKS N CHT | TITLE |
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| - | 23 | 30 | ARTIST IMPRINT / PROMOTION LABEL # GHOSTS 'N STUFF |
| 0 | 4 | 24 | TWK DEADMAUS FEAT, ROB SWIRE MAUSTRAP/ULTRA |
| 2 | 1 | 9 | BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS MERCURY/IDJMG |
| 3 | 3 | 19 | HEARTBREAK M'BLACK ROBBINS |
| 4 | 2 | 12 | SWEET DISPOSITION |
| 5 | 10 | 10 | THE TEMPER TRAP LIBERATION/GLASSNOTE/COLUMBIA HEARTBREAK ON VINYL |
| - | 10 | 10 | BLAKE LEWIS TOMMY BOY |
| 6 | 8 | 5 | STEREO LOVE EDWARD MAYA & VIKA JIGULINA CAT/ULTRA |
| 7 | 6 | 14 | SECRET LOVE KIM SOZZI ULTRA |
| 8 | 9 | 3 | GETTIN' OVER YOU DAVID QUETTA & CHRIS WILLIS FEXT. FERGIE & LIMFAD GUM ASTRADAERAS CAPITOL |
| 9 | NE | w | NATURALLY |
| 10 | 13 | 8 | HATE TO LOVE |
| 10 | 10 | | LOVE KEEPS CALLING |
| 11 | 5 | 16 | ANNAGRACE ROBBINS |
| 12 | 16 | 6 | IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS. |
| 13 | NE | w | OMG USHER FEAT, WILL.I.AM LAFACE/JLG |
| 0 | 15 | 0 | SOLO |
| 14 | 10 | 2 | IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE |
| 15 | 12 | 6 | I'M IN THE HOUSE STEVE AOKI FEATUTING [[[ZUPER BLAHQ]]] THRIVE/IDJMG |
| 16 | ME | W | FOREVER AND A DAY FRAGMA ULTRA |
| 17 | 19 | 11 | FEVER CASCADA ROBBINS |
| 18 | RE-E | NTRY | U-TURN SAMANTHA ROBBINS |
| 19 | 14 | 2 | HEY, SOUL SISTER |
| 20 | NE | w | HAPPINESS |
| | | | ALEXIS JORDAN STARROC/ROC NATION/COLUMBIA RUDE BOY |
| 21 | 7 | 7 | RIHANNA SRP/DEF JAM/IDJMG |
| 22 | ME | W | NEVER FORGET YOU MANIACALM FEAT. LALA RED STICK/STRICTLY RHYTHM |
| 23 | 22 | 14 | TIME |

6 STEP BY STEP
LARBACK LUKE & GREGOR SALTO FEAT MAVIS ACQUARN NETWOUS
LOVESONG
JES ULTRA

| 0 | | JΑ | ZZ ALBUMS | |
|------|------|-----------------|--|-------|
| THIS | LAST | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
| 1 | 1 | 30 | #1 MICHAEL BUBLE 30 WKS CRAZY LOVE 143 REPRISE 520733 WARNER BROS. *** *** *** *** *** *** *** *** ** ** | |
| 2 | 2 | 2 | PEGGY LEE COME RAIN OR COME SHINE EMI SPECIAL MARKETS 31359 DVSTAPBLICKS | |
| 3 | 3 | 33 | HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC | |
| 4 | 4 | 53 | MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG | |
| 5 | 7 | 58 | DIANA KRALL QUIET NIGHTS VERVE 012433/VG ⊕ | |
| 6 | 10 | 27 | PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6* | |
| 7 | 19 | 3 | CATHERINE RUSSELL INSIDE THIS HEART OF MINE WORLD VILLAGE 466082 HARMONA MUNDI | |
| 8 | 11 | 11 | PRESERVATION HALL JAZZ BAND PRESERVATION PRESERVATION HALL 81* | |
| 9 | 9 | 46 | MICHAEL BUBLE INCHAEL BLEEFS INACKON SQUARE GAPCIEN 14/8/PRISE ST/TSU/AAFIER BROS. • | |
| 10 | 8 | 7 | BRAD MEHLDAU HIGHWAY RIDER NONESUCH 518655,WARNER BROS. | |
| 11 | 6 | 4 | NAT KING COLE 10 GREAT SONGS CAPITOL 09451 | |
| 12 | 5 | 14 | PAT METHENY ORCHESTRION NONESUCH 516668/WARNER BROS. | |
| 13 | 14 | 29 | BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC | • |
| 14 | 12 | 5 | FRANK SINATRA DIE 17 MR 1 MR UDE UDERFOR BESTOR FRANK SVIN DEFENSE PRE DARRESES. | |
| 15 | 16 | 12 | MICHAEL BUBLE SPECIAL DELNERY (EP) 143/REPRISE DIGITAL EXWARNER BROS. | |

| THIS | LAST | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL |
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| 0 | NE | W | JEAN-IVES THIBMUDET/BALTIMORE SYMPHOMY ORCH, (ALSOP) 1 WIK GERMA PARODICENT/PRAPAGE IN BUE TIEZA CHOS LUMERS LILLOSCE STEP |
| 2 | 3 | 11 | JENNY OAKS BAKER THEN SINGS MY SOUL SHADOW MOUNTAIN 5035941 |
| 3 | 1 | 13 | EMANUEL AX/YO-YO MA/ITZHAK PERLMAN MENDELSSOHN SONY CLASSICAL 52152/SONY MASTERWORKS |
| 4 | 2 | 3 | DAVID RUSSELL Sonidos latinos: Guitar Music of Latin America Telarc 31975 |
| 6 | NE | w | ANNA NETREBKO/DANIEL BARENBOIM IN THE STILL OF NIGHT DG 014034/UNIVERSAL CLASSICS GROUF |
| 6 | 4 | 3 | B. TERFELSWEDISH RADIO CHORISMEDISH RADIO SYMPHONY ORCH, (DAMEL) BAD BOY'S DG 014107/UNIVERSAL CLASSICS GROUP |
| 7 | 7 | 23 | THE PRIESTS HARMONY RCA VICTOR 59825/RMG |
| 8 | RE-E | NTRY | VARIOUS ARTISTS OSVALDO GOLVUOV DG 014008 LINIVERSAL CLASSICS GROUP € |
| 9 | RE-E | NTRY | V. PETRENKO,S. TRPCESKI, ROYAL LIVERPOOL PHILHARMONIC ORCH. RACHMANINOV: PIANO CONCERTOS 2 & 3 AVIE 2192 |
| 10 | 5 | 3 | S. RADVANOVSKY/PHILHARMONIA OF RUSSIA (ORBELIAN) VERDI ARIAS DELOS 3404 |
| 11 | 12 | 76 | THE PRIESTS THE PRIESTS RCA VICTOR 33969/SONY MUSIC |
| 12 | 9 | 4 | J. KAUFMANN MAHLER CHAMBER ORCH. (ABBADO) NOZART, SCHUERT, BETHOVEN MASARER (DECCA () 41 20 UNIVERSAL CLASSICS SHOUR |
| 13 | 14 | 3 | EMERSON STRING QUARTET OLD WORLD - NEW WORLD DG 014106 UNIVERSAL CLASSICS GROUN |
| 14 | 10 | 3 | YUJA WANG TRANSFORMATION DG 014108/UNIVERSAL CLASSICS GROUP |
| 15 | 13 | 77 | LUCIANO PAVAROTTI THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP |

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| THIS | LAST | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
| 1 | 1 | 2 | #1 TROMBONE SHORTY 2WKS BACKATOWN VERVE FORECAST 014194/VG | |
| 2 | 2 | 9 | JAMIE CULLUM THE PURSUIT VERVE FORECAST/DECCA D13655*/VG ⊕ | |
| 3 | 3 | 4 | BOBBY MCFERRIN VOCABULARIES EMARCY 014036/DECCA | |
| 4 | 5 | 58 | CHRIS BOTTI CHRIS BOTTI: IN BOSTON COLUMBIA 38735/SON/ MUSIC ⊕ | |
| 5 | 6 | 7 | KIRK WHALUM THE SOSPEL ACCORDING TO JAZZ CHRPTER IN TOP DRAHER NACK AND LEST ACREDICENOUS | |
| 6 | 7 | 12 | GALACTIC YA-KA-MAY ANTI- 87002*/EPITAPH | |
| 7 | 11 | 65 | BONEY JAMES SEND ONE YOUR LOVE CONCORD 30815 ® | |
| 8 | 12 | 33 | SPENCER DAY VAGABOND YONAS MEDIA/CONCORD JAZZ 31317/CONCORD | |
| 9 | 9 | 14 | MAYSA A WOMAN IN LOVE SHANACHIE 5181 | |
| 10 | RE-E | NTRY | JEFF SPARKS LOVE.LIFE.SOUL. ARROW 37741 | |
| 11 | 8 | 12 | GIL SCOTT-HERON I'M NEW HERE XL 471* | |
| 12 | 4 | 2 | DAVID BENOIT EARTHGLOW HEADS UP 31975/CONCORD | |
| 13 | 10 | 32 | KENNY G SUPER HITS SONY MUSIC CUSTOM MARKETING GROUP 46252 | |
| 14 | 18 | 27 | EUGE GROOVE SUNDAY MORNING SHANACHIE 5178 | |
| 15 | 13 | 36 | NAJEE MIND OVER MATTER HEADS UP 3156 | |

| 0 | X | 9: | OSSOVER ALBUMS |
|------|------|-----------------|--|
| THIS | LAST | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL |
| 1 | 1 | 27 | #1 THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509 |
| 2 | 2 | 19 | MORMON TABERNACLE CHOR/ORCHAT TEMPLE SQUARE (MILBERG) HEAVENSONG MORMON TABERNACLE CHOIR 5035926 |
| 3 | 3 | 78 | ANDREA BOCELLI INCANTO SUGAR 012161/DECCA ⊕ |
| 4 | 4 | 77 | IL DIVO THE PROMISE SYCO/COLUMBIA 39968/SONY MUSIC ⊕ |
| 5 | 10 | 10 | THE IRISH TENORS IRELAND RAZOR & TIE 83088 |
| 6 | 5 | 48 | DAVID GARRETT DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP |
| 7 | 6 | 8 | SERJ TANKIAN FEAT. THE AUCKLAND PHILHARMONIA ORCHESTRA ELECT THE DEND SYMPHONY SERJICAL STRIKEREPRISE 52287*NAARIER BROS. ⊕ |
| 8 | 12 | 9 | THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS E1 2300 |
| 9 | 7 | 60 | SARAH BRIGHTMAN SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG ® |
| 10 | 8 | 27 | STING Fon a winters night_cherrytreeog diszzy-luwersal classes group € |
| 11 | 9 | 31 | JOSHUA BELL AT HOME WITH FRIENDS SOW CLASSICAL 52716 SOM MASTERWORKS |
| 12 | 22 | 14 | TIME FOR THREE 3 FERVENT TRAVELERS E1 2035 |
| 13 | 21 | 58 | SHARON ISBIN JOURNEY TO THE NEW WORLD SONY CLASSICAL 45456 SONY MASTERWORKS |
| 14 | 11 | 4 | THE 5 BROWNS THE 5 BROWNS IN HOLLYWOOD E1 2041 |
| 15 | 15 | 51 | SOUNDTRACK ANGELS & DEMONS SONY CLASSICAL 52096/SONY MASTERWORKS |

| - | # 30NG3 | | | | | | | |
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| THIS | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | | | | | |
| 0 | 2 | 24 | RITMO DE OTONO BERNIE WILLIAMS FEAT DAVE KOZ REFORM/ROCK RIDGE | | | | | |
| 2 | 1 | 23 | TAKE ME THERE JACKIEM JOYNER ARTISTRY | | | | | |
| 3 | 4 | 14 | BOSSA BLUE CHRIS STANDRING ULTIMATE VIBE | | | | | |
| 4 | 3 | 27 | SUNDAY MORNING EUGE GROOVE SHANACHIE | | | | | |
| 5 | 8 | 11 | CHRISTIANE RICK BRAUN ARTISTRY | | | | | |
| 6 | 6 | 27 | TILL YOU COME TO ME SPENCER DAY YONAS MEDIA/CONCORD JAZZ/CMG | | | | | |
| 7 | 5 | 29 | RETRO BOY RICHARD ELLIOT ARTISTRY | | | | | |
| 8 | 9 | 30 | BOGOTA BY BUS JESSE COOK COACH HOUSE/E1 | | | | | |
| 9 | 7 | 16 | BROTHER EARL PAUL BROWN + MARC ANTOINE PEAK/CMG | | | | | |
| | | | 00 | | | | | |

| THIS | LAST | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | THIS |
|------|------|-----------------|--|------|
| 0 | 2 | 24 | #1 RITMO DE OTONO 1 WK BERNIE WILLIAMS FEAT DAVE KOZ REFORM/ROCK RIDGE | 0 |
| 2 | 1 | 23 | TAKE ME THERE JACKIEM JOYNER ARTISTRY | 2 |
| 3 | 4 | 14 | BOSSA BLUE CHRIS STANDRING ULTIMATE VIBE | 3 |
| 4 | 3 | 27 | SUNDAY MORNING EUGE GROOVE SHANACHIE | 4 |
| 5 | 8 | 11 | CHRISTIANE RICK BRAUN ARTISTRY | 5 |
| 6 | 6 | 27 | TILL YOU COME TO ME SPENCER DAY YONAS MEDIA/CONCORD JAZZ/CMG | 6 |
| 7 | 5 | 29 | RETRO BOY RICHARD ELLIOT ARTISTRY | 7 |
| 8 | 9 | 30 | BOGOTA BY BUS JESSE COOK COACH HOUSE/E1 | 8 |
| 9 | 7 | 16 | BROTHER EARL PAUL BROWN + MARC ANTOINE PEAK/CMG | 9 |
| 10 | 11 | 27 | GO BRIAN CULBERTSON GRP/VERVE | 10 |
| 11 | 12 | 14 | WHAT CHA GONNA DO FOR ME DARREN RAHN FEAT, WAYMAN TISDALE NUGROOVE | 11 |
| 12 | 10 | 29 | CHASING PIRATES NORAH JONES BLUE NOTE/CAPITOL | 12 |
| 13 | 17 | 3 | BABYFATHER SADE EPIC/COLUMBIA | 13 |
| 14 | 13 | 21 | SOLDIER OF LOVE SADE EPIC/COLUMBIA | 14 |
| 15 | 15 | 9 | THE MOON AND THE SKY SADE EPIC/COLUMBIA | 15 |
| | | | | |
| | | | The second secon | |

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| 0 | A | W | ORLD ALBUMS | |
| | Ü | EKS | T-III | |
| WEE | LAST | WEEK ON C | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
| 0 | 1 | 14 | #1 CELTIC WOMAN 10 WKS SONGS FROM THE HEART MANHATTAN 58360 BLG ① | |
| 2 | 4 | 12 | CELTIC THUNDER IT'S ENTERTAINMENT! CELTIC THUNDER 013924/DECCA | |
| 3 | NE | w | VARIOUS ARTISTS LIVE A LITTLE. HAWAIIAN STYLE MOUNTAIN APPLE 2152 | |
| 4 | 3 | 8 | THE CHIEFTAINS FEATURING RY COODER SAN PATRICIO HEAR 31321/CONCORD | |
| 5 | 2 | 2 | GOTAN PROJECT TANGO 3.0 IYA BASTA! 488*/XL | |
| 6 | 5 | 34 | RODRIGO Y GABRIELA 11:11 RUBYWORKS 0080*/ATO ⊕ | |
| 7 | 6 | 42 | CELTIC THUNDER TAKE ME HOME CELTIC THUNDER 013087/DECCA | |
| 8 | RE-E | NTRY | THE IRISH TENORS IRELAND RAZOR & TIE 83088 | |
| 9 | 7 | 4 | ANGELIQUE KIDJO 0YO RAZOR & TIE 83062 | |
| 10 | NE | w | BALKAN BEAT BOX BLUE EYED BLACK BOY NAT GEO BOS | |
| 11 | 13 | 50 | VARIOUS ARTISTS PLAYING FOR CHANGE: SONGS AROUND THE WORLD HEAR 31130 ⊕ | |
| 12 | 12 | 9 | ALI FARKA TOURE & TOUMANI DIABATE ALI AND TOUMANI WORLD CIRCUT, NONESUCH 522987, WARRER BROS. | |
| 13 | 8 | 4 | VARIOUS ARTISTS WORLD IS INDIA STARBUCKS 31809 EX | |
| 14 | RE-E | NTRY | THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS E1 2300 | |
| 15 | RE-E | NTRY | THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: WORLD MUSIC WALT DISNEY 003161 | |

© LATIN POP

TOP LATIN ALBUMS

DADDY YANKEE

AVENTURA
THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN LOS TITANES DE DURANGO LOS LOCOS DEL CORRIDO DISA 729565/UMLE TITO "EL BAMBINO" EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONO
PEDRO FERNANDEZ CHAYANNE
MAY IMPOSIBLE SONY MUSIC LAT 14 49 WISIN & YANDEL
LA REVOLUCION WY/MACHETE 01296 CHINO Y NACHO TIERRA CALI DUELO 11 15 BANDA LOS RECODITOS 16 22 JENNI RIVERA
LA GRAN SENORA FONOVISA 354399/UMLE

EL COMPA SACRA: EL ULTIMO RAZO SE ALBOROTO EL HORMIGUERO SONY MUSIC LATIN 64831

EL GRAN COMBO DE PUERTO RICO SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758 THE CHIEFTAINS FEATURING RY COODER SAN PATRICIO HEAR 31321/CONCORD

DESDE LA CANTINA: VOILUMEN 1 DISA 726553/UMI SELENA LA LEYENDA EMI LATIN 07508/CAPITOL LATIN VARIOUS ARTISTS

PRIMERA FLA SOMY WISE CARTIN SSIGN 1

27 50 ESPINOZA PAZ

70 NO CARTIN PROD LO INTERHANDS 43,0154,730251 UME

56 50 PACE LUIS ENRIQUE
SETTER CICLOS TOP STOP 9310

DESTINATION OF STOP 9310 *

DESTINATION OF STOP 9310 *

**PRIMERA FLA SOMY WISE CARTIN SSIGN 1

**TOTAL SOMY WISE CARTIN SSIGN 1

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11 LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX PRINCE ROYCE

LOS PLAYER'S
MI RAZON DE VIVIR MUSART 4305/BALBOA
ALEJANDRO FERNANDEZ
MAS ROMANTICO QUE MUNCA SONY MUSIC LATIN MAS ROMANTICO QUE NUNCA SONY MUSIC LATIN 66690 @

EDNITA NAZARIO THALIA

PESADO

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ARTIST TITLE (IMPRI

| (G) | | Н | OT LATIN SONGS |
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| 5 X | -× | CHT | TITLE |
| THE NEED | LAST | WEEKS ON CH | ARTIST (IMPRINT / PROMOTION LABEL) |
| 0 | 1 | 15 | # MI NINA BONITA 2WKS CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO) |
| 2 | 3 | 14 | AL MENOS LA ORIGINAL BANDA EL LIMON (FONOVISA) |
| 3 | 2 | 17 | ANDO BIEN PEDO BANDA LOS RECODITOS (DISA) |
| 4 | 6 | 11 | GREATEST EL ENAMORADO LOS TITANES DE DURANGO (DISA) |
| 6 | 5 | 15 | TE PIDO PERDON |
| 6 | 4 | 24 | TITO "EL BAMBINO" (SIENTE) DILE AL AMOR |
| 0 | 11 | 20 | CARITA DE ANGEL |
| × | | | LARRY HERNANDEZ (MENDIETA/FONOVISA/MUSIVISA) GITANA |
| 0 | 12 | 7 | SHAKIRA (EPIC/SONY MUSIC LATIN) LA PEINADA |
| 9 | 13 | 10 | CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA) |
| 10 | 9 | 26 | SIN EVIDENCIAS BANDA MS (DISA/ASL) |
| 0 | 8 | 13 | PRINCE ROYCE (TOP STOP) |
| 12 | 10 | 22 | COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA) |
| 13 | 15 | 14 | COMANDOS DEL M.P. VOZ DE MANDO (UEG) |
| 14 | 7 | 28 | ME GUSTA TODO DE TI BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISA) |
| 15 | 14 | 22 | MIENTES |
| 16 | 17 | 7 | GUAPA |
| \sim | 20 | 18 | MI CURIOSIDAD |
| 0 | | | LOS TIGRES DEL NORTE (FONOVISA) DESCONTROL |
| 18 | 16 | 14 | DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN) BACHATA EN FUKUOKA |
| 19 | 18 | 4 | JUAN LUIS GUERRA Y 440 (CAPITOL LATIN) |
| 20 | 22 | 6 | TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA) |
| 21 | 19 | 16 | ESA MUCHACHITA LOS REYES DE ARRANQUE (SONY MUSIC LATIN) |
| 22 | HOT DE | SHOT But | CUANDO ME ENAMORO ENRIQUE (GLESIAS FEAT, JUAN LUIS GUERRA (UNIVERSAL MUSIC LATINO) |
| 23 | 24 | 5 | NO PUEDO VOLVER INTOCABLE (CAPITOL LATIN) |
| 24 | 21 | 8 | BIEN O MAL |
| 25 | 25 | 18 | JULIETA VENEGAS (SONY MUSIC LATIN) TE SIENTO |
| 26 | 29 | 19 | PONTE EN MI LUGAR |
| | | | AYER LA VI |
| 27 | 26 | 11 | ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATINO) TELEPHONE |
| 28 | 23 | 6 | MAS ADELANTE |
| 29 | 36 | 2 | LA ARROLLADORA BANDA EL LIMON (DISA) |
| 30 | 28 | 7 | EGOISTA BELINDA FEAT. PITBULL (CAPITOL LATIN) |
| 31 | 40 | 2 | DIME QUE ME QUIERES BANDA EL RECODO (FONOVISA) |
| 32 | 27 | 9 | Y TU JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL) |
| 33 | 32 | 8 | SOY COMO NO SOY DUELO (FONOVISA/MUSIVISA) |
| 34 | 38 | 3 | Y COMO ES EL |
| 35 | 33 | 4 | POR QUE ME HACES LLORAR? |
| 36 | 30 | 14 | JUAN GABRIEL (FONOVISA) DESDE CUANDO |
| | | | ALEJANDRO SANZ (WARNER LATINA) QUE SERA DE TI |
| 37 | 35 | 5 | THALIA (SONY MUSIC LATIN) |
| 38 | 41 | 7 | JOWELL & RANDY (WY/MACHETE/UNIVERSAL MUSIC LATINO) |
| 39 | 31 | 5 | PISTIANDO BICHIS LOS DIFFERENTES DE LA SIERRA (DISA) |
| 40 | 34 | 9 | IMMA BE THE BLACK EYED PEAS (INTERSCOPE) |
| 41 | 48 | 2 | AUNQUE ESTES CON EL Luis fonsi (universal music latino) |
| 42 | 42 | 4 | DIME UNA Y OTRA VEZ EL CHAPO DE SINALOA (DISA) |
| 43 | 39 | 15 | TIK TOK |
| 44 | 50 | 2 | KESHA (KEMOSABE/RCA/RMG) EL ALAMO |
| H | | 1 | QUIERE PA' QUE TE QUIERAN |
| 45 | 47 | 3 | DYLAND Y LENNY (SONY MUSIC LATIN) INTENTALO |
| 46 | 46 | 6 | J'MARTIN FEAT. MAGIC JUAN (EL MOVIMIENTO) ENTRE TU Y YO |
| 47 | 49 | 5 | TERCER CIELO (KASA/VENEMUSIC/UNIVERSAL MUSIC LATINO) |
| 48 | NI | EW | JULION ALVAREZ (DISA/ASL) |
| 49 | 44 | 7 | BESOS DE AMOR FLEX FEAT. RICKY RICK (CAPITOL LATIN) |
| 60 | NI | EW | RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG) |

| 48 | N | EW | JULION ALVAREZ (DISA/ASL) |
|---|-------------------------------------|---------------------------------|--|
| 49 | 44 | 7 | BESOS DE AMOR FLEX FEAT. RICKY RICK (CAP |
| 50 | NI | EW | RUDE BOY RIHANNA (SRP/DEF JAM/IDJ |
| | | | |
| Me Enan million I him with 10s in th | noro, listen h Luis ne cha | " op er in s Mig art's | what the standard with "Cuando ening at No. 8 with 4.9 apressions. The bow ties uel for second-most top 16-year history. They trail ho has 30. |
| 76 | G | io t | o www.billboard |



| 29 | 21 | 5 | RKM & KEN-Y THE LAST CHAPTER PINA/MACHETE 014057/UMLE @ | | |
|--|---|--|--|--|--|
| 30 | 37 | 2 | ALACRANES MUSICAL POR SIEMPRE FONOVISA 354500/UMLE | | |
| 31 | 25 | 24 | LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDIETA/FONO/ASA 5/70050/LIMLE (6 | | |
| 32 | 32 | 21 | ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL MUSIC LATINO 013689 UNILE | | |
| 33 | 45 | 25 | JENCARLOS BUSCAME BULLSEYE 8914 | | |
| 34 | 26 | 3 | INTOCABLE SUPER 1'S CAPITOL LATIN 40363 | | |
| 35 | 43 | 26 | MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE (| | |
| 36 | 34 | 26 | EL TRONO DE MEXICO HASTA MI FINAL FONOVISA 354315/UMLE | | |
| 37 | 28 | 5 | FLEX ROMANTIC STYLE: PARTE 3 DESDE LA ESENCIA CAPITOL LATIN 2868 | | |
| 38 | 35 | 57 | LARRY HERNANDEZ 16 NARCO CORRIDOS MENDIETA/FONOVISA 570037/JUMLE | | |
| 39 | 39 | 6 | VARIOUS ARTISTS WY RECORDS: LO NEJOR DE LA COMPANIA W/MACHETE 014102 UNILE | | |
| 40 | 33 | 7 | LOS TIGRES DEL NORTE LEYENDA Y TRADICION FONOMSA 354097/UMLE | | |
| 41) | N | w | FIDEL RUEDA CUMPLIENDO UN SUENO DISA 721498/UMLE | | |
| 42 | 44 | 2 | VARIOUS ARTISTS MADRE ERES UNICA: 12 GRANDES EXITOS PLATINO 11076 | | |
| 43 | 41 | 7 | JULIETA VENEGAS OTRA COSA SONY MUSIC LATIN 65671 | | |
| | | - | VARIOUS ARTISTS BACHATA #1 2010 ZMG 30021/SDNY MUSIC LATIN | | |
| 44 | ME | w | BACHATA #1 2010 ZMG 30021/SONY MUSIC LATIN | | |
| 45 | 31 | 5 | GRUPO MONTEZ DE DURANGO | | |
| | | | GRUPO MONTEZ DE DURANGO CERRANDO TRATO DISA 721424/UMLE BANDA EL RECODO DE CRUZ LIZARRAGA | | |
| 45 | 31 | 5 | GRUPO MONTEZ DE DURANGO CERRANDO TRATO DISA 721424/UMLE | | |
| 45 | 31 | 5 22 | GRUPO MONTEZ DE DURANGO CERRANDO TRATO DISA 721424/JULIE BANDA EL RECODO DE CAUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JULIE ⊕ LOS INQUIETOS DEL NORTE | | |
| 45 46 47 | 31 51 36 | 5 22 13 | GRUPO MONTEZ DE DURANGO CERIAMO TRATO DISA 724424/JMLE BANDA EL RECODO DE CORUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JMLE ⊕ LOS INQUIETOS DEL NORTE LOCS BUSSE AYER CATAPULT DIGITAL EX SERIE DIAMANITE: 30 SUPER EXTIOS FONOVISA 354239/JMLE LOS ORTIGINALES DE SAN JUAN | | |
| 45 46 47 48 | 31 51 36 49 | 5 22 13 27 | GRUPO MONTEZ DE DURANGO CERRANDO TRATO DISA 721424/UMLE BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/UMLE (**) LOS INQUIETOS DEL NORTE LOCS DESDE AVER CATAPULT DIGITAL EX LOS BUKIS SHRE DIAMANIE: 30 SUPER EXITOS FONOVISA 354239.UMLE | | |
| 45 46 47 48 49 | 31 51 36 49 38 | 5 22 13 27 4 | GRUPO MONTEZ DE DURANGO CERRANDO TRATO DISA 721424/JUNLE BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JUNLE ⊕ LOS INQUIETOS DEL NORTE LOGOS DESDE AYER CATAPULI DIGITAL EX LOS BUKIS SRIE DIAMANTE 30 SIPPR EXTOS FONOMSA 354239/JUNLE LOS ORIGINALES DE SAN JUAN MI PAIDRE GURRIDO SONY MUSIC LATIN 67194 LUIS FONSI | | |
| 45 46 47 48 49 50 | 31 51 36 49 38 69 | 5 22 13 27 4 86 | GRUPO MONTEZ DE DURANGO CERIAMO TRATO DISA 72442/JUMLE BANDA EL RECODO DE CORUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JUMLE ⊕ LOS INQUIETTOS DEL NORTE LOCOS DESDE AYER CATAPULT DIGITAL EX LOS BUKIS SERIE DIAMANITE. 30 SUPER EXTOS FONOMSA 3542991/MLE LOS ORTIGINALES DE SAN JUAN MI PADRE QUERIDO SONY MUSIC LATIN 67194 LUIS FONSI LUIS FONSI LUIS FONSI LUIS GIORNICA SELENCIO UNIVERSAL MUSIC LATINO PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO LUIS FONSI EL LIMON CLAIMS STATE EL LIMON CLAIMS STATE LUIS FONSI LUIS FONS | | |
| 45 46 47 48 49 50 La Origi No. 1 or | 31 51 36 49 38 69 | 5 22 13 27 4 86 | GRUPO MONTEZ DE DURANGO CERIANDO TATO DISA 721424/JUNLE BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JUNLE ® LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPULT DIGITAL EX LOS BUKIS SERIE DIAMANTE 30 SUPER EXTOS FONOMSA 354239/JUNLE LOS ORIGINALES DE SAN JUAN MI PADRE GUERIDO SONY MUSIC LATIN 67194 LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO EL LIMO CALINO | | |
| 45 46 47 48 49 50 La Origi No. 1 or Menos" | 31 51 36 49 38 69 mal B | 5 22 13 27 4 86 anda ional s 2-1 | GRUPO MONTEZ DE DURANGO CERIAMO TRATO DISA 72442/JUMLE BANDA EL RECODO DE CORUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JUMLE ⊕ LOS INQUIETTOS DEL NORTE LOCOS DESDE AYER CATAPULT DIGITAL EX LOS BUKIS SERIE DIAMANITE. 30 SUPER EXTOS FONOMSA 3542991/MLE LOS ORTIGINALES DE SAN JUAN MI PADRE QUERIDO SONY MUSIC LATIN 67194 LUIS FONSI LUIS FONSI LUIS FONSI LUIS GIORNICA SELENCIO UNIVERSAL MUSIC LATINO PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO LUIS FONSI EL LIMON CLAIMS STATE EL LIMON CLAIMS STATE LUIS FONSI LUIS FONS | | |
| 45 46 47 48 49 50 La Origi No. 1 or Menos" impress charting | 31 36 49 38 69 nnal B Registers steps steps g title | 5 22 13 27 4 86 anda ional s 2-1 . The | GRUPO MONTEZ DE DURANGO CERIAMO TRATO DISA 72442/JUMLE BANDA EL RECODO DE CORUZ LIZARRAGA ME GUSTA TODO DE TI PONOVISA 354394/JUMLE ⊕ LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPULT DIGITAL EX LOS BUKIS SERIE DIAMANTE: 30 SUPER EXTOS FONOVISA 354299/JUMLE LOS ORTIGINALES DE SAN JUAN MI PADRE QUERIDO SOMY MUSIC LATIN 67194 LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO EL LIMON CIAIMS ITS first Mexican Airplay as "AI (11.4 million in listener single is the group's 11th he list, dating to "Que Se | | |
| 45 46 47 48 49 50 La Origi No. 1 or Menos" impress charting Te Olvid | 31 36 49 38 69 a Regii steppiions) g title lo," v | 5 22 13 27 4 86 anda ional s 2-1 . The | GRUPO MONTEZ DE DURANGO CERIANDO TAITO DISA 721424/JUNLE BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JUNLE ® LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPULT DIGITAL EX LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOMSA 354239LUNLE LOS ORIGINALES DE SAN JUAN MI PADRE GUERIDO SONY MUSIC LATIN 67194 LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO EL LIMINO CALINIO | | |
| 45 46 47 48 49 50 La Origi No. 1 or Menos" impress charting | 31 36 49 38 69 a Regii steppiions) g title lo," v | 5 22 13 27 4 86 anda ional s 2-1 . The | GRUPO MONTEZ DE DURANGO CERIANDO TAITO DISA 721424/JUNLE BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JUNLE ® LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPULT DIGITAL EX LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOMSA 354239LUNLE LOS ORIGINALES DE SAN JUAN MI PADRE GUERIDO SONY MUSIC LATIN 67194 LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO EL LIMINO CALINIO | | |
| 45 46 47 48 49 50 La Origi No. 1 or Menos" impress charting Te Olvid | 31 51 36 49 38 69 38 69 in Regions) g title lo," v 1997, | 5 22 13 27 4 86 anda ional s 2-1 . The on ti | GRUPO MONTEZ DE DURANGO CERIANDO TAITO DISA 721424/JUNLE BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JUNLE ® LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPULT DIGITAL EX LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOMSA 354239LUNLE LOS ORIGINALES DE SAN JUAN MI PADRE GUERIDO SONY MUSIC LATIN 67194 LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO EL LIMINO CALINIO | | |
| 45 46 47 48 49 50 La Origi No. 1 or Menos" impress charting Te Olvido Oct. 25, | 31 51 36 49 38 69 38 69 in Regions) g title lo," v 1997, | 5 22 13 27 4 86 anda ional s 2-1 . The on ti | GRUPO MONTEZ DE DURANGO CERIANDO TAITO DISA 721424/JUNLE BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/JUNLE ® LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPULT DIGITAL EX LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOMSA 354239LUNLE LOS ORIGINALES DE SAN JUAN MI PADRE GUERIDO SONY MUSIC LATIN 67194 LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO EL LIMINO CALINIO | | |



| Q A | | RE MI | GIONAL EXICAN AIRPLAY |
|----------|------|-----------------|---|
| THIS | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 0 | 2 | 16 | # AL MENOS 1WK LA ORIGINAL BANDA EL LIMON FONOVISA |
| 2 | 1 | 20 | ANDO BIEN PEDO BANDA LOS RECODITOS DISA |
| 3 | 3 | 14 | GREATEST EL ENAMORADO LOS TITANES DE DURANGO DISA |
| 4 | 6 | 25 | CARITA DE ANGEL LARRY HERNANDEZ MENDIETA/FONOVISA/MUSIVISA |
| 6 | 7 | 13 | LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA |
| 6 | 5 | 28 | SIN EVIDENCIAS BANDA MS DISA/ASL |
| 0 | 8 | 14 | COMANDOS DEL M.P. VOZ DE MANDO UEG |
| 8 | 4 | 28 | ME GUSTA TODO DE TI BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA |
| 9 | 10 | 23 | MI CURIOSIDAD Los tigres del norte fonovisa |
| 10 | 11 | 9 | TE RECORDARE EL TRONO DE MEXICO FONOVISA/MUSIVISA |
| 11 | 9 | 21 | ESA MUCHACHITA LOS REYES DE ARRANQUE SONY MUSIC LATIN |
| 12 | 12 | 8 | NO PUEDO VOLVER INTOCABLE CAPITOL LATIN |
| 13 | 16 | 22 | PONTE EN MI LUGAR ESPINOZA PAZ DISA/ASL |
| 14 | 17 | 25 | YA LO SE JENNI RIVERA FONOVISA |
| 15 | 14 | 27 | ESTUVE Alejandro Fernandez Fonovisa |
| 16 | 19 | 47 | TE VES FATAL EL Trono de Mexico fonovisa/musivisa |
| T | 23 | 8 | MAS ADELANTE La arrolladora banda el Limon Disa |
| 18 | 13 | 33 | LA CALABAZA LA ARROLLADORA BANDA EL LIMON DISA |
| 19 | 15 | 15 | Y TU Julion Alvarez y su norteno banda Disa/Asl |
| 20 | 18 | 29 | SOY TODO TUYO LOS TUCANES DE TIJUANA FONOVISA/MUSIVISA |

| THIS | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
|------|------|-----------------|--|
| 0 | 1 | 9 | # GITANA 2WKS SHAKIRA EPIC/SONY MUSIC LATIN |
| 2 | 2 | 23 | MIENTES CAMILA SONY MUSIC LATIN |
| 3 | 3 | 16 | MI NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO |
| 4 | 4 | 25 | COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ WARNER LATINA |
| 6 | 6 | 15 | TE PIDO PERDON TITO "EL BAMBINO" SIENTE |
| 6 | 5 | 8 | GUAPA DIEGO TORRES UNIVERSAL MUSIC LATINO |
| 7 | 7 | 4 | BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 CAPITOL LATIN |
| 8 | NE | w | CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT JUAN LUIS GUERRA UNIVERSAL MUSIC LATINO |
| 9 | 8 | 12 | BIEN O MAL JULIETA VENEGAS SONY MUSIC LATIN |
| 10 | 9 | 26 | DILE AL AMOR |
| 11 | 10 | 11 | STAND BY ME PRINCE ROYCE TOP STOP |
| 12 | 11 | 25 | ME ENAMORE DE TI CHAYANNE SONY MUSIC LATIN |
| 13 | 17 | 3 | Y COMO ES EL MARC ANTHONY SONY MUSIC LATIN |
| 14 | 14 | 7 | QUE SERA DE TI THALIA SONY MUSIC LATIN |
| 15 | 12 | 8 | TELEPHONE LADY GAGA FEAT BEYONCE STREAMUNE KONLINE CHERRY TREE INTERSCOP |
| 16 | 13 | 15 | DESDE CUANDO ALEJANDRO SANZ WARNER LATINA |
| 17 | 16 | 13 | DESCONTROL DADDY YANKEE EL CARTEL/SONY MUSIC LATIN |
| B | 21 | 17 | AUNQUE ESTES CON EL LUIS FONSI UNIVERSAL MUSIC LATINO |
| | 15 | 11 | AYER LA VI ANGEL & KHRIZ MACHETE/UNIVERSAL MUSIC LATINO |
| 19 | | | |

| 6 | • | | ODICAL |
|------|------|-----------------|---|
| A | | λī | ROPICAL RPLAY |
| | | | RPLAT |
| THIS | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 0 | 1 | 19 | #1 MI NINA BONITA CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO |
| 2 | 2 | 36 | DILE AL AMOR AVENTURA PREMIUM LATIN |
| 3 | 7 | 24 | STAND BY ME PRINCE ROYCE TOP STOP |
| 4 | 4 | 7 | ESTUPIDA India top stop |
| 6 | 9 | 12 | ENTRE TU Y YO OMAR ENRIQUE GM RECORDINGS |
| 6 | 3 | 26 | EL DOCTORADO TONY DIZE PINA |
| 0 | 6 | 8 | SIN SALSA NO HAY PARAISO EL GRAN COMBO DE PUERTO RICO SONY MUSIC LATIN |
| 0 | 8 | 15 | TE PIDO PERDON TITO 'EL BAMBINO' SIENTE |
| 9 | 5 | 14 | DESCONTROL DADDY YANKEE EL CARTEL/SONY MUSIC LATIN |
| 10 | 11 | 23 | HASTA ABAJO DON OMAR MACHETE/UNIVERSAL MUSIC LATINO |
| 11 | 10 | 7 | TE SIENTO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO |
| 12 | 14 | 23 | INTENTALO JMARTIN FEAT. MAGIC JUAN EL MOVIMIENTO |
| 13 | 18 | 6 | QUE QUEDA DE ESTE AMOR CAROLINA LAO SYNERGY/PEER SOUTHERN |
| 14 | 22 | 9 | SONRIE Luis enrique top stop |
| 15 | 16 | 22 | ME ENAMORE DE TI CHAYANNE SONY MUSIC LATIN |
| 16 | 21 | 4 | BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 CAPITOL LATIN |
| 1 | 19 | 10 | AYER LA VI Angel & Khriz Machete/Universal Music Latino |
| 18 | 17 | 16 | PRRUM COSCULLUELA FEAT. WISIN & YANDEL NUEVA KAMADA/SIENTE |
| 19 | NE | W | CUANDO ME ENAMORO Enrique iglesias feat. Juan Luis guerra universal music latino |
| 20 | 23 | 14 | COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ WARNER LATINA |

| A | | AL | RPLAY |
|------|------|-----------------|--|
| THIS | LAST | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 1 | 1 | 13 | # MI NINA BONITA SVAKS CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO |
| 2 | 4 | 14 | STAND BY ME PRINCE ROYCE TOP STOP |
| 3 | 3 | 16 | TE PIDO PERDON TITO 'EL BAMBINO' SIENTE |
| 4 | 5 | 22 | DILE AL AMOR AVENTURA PREMIUM LATIN |
| 5 | 2 | 15 | DESCONTROL DADDY YANKEE EL CARTEL/SONY MUSIC LATIN |
| 6 | 6 | 9 | RUDE BOY RIHANNA SRP/DEF JAM/IDJMG |
| 0 | 8 | 9 | LOCO JOWELL & RANDY WY/MACHETE/UNIVERSAL MUSIC LATING |
| 8 | 7 | 6 | CUANDO CUANDO ES J-King & Maximan Lana, machete, universal music latino |
| 9 | 13 | 11 | BESOS DE AMOR FLEX FEAT. RICKY RICK CAPITOL LATIN |
| 10 | 12 | 14 | COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ WARNER LATINA |
| 11 | 9 | 11 | EGOISTA Belinda feat. Pitbull capitol latin |
| 12 | 15 | 7 | QUIERE PA' QUE TE QUIERAN DYLAND Y LENNY SONY MUSIC LATIN |
| 13 | 14 | 13 | NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS REBELROCK/GRAND HUSTLE/ATLANTI |
| 14 | 11 | 19 | TE SIENTO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO |
| 15 | 10 | 4 | BELLA CALLA YOMO BLACK PEARL |
| 16 | 19 | 7 | TELEPHONE LADY GAGA FEAT. BEYONCE STREAMLINE KONLIVE CHERRYTREE INTERSCOPE |
| 17 | 16 | 4 | EL DURO DON OMAR & KENDO KAPPONNI EL ORFANATO |
| 18 | 18 | 15 | MALA CONDUCTA ALEXIS & FIDO FEAT. FRANCO EL GORILA SONY MUSIC LATIN |
| 19 | 17 | 4 | SI NO LE CONTESTO PLAN B PINA |
| 20 | 22 | 21 | DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA EPIC/SONY MUSIC LATIN |

BETWEEN THE BULLETS

DADDY YANKEE'S BACK ON TOP



Daddy Yankee opens atop Top Latin Albums for a fourth consecutive time with "Mundial" (13,000 copies). His No. 1 streak started in the Dec. 31, 2005, issue with "Barrio Fino: En Directo," which spent 14 weeks at No. 1. "Mundial" is his fifth leader overall. His entry was likely aided by his appearance on the Billboard Latin Music Awards telecast, which Telemundo aired April 29. The show drew 5.3 million domestic viewers, according to Nielsen Media Research. -Rauly Ramirez

MAY 2, 2010

Rock band Ziiri

urth No. 1 on

| 示 | U | NITED KINGDOM |
|------|------|---|
| | | SINGLES |
| THIS | LAST | (THE OFFICIAL UK CHARTS CO.) MAY 2, 2010 |
| 1 | NEW | GOOD TIMES ROLL DEEP RELENTLESS/VIRGIN |
| 2 | 2 | OMG USHER FT. WILL.LAM LAFACE/JLG |
| 3 | 4 | SHE SAID PLAN B 679 |
| 4 | 1 | ONCE DIANA VICKERS RCA |
| 5 | 3 | UNTIL YOU WERE GONE CHIPMUNK FT. ESMEE DENTERS JIVE |
| 6 | 6 | I NEED YOU TONIGHT PROFESSOR GREEN FT. ED DREWETT VIRGIN |
| 7 | 5 | THIS AIN'T A LOVE SONG SCOUTING FOR GIRLS EPIC |
| 8 | 8 | CARRY OUT TINBALAND FT. JUSTIN TIMBERLANE MOSLEY/SLACKSHOUND WITERSCOPE |
| 9 | 7 | ACAPELLA KELIS INTERSCOPE |
| 10 | 12 | DIRTY PICTURE TAIO CRUZ FT KESHA UNIVERSAL REPUBLIC |

| | | SINGLES | |
|------|------|--|----------------------------|
| WEEK | LAST | (THE OFFICIAL UK CHARTS CO.) | MAY 2, 2010 |
| 1 | NEW | GOOD TIMES ROLL DEEP RELENTLESS/ | VIRGIN |
| 2 | 2 | OMG USHER FT. WILL.LAM LAFA | ACE/JLG |
| 3 | 4 | SHE SAID PLAN B 679 | |
| 4 | 1 | ONCE DIANA VICKERS RCA | |
| 5 | 3 | UNTIL YOU WERE (| |
| 6 | 6 | I NEED YOU TONIG PROFESSOR GREEN FT. ED | |
| 7 | 5 | THIS AIN'T A LOVE SCOUTING FOR GIRLS EPIG | |
| 8 | 8 | CARRY OUT TIMEALAND FT., JUSTIN TIMEERLAKE M.) | LEY/BLACKEROUND/INTERSCOPE |
| 9 | 7 | ACAPELLA KELIS INTERSCOPE | |
| 10 | 12 | DIRTY PICTURE | ERSAL REPUBLIC |

| | | SINGLES |
|------|------|---|
| THIS | LAST | (MEDIA CONTROL) MAY 4, 2010 |
| 1 | 1 | DON'T BELIEVE MEHRZAD MARASHI SONY MUSIC |
| 2 | 2 | SATELLITE LENA MEYER-LANDRUT/USF DOMESTIC POP/UNIVERSAL |
| 3 | 5 | GEBOREN UM ZU LEBEN Unheilig interstar/fansation |
| 4 | 4 | ALORS ON DANSE STROMAE VERTIGO/MOSAERT |
| 5 | 3 | REAL LOVE MARK MEDLOCK COLUMBIA |
| 6 | 6 | TELEPHONE LADY GAGA FT. BEYONGE STREAMLINE KONLINE CHERRYTREE INTERSCOP |
| 7 | 10 | HEY, SOUL SISTER TRAIN COLUMBIA |
| 8 | 8 | FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR |
| 9 | 9 | MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN |
| 10 | NEW | IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS. |

🏶 AUSTRALIA

| 200 | | | |
|------|------|--|--|
| THIS | LAST | (e5 GLOBAL MEDIA/BILLBOARD) MAY 5, 2010 | |
| 1 | 1 | ALORS ON DANSE STROMAE VERTIGO/MOSAERT | |
| 2 | 2 | TELEPHONE LIDY GNGA FT. BEYONCE STREAMLINE YOULD EICHERFYTREE INTERSCOF | |
| 3 | 3 | MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN | |
| 4 | 9 | BABY JUSTIN BEBER FT LUDACRIS SCHOOLBOYPAYMOND BRAUN/SLAND | |
| 5 | 76 | BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC | |
| 6 | 6 | DON'T BELIEVE MEHRZAD MARASHI SONY MUSIC | |
| 7 | NEW | GOOD TIMES ROLL DEEP RELENTLESS/VIRGIN | |
| 8 | 7 | OMG USHER FT. WILLI.AM LAFACE/JLG | |
| 9 | 4 | FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR | |
| 10 | 14 | HEY, SOUL SISTER TRAIN COLUMBIA | |
| 11 | 11 | SATELLITE Lena Meyer-Landrut/USF USF0 | |
| 12 | 8 | RUDE BOY RIHANNA SRP/DEF JAM | |
| 13 | 20 | SHE SAID PLAN B 679 | |
| 14 | 29 | IF WE EVER MEET AGAIN TIMBALAND FI, KATY PERRY MOSLEY, BLACKGROUNDINTERSCOPS | |
| 15 | 10 | REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE | |
| 16 | 13 | ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE | |
| 17 | 25 | GEBOREN UM ZU LEBEN UNHEILIG INTERSTAR/FANSATION | |
| 18 | 18 | HOT Inna Phonagiairplay/3 Beat Blue/all around the world | |
| | - | | |

EUROPEAN HOT 100 SINGLES

| THIS | WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) MAY 15, 2010 |
|------|------|------|---|
| | 1 | 1 | OMG USHER FEATURING WILLIAM LAFACE/JLG |
| 3 | 2 | NEW | GOOD TIMES ROLL DEEP JAYDONE/VIRGIN |
| ; | 3 | 4 | TELEPHONE UNDY GNGA FERT. BEYONGE STREAMLINE KONLINE CHERRY TREE MITERSON |
| | 4 | 6 | SHE SAID PLAN B 679 |
| | 5 | 12 | ALORS ON DANSE STROMAE WE ARE MUSIC |
| | 6 | 2 | ONCE DIANA VICKERS RCA |
| | 7 | 3 | UNTIL YOU WERE GONE CHIPMUNK FEATURING ESMEE DENTERS JIVE |
| 1 | В | 7 | THIS AIN'T A LOVE SONG SCOUTING FOR GIRLS EPIC |
| | 9 | 11 | MEMORIES DAVID GUETTA FEATURING KID CUDI GUM/VIRGIN |
| 1 | 0 | 8 | I NEED YOU TONIGHT PROFESSOR GREEN FEATURING ED DREWETT VIRGI |
| 1 | 1 | 10 | CARRY OUT TIMBALAND FEAT JUSTIN TIMBERLANE MOSLEYBLACKGROUNDINTERSCO |
| 1 | 2 | 9 | ACAPELLA KELIS WILL.I.AM/INTERSCOPE |
| 1 | 3 | 16 | HEY, SOUL SISTER TRAIN COLUMBIA |
| 1 | 4 | 20 | DIRTY PICTURE TAIO CRUZ MERCURY |
| 1 | 5 | 15 | RUDE BOY RIHANNA SRP/DEF JAM |
| | | | ROPEAN BUMS |

DIGITAL SONGS

FRANCE (SNEP/IFOP/TITE-LIVE) BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC BABY JUSTIN BEBER FT, LUDACHIS SCHOOLSOY, RAYMOND BRAUN (SLAND POUR UN INFIDELE ODEUR DE PIRATE A JULIEN DORE DAGE TO CROSS/GROSSE BOTTERNACLAY TELEPHONE LADY GAGA FT BEYONCE STREAMLINE KONLINE CHERRY TREE THIS IS MY LIFE EDWARD MAYA FT. VIKA JIGULINA SPINNINÍ PLAY ON HOT IMA ROVITONVALEPHONG MARKANS BEAT BLUENALL AROUND THE WORLD NO SUPERSTAR REMADY ABS NEW IF WE EVER MEET AGAIN 10 NEW DU STYLE JENA LEE MERCURY

| BIL | LBC | DARD CANADIAN HOT 100 |
|------|------|---|
| THIS | LAST | (NIELSEN BDS/SOUNDSCAN) MAY 15, 201 |
| 1 | 1 | BREAK YOUR HEART TAIO CRUZ FT. LUDACRIS MERCURY/UNIVERS. |
| 2 | 2 | WAVIN' FLAG Young artists for haiti universal |
| 3 | 3 | HEY, SOUL SISTER TRAIN COLUMBIA/SONY MUSIC |
| 4 | 4 | NEED YOU NOW LADY ANTEBELLUM CAPITOL NASHVILLE/EMI |
| 5 | 14 | OMG USHER FEATURING WILLIAM LAFACE(JIVE/SONY MUS |
| 6 | 6 | IF WE EVER MEET AGAIN THISMAND FLIKATY PERRY MOSLEY SUCKEROLUND YNTERSCOPS UNIVER |
| 7 | 5 | IN MY HEAD JASON DERULO BELUGA HEIGHTS WARNER BROS, WARNE |
| 8 | 10 | YOUR LOVE IS MY DRUG KESHA KEMOSABE/RCA/SONY MUSIC |
| 9 | 7 | PERFECT HEDLEY UNIVERSAL |
| 10 | 9 | RUDE BOY RIHANNA SRP/DEF JAM/UNIVERSAL |

SPAIN

| | ~ | حے | |
|---|------|------|---------------------|
| AN) MAY 15, 2010 | THIS | LAST | (ARIA) |
| EART IIS MERCURY/UNIVERSAL | 1 | 1 | JUST S |
| HAITI UNIVERSAL | 2 | 8 | OMG USHER F |
| ER IY MUSIC | 3 | 10 | BABY JUSTIN BIEB |
| PITOL NASHVILLE/EMI | 4 | 3 | HEY, S |
| LAM LAFACE/JIVE/SONY MUSIC | 5 | 2 | ALEJA |
| ET AGAIN YSLACKERO (UND YMTERSCOPE UNIVERSAL | 6 | 13 | MR MY VANESSA |
| IGHTS/WARNER BROS/WARNER | 7 | 6 | NOTHI B.O.B FT |
| AY DRUG A/SONY MUSIC | 8 | 4 | WHATA |
| | 9 | 5 | I LIKE RICHARD |
| M/UNIVERSAL | 10 | 9 | IN MY JASON DE |

| 1 | 1 | BRIAN MCFADDEN FEAT. KEVIN RUDOLF ISLAND |
|----|----|--|
| 2 | 8 | OMG USHER FT. WILL.I.AM LAFACE/JLG |
| 3 | 10 | BABY JUSTIN BEEER FT LUDACRIS SCHOOLBOY/RAYMOND BRAUW/SLAND |
| 4 | 3 | HEY, SOUL SISTER TRAIN COLUMBIA |
| 5 | 2 | ALEJANDRO LIADY GAGA STREAMLINENDILLIVE CHERRYTREE INTERSCOPE |
| 6 | 13 | MR MYSTERIOUS Vanessa amorosi universal |
| 7 | 6 | NOTHIN' ON YOU B.O.B FT BRUNG MARS ATLANTIC |
| 8 | 4 | WHATAYA WANT FROM ME ADAM LAMBERT RCA |
| 9 | 5 | I LIKE THAT RICHARD VISSION FT. LUCIANA/STATIC RIVER VICTOR |
| 10 | 9 | IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS |

| | 10 | INNA PHONAG/AIRPLAY/3 BEAT BLUE/ALL AROUND THE WORLD | No. of Lot, | | Andrea and the second second |
|------|------|--|-------------|------|---|
| 19 | 5 | ONCE DIANA VICKERS RCA | × | L× | |
| 20 | 16 | TIK TOK KESHA KEMOSABE/BCA | THIS | LAST | (e5 GLOBAL MEDIA/BILLBOARD) MAY 5, 20 |
| | | | 1 | 1 | AC/DC IRON MAN 2 COLUMBIA |
| | | RO DIGITAL | 2 | NEW | BULLET FOR MY VALENTINE FEVER JIVE |
| 2 | Ol | NGS SPOTLIGHT | 3 | 2 | LADY GAGA THE FAME STREAMLINE WONLINE CHERRY TREE INTERSCR |
| | | BELGIUM | 4 | 9 | MEAT LOAF HANG COOL TEDDY BEAR MERCURY |
| WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) MAY 15, 2010 | 5 | 8 | UNHEILIG Grosse Freiheit Interstar/Fansation |
| 1 | 2 | ALORS ON DANSE STROMAE WE ARE MUSIC | 6 | 10 | PLAN B THE DEFAMATION OF STRICKLAND BANKS 679 |
| 2 | 1 | TELEPHONE LIDY GAGA FT. BEYONCE STREAMLINE WONLINE CHERRY TIREE INTERSCOPE | 7 | 4 | THE BLACK EYED PEAS THE E.N.D INTERSCOPE |
| 3 | 10 | BREAK YOUR HEART TAIO CRUZ MERCURY | 8 | NEW | USHER RAYMOND V RAYMOND LAFACE/JLG |
| 4 | 3 | MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN | 9 | 14 | GOTAN PROJECT TANGO 3.0 XL |
| 5 | 5 | HEY, SOUL SISTER TRAIN COLUMBIA | 10 | 5 | AMY MACDONALD A CURIOUS THING MELODRAMATIC/MERCUR |
| 6 | 4 | RUDE BOY RIHANNA SRP/DEF JAM | 11 | 22 | JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUNISLA |
| 7 | 6 | ROCK THAT BODY THE BLACK EYED PEAS INTERSCOPE | 12 | 6 | SLASH SLASH DIK HAYD/ROADRUNNER |
| 8 | 9 | LICHT UIT WILLEM / BIG 2 TOP NOTCH/UNIVERSAL | 13 | NEW | GLEE CAST GLEE: THE MUSIC, THE POWER OF MADOWNA 28TH CENTURY FOX TWOOL |
| 9 | 8 | DON'T TELL ME THAT IT'S OVER AMY MACDONALD MELODRAMATIC/MERCURY | 14 | 7 | GENTLEMAN DIVERSITY UNIVERSAL |
| 10 | 7 | ALL THE RIGHT MOVES ONEREPUBLIC MOSLEY/INTERSCOPE | 15 | 3 | PAUL WELLER WAKE UP THE NATION ISLAND |
| | | | | | |

| | | DIGITAL SONGS | |
|------|------|---|--|
| THIS | LAST | (FIMI/GFK) APRIL 30, 2010 | |
| 1 | 1 | UN COLPO ALL' ANIMA LIGABUE WARNER | |
| 2 | 18 | ALORS ON DANSE STROMAE VERTIGO/MOSAERT | |
| 3 | 3 | TELEPHONE LADY GAGA FT. BEYONCE STREAMLING YOULD GOHERRY TREE INTERSOOP | |
| 4 | 4 | SE FOSSE PER SEMPRE BIAGIO ANTONACCI SONY MUSIC | |
| 5 | 7 | YOUNG FOREVER JAY-Z + MR. HUDSON ROC NATION | |
| 6 | 2 | HEY, SOUL SISTER TRAIN COLUMBIA | |
| 7 | 5 | EACH TEAR MARY J. BLIGE AND TIZIANO FERRO UNIVERSAL | |
| 8 | 6 | STEREO LOVE EDWARD MAYA FT. VIKA JIGULINA SPINNIN(PLAY ON | |
| 9 | 9 | PER TUTTE LE VOLTE CHE VALERIO SCANU CAPITOL | |

ITALY

| WEEK | LAST | (PROMUSICAE/MEDIA) | MAY 5, 2010 |
|------|------|---|--------------------|
| 1 | 1 | AY HATI VARIOUS ARTISTS SONY MUS | IC |
| 2 | 2 | RUN RUN ESTOPA SONY MUSIC | |
| 3 | 3 | SICK OF LOVE ROBERT RAMIREZ GLOBOMED | IA |
| 4 | 4 | STEREO LOVE EDWARD MAYA FT. VIKA JIGULINA | A SPINNINÍ/PLAY ON |
| 5 | 8 | GYPSY SHAKIRA SONY MUSIC LATINA | EPIC |
| 6 | 6 | BAD ROMANCE LADY GAGA STREAMLINE KONLINE CHE | RRYTREENMERSCOPE |
| 7 | 7 | ABRAZAME MUY FUE BUSTAMANTE VALE | RTE |
| 8 | 9 | MEET ME HALFWAY THE BLACK EYED PEAS INTERS | SCOPE |
| 9 | 13 | QUE YO NO QUIERO PROBLEMAS | |
| 10 | 12 | TIK TOK KESHA KEMOSABE/RCA | |

SWITZERLAND

| THIS | LAST | (BIMSA) | APRIL 30, 2010 | |
|---------------------------------------|------|--|---------------------|--|
| 1 | 1 | CAMILA DEJARTE DE AMAR SONY | MUSIC | |
| 2 2 THALIA PRIMERA FILA SONY MUSIC | | | iic | |
| 3 | 10 | JUSTIN BIEBER MY WORLDS SCHOOLBOY/R | AYMOND BRAUN/ISLAND | |
| 4 | 3 | MADONNA STICKY & SWEET TOUR W | ARNER BROS. | |
| 5 | 4 | CHAYANNE NO HAY IMPOSIBLES SONY MUSIC MIGUEL BOSE CARDIO DRO | | |
| 6 | 5 | | | |
| 7 | 6 | PESADO DESDE LA CANTINA UNIVE | RSAL | |
| 8 | 8 | LADY GAGA THE FAME STREAMLINE KONLINE CHERRYTREE INTERSCO | | |
| 9 | 7 | SOUNDTRACK THE ANNUAL COMPILATION 2010 UNIVERSAL/MA | | |
| 10 | NEW | ALEJANDRO FERNANDEZ MAS ROMANTICO QUE NUNCA SONY MUSIC | | |

DENMARK

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| | SINGLES | |
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Entry, EUROPEAN HOT 100, EURO DIGITAL EUROPEAN AIRPLAY: Compiled from 16 Euro

10 10 TIK TOK KESHA KEMOSABE/RCA

| | | SINGLES | |
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| THIS | LAST | (ULTRATOP/GFK) | MAY 5, 2010 |
| 1 | 2 | ALORS ON DANSE STROMAE VERTIGO/MOSAER | т |
| 2 | 8 | BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPU | |
| 3 | 1 | TELEPHONE LADY GAGA FT BEYONCE STREAMLING KOND | VE CHERRYTREE INTERSCOP |
| 4 | 3 | HELP MYSELF (NOUS NE FAIS GAETAN ROUSSEL BARCLAY | ONS QUE PASSER |
| 5 | 4 | MEMORIES DAVID GUETTA FT. KID CUDI (| GUM/VIRGIN |
| | | ALBUMS | |
| 1 | 1 | CHRISTOPHE MAE ON TRACE LA ROUTE WARNE | R |
| 2 | 2 | AC/DC IRON MAN 2 COLUMBIA | |
| 3 | 3 | JEAN FERRAT BEST OF - 3D SONY MUSIC | |
| 4 | NEW | GANDHI LE POINT G - TOME 1:JEUX DI | E MAUX ARE |
| 5 | 4 | LES ENFOIRES 2010 LES ENFORRES LA CRISE DE NERFES | ES RESTAURANTS DU COELR |

| | | SINGLES | |
|------|------|--|----------------|
| THIS | LAST | (MEDIA CONTROL) | MAY 4, 201 |
| 1 | 2 | ALORS ON DANSE STROMAE VERTIGO/MOSAERT | |
| 2 | 1 | DON'T BELIEVE MEHRZAD MARASHI SONY MUSI | С |
| 3 | 14 | BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBL | IC |
| 4 | 4 | SATELLITE LENA MEYER-LANDRUT/USF DOMESTI | C POP/UNIVERSA |
| 5 | 7 | NO SUPERSTAR REMADY P&R PHONAG | |
| | | ALBUMS | |
| 1 | NEW | ZURI WEST HOMEREKORDS SOUND SERVICE | E |
| 2 | 1 | AC/DC IRON MAN 2 COLUMBIA | |
| 3 | 2 | AMY MACDONALD A CURIOUS THING MELODRAMA | TIC/MERCURY |
| 4 | 5 | GENTLEMAN DIVERSITY UNIVERSAL | |
| 5 | 3 | CYPRESS HILL RISE UP EMI | |

| SINGLES | | | | | |
|---------|------|--|-----------------|--|--|
| THIS | LAST | (IFPI FINLAND) | MAY 4, 2010 | | |
| 1 | 3 | ALORS ON DANSE STROMAE VERTIGO/MOSAERT | | | |
| 2 | 2 | MEST ONDT BURHAN G COPENHAGEN | | | |
| 3 | 6 | HEY SHORTY (YEAH Y | | | |
| 4 | 4 | STEREO LOVE EDWARD MAYA FT. VIKA JIGULINA | SPINNIN(PLAY ON | | |
| 5 | NEW | TROUBLE IS TURBOWEEKEND MERMAID | | | |
| | | ALBUMS | | | |
| 1 | 2 | RASMUS SEEBACH RASMUS SEEBACH ARTPEOPLE | | | |
| 2 | 1 | HANSI HINTERSEER THE DANISH COLLECTION SONY | MUSIC | | |
| 3 | 4 | AC/DC IRON MAN 2 COLUMBIA | | | |
| 4 | 3 | MEDINA VELKOMMEN TIL MEDINA LABE | LMADE/A:LARM | | |
| 5 | 14 | RASMUS NOHR FRA KAERESTE TIL GRIN MERM | AID | | |

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| | | SINGLES |
| THIS | LAST | (MAHASZ) MAY 4, 2010 |
| 1 | NEW | DEOLINDA Dois selos e um carimbo capitol |
| 2 | 1 | PEDRO ABRUNHOSA & COMITE CAVIA LONGE POLYDOR |
| 3 | 2 | ESCOLINHA DE MUSICA Toda a escolinha de Musica Farol |
| 4 | 7 | DEOLINDA CANCAO DO LADO IPLAY |
| 5 | 11 | ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J |
| | | ALBUMS |
| 6 | 9 | AC/DC IRON MAN 2 COLUMBIA |
| 7 | 8 | THE BLACK EYED PEAS THE E.N.D INTERSCOPE |
| 8 | 3 | MAO MORTA PESADELO EM PELUCHE MERCURY |
| 9 | 4 | MADONNA STICKY & SWEET TOUR WARNER BROS. |
| | | |

10 NEW AMALIA RODRIGUES

| Ā | IR | PLAY Music Control | |
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| THIS | LAST | MAY 5, 2016 | |
| 1 | 1 | TELEPHONE LADY GAGA FT. BEYONCE STREAMLINE WONLING CHERRYTHEE INTERSCO | |
| 2 | 4 | RUDE BOY RIHANNA SRP/DEF JAM | |
| 3 | 2 | FIREFLIES OWL CITY UNIVERSAL REPUBLIC | |
| 4 | 3 | BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC | |
| 5 | 6 | HEY SOUL SISTER TRAIN COLUMBIA | |
| 6 | 5 | FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR | |
| 7 | 9 | IF WE EVER MEET AGAIN TIMBALAND FI, KATY PERRY MOSLEY BLACKGROUND INTERSCOPE | |
| 8 | 11 | IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS | |
| 9 | 14 | NOTHIN' ON YOU B.O.B FT BRUNO MARS ATLANTIC | |
| 10 | 10 | TIK TOK Kesha Kemosabe/RCA | |
| 11 | 15 | ALL THE RIGHT MOVES ONEREPUBLIC MOSLEY/INTERSCOPE | |
| 12 | 13 | REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE | |
| 13 | 8 | ALORS ON DANSE STROMAE VERTIGO/MOSAERT | |
| 14 | 7 | HOT INNA 3BEAT/AATW/UMTV | |
| 15 | 18 | JÍAI LAISSE CHRISTOPHE MAE WARNER | |

FUROPEAN

SINGLES & TRACKS SONG INDEX

4 MY TOWN (PLAY BALL) (Songs Of Universal, Inc., BAWMoney Maris Music, BAWLive Wire LIC, BAWGAN Black wood Music in: BAWThe Pathisting besigne Of Authory Graham, BAMYoung Money Hallshing Inc., BAMYoane-tamentane Publishing Corp., BAMYot Bei Productions, ASCAP/Song/ANY Tunes LIC, ISCAP), AMPHAI, BBH 51

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lishing, BMI) LT 3

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Billboard Latin correspondent Ayala Ben-Yehuda moderated the "Social Studies: Real Time Social Networking Review" panel, which reviewed social networking strategies for musicians in attendance. From left: Ben-Yehuda; Independent Online Distribution Alliance manager of business development and legal affairs Humberto Carmona, Mozes VP of entertainment sales Aaron Clark, In-Style Digital Marketing president Diego Prusky and Digital Girl president Loren Medina.







2010 BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

Thousands of artists and Latin music industry influencers united April 26-29 for the 2010 Billboard Latin Music Conference & Awards, which were held for the first time in Puerto Rico. Presented by State Farm and in association with T-Mobile, the event featured a jam-packed week of activities including panel discussions, artist showcases, networking receptions and the Billboard Bash—the official pre-awards party with red carpet appearances, presentations and performances by Billboard Latin Music Award finalists.

The 21st annual Billboard Latin Music Conference culminated with the April 29 Billboard Latin Music Awards, presented by State Farm and in association with T-Mobile, and produced and broadcast live by Telemundo. The broadcast drew 5.3 millionplus viewers (persons 2-plus), was No.1 across all stations in New York and Miami among adults 18-34 and had one the highest deliveries ever among

adults 18-49 in the show's 12-year history on Telemundo, according to Omniture. The confab—the island's largest tourism event in history—also brought more than \$25 million to the local economy.

The conference and awards (whose sponsors included ASCAP, BMI, SESAC Latina, peermusic, Medalla Beer, Pepsi, Nu Life Entertainment, Top Stop Music and Gibson) featured exclusive one-on-one sessions with superstars like Marc Anthony, Aventura and Elvis Crespo, as well as panels with salsa icon Victor Manuelle, reggaetón legend Ivy Queen, top Billboard Latin Music Award finalist Tito "El Bambino" and newcomers Chino & Nacho and Dyland & Lenny. Nearly 200 media outlets worldwide covered the events, which included major announcements from brands like Western Union, and discussions on branding, radio, digital media and social marketing. Photos:ARNOLD TURNER/A

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Telemundo and Billboard made a \$10,000 contribution to the Escuela Libre de Música in Hato Rey, Puerto Rico. Flanked by two of the school's students and one of their parents are Billboard publisher Lisa Ryan Howard and Telemundo president **Don Browne** (second from right). PHOTO: RIO HERNANDEZ



Chart-topping songwriter Omar Alfanno, whose song "A Puro Dolor" was the top Latin song of the decade on Billboard's decade in music charts, discussed his craft at the "Anatomy of a Song" panel, sponsored by ASCAP and moderated by ASCAP senior VP of Latin membership Alexandra Lioutikoff.



Billboard's annual Latin urban panel, "Rising Above: The Evolution of the Latin Urban Movement," gathered an extraordinary representation of talent and power. Standing, from left: Creative Media Group president and Latin Mixx Conference owner/creator Kevin "Pills" Montano, who moderated; Sony Latin artist Dyland of Dyland & Lenny; Machete duo Chino & Nacho; Universal Music Latino/Machete VP of A&R Pedro Guzman; and Sony Latin artist Lenny of Dyland & Lenny. Sitting, from left: Insomnio producer Echo; DJ Nelson, Flow Music CEO and Akolatronic Street Wear partner; Venemusic artist and seven-time Billboard Latin Awards winner Tito "El Bambino"; Machete artist Ivy Queen; White Lion president Elias de León; and Capitol Latin artist A.B. Quintanille



ABOVE: Promising artists from every genre performed at Billboard's traditional indie showcase. Dressed in blue are the members of Puerto Rican youth group Inbox, joined by (from left) singer Wences Romo, singer/songwriter Olivia Bonilla and bachata singer/songwriter Ephrem J. RIGHT: Armando Avila collected his second consecutive Billboard Latin Music Award for producer of the year at the Billboard Bash. The Mexican producer earned the accolade for his work with multiple acts in various genres.





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BACKBEAT



ABOVE: Radio promoters, labels and PDs participated in the "Radio: Breaking, Entering and Topping" discussion panel. From left: WNIK-FM (Super K 106) PD Jaime Santiago Velez; Cabeza de Raton Music founder Fabio Acosta; executive VP and WYQE-FM (Yunque 93) director of Fabio Acosta; executive VP and WYQE-FM (Yunque 93) director of programming and operations Raúl G. Rivera Menéndez; Spanish Broadcast System programming/operations manager Marilyn Santiago, who moderated; CBS Radio VP of Spanish programming Pio Ferro; Capitol Latin VP of promotion Jose Marquez; and Latin Hits Entertainment president Al Zamora.

Entertainment president Al Zamora.

RIGHT: Merengue star Elvis Crespo had the crowd dancing until the wee hours at the Nu Life Entertainment-sponsored poolside cocktail reception. Crespo also sat for a one-on-one interview with Billboard's Leila Cobo during the first day of the conference.







LEFT: Finalist Carolina La O performed at the peermusic showcase and at the Billboard Bash, presented by State Farm and in association with T-Mobile.

ABOVE: Billboard's Leila Cobo and Universal Music Latin America/Iberian Peninsula chair-man/CEO **Jesús López** prior to their keynote Q&A. López discussed a wide range of issues, from talent development to lobbying.



Sony/ATV Music Publishing was named publishing corporation of the year. Sony/ATV Music Publishing senior creative director Claribel Cuevas (right) picked up the award with Maru Gomez, Sony/ATV Music Publishing Mexico A&R/creative director.



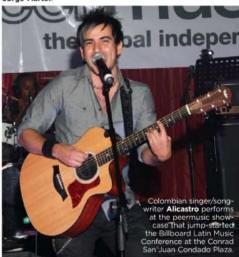


The first panel of the conference, "Branding for Music/Music for a Brand," presented case studies on successful ventures. From left: Imagen Consultants CEO César Rolón; Billboard's Leila Cobo; Marco López, senior director of Relay Worldwide's Hispanic Group; Latin/Latin Marketing + Communications president/founder Mindy Figueroa, who moderated; López Negrete Communications president/CEO/chief creative officer Alex López Negrete; and T-Mobile VP of marketing for Puerto Rico Jorge Martel.





The "Indie Nation" panel gathered artists and a team of experts to help their marketing, promotion and distribution efforts. From left: LP Marketing & Promotions director **David LaPointe**; Nu Life Entertainment co-founder **Jose Diaz**; artist **Pedro Suarez Vertiz**; the Crossover Agency president/founder **Joe Bonilla**; the Dream Team Agency co-founder **Susan Stipcianos**, who moderated; tropical icon **Victor Manuelle**; and Venetian Marketing Group president/CEO **Jeff Young**.







BACKBEAT



The Billboard Latin Music Conference & Awards, presented by State Farm and in association with T-Mobile, took place live from Puerto Rico with support from the Puerto Rico Tourism Co. Pictured at the conference, from left: Puerto Rico Tourism Co. chief marketing officer Edna Schmidt, Billboard's Leila Cobo and Puerto Rico Tourism Co. executive director Jaime Lopez Diaz.



EDITED BY CHRISTA TITUS

At the Billboard Bash, Universal Music Latin Entertainment executives celebrated their multiple awards, including top Latin albums label of the year. UMLE and its labels dominated sales and airplay awards, with UMLE also winning label of the year honors in the Latin pop, regional Mexican and Latin rhythm genres. From left: Gustavo Lopez, president of Fonovisa and Disa, which won regional Mexican airplay label of the year, Universal Music Latino/Machete president Walter Kolm, and Universal Music Latin America/liberian Peninsula chairman/CEO Jesús López.



The Escuela Libre de Música jazz band was cheered on by hundreds of fellow students as the group gave Billboard and Telemundo staffers a special outdoor performance in the school's courtyard. PHOTO: RIO HERNANDEZ

Producer Sergion George (right) presented artists

2010 B



Western Union presented its "Returns the Love" campaign at the Billboard Latin Music Conference & Awards with Wyclef Jean and Paulina Rubio. Pictured (from left) during the press conference—which announced a Mother's Day gift-giving campaign—are Western Union VP Jeff Herrera, Rubio and Jean.



ABOVE: Billiboard Interim Latin chart manager Rauly Ramirez explained the ins and outs of the Billiboard charts during his "Charting the Hits" presentation. RIGHT: For the second consecutive year, Arpa Musical Publishing, home of songwriter of the year Espinoza Paz's repertoire won publisher of the year. Pictured with the trophy is director **Alejandro Garza**.





In the green room before the annual "How I Wrote That Song" panel, sponsored by BMI, are (standing, from left) BMI senior director of Latin music **Porfirio Piña**; reggaetón duo **Khriz** and **Angel**; BMI Puerto Rico director of Latin music **Joey Mercado**; artists **lvy Queen** and **Alex Cuba**; BMI VP of Latin music **Della Orjuela** and director of Latin writer/publisher relations **Jessica Roffe**; and **Charlie Zoo**, **Eli-Joe** and **Yo-Fred** of Da'Zoo. Kneeling (from left) are La Secta Allstar's **Mark Kilpatrick**, Da'Zoo's **Raggi**, **Gustavo Laureano** and La Secta Allstar's **John Lengel**.







The new roles in the touring marketplace were discussed during the "Playing Musical Chairs (In the New Touring Arena)" panel. From left: COPEP & Famma Events president Josantonio Mellado Romero; Angelo Medina Enterprises owner Angelo Medina; AEG Live/Goldenvoice V Pot Latin talent Rebeca Leon; SBS Entertainment Puerto Rico director Ricardo Cordero; William Morris Endeavor Entertainment VP/head of Latin music Michel Vega, who moderated; and Westwood Entertainment co-founder Jorge Juarez. PHOTO: JOE COLON STUDIO

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