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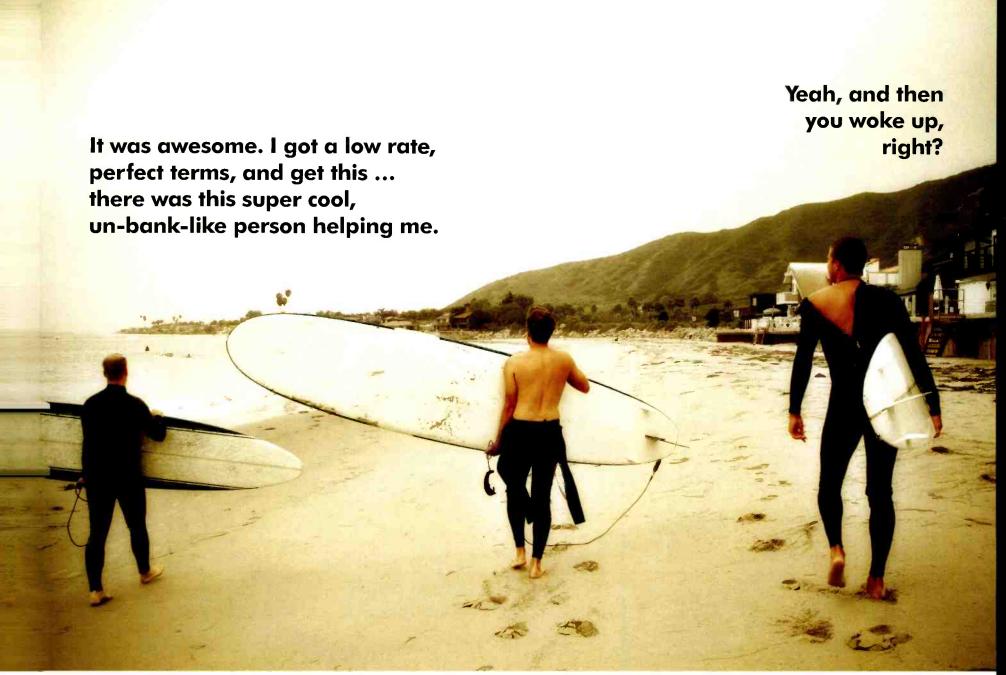
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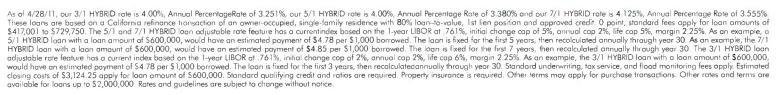
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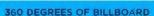
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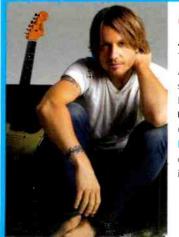
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360 DEGREES OF BILLBOARD



Online COM EXCLUSIVES

The Billboard Music Awards are bringing out stars like Rihanna, the

Black Eved Peas and Keith Urban to Las Vegas' MGM Grand on May 22. Visit Billboard.com/BBMA for exclusive video, photos, interviews and news.

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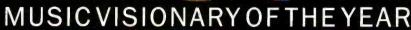
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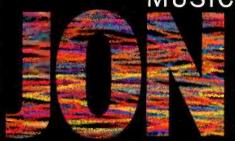
Billboard's Country Music Summit, in association with the Country Music Assn. happens June 6-7 in Nashville. Just announced: a Q&A with Kenny Chesney. Register at countrymusicsummit.com.

POWER PLAYERS

Billboard's Latin Power Players report this summer will recognize Latin music executives who are driving their business forward. Readers may submit nominations through June 17 at billboard.biz/ latinpowerplayers.











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AND

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Thursday, June 16, 2011

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REASON TO SING

Music reality shows loom larger in fall TV season







BEATS INTERNATIONAL

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>>>CURB, TIM McGRAW IN CONTRACT DISPUTE

Curb Records filed a breach-of-contract suit in Nashville's **Davidson County Chancery Court** against Tim McGraw in relation to the artist's record deal with the label. At issue is what's referred to as the 12 masters for the "Emotional Traffic" album that McGraw delivered to Curb last October. The suit alleges McGraw began recording "Emotional Traffic" tracks "in 2008 or before," prior to the allowable period under contract. "We are going to respond vigorously and promptly," McGraw attorney Rusty Jones said

>>>EMUSIC ADDS EMI TITLES

EMusic has added more than 15,000 EMI albums to its catalog, making it the last of the four majors to join the subscription download store. Only U.S.based eMusic customers will be able to buy EMI titles. Initially, only EMI titles at least a year old will be available at eMusic. During the next few months, eMusic will be able to put up a "limited number" of front-line titles.

>EVENT-**BRITE RAISES** ANOTHER \$50M

Eventbrite has raised an additional \$50 million in a venture funding round led by Tiger Global, raising its total to \$79.5 million. Previous **Eventbrite investors** include Sequoia Capital, DAG Ventures and Tenaya Capital. Former Ticketmaster CEO Sean Moriarty sits on the company's board of directors.

Reporting by Glenn Peoples and Ray Waddell.





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UPERONIE

RETAIL BY GLENN PEOPLES

Back In (The) Black

Year-To-Date U.S. Music Sales Are Up Nearly 2% -Is The Gain Sustainable?

aybe it really is the end Or maybe, as some in the recording industry are daring to hope, the relentless downward spiral in recordedmusic sales is coming to a close.

Through the week ended May 15, total U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) were up 1.9% from the same period last vear, when album and TEA sales fell 7.5%, according to Nielsen SoundScan.

Overall album sales dipped just 1.1% from the same period last year, when sales dropped 10%, while digital album sales surged 17%, improving from the 10% increase during the same period of 2010. Track sales are up 9.7% through May 15, a big improvement over the 1% gain tracks posted in all of 2010 and roughly on par with the 12% increase in track sales in 2009. And while CD sales dropped 8.4%, the performance is a vast improvement over the 15%-20% annual declines that had been standard in recent years.

By some measures, music sales are gaining momentum. During the last 13 weeks—the equivalent of a quarterly sales period—album and TEA sales are up 7.6%, album sales are up 5.8%, and digital track sales are



up 12.5%, compared with the same period in 2010. In fact, album sales have risen on a week-over-week basis in 11 of the last 13 weeks, according to SoundScan.

Another promising sign: Sales of current albums—those within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—are up 1.4% during the last 13 weeks from a year earlier, after plunging 22.1% in the first six weeks of 2011, according to SoundScan.

Theories abound as to why music sales have improved. The sharp turnaround following the dismal first six weeks of the year coincided with the Feb. 13

Awards, which provided a customary sales boost for winners and performers on the live telecast during the first couple of weeks after its airing. Some executives also point to the shuttering of peer-to-peer file-sharing network Lime-Wire last fall.

While SoundScan data measures only unit sales, recorded-music revenue is likely faring well, too. The slowing decline in CD sales has been helped by price slashing by labels, which has resulted in less revenue per unit sold. But

that's been accompanied by a rise in the average price of digital tracks (as more hit releases are sold for \$1.29) and digital albums (thanks to improved sales of deluxe editions). The net result: Gains from digital sales have almost offset losses in CD revenue, according to a source at a major label.

But don't call it a comeback just yet. While the numbers look great now, the year-overyear sales gain could soon evaporate, as upcoming releases will be compared against some strong sellers from 2010. Eminem's "Recovery" and Drake's "Thank Me Later" were both released on June 15, 2010, and

sold 1.1 million and 709,000 units during their first two weeks, respectively, according to SoundScan.

Additional factors could create further

headwinds later in the year. The debut of the Beatles' catalog on iTunes last November provided a huge bump to catalog sales early this year. Borders' recent liquidation sale at stores that it's shuttering generated a small, one-time boost to sales that won't continue through the end of the year.

This year, retailers are banking on exceptional sales for Lady Gaga's "Born This Way," out May 23. The album's first three tracks have already sold 3.4 million units. A second-quarter wild card is Lil Wayne's "Tha Carter IV," tentatively scheduled for June 21. The often-delayed release could be one of the biggest releases of the summer. "Tha Carter III," released in June 2008, sold more than 1 million units in its debut week and has moved 3.6 million units and 13.1 million tracks to date, according to SoundScan.

Then again, catalog titles not new releases—have primarily driven the recent recovery in album sales. Catalog albums, which made up 47% of all albums sold through May 15, are up 6% while current releases are down 7%.

Indeed, this year's best sellers lag behind those of 2010. Adele's surprise hit album "21" may seem like found sales, but the same was said last year of Lady Antebellum's crossover smash "Need You Now," which actually sold faster than "21." The trend continues all the way through the top 200. This year's top 10 albums have sold 44% fewer units than last year's top 10 through May 15, while the top 40 and top 200 titles are down 25% and 15%, respectively, during the same period.

It's a promising trend for an industry hoping to see sales eventually return to growth. But in the words of Eddie Floyd, industry executives may want to knock on wood.

Additional reporting by Ed Christman.

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

HOME FRONT

360 DEGREES OF BILLBOARD

5 Things To Watch At The Billboard Music Awards



he 2011 Billboard Music Awards will air live from Las Vegas' MGM Grand Garden Arena on May 22 at 8 p.m. on ABC. The show is co-executive-produced by Richard Beckman, CEO of Prometheus Global Media (parent company of Billboard), and Don Mischer of Don Mischer Productions. Here are five things to watch for during the show.

TOP FINALISTS

Rihanna, Eminem, Lady Gaga, Bruno Mars and Justin Bieber lead the finalists for the 2011 Bill-board Music Awards. Rihanna takes the lead as a finalist in 18 award categories, including top Hot 100 artist, top female artist, top R&B artist and top dance/electronic artist. Eminem is a finalist in 16 award categories, including top Bill-

board 200 artist, top artist, top male artist and top rap artist. Lady Gaga follows as a finalist in 12 categories, with three releases all competing for top dance/electronic album. And pop heartthrobs Mars and Bieber will each vie for 11 categories and face off for top new artist and top male artist.

PERFORMERS

The Billboard Music Awards will be a hot ticket of live performances at the MGM Grand. The latest additions to an already stellar lineup of performers include a series of special collaborations: Lil Wayne will team up with Mary J. Blige, Pitbull will rock the stage with Ne-Yo and Nayer, and Far*East Movement will be joined by Snoop Dogg and Ryan Tedder. They join previ-



ously announced performers Ke\$ha, Neil Diamond, OneRepublic, Cee Lo Green, Nicki Minaj, Rihanna, the Black Eyed Peas, Keith Urban and Taio Cruz. Having appeared on the charts and in the pages of Billboard through the years, several of these acts (besides Rihanna) are also finalists at the show. Newcomers Ke\$ha, Nicki Minaj and Taio Cruz will contend for top new artist. Tickets for the Billboard Music Awards start at \$57.7S and were still available at press time through Ticketmaster.com.

SPECIAL AWARDS FOR BEYONCÉ, NEIL DIAMOND

The Billboard Music Awards will honor Beyoncé and Neil Diamond with special awards. Beyoncé will receive the Billboard Millennium Award in recognition of the singer's career achievements and influence in the music industry, from

her role as frontwoman of Destiny's Child to her three chart-topping solo albums, which have collectively earned her 16 Grammy Awards and ASCAP's pop songwriter of the year honor. Previously, Billboard

named Beyoncé its Woman of the Year in October 2009 and Top Female Artist of the Decade in December 2009.

Diamond will receive the Billboard Icon Award in recognition of his cultural impact and his extraordinary talent as a creator, writer and entertainer. Diamond has sold more than 128 million records worldwide, achieving 39 top 10 singles and 18 platinum albums. He has been a force on the Billboard charts for more than 40 years, scoring a combined 12 No. 1s on the Billboard 200, Hot 100 and Adult Contemporary charts, including hit singles like "Cracklin' Rosie," "Song Sung Blue" and "America" and 2008 album "Home Before Dark."

HOST/PRESENTERS

Comedian Ken Jeong will host this year's Billboard Music Awards. In addition to his comedic roles in "Community" and "Knocked Up," Jeong will star in the film "The Hangover Part II," which arrives in theaters May 26. "I'm so honored and thrilled," says Jeong, whose appearance at the event will mark his first time hosting a music awards show. And the evening will surely see some surprises both on and off camera, with presenters ranging from teen pop star Bieber to rock'n'roll veteran Bret Michaels. Other presenters confirmed for the show include Taylor Swift, Sarah Hyland, Randy Jackson, Lucy Hale, Eric Stonestreet, Scott Weiland, Kylie Minogue, Jada Pinkett Smith, Joe Jonas, Keri Hilson, Marc Anthony, "Glee" star Matthew Morrison, Nas, Selena Gomez, Tim Allen, Travis Barker, Trey Songz and "Modern Family" star Rico Rodriguez.

THE BBMAs' COMEBACK

The Billboard Music Awards return this year after a nearly five-year absence. The show was last held in December 2006 at Las Vegas' MGM Grand Garden Arena. That year R&B veteran Mary J. Blige earned nine awards, including album ("The Breakthrough") and song ("Be Without You") of the year, as well as Hot 100 airplay song of the year. The BBMAs stand apart from other music award shows in that finalists and winners are determined by chart performance and social and streaming activity as chronicled in Billboard magazine and on Bill-

board.com during the 12 months ended March 1. The 46 award categories are based on measures provided by our data partners, including sales data shared by Nielsen SoundScan, radio airplay monitored by Nielsen

BDS, streaming data measured by TubeMogul and Nielsen BDS, social media consumption gauged by Next Big Sound and tour grosses tracked by Billboard Boxscore.

Since the early 1990s, the Billboard Music Awards have celebrated a diverse cross section of the music landscape. From the rock of Metallica's "Unforgiven II" to the seductive pop of Britney Spears' "I'm a Slave 4 U" to the soulful R&B of Alicia Keys' "A Woman's Worth," the ceremony has collected music's biggest stars and let their hits shine in front of millions.





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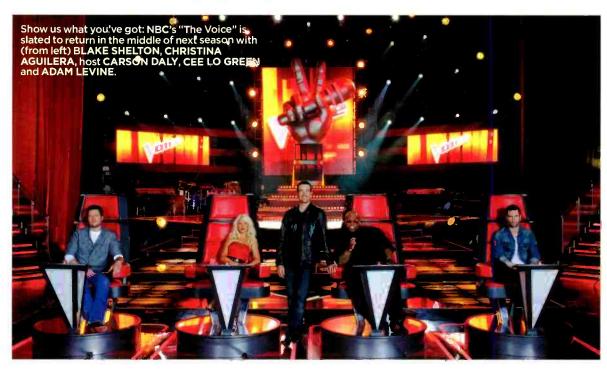
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BY PHIL GALLO

Season In The Sun

Fall TV Schedule Presents More Music Promo Opportunities As NBC, Fox Lock In Singing Competitions



month ago, it was a coin toss over which musicthemed TV show would have a greater impact on network TV schedules this fall.

Would it be "Glee" with its scripted musical performances? Or the reinvigorated "American Idol," which proved there's still life left in the music reality franchise?

If you went with the latter, you won.

During the TV network upfront presentations held May 14-18 in New York, NBC and Fox disclosed that they're each more than doubling the number of prime-time hours devoted to music reality competitions this fall. That could mean more than three dozen results shows that need to book a musical guest or two. ABC's "Dancing With the Stars" will be a headto-head competitor with the NBC singing shows, another opportunity for songs and singers to promote their work.

As a result, the 2011-12 TV season could go down as one of the greatest for artist, record label and music publisher promotional activities since the demise of variety shows in the late '70s.

The importance of the myriad opportunities offered by the fall prime-time schedule is heightened by the dramatic changes about to reshape daytime TV. This month, Oprah Winfrey is winding down her syndicated talk show—the most powerful music promotion tool in TV—to focus on her OWN cable network. With Regis Philbin set to retire in the fall, "The Ellen DeGeneres Show" will likely emerge as the top music promotional platform in syndicated TV.

NBC wisely expanded its December-only a cappella group competition show "The Sing-Off" by moving it up to September and giving it a two-hour block starting at 8 p.m. on Mondays. (The search is already on for a judge to replace Nicole Scherzinger, who's joining Fox's "X Factor.") Once a "Sing-Off" champ is crowned, the network will turn over the time period to "The Voice," where Christina Aguilera, Cee Lo Green, Blake Shelton and Adam Levine have proved that current charting pop stars can bolster their image through weekly TV appearances.

Simon Cowell's "X Factor" will make its U.S. debut in September with a team of judges that includes Scherzinger, former Island Def Jam chairman/CEO Antonio "L.A." Reid, British singer Cheryl Cole and Paula Abdul. The 11th season of "American Idol" starts Jan. 22 after the Super Bowl contender from the NFC is determined, provided the NFL schedule is played as planned.

Both Fox shows are on a Wednesday/Thursday schedule,

but both will have star-power issues. Will Jennifer Lopez, who signed a one-year contract in 2010, re-up with "Idol" or will her financial demands be deemed untenable? While Cowell's return will satisfy his fans, do Scherzinger, Reid, Cole and Abdul, not to mention the format, have enough distinction to pull "Idol"-like numbers of more than 20 million viewers per week?

Among scripted shows, "Mad Men" appeared to have more influence than "Glee," with the upfronts demonstrating greater network interest in period pieces set in the early '60s than youthoriented musical shows. Catalog divisions at labels with recordings and songs of pre-Beatles pop will need to secure phone numbers for NBC's "The Playboy Club" and ABC's "Pan Am."

ABC, which picked up a staggering 13 new shows, opted against its one "Glee"-style pilot for the fall—"Desperate Housewives" creator Marc Cherry's "Hallelujah"—as well as the dance-themed pilot "Grace" from "Grey's Anatomy" executive producer Krista Vernoff and "Dancing With the Stars" judge Carrie Ann Inaba. As expected, the network also decided that a forthcoming musical series featuring original Alan Menken songs wasn't ready for prime time.

NBC Entertainment chairman Bob Greenblatt, a theater student in college who later shepherded "9 to 5: The Musical" to Broadway, has the Broadway-themed "Smash" on his midseason schedule. The show will feature originals penned by Marc Shaiman and Scott Wittman.

In terms of placing songs in non-music-themed shows, artists and labels are wondering if any program this fall will reclaim the hitmaking clout that "Grey's Anatomy" and "The OC" once wielded. One potential candidate: ABC's "Charlie's Angels," the films of which had dance-pop soundtracks.

CBS will add five more dramas—mostly procedural cop shows to its schedule, but it's unclear if any will have a music component. The network's "NCIS" and "NCIS: Los Angeles," which regularly feature plenty of song synchs, will return in the fall.

ABC, which is attempting to attract more male viewers, is bulking up on comedies on Tuesdays and Wednesdays, while Fox is using the genre to fill space after "Glee" and "X Factor" on those nights. CBS, looking for female-oriented sitcoms, has added comedies on Monday, Wednesday and Saturday. Music licensing is a rarity on half-hour comedies, and if Americans are in the mood to laugh in the middle of the week, the music industry better hope they like to sing on Mondays.



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SONGWRITERS OF THE YEAR: LADY GAGA AND J.R. ROTEM

AWARD-WINNING SONGS:

- "ALEJANDRO" (LADY GAGA AND REDONE), "BAD ROMANCE" (LADY GAGA AND REDONE)
- "DO YOU REMEMBER" (FRANKIE STORM), "FALLIN' FOR YOU" (COLBIE CAILLAT)
- "I NEVER TOLD YOU" (COLBIE CAILLAT), "IN MY HEAD" (J.R. ROTEM)
- "PAPARAZZI" (LADY GAGA), "REPLAY" (J.R. ROTEM), "RIDIN' SOLO" (J.R. ROTEM)
- "SEXY CHICK" (GIORGIO TUINFORT), "SWEET DREAMS" (WAYNE WILKINS)
- "TELEPHONE" (LADY GAGA), "WHATCHA SAY" (J.R. ROTEM),
- "YOUR LOVE IS MY DRUG" (PEBE SEBERT)
- "TWO IS BETTER THAN ONE" (TAYLOR SWIFT),
- "YOU BELONG WITH ME" (TAYLOR SWIFT)



Shoot For The Moon

The Time Has Arrived For An Aggressive New Approach To Developing The Digital Music Market

After a decade of tentative steps, the time is right for the music business to take a leap of faith and move more quickly toward its inevitable digital future. Further growing pains are unavoidable. But the sooner they are met, the sooner record labels, music publishers and artists can move forward.

In the same time it took the United States to put a man on the moon, the industry has achieved only one unqualified digital success story: the digital download. Launched in 2003, Apple's iTunes store revolutionized the sale of music. It opened the marketplace to all comers, provided a new level of convenience and introduced consumers to the concept of buying music in the form of a digital file instead of a physical disc.

But iTunes is equivalent to putting a man into low-earth orbit. Now the industry needs a moonshot.

The current trajectory of progress will not be enough. The music business needs more growth than can be squeezed from digital downloads. Disappointing adoption of subscription services suggests current strategies are insufficient. And the massive use of free streaming services like Pandora and YouTube creates urgency to improve the adoption of paid services.

There are three reasons why now is a good time for a new approach to digital music:

1. The close of an era of lawsuits. The copyright infringement case against LimeWire, settled May 12 during the penalty phase of the

SMALL PLAYER,

Audiophiles who want great sound from

a variety of file formats need more than

a basic MP3 player or smartphone. The

HiFiMan HM-602, a smaller, more afford-

able player than its sibling the HM-801,

plays MP3, WAV, OGG and 24-bit/96 kHz

FLAC files. The 7-ounce player also features

adjustable headphone sensitivity—high for

ear buds, low for full headphones—and comes with 8GB

The HiFiMan HM-602 is available for \$399 at

of memory, expandable to 32GB with an SD card.

BIG SOUND

trial, could be one of the last, easy litigation targets for record labels and publishers. The well-funded companies that facilitate piracy today have business models and marketing strategies that are less exposed to legal problems than their predecessors. Some enjoy the protections of the Digital Millennium Copyright Act. Many are often located in foreign countries. German online locker company Rapidshare has even hired a lobbyist in Washington, D.C.

2. New ownership/leadership.

The purchase of Warner Music Group by Len Blavatnik's Access Industries is expected to close in the third quarter. Citigroup will eventually sell EMI Group, which it took over from British private equity firm Terra Firma last year. Universal Music Group has a new chairman/ CEO in Lucian Grainge. Sony

Digital

Domain

Music Entertainment will soon be under the leadership of incoming CEO Doug Morris. Not all of these are new faces, but inevitable executive reshuffling expected at all four majors pro-

vides an opportunity to adopt new strategies.

3. Mainstreaming of cloud computing. Entertainment is quickly moving to the cloud and music can't be left behind. Major consumer technology companies eager to weave music services into their mobile products represent the best potential partners for a new push into the

digital future.

Time for a change: LEN BLAVATNIK, founder of Access Industries, which has agreed to quire Warner Music Group.

Amazon, Google and Apple have already integrated books and video into their cloud offerings and are in the process of doing so with music. In order to win over consumers, these serv-

> ices must tantalize and amaze.

The combination of these three factors presents a perfect time to change tack. With major lawsuits fading into the past, the industry can

focus more attention on opening new markets than protecting existing ones—which will become a more urgent priority now that there are fewer opportunities for settlements and penalties to pad major-label-group income statements.

Labels have for years based their decisions on the amount of revenue that one licensed serv-

ice could take away from other services and retailers. Such rationale is understandable in a corporate culture that often encourages executives to favor near-term revenue over long-term growth. But it's a mind-set that can't continue if digital music is to reach its potential.

The new era's leaders can affect change if they alter the incentives of their executives accordingly. Contrary to popular opinion, most shortcomings in digital strategies haven't been the result of bad decisions by out-of-touch

executives. To the contrary, label and publishing executives are smart, forward-thinking people who genuinely want to do right by their companies, artists and industry.

But addressing technological change has felled even the best companies. According to Clayton M. Christensen's influential 1997 book, "The Innovator's Dilemma: When New Technologies Cause Great Firms to Fail," entrenched companies often struggle with innovative products. The problem doesn't always stem from a lack of willingness to embrace disruptive technologies. Instead, the problem lies with new technologies that often conflict with a company's incentives and supply chain. For example, a company built on the sale of mainframe computers has a sales force, a compensation structure and an account base perfect for expensive, enterprise-level mainframe computers, not inexpensive personal computers.

People throughout the industry agree that its future is one of always-connected access to robust music services. Every year this inevitable market-place is delayed postpones the industry's potential recovery, loses more consumers to piracy and enables other entertainment industries to gain greater consumer mind share. Now is a good time to have faith in the future.



BITS & BRIEFS

ROOTMUSIC PARTNERS WITH SOUNDEXCHANGE

RootMusic has partnered with SoundExchange to help the organization sign up artists who are owed digital performance royalties. Root-Music, a provider of marketing tools for use on Facebook, has 7,462 member artists who have yet to collect a total of \$5.3 million from SoundExchange. This partnership is the latest initiative by SoundExchange to contact artists who haven't yet registered with the organization, SoundExchange is the sole collector and distributor of royalties for the digital performance of sound recordings from webcasters, satellite radio and online streams of terrestrial radio broadcasts.

VISA TO ROLL OUT NEW ONLINE PAYMENT SYSTEM

Visa is eyeing a fall release for a new digital wallet product that aims to transfer the strengths of its point-of-sale payment system to e-commerce, mobile commerce and social network commerce. The system will store Visa and non-Visa payment accounts and allow customers to enter only an email address and password to buy goods at a variety of online merchants. The service will first launch in the United States and Canada. Visa plans to customize the service to the needs of other markets and their financial institutions.

NEARLY 1 IN 5 SMARTPHONE USERS USED CHECK-IN SERVICES IN MARCH

A total of 16.7 million U.S. mobile subscribers, or about 7.1% of the entire mobile user base, used location-based "check-in" services on their phones in March, according to a comScore study. Of those, 12.7 million did so on a smartphone, representing 17.6% of smartphone users. Those ages 18-34 accounted for 58.5% of check-in users. Android (36.6%) and Apple (33.7%) were the two most common platforms.

RINGTONEST Billbeare TITLE #1 E.T. KATY PERRY FEATURING KANYE WEST 100 11 DIRT ROAD ANTHEM 2 LOOK AT ME NOW ALDER DROWN FEATURING LIL WAYNE & BUSTA RHYMES THE LAZY SONG MOTIVATION 107 IRING LIL WAYNE HONEY BEE 7 DOWN ON ME SURE THING 8 11 ROLL UP 10 10 F**K YOU! 10 23 10 Kelly Rowland scores her first top 10 ringtone (11-5, up 58%) with "Motivation," which in reaching No. 26 this week on the Billboard Hot 100 becomes her top-peaking single as a lead artist on that chart. Featured artist Lil Wayne collects his 21st top 10 ringtone, extending his lead for the most in the chart's four-and-a-half-year history. BOW CHICKA WOW WOW 11 ARE YOU GONNA KISS ME OR NOT 12 BLACK AND YELLOW 30 13 COUNTRY GIRL (SHAKE IT FOR ME) 14 6 FOOT 7 FOOT 13 20 15 JUST CAN'T GET ENOUGH 16 17 8 THE SHOW GOES ON 17 18 13 I WON'T LET GO 19 13 S&M ON THE FLOOR 22 20

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Our darling B-

We truly appreciate your friendship and your loyalty. You are an inspirational woman with an incredible heart and amazing talent; it's no surprise you've accomplished so much in such a short time.

Thank you for being our muse.
You encourage us to take chances
and your trust in us has allowed our creativity to flourish.
We've loved sharing so many special moments with you and your family.
It means the world to us.

You're our ROCKstar.

Congratulations on this special award – it is genuinely deserved.

We love you so much,

Lorraine, Ofira, the whole crew and Motek

Lorraine Schwartz

The Shape Of Things To Come Prince Rovce Eves

Mainstream With Major-Label Deal

The last wave of mainstream major-label signings of Latin acts came in 2006, when Latin album sales in the United States reached an all-time peak of 37.8 million units, according to Nielsen SoundScan.

The signings had been preceded by mainstream successes. Nina Sky, twin sisters from Queens, released their self-titled 2004 debut album on Universal, which went on

Wherever I lay my hat: PRINCE ROYCE

to sell 232,000 units and featured the No. 4 Billboard Hot 100 single "Move Ya Body." San Diego native Frankie J, a former singer with Latin hip-hop/pop group Kumbia Kings, debuted at No. 3 on the Billboard 200 with his 2005 Columbia album "The One." which has sold 910,000 units. according to SoundScan.

But other home-grown U.S. Latin acts to signed to major labels, like Prima J (Geffen) and the DEY (Epic), floundered. And even Kat DeLuna, who had a huge RedOne-produced

radio hit with "Whine Up," only sold 68,000 units of her 2007 Epic debut "9 Lives," according to SoundScan.

Latin

Notas

Today, as U.S. Census data confirms that Hispanics have become the country's largest minority, mainstream labels are again looking toward bilingual Latin acts. On

May 10, Atlantic announced it had signed Bronx native Prince Royce, whose self-titled debut on indie Top Stop Music was the top-selling album by a new Latin act in 2010, selling 187,000 units to date, according to SoundScan

This isn't the first time Atlantic has bet on a Latin act. In 2006, it released "The Underdog," a mostly English-language album by Puerto Rican rapper Tego Calderon that sold 99,000 units, according to SoundScan—decent, but hardly what the label had hoped for.

CEO Craig Kallman says he's met with several Latin acts, including Aventura frontman

> Anthony "Romeo" Santos, who signed with Sony Latin and live this year. For Royce, nothing jelled until Atlantic executive VP of A&R Mike Caren found the artist's

Myspace page last year. "His voice stood out," he says. "I couldn't believe he'd made that album with an indie label."

The clincher, Caren says, was meeting Top Stop's co-owner, award-winning producer Sergio George, who believes that crossing over is only possible when artists already have a solid fan base in the Latin space.

"As much as I love multigenres and merging things together, it's very important for every artist to understand their core and how to keep and appease that core base," Caren says. "Having Sergio as an adviser for Royce in the Latin market was just an essential part of the equation.

It's an astute observation. Except for Frankie I and Calderon. none of the other Latin acts signed to mainstream deals during the last few years had a Latin fan base to draw from.

Under Royce's deal, Atlantic and Top Stop will be partners in his English-language albums, with his Spanish albums to be released solely by Top Stop. Royce's first Atlantic/Top Stop release is slated for early 2012. He has already recorded some tracks in Los Angeles, and will release a single coinciding with his recently announced tour with Enrique Iglesias and Pitbull (see story, below).

Despite Royce's success and his bilingual appeal, George acknowledges that he hadn't been looking for a mainstream label. But when Atlantic reached out, he says it was "the right time, the right artist and the right deal."





BE 'A BETTER LIFE' FILM THEME

Ozomatli recently filmed the video to its new track, "Jardinero," on the rooftop of a building in downtown Los Angeles. The ballad will serve as the main theme to the Summit Entertainment film "A Better Life," which opens June 24. Helmed by Academy Award-nominated director Chris Weitz and co-produced by actress Jami Gertz, the film stars Mexican actor Demian Bichir and newcomer Jose Julian in a story about the relationship between an illegal immigrant and his teenage son "The film starts out typical," Ozomatli member Raul Pacheco says, "but ends up being surprisingly extraordinary." Nacional Records is releasing the film's score.

LAMC ANNOUNCES SUMMERSTAGE SHOWCASE LINEUPS

The 12th annual Latin Alternative Music Conference's Central Park SummerStage Showcase will feature Jarabe De Palo, Ely Guerra, Novalima and Mr. Pauer on July 6 and ChocQuibTown, Rita Indiana, Ursula 1,000 and others on July 9. This year's LAMC will take place July 6-9 at the Roosevelt Hotel in New York and feature panels and showcases from emerging and established Latin alternative acts. For more information, go to LatinAlternative.com.

NEDERLANDER PARTNERS WITH CONTRERAS

Nederlander Concerts announced a partnership with All Access Talent president Abraham Contreras, who will serve as a consultant on Latin programming, promotions and marketing. Contreras' AAT books concerts and festivals in the United States and Mexico, including the annual Cinco de Mayo fest in Los Angeles. Headquartered in L.A., Nederlander Concerts promotes and produces entertainment in the western United States, and operates and programs the Greek and Pantages theaters in L.A.. among other venues.

-JÁ and LC

Cultural Crossroads

Enrique Iglesias, Pitbull And Prince Royce Tour To Straddle Demographic Markets

The year was 1999, and Enrique Iglesias kept hearing two words that made him cringe: "Latin explosion."

"It always used to be mindboggling to me, because it almost always sounded like we were a fad and that we were going to disappear, and I never saw it that way," the crooner says. "Latin music and Latin artists are here to stay-whether they're singing in English, Spanish or changing styles."

Iglesias' comments came after he'd announced a major fall tour, also featuring radio favorites Pitbull and Prince Royce. The tour will visit about 17 U.S. cities and is positioned to be one of the year's biggest, straddling the English- and Spanish-language markets. For the trio, the trek also represents a generational shift that places them in a different playing field: as artists with Latin roots who were raised in the United States

and who have mainstream appeal while simultaneously catering to their base in the Latin market.

"I don't think this type of tour has ever been done," says Rebeca Leon, VP of Latin talent at AEG Live/Goldenvoice, which is promoting the tour. "For those of us born and raised in this country who feel just as much Latino as American, it's exciting."

The brainchild behind the tour is Iglesias himself, who approached Pitbull, After the pair collaborated on the single "I Like It," they met Prince Royce at the Billboard Latin Music Awards, and a tour was born.

"I give Enrique credit for stepping up," AEG Live president/CEO Randy Phillips says, "It takes a sophisticated businessman and artist to agree to a tour with a package so strong."

That the three artists had already established strong bonds with each other, Phillips says, makes all the difference. "There is a new generation of Latinos and Latinas who listen to pop and crossover radio," he says, "I don't think that the genre wall really exists anymore. These stars have crossgenerational appeal."

Fernando Giaccardi, Iglesias' manager for nearly a dozen years, has seen music evolve in ways that increase opportunities for Latin artists. "Latinos are not segmented anymore," he says, "There are a lot of girls in Kansas who love [Iglesias, Pitbull and Prince Royce], English or Spanish. They don't care where the artists are from. They are mainstream now. even though these artists have a big Latin flag in their hands. And there's no reason to deny it."

"There are no rules to music anymore," Iglesias adds. "You can turn on top 40 radio



and listen to Latin artists, and you can turn on a Latin radio station and listen to American artists, too. It goes both ways now."



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

LATIN BY LEILA COBO

Deeper Ties

Broader Billboard/Telemundo Partnership To Include Launch Of Regional Mexican Awards Show

The extension and expansion of Billboard's partnership with Telemundo, including the planned launch of the Billboard Regional Mexican Music Awards (Billboard.biz, May 17), underscores the growing importance of Latin music as a driver of entertainment content across all media platforms.

It also reflects Billboard's commitment to strengthen its Latin music franchise, which includes the Billboard Latin Music Awards, the Billboard Latin Music Conference, the Billboard En Concierto live music series and BillboardEnEspanol.com, as well as coverage of the Latin music business through Billboard magazine, Billboard.com and Billboard.biz.

"With the popularity of the Billboard Latin Music Awards growing every year, we could not have a more perfect partner than Telemundo," says Richard Beckman, CEO of Prometheus Global Media, parent company of Billboard. "The global reach of Billboard and Telemundo on air, online, mobile and in print guarantees the largest and most influential audience for this franchise and its extensions.

Under Billboard's new multiyear deal with Telemundo, the network will continue to produce and broadcast the Billboard Latin Music Awards. Telemundo holds exclusive rights to produce and distribute programming related to the Billboard Latin Music Awards, which are the culmination of the Billboard Latin Music Conference, the largest gathering of Latin music professionals in the world.

Telemundo, a division of NBC Universal, will also create Premios Billboard de la Musica Regional Mexicana (Billboard Regional Mexican Music Awards) and expand online and mobile programming in partnership with Billboard.

The Billboard Regional Mexican Music Awards, which will air on Telemundo this fall, will mark the first time a major U.S. TV network has produced and aired an awards show dedicated entirely to regional Mexican music, the top-selling genre of Latin music in the United States.

According to RIAA shipment numbers for 2010, regional Mexican music, which includes subgenres like mariachi, banda, norteño and duranguense, comprised 50% of all Latin music shipments, far more than pop (33%), tropical (11%) and urban (6%)

Moreover, according to the U.S. Census' 2008 American Community Survey, nearly two-thirds of Hispanics in the United States identify themselves as being of Mexican origin.

The new awards show will be produced in Los Angeles and include a red carpet preshow broadcast, according to Joshua Mintz, senior executive VP of Telemundo Entertainment.

"Regional Mexican has so many different kinds of music," Mintz says, "that seeing it all in one show is amazing."

Paul Forat, Sony Music senior VP of A&R for the Latin region, applauds the pending launch of the Billboard Regional Mexican Music Awards, saying that "the genre is too massive not to warrant its own space and time slot in a single show."

Ricky Muñoz, lead singer of norteño band Intocable, also welcomes the move. "It's well-deserved and it's great exposure for this genre," he says. "Sometimes we feel this music is kicked aside to the curb. It doesn't get the respect it deserves.

As is the case with the Billboard Latin Music Awards, finalists and eventual winners for the Billboard Regional Mexican

Music Awards will be determined by sales, downloads and radio airplay data that comprise Billboard's weekly charts during a one-year period.

The Billboard Latin Music Awards, which Telemundo aired live April 28 for the 13th consecutive year, is one of the network's most successful franchises. This year's edition, which featured performances and appearances by Marc Anthony, Maná, Enrique Iglesias, Gloria Estefan and other superstars, garnered record ratings, and was seen by nearly 6.6 million total viewers, according to Nielsen data cited by the network

Billboard and Telemundo will also expand their efforts in developing Web and mobile programming, both on BillboardEnEspanol.com and other platforms. Such efforts will target 18-34 bilinguals and will include novela soundtracks and music videos, video streaming, live streams of concerts, music downloads, a search engine for concert tickets and a new online channel featuring up-and-coming Hispanic bloggers.

Phoenix House Congratulates Beyoncé on Her Billboard Millennium Award.

The only thing greater than her talent is her kind and compassionate heart. She continues to show tremendous support for those we serve, and her dedication provides them with a daily dose of encouragement, strength, and hope.



D	UX2	CORE Con	cert Gros	ses
_	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,699,708 (77,942,390 pesos)	LADY GAGA, SEMI PREC	IOUS WEAPO	
	\$124.64/\$21.49 \$2,867,190	Foro Sol, Mexico City, May 5-6 OZZY OSBOURNE	two sellouts	Live Nation Global Touring, OCESA/CIE-Mexico
2	(4.665,800 reais) \$368,71/\$122.90	Arena Anhembi, São Paulo, April 2	26,654 35.000	T4F-Time For Fun
3	\$2,559,232 (29,592,400 pesos) \$138,37/\$47.57	LADY GAGA, SEMI PREC Estadio Tres de Marzo, Guadalajara, Mexico, May 3	29,047 sellout	NS Live Nation Global Touring, OCESA/CIE-Mexico
4	\$2,247,360 (\$2,049,422 Australian)	JUSTIN BIEBER, DASH 8	WILL	
	\$95.40/\$56.82	Rod Laver Arena, Melbourne, Australia, May 2-3	25,538 two sellouts	Frontler Touring
5	\$2,110,753 \$155/\$125/\$95/ \$55	SANTANA The Joint, Hard Rock Hotel, Las Vegas, April 20, 22-24, 27, 29-30, May 1	19,725 22,521 eight shows	Concerts West/AEG Live
6	\$1,765,492 (\$1,685,304 Canadian)	LADY GAGA, SEMI PREC		
	\$183.33/\$51.86	Bell Centre, Montreal, April 25 LADY GAGA, SEMI PREC	sellout	Live Nation Global Touring
7	\$1,573,090 \$175/\$49.50	American Airlines Arena, Miami, April 13	14,695 sellout	Live Nation Global Touring
8	\$1,506,017 \$175/\$49.50	LADY GAGA, SEMI PREC St. Pete Times Forum, Tampa, Fla., April 16	15,134 sellout	NS Live Nation Global Touring
9	\$1,499,897 \$178/\$52.50	LADY GAGA, SEMI PREC Quicken Loans Arena, Cleveland, April 27		NS Live Nation Global Touring
10	\$1,460,286 \$175/\$49.50	LADY GAGA, SEMI PREC	IOUS WEAPO	
		Amway Center, Orlando, Fla., April 15 LADY GAGA, SEMI PREC	sellout	Live Nation Global Touring
11	\$1,442,679 \$175/\$49.50	BankAtlantic Center, Sunrise, Fla., April 12	13,398 sellout	Live Nation Global Touring
12	\$1,328,552 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, Pepsi Center, Denver, April 1	17,691	MACK The Messina Group/AEG Live
13	\$1,261,446	GEORGE STRAIT, REBA,	LEE ANN WO	
13	\$89.50/\$79.50	United Spirit Arena, Lubbock, Texas, March 26	14,994 seilout	The Messina Group/AEG Live
14	\$1,231,412 \$125.75/\$49.75	Verizon Center, Washington, D.C., April 3	J, RICK ROSS 11,360 sellout	Live Nation
15	\$1,134,020 (1.807,184 reais) \$219.63/\$56.48	ROXETTE Credicard Hall, São Paulo, April 14, 19	13,351 14,126 two shows	T4F-Time For Fun
16	\$1,119,591 \$89.50/\$79.50	GEORGE STRAIT, REBA, Pan American Center, Las Cruces, N.M., March 25	LEE ANN WO 12,995 sellout	MACK The Messina Group/AEG Live
17	\$1,084,585 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, KFC Yum! Center, Louisville, Ky., April 9	LEE ANN WO 15,284 16,200	MACK The Messina Group/AEG Live
18	\$1,043,767 \$89.50/\$69.50/	GEORGE STRAIT, REBA,		
	\$39.50 \$1,041,492	EnergySolutions Arena, Salt Lake City, April 2 GEORGE STRAIT, REBA,	14.900 LEE ANN WO	The Messina Group/AEG Live
19	\$89.50/\$69.50/ \$39.50	Allstate Arena, Rosemont, III., March S	15,277 15.550	The Messina Group/AEG Live
20	\$1,024,576 \$89.50/\$69.50/ \$39.50	Mizzou Arena, Columbia, Mo., April 8	13,056 sellout	The Messina Group/AEG Live
21	\$987,067 \$225.75/\$129.75/ \$89.75/\$59.75	Staples Center, Los Angeles, March 28	J, RICK ROSS 11,821 13,290	Live Nation
22	\$980,556 (\$954,278 Canadian)	RAMMSTEIN, COMBICHE Bell Centre, Montreal, May 7	RIST 12,393	Live Nation Global Touring
23	\$91.96/\$57.03 \$954,074	GEORGE STRAIT, REBA,	LEE ANN WO	
	\$89.50/\$69.50/ \$39.50 \$926,756	Palace of Auburn Hills, Auburn Hills, Mich., Feb. 19 JANET JACKSON	12,886 13.998	The Messina Group/AEG Live
24	\$149.50/\$99.50/ \$79.50/\$39.50	Bill Graham Civic Auditorium, San Francisco, April 19-20	10,453 two sellouts	Another Planet Entertainment
25	\$898,785 (1.425,878 reals) \$315.17/\$88.25	OZZY OSBOURNE Mineirinho, Belo Horizonte, Brazll, April 9	10,451 18,000	T4F-Time For Fun
26	\$895,975 \$125/\$75	ELTON JOHN Tyson Events Center, Sioux City,	8,074	Frank Productions
27	\$888,780 \$250/\$170/\$100/	NEIL YOUNG, BERT JAN		
	\$40 \$864,932	Chicago Theatre, Chicago, May 6-7 OZZY OSBOURNE	6,894 two sellouts	Jam Productions
28	(1,397,280 reais) \$198.08/\$74.28 \$846,383	Ginásio Nilson Nelson, Brasília, Brazil, April S	8,055 14.262	T4F-Time For Fun
29	(\$821,499 Canadian) \$88.09/\$40.70	Air Canada Centre, Toronto, May 8	11,159 sellout	Live Nation Global Touring
30	\$799,093 (\$773.890 Canadian) \$118.75/\$25.81	RAMMSTEIN, COMBICHE Rexall Place, Edmonton, Alberta, May 13		Live Nation Global Touring
31	\$794,300 \$125/\$25	ELTON JOHN Duluth Entertainment Convention Center, Duluth, Minn., May 6	7,698 sellout	Frank Productions
32	\$792,825 \$125/\$25	ELTON JOHN Bismarck Civic Center, Bismarck, N.D., April 6	8,813 sellout	Frank Productions
33	\$779,131 \$89.50/\$69.50/	GEORGE STRAIT, REBA, U.S. Bank Arena, Cincinnati,	10,877	MACK The Messina Group/AEG Live
7.4	\$39.50 \$ 761,122	RAMMSTEIN, COMBICHE	12,250	THE PIESSING GIOUP/AEG LIVE
34	\$86/\$36	Izod Center, East Rutherford, N.J., May 5	12,506 seltout	Live Nation Global Touring
35	\$706,342 (\$663,687 Australian) \$106.32	KATY PERRY, ZOWIE, D. Newcastle Entertainment Centre, Newcastle, Australia, May 13		Michael Coppel Presents
-				

UPFRONT

Club Can Handle It

In An Age Of Festivals, Small Venues Still Aim To Grow Artists

On The

Road

RAY WADDELL

The recent death of **Mike Spoerndle**, founder of the renowned New Haven, Conn., nightclub Toad's Place (Billboard.biz, May 9), flashes one back to a time when key rock'n'roll clubs played a linchpin role in artist development, with certain acts forever linked to smaller venues that helped launch their careers.

Legendary joints like the Stone Pony in Asbury Park, N.J.; Antone's in Austin; the Whisky

a Go Go in Hollywood; and Max's Kansas City and CBGB in New York played an undeniable role in propelling the respective Hall of Fame careers of such acts as Bruce Springsteen, Stevie Ray Vaughan, the Doors, Aerosmith and the Ramones.

Such remembrances beg the question: Can, and do, clubs still play a vital artist development role?

One theory is that clubs are oversaturated with hundreds of acts trying to break through and that some artists tend to grow at festivals instead. For example, anyone who works with **My Morning Jacket** would say the band's epic perform-

ances at Bonnaroo through the years helped build its reputation as one of rock's premier live acts.

One thing is for sure: The clubs are still busy, particularly in major markets. And while the club business struggled through the recession with the rest of the concert industry, it now seems to be

rebounding along with the business at large.

"The club business seems to be significantly stronger relative to recent years," says William Morris Endeavor (WME) agent **Kirk Sommer**, who believes clubs will always play a key artist development role—even if headlining status isn't always what it used to be. Increasingly, Sommer says, branded or "softer ticket" events offer "built-in crowd opportunities."

While Live Nation's national and global largevenue tours get the most attention, the promoter is heavily invested in smaller venues with its House of Blues Entertainment division, which includes not only HOB clubs, but also the company's Fillmore venues and others. "Our club business and the potential for this entire space is spectacular," HOB COO Ben Weeden says. The HOB division "was up yearto-year last year and is up again year-to-year this year. And much of that success has to do with artist development."

In fact, HOB has doubled down on its artist development strategy, creating the "Ones to Watch" program with sponsor LG to highlight rising performers and partnering with Fuse to create the first Uranium tour which, according to Weeden, "will drive awareness of emerging talent through our venues as well as Fuse's television assets."

One genre that hasn't fared well at the club level is country music, says Michael Jaworek, VP/promoter at the Birchmere in Alexandria, Va., decrying "the virtual demise in many markets of club-level touring of national country

acts." According to Jaworek, about 20 years ago "there were country clubs all over that played national acts. Then the money got stupid around '94, '95 and they all went away."

Jaworek says he's not necessarily talking about "showcase rooms" like the Birchmere or the 9:30 Club in his own area. "I mean 100% country music

rooms that played locals, road bands and nationals," he says. "I used to be able to give any act with a [label] deal five nights in a row at different rooms within 150 miles of [Washington] D.C. They are all gone."

Emerging acts welcome:
The House of Blues in Dallas.

HOUSE OF BLUES

While a room like the Birchmere can sometimes pick up a bigger act, "there are a ton of B- and C-level acts and beginners that we can't play because they want at least three times what a similar pop act with airplay and sales is quoting," Jaworek says. When not supporting stars on big venue tours,

developing country acts, he says, play "casinos, radio shows, fairs and those few country rooms that have been able to somehow remain in business."

But WME Nashville agent **Rob Beckham** says the country club business is still healthy. "Joe's in Chicago, Billy Bob's and Cowboys in Dallas-Fort Worth, Coyote Joe's in Charlotte [N.C.], the Crystal Palace in Bakersfield [Calif.], Grizzly Rose in Denver have all been around a long time and have proven track records."

Large capacity, Beckham suggests, is often key. "Joe's does a ton of shows, I think around 1,000 capacity," he says, adding that **Miranda Lambert** "did two days at Billy Bob's, 6,000-capacity each. Wild Bill's in Atlanta, same deal—big capacity and does a ton of shows."

In general, though, clubs booking country might not be as numerous "as in the mid-'90s; the ones that are there are vibrant," Beckham says. "There are many more clubs popping up every day, and very important to all of us." ••••



THE BILLBOARD



PeteTong

The influential DJ talks about dance music's globalization—and why Vegas has emerged as a mecca for the genre.

When Pete Tong joined BBC Radio 1 as an on-air host in 1991, starting on the path to becoming one of the planer's most influential curators of electronic dance music, the world was a much simpler place. "There was a lot less competition in terms of how people interacted with media," Tong recalls.

But despite the ever-lengthening tail of culture, let alone music, Tong has thrived. Launched in the early '90s, when all of the United Kingdom seemed to be listening to house music and raving in the fields, his Friday night "Essential Mix" broadcast still lives up to its name: If Tong gets behind your record, you've got an international hit on your hands. In Europe, he's so omnipresent that his name has even been used as a euphemism for clubbing extremes, as in the 2004 film "It's All Gone Pete Tong."

Not content with just a radio and touring DJ career, Tong has parlayed his power into complementary business-minded projects. He's a founding partner in William Morris Electronic, the venerable booking agency's dance-dedicated arm, which counts touring superpowers deadmau5 and Kaskade among its clients. He launched and still co-manages the International Music Summit in Spain. And as a touring DJ, he started a lucrative six-month residency this month in Las Vegas at Wynn's Encore Beach Club

In an interview with Billboard, Tong discusses the global growth of dance music, the increasing importance of touring and his partnership with William Morris.



in love and out of love just as quicklydisco overtaking the country, to the records being burned in a baseball stadium, to house music being kept alive by gays in Chicago and New York.

In the U.K. and the rest of the world, it was embraced in a totally different way. In the '90s the dance music story just got bigger. In fact, it got too big—around millennium time it did kind of puncture and deflate. Dance music magazines and record labels shut down, major labels stopped investing.

But around 10 years ago, when the Internet started having an effect on everything, people started to interconnect outside their own country on a more regular basis. And as the business started to decline, DJs started traveling, and the Internet really allowed that to happen. U.K. DJs got bookings in San Francisco, Buenos Aires, Chile. [San Francisco-based DJ] Mark Farina or someone could be discovered, and he didn't have to wait for Pete Tong to play his record.

Is that the new world for dance artists? Making money on the road?

The DIs—by a method of survival. not being clever—saw that live music was where the business was. I sold 1 million albums with Boy George [of the 2001 mixed compilation "Essential Mix: Mixed by Boy George"], and that ended up with big checks for both of us, but that doesn't exist anymore. You can't mix other people's music and make a fortune. Unless you're [David] Guetta, it's all been about live.

Even though it started in the mid-'90s with guys like Paul Oakenfold and Sasha & Digweed, the millennium is when international travel really exploded, and the top 200 DJs in the world were on planes all the time. That globalized the music and 10 years on, you can travel everywhere. The world is dancing to the same beat.

How does Las Vegas play into that touring picture?

Vegas is fascinating because it is the last place in America you would think dance music would be popular. If you went back in the history of dance music-forget disco and go to the start of house—Vegas was so foreign to the whole thing. I started playing there in 2002 or so. There were clubs, but it was hit or miss. You were always the sideshow, never the main event.

That's changed to the point now, over the last three years, as a booking entity there's no place aside from Ibiza [Spain] that spends more money on DIs. Ibiza runs from the end of May to the end of September, with six or seven major clubs seven nights a week. That's a lot of booking, and Vegas is already the second market on the planet.

Electronic music is a major priority, because every hotel has a version of a club, pool party and event room. They all want to buy into it. like Cirque [du Soleil]: Once one hotel had a Cirque show, everyone wanted one. In Ibiza that wouldn't happen: If one place has a certain DJ, it would be like, "Fuck off, we don't want that too."

What's your relationship like with William Morris?

I enjoy intellectual debate and discussing how they go about stuff. I'm very proud to join them. DJ agencies before this tended to be people from electronic music who had gotten a bit organized; everyone had come from the street basically.

The ones who have done well had been doing it for 10 years, and it was time to push everyone to another level. William Morris made a strategic decision to get into electronic music, to bring people into the industry to benefit from their years of experience. It was a simple idea, but they were the first to do it, and it's been hugely beneficial. Both sides learn from each other all the time. [William Morris] brings big-picture thinking, which comes from being in an agency like that, but they wouldn't be able to talk to our world without an interface, like Joel Zimmerman, who handles the day-today in America.

A lot of booking agents are making a big deal about transition-



replace the other, for sure. There's no deadmau5 without the clubs; they make the scene that made him possible. There's no Tiësto without the clubs he came from and the stories that he built in the underground.

But as an evolution of careers, it's absolutely vital. It's not a new story; it's been happening in the U.K. with the first generation of electronic warlords, like Chemical Brothers. Basement Jaxx, Groove Armada. After a while they broke away from nightclubs and turned to a hardticket situation where people came at 8 p.m. rather than midnight.

Deadmau5 is a hard-ticket act that people flock to see, but hasn't had a hit yet. If he has a genuine hit like Guetta, who knows where it will end up-although he's doing fine without it.

ears in electronic music?

Watching America is going to be fascinating. We've been here before many times, seen America go crazy for dance music, and usually it's like a firework; it burns bright and fizzles out. But something's different this time—it's lasting longer, integrating into culture further than before.

smaller. That was the first thing that everyone took notice of in Europethe numbers attending Electric Daisy Festival, Monster Massive. Detroit Electronic Music Festival

It's another level that I've never seen so far in my lifetime. And so many people are moving to Los Angeles—little DJs, big DJs. It's going to be like walking down the street in London soon.

dance artist's growth? Both have got to co-exist. One won't

Any predictions for the next five

All these festivals aren't getting and Ultra Music Festival, of course.







our winters ago, Justin Vernon retreated to his father's secluded cabin in northern Wisconsin, purging his sorrow through a falsetto that no one would probably ever hear. He spent three brutally cold months alone, piecing songs together using antiquated recording equipment.

"It feels good not to be there," Vernon says now. "But I feel proud that I had to go through some of that stuff." ¶ Three winters later, Vernon found himself in another confined space, but no longer alone. He was at Avex Honolulu Studios on the Hawaiian island of Oahu, where Kanye West was recording in early 2010. He shared a room the size of a closet with Miami rap star Rick Ross and helped construct "Monster," perhaps 2010's strongest hip-hop posse cut (it peaked at No. 18 on the Billboard Hot 100), while smoking, according to Ross, "some of the best weed the world has to offer." It took Vernon, the 30-year-old mastermind of the band known as Bon Iver, a frozen season in solitude to find his voice. It took Ross less than an hour to recognize its power.

"He's a fucking genius," Ross says. "I'd never seen nor heard of him in my life, and I looked up, and I was in a fucking 5-by-5 room with a white guy, smoking weed . . . and his voice is like something I've never heard, and he's using words that are far from common. Within 20 minutes, I realized why Kanye had him there."

How does a pale, bearded folkie like Vernon draw a line from Eau Claire, Wis., to the Aloha State? Vernon's (unwitting, according to him) plan was two-pronged. First, he earned the admiration of the indie blogosphere with "For Emma, Forever Ago," the nine-song by-product of his three-month sojourn featuring little more than an acoustic guitar, a few bass drum kicks and lilting vocals that packed devastating emotion. After a 2007 self-release, "Emma" was rereleased on Jagjaguwar in 2008 and became the indie label's biggest album ever—323,000 copies sold, according to Nielsen SoundScan.

Vernon's next move was to become a songwriting Swiss army knife, through an array of side projects, production contributions and high-profile indie collaborations—from contributing to 2009's "Dark Was the Night" charity compilation to writing a track for the "Twilight: New Moon" soundtrack—all of which eventually led to an admiring call from West in January 2010. Fifteen months later, Vernon was sharing the spotlight with West during his headlining Coachella set, hours after having joined indie act the National onstage.

"Bon iver" is a take on the French phrase "bon hiver," meaning "good winter." Vernon says that "Bon Iver, Bon Iver," his sophomore album due June 21 on Jagjaguwar, is his "spring record." It's a 10-song collection that replaces the sparseness of "Emma" with lush arrangements. (Vernon now shares the Bon Iver name with multi-instrumentalists Sean Carey, Michael Noyce and Matthew McCaughan, but still handles the songwriting.)

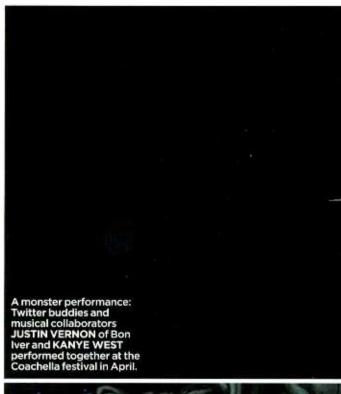
Jagjaguwar is finalizing a rollout plan with big-box retailer promotion and official music videos. According to Bon Iver's co-manager, Kyle Frenette (also founder of Amble Down Records), "The stakes are a lot higher all around: the marketing, the touring, the band, everything." But for the man in the middle of it all, "Bon Iver, Bon Iver" is the next step of his journey away from that Wisconsin cabin. "This is the record I wanted to make my whole life," Vernon says. "Lyrically, it's an extension of 'For Emma.' It's like, what happens when you leave that place? You don't necessarily arrive somewhere new right away."

The tale behind the creation of "Emma" is indie folklore by now. While reeling from mononucleosis, a breakup with a girl-friend and the dissolution of his longtime alt-country band De-Yarmond Edison in 2006, Vernon moved back to Wisconsin from Raleigh, N.C., to sort out his life. Less heralded is the way Vernon and his team utilized that story to attract listeners.

In 2007, Vernon adopted the Bon Iver pseudonym, and the entirety of "Emma" was posted on Myspace, along with 400 words that detailed the singer/songwriter's isolation. Music sites like Pitchfork and Stylus magazine chronicled the singer's journey in positive reviews, and after Vernon signed to Jagjaguwar in October 2007, the free stream remained active alongside the bio until "Emma" was officially released the following February.

"Listening to the music and reading the mythology just fits so

well together and really pulls on people's heartstrings," says Nate Vernon, Justin's younger brother and his co-manager since 2008. That buzz grew as Vernon toured in 2008 and the album made the year-end critics' lists of Spin, NME and Q. After debuting at No. 181 on the Billboard 200 upon its Jagjaguwar release, the album peaked at No. 64 in its 11th month. "The way 'For Emma' grew was from a serious amount of word-of-mouth," Jagjaguwar label manager Darius Van Arman says. "Our





job was to not get in the way of that."

In January 2009, Bon Iver released "Blood Bank," a four-song EP that debuted at No. 16 on the Billboard 200 and found Vernon tinkering with Auto-Tune—the pitch-correcting audio effect that experienced a renaissance with rappers like T-Pain and Lil Wayne.

Vernon continued experimenting between tour dates, contributing ornately produced tracks to the Red Hot Organization's "Dark Was the Night" compilation and the "Twilight: New Moon" soundtrack, as well as forming the ambient-experimental troupe Volcano Choir. He also played on and helped mix "Relayted," the debut of indie rock group Gayngs that has sold 13,000 copies, according to Nielsen SoundScan. Gayngs founder Ryan Olson says the release of "Relayted" was delayed a few months because the band members waited for studio time to free up on Vernon's schedule, rather than work without him.

But Vernon's most prominent activity between Bon Iver records was working on "My Beautiful Dark Twisted Fantasy" with West, whom he had followed as a fan since brother Nate played him the

BON IVER

ALBUM TITLE: "Bon Iver, Bon Iver"

LABEL: Jagjaguwar

RELEASE DATE: June 21

UPCOMING TV: "Late Night With Jimmy Fallon" (May 23)

SITES: BonIver.org, Facebook.com/boniverwi

MANAGEMENT: Middle West Management

TOURING AGENT: Billions Corp.

PUBLISHING: April Base Publishing

PUBLICITY: Carrie Tolles (@sparkeyfirepant),

Shore Fire Media (@ShoreFire)

TWEETS: @boniver



rapper's song "Family Business" in 2004. As a result of Vernon spending a few weeks in Hawaii with West in early 2010, the Auto-Tuned "Woods" was sampled on "Fantasy" track "Lost in the World," and Vernon appeared on "Monster" with West, Ross, Jay-Z and Nicki Minaj. Vernon still occasionally trades texts with West.

"We keep up and make sure we're still alive, or whatever," he says. "It was exciting to be around West [at Coachella]. It felt positive—and so much negativity sort of trails that dude around. He was in such bright spirits, and to see it go down the way it did, so successfully, was really good."

Nate Vernon says that his brother's work with West won't be spotlighted in the promotion of "Bon Iver, Bon Iver," but Frenette points out that the label's smartest marketing tie-in might've happened before the new album was even finished. Bon Iver's management decided to bill Vernon as Bon Iver on "Monster" and "Lost in the World," even though Vernon wasn't joined by his now-regular backing musicians; thus, the Bon Iver pseudonym is found on two hip-hop tracks that have sold a combined 515,000 copies, according to Nielsen SoundScan.

"When Justin performed with Kanye at Coachella," Jagjaguwar artist development director Kevin Duneman says, "we didn't really have to do anything. [Bon Iver] was trending on Twitter just by how amazing his performance was.

Jagjaguwar's unobtrusive approach to the marketing of "Bon Iver, Bon Iver" has an old-school feel that ultimately complements the album's cohesiveness. Vernon and his revolving band of cohorts, which included violinist Rob Moose, guitarist Greg Leisz and saxophonist Colin Stetson, recorded the album at April Base Studios, a former veterinary clinic in Fall Creek, Wis., that Vernon calls a "compound of art."

Vernon and an eight-piece band will begin a U.S. headlining tour July 22 in Milwaukee. The hymn-like song "Calgary" went to radio as the first single on May 16, with an official music video on the way, while a 12-inch of the track is part of a "Bon Iver, Bon Iver" preorder bundle. The 12-inch also includes covers of "I Can't Make You Love Me" and "Nick of Time" by Bonnie Raitt, the artist Vernon says he would drop everything to work with. "She's our greatest singer, and the most underrated guitar player," he says.

But with each track gliding into the next, the new album is one to experience as a whole, and Jagjaguwar is relying less on social media and more on natural discovery to relay that experience. Updates on Bon Iver's official Twitter and Jagjaguwar's website have been regular but muted. Van Arman notes that the label met earlier this year with Apple, Amazon, Starbucks and Best Buy, "We've shared the record, had listening sessions," he says. "There'll be things growing out of those meetings."

Vernon sees himself concentrating on "Bon Iver, Bon Iver" for the foreseeable future, but he's already co-produced the fourth studio album by Canadian singer/songwriter Kathleen Edwards, set for release early next year, and hopes to again play with De-Yarmond Edison, the group whose breakup led him to the cabin.

'I've got ideas for gospel records, for another Volcano Choir record," Vernon says. "I could probably make a punk record at some point—if it comes naturally. I've got a ton of ideas." ••••

Videocam parties backstage, taped concert series, ratings vs. demographics—from "Letterman" to "Lopez," from "Kimmel" to "Fallon," the art of booking and getting booked on late-night shows is a whole new—and ultra-important—game

BY PHIL GALLO

Foo Fighters agreed to perform on the April 12 episode of "Late Show With David Letterman," but the late-night program's producers needed to differentiate the performance from the band's appearance on "Saturday Night Live" four days earlier.

Letterman requested the Foos encore with "Everlong," the song they played when the host returned to the air following quintuple bypass surgery in 2000. The band was happy to grant his request, but the Foos also wanted to pay homage to the Beatles—and celebrate the fact that they were playing in the Ed Sullivan Theater, where the Fab Four made its American TV debut in 1964. The group ended up playing its entire new album, "Wasting Light," dressed in Beatle-style dark suits and were shot in black and white, a video of which is on the CBS website. A webcast of the performance—with a total running time of 109 minutes—also includes renditions of older songs shot in color.

ILLUSTRATION BY DREW FRIEDMAN



It's a striking example of how today's late-night TV plays a key role in the promotion of new albums. The Foos took advantage of the new opportunities that latenight TV has been integrating into its programs. During the past two seasons, one show after another has ramped up ways to help music acts promote their albums and tours by posting bonus content online and expanding show performances into mini-concerts. Producers pride themselves on offering a party atmosphere backstage to help garner return visits

"Music permeates a lot of different shows, but we've always tried to distinguish ourselves by presenting it in a unique way," "Letterman" talent producer Sheila Rogers says. "We had a lot of fun with the Foo Fighters because they had a concept. It worked. It's probably one of our best webcasts.

Foo Fighters are among the bands at the top of the late-night food chain, an ecosystem dominated by acts that get little radio airplay and prefer selling albums rather than singles. More than ever, late-night TV is finding a balance between booking the latest act working a new single and the great artists of yore. The result: an increasing number of veteran performers making room in their schedules to visit TV studios in Los Angeles and New York. "Television is not just television anymore," says Linda Carbone, CEO of New York publicity firm Press Here, "New media has changed everything. It's no longer just the hit you get from a latenight performance. There's a multiplying factor."

At "Jimmy Kimmel Live!," says co-executive producer Doug DeLuca, who oversees the show's digital operations, the program interacts with its fan base "to the extent that we can. We'll create with them. The Web allows us to tap into what fans want to hear and want to see. Hopefully we're picking the right bands."

With the exception of "The Tonight Show With Jay Leno," every late-night program with a consistent music component has tweaked itself to better connect with the red-eyed, younger, post-midnight demographic. "Leno," as most publicists and managers say, provides a broad audience and is the best place to bring a mainstream act.

Attracting acts is as tied to creating bonus Internet content as it is to a well-stocked, comfy backstage area and an opportunity to play exclusive mini-concerts for invited fans.

"Kimmel" has three different performance areas. "Lopez Tonight" has Flip cameras backstage for acts to play with and post videos, plus the show promotes albums visually onscreen throughout an act's performance. "Conan," which plans to upload backstage performances and conversations, has a track record of breaking rock bands for nearly two decades. "Late Night With Jimmy Fallon" offers acts the opportunity to perform with house band the Roots. "The Daily Habit" boasts a midday shoot—and the shortest time required to be on the set.

"Letterman" continues to bulk up on webcasts; recent ones include Ray LaMontagne & the Pariah Dogs, Tinie Tempah, Ben Harper and, on June 22, Beady Eye. The webcasts on CBS.com have been sponsored by AT&T since they started last fall.

Although late-night performances have led to bookings on the morning show circuit, that time of day is largely reserved for pop stars pushing a new single. "More than ever, daytime will not take a chance on a new artist," says talent manager Ron Shapiro, who manages Regina Spektor, among others. "Niche genres are not served.

Which makes late-night TV prime time for rock-'n'roll. Daniel Glass, whose Glassnote Records roster has greatly benefitted from talk show exposure, contends that late-night TV, despite the numerous shows on the air, is stronger than ever.

"We consider them our partners and allies," says Glass, whose bands include Mumford & Sons and Two Door Cinema Club. "Our bands go to 'Kimmel' and



HOW SXSW INFLUENCES

Every year, the South by Southwest (SXSW) conference creates a feeding frenzy for late-night TV show bookers. This year was no exception.

One act that attracted considerable interest: Givers, a quintet from Lafayette, La., that signed with Glassnote Records in February. "Last Call With Carson Daly" shot a profile piece on the band that aired March "We expect big things from them. Last Call" music booker Davis Powers says. The group is also booked for "Late Night With Jimmy Fallon' on June 13.

Besides Givers, 'Last Call" shot three shows' worth of SXSW performances. Among the bands featured were Mona, a Nashvillebased quartet whose debut came out May 16 on Zion Noiz/Island; Interscope hip-hop duo the Knux; and soul singer Charles Bradley Daly's show also profiled Walk the Moon while the Cincinnati band was seeking a uropean agent and a U.S. label.

Merge Records' Wye Oak was the first act seen at SXSW that Jonathan Cohen booked for "Late Night With Jimmy Fallon." The band will appear on the show in mid-July. Cohen, who booked Passion Pit. Japandroids, Best Coast and Local Natives after seeing them perform at earlier SXSW festivals, says Brooklyn's Twin Shadow delivered one of the best sets he saw this year. The act appeared on the show May 5. Elsewhere, "The Daily

Habit" booked Los Angeles band Foster the People, whose debut, "Torches," will be released May 24 on StarTime International/ Columbia, And onan" booker Jim Pitt has snared two bands so far: Seattle's the Head and the Heart, which recently signed with Sub Pop, made its TV debut on April 21, and Atlantic Records Welsh rock trio the Joy Formidable, which appeared one night later.

they return with a smile. They go to 'Fallon,' they return with a smile. I've never seen—and I've been doing this a long time—more integrity among television music bookers than right now.

THE POWER OF LATE NIGHT

According to Nielsen, the current ratings leader is NBC's "Leno," with an average viewership of 3.9 million viewers per episode in first-quarter 2011. CBS' "Letterman" is on its heels with an average of 3.6 million viewers per show. But as all shows are quick to point out, the important element is the demographic.

TBS' "Lopez" and "Conan" are neck and neck when it comes to the youngest demo: Their average viewer is 30 years old. Producers for "Last Call With Carson Daly" claim that their 1 million viewers at 1:30 a.m. are music-centric. The "Kimmel" staff likes to mention the host's days as a college DJ. "Fallon" says it aims for a unique blend that's not too mainstream, not too indie. And "The Daily Habit," Fuel TV's late-night show that combines extreme sports and music, is aiming for males in their 20s.

"Lopez" booker Alisa Gichon Malo says that when she worked at "The Late Late Show With Craig Ferguson," "Kimmel" was just starting out, "and that was the place to be. At CBS we had the numbers, but they had the stronger demo. In music, it is more important to have the demo."

Publicist Carbone, whose company placed Alison Krauss on "Lopez," Raphael Saadiq on "Kimmel" and "Conan." Lykke Li and Mona on "Daly" and the Go! Team on "The Daily Habit"—all in the month of April takes it a step further: "It's a real image thing when you pick a show. There's a lot about the vibe of a show that has to do with what you choose."

Shapiro, who scored a victory last year when Spektor was booked on "SNL," has a different view. "There is very little preciousness in the picking and choosing of a show by 98% of the artists who have television available to



them," he says. "TV is important for artists without a steady stream of radio hits. It's somewhat rare that an individual TV appearance can catapult a career, but it does happen enough that it's always worth taking a shot."

Of course, anyone talking about late-night TV success stories will mention the blockbuster "SNL" bookings of Adele, Arctic Monkeys and James Blunt. But the norm still poses big challenges. There's also the bandwagon effect. When Dangerbird Records released Fitz & the Tantrums' "Pickin' Up the Pieces" album in August 2010, "Daly" was one of the first shows to express interest in booking the band, ultimately filming a sold-out show at the 800-capacity El Rey Theatre in Los Angeles. In attendance were bookers from "Kimmel" and "Conan," each of whom booked the group for their shows. In April, the band performed on "Leno." That will be followed by appearances on "Lopez" this month and on "Letterman" in June.

"Late-night TV gives a band a national profile and cer-

THE BOOKER PRIZ

Four Late-Night Talent Sharks Discuss Methods To Their Madness

JONATHAN COHEN

"Late Night With Jimmy Fallon"

Jonathan Cohen was hired as music booker only two weeks before "Fallon" debuted in March 2009. One of the first guests he was told to book, Randy Newman, made his debut appearance on the show May 16. "It's a milestone," Cohen says. Which may sound surprising considering that "Fallon" has booked members of the Rolling Stones, Bruce Springsteen and, in April, Aretha Franklin, "From the beginning," Cohen says, "Jimmy wanted to emphasize variety-it's Paul Simon one night and a new indie band the next." Appearances by Mick Jagger and Keith Richards during the show's Stones week were a turning point. "That whole week showed a lot. We offer a fun, loose environment for artists of that caliber," says Cohen, a former senior editor at Billboard.

Add to that Springsteen's comedic debut-singing Willow Smith's "Whip My Hair"—and the pairing of Itzhak Perlman with house band the Roots. The group continues to be the show's secret weapon-musicians of every stripe have jammed with the act, and Paul Williams is booked to sing "Rainbow Connection" with the band in June. "Even major acts want to play with the Roots," Cohen says, "but we'd never say, 'You must play with the Roots.' The essence of the show is letting people do something out of the ordinary."

ALISA GICHON MALO

"Lonez Tonight"

Prince recently complimented George Lopez. He said: "You have a show that represents all people-I see all kinds of guests on here." At that moment, Alisa Gichon Malo knew she'd made the right decision to join TBS' "Lopez Tonight" as musical booker. "That's what drew me to the show," Malo says. "I knew they'd make music very important." Malo booked musical talent-for E!, "Mad TV" and "The Late Late Show" (with Craig Kilborn and Craig Ferguscn)—for six years before starting her own Anomaly Talent in 2007, Malo books awards shows and benefits in addition to "Lopez."

"Lopez" launched in November 2009 with Carlos Santana as the first musical guest. During the next two weeks, Malo wrangled such stars as Mary J. Blige, Shakira, Slash, LMFAO and the first late-night appearance by Justin Bieber. "It all stems from George's love of music," she says. "George is a big fan of old-school rock, so you see it sprinkled throughout-Devo. Foreigner. George met Kevin Cronin at [Broadway show] 'Rock of Ages' and came back and said, 'We have to book REO Speedwagon.' We try to keep [the music] upbeat. George calls it a late-night party."



tainly contributes to bigger venues on tour," says Fitz & the Tantrums' co-manager, Lisa Nupoff. "Festivals view us as an important national band and not just an L.A. band, and it makes us valuable to licensing people." Album sales—now at 51,000, according to Nielsen Sound-Scan-have spiked each time the band has appeared on TV. The song "MoneyGrabber" has been a big beneficiary of TV exposure: After a promotional email blast was sent out with tour dates and two late-night performance clips, the song generated its first 5,000-download week, according to SoundScan. (Total sales are at 92,000.)

Fitz & the Tantrums, though, offer something that many hitmakers don't: a great live show. Each late-night program has an individual strength, but all bookers say that a strong live performance is paramount to getting a slot. Which is why all of them insist on first seeing the bands perform live. "There's nothing worse than trusting a YouTube link," "Fallon" booker Jonathan Cohen says. "Usually it only takes one show and I can



tell if a band is ready for TV."

"Conan" booker Jim Pitt has two requirements: They must be able to perform live, and stir anticipation. "All of the shows like to identify the up-and-coming artists to become the first to book them," says Pitt, who has booked musical acts for host Conan O'Brien for the 18 years he's been in TV. "We love it when the introduction is, 'Making their American television debut.' You end up with a list that's nice to hang your hat on.

This summer, several late-night shows will bring even more stars into view with a number of special concert series. In celebration of the 80th anniversary of Los Angeles' Greek Theatre, "Daly" will broadcast shows from the legendary venue under a "Greek Week" banner. "Conan" will shoot a four-part concert series on a soundstage built to accommodate 1,000 fans that's set to air in June and July. Each band will perform four or five songs; "Conan" will air one; the others will be posted online at TeamCoco.com.

"Kimmel," which in the past has shut down Hollywood Boulevard outside its studio in the El Capitan Theatre for the likes of Depeche Mode and Mariah Carey, has another superstar booked for the summer, and is finalizing plans for a Live Nation summer preview week to be filmed on the outdoor stage behind the theater. CBS' "Ferguson," which doesn't present music on a regular basis, will tape episodes on a new stage at the Grove shopping center adjacent to CBS Television City where the show is produced.

Those concerts present a unique opportunity that Glassnote Records' Glass has suggested his bands take advantage of, and play different songs at each show.

'It's more representative of a real album," he says. You can see the contrived marketing plan when an artist does the same song over and over and is on one show after another. Each show should be a different experience. With a gradual build you get a nice representation of the band and how the band evolves through the different songs performed.

As the o.g music labels have all but eliminated budgets for acts to fly coast to coast on release week, an artist needs to carefully orchestrate his or her schedule to make the most of late-night possibilities, picking shows to coordinate with an album launch, follow-up appearances in support of a tour and even additional shows for a tour's second or third leg. Amos Lee, whose "Mission Bell" debuted at No. 1 on the Billboard 200 in January, could win an award for navigating the late-night waters.

Lee performed "Windows Are Rolled Down" on "Leno" on Jan. 26, the day after the album was released. (He had begun an 18-show tour on Jan. 20 and had daytime bookings soon after the release.) He sang "Violin" on "Letterman" on Feb. 16, two weeks after the song was offered for free on iTunes. He next appeared on "Conan" on May 9. just four days before his tour resumed. On May 26. he will perform "Jesus" with the Roots on "Fallon." Lee has festival dates in June and early July before starting a tour with Lucinda Williams in July and August, during which time he will appear on "Kimmel."

For all of that coverage, "Mission Bell" has sold 119,000 copies, according to Nielsen SoundScan.

"A performance can have an impact in many ways," "Conan" booker Pitt says. "It can be building the story, or another booker may see it and say they're ready for the next level. The way the business is going, you can say late-night television is planting seeds for [future stars). It's nice to establish a relationship and keep it going."

THE 8 LATE-NIGHT **MUSIC BOOKERS** YOU NEED TO KNOW ABOUT

IONATHAN COHEN

@brainofjoacohen Late Night With Jimmy Fallon' Fun fact: He keeps a lively Twitter feed. Best way to get his attention: An amazing live performance.

SCOTT IGOE

'Jimmy Kimmel Live!" Fun fact: He started out at Interscope in the '90s. Best way to get his attention: A great live show.

JOHN KATOVSICH

The Daily Habit" Fun fact: He was a music coordinator for the films "Jackie Brown" and "Never Been Kissed." Best way to get his attention: Put on an unforgettable live performance.

ALISA GICHON MALO

@AlisaGichonMalo "Lopez Tonight" Fun fact: Past and present clients of her Anomaly Talent include BAFTA, Yahoo and InStyle magazine. Best way to get her attention: CDs. Or get @GeorgeLopez to like your act.

JIM PITT

@iimpitt13 Fun fact: His dream get is Bob Dylan. Best way to get his attention: An amazing live performance.

DAVIS POWERS

@davisbpowers "Last Call With Carson Daly"
Fun fact: He manages punk band Roll the Tanks. Best way to get his attention: He wants to see how good vou are live; YouTube links.

FERNITA WYNN

"The Mo'Nique Show" Fun fact: She used to be a producer for The Sharon Osbourne Show.' Best way to get her attention: Emails with MP3s and video links

SHERYL ZELIKSON

"Late Show With David Letterman" Where she hangs out: Well, she does have a LinkedIn profile. Best way to get her attention: CDs and YouTube links.

SHEILA ROGERS

"Late Show With David Letterman"

Sheila Rogers began her tenure with David Letterman in 1992 as a music booker. Though she's been elevated to talent producer, she continues to have a hand in the music bookings.

What's a constant throughout your years at "Late Show"?

We're always trying to represent an eclectic mix. One night we'll have a huge star and the next night debut someone not that well-known. Upcoming is a mix: Lupe Fiasco, Twilight Singers, Emmylou Harris. We're doing a scene from the Broadway show "Catch Me If You Can."

How can musical acts make you believe they're worthy of booking?

Sheryl Zelikson is day to day with the music. I keep my hand in it but Sheryl is the one listening to everything. She gets out there to see shows and hear what's going on with other bands. I listen to as much as I can. If we can't get an exclusive, we want to be first. I book the top quests as well, and I would say that the same philosophy applies. You don't want the market to be saturated. We don't just book the artists at the top of the charts or whoever has an album coming out.

Are artists becoming more open to doing more than just a performance?

When Jay-Z and Eminem were on the show to-

gether. Jay said he wanted to do an interview. Eminem was game for a Top 10 [list] and he really sold it. When we had the Beastie Boys on the show, our director shot them coming up out of the subway and into the theater. It really built anticipation and momentum. Or, we had Eagles of Death Metal play out on the street. It was making fun of everybody, ourselves included, who does these outdoor concerts. We just put a band out on the corner, no explanation. It was very funny. When U2 was here for the week, in addition to performing they did a Top 10. When it was snowing they were out shoveling snow. They did comedy. It showed a different side of them.

It seems legendary artists get three minutes to perform on a talk show and a singer who's hot at the moment gets a full interview on the couch. Why not do more interviews with musicians?

[But] on the other hand, you get a whole show dedicated to Paul McCartney. You do want to reflect what's out there in popular culture at the time. If someone is dominating popular culture. we might want to get to know them a bit even if we don't hear from them again in five years. I wish we could talk to more musical guests. Jay-Z is greathe's wry, he's smart, he's quick. Elvis Costello is a good interview.

What happens when an act shows up with a rider? I never look at them.

FERNITA WYNN

"The Mo'Nique Show"

Returning for its third season in September, Atlantabased "The Mo'Nique Show," hosted by Academy Award winner Monica "Mo'Nique" Imes, is the only late-night talk show shot outside of New York and Los Angeles, Its quests, who come from the realms of R&B, hip-hop, gospel, country, dance and rock, often need to make special travel arrangements to get booked on the show, which airs Tuesdays through Thursdays.

The program is taped—two shows per day, three days per week-from September to mid-May, which means tour schedules don't always coincide with shooting, But "Mo'Nique," which pulls in about 800,000 viewers per episode (according to Nielsen), delivers a unique bonus: Each musical performer gets to perform at least two songs and is always interviewed.

"As Mo'Nique says, 'You don't invite somebody into your house and then don't speak to them.' says Fernita Wynn, the show's senior talent executive who books the program's quests. In a few cases during the show's 130 episodes per season. "Mo'Nique" has been turned over to an hourlong mini-concert, Jill Scott, John Legend and Bootsy Collins premiered new albums this season, which wrapped May 19.

"Most of the time it's artists on the charts." Wynn says, noting that the show had a country episode this season with Colt Ford featuring legendary rapper Darryl "D.M.C." McDaniels. "We're always looking for something new, something fresh-it could come from anywhere."

THE PUBLISHERS QUARTERLY

EMI Rules Radio Again

Hits By Bruno Mars, Katy Perry Keep Publisher On Top In Q1

EMI Music Publishing tallied the largest share of the 100 most popular U.S. radio airplay songs during the three months ended March 31, marking the fourth consecutive quarter that the company topped its rivals.

During the first quarter, EMI garnered an 18.1% share of the top 100 airplay songs, down from 19.1% in the prior quarter and down from the 18.5% it tallied in first-quarter 2010. It's the first time that a publisher has topped the ranking for four straight quarters since EMI did so from second-quarter 2006 through first-quarter 2007.

EMI had a share in 41 of the quarter's top 100 songs, the same as in the prior quarter, including the top three, which were, in order, **Bruno Mars'** "Grenade," **Katy Perry's** "Firework" and **Enrique Iglesias'** "Tonight (I'm Lovin' You)," featuring **Ludacris** and **DJ Frank E**. Radio airplay was calculated based on the overall top 100 detecting songs from 1,532 U.S. radio stations that Nielsen BDS monitored electronically for

the period of Jan. 1-March 31. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

EMI enjoyed a commanding lead of nearly five percentage points over the period's No. 2 publisher, Warner/Chappell Music, which cap-

tured a 13.2% share, up from 11.2% in the fourth quarter and the 12.5% share it had in first-quarter 2010. The company had a share of 31 of the songs in the first quarter, down from 33 in the prior quarter, including "Grenade," "Firework," "Tonight (I'm Lovin' You)" and Mars' "Just the Way You Are" at No. 6.

Universal Music Publishing Group placed third in the first quarter with 12.93%, down from 13.7% in the prior quarter but improving from 12.3% during the same period last year. Universal had a share of 36 top 100 songs, the same as in the prior quarter, including

"Tonight (I'm Lovin' You), "Just the Way You Are" and **Chris Brown's** "Yeah 3X" at No. 11.

For the second consecutive quarter, Kobalt Music Group outpaced one of the major publishing companies, coming in fourth with 12.86%, its largest share since Billboard's launch

of the publishers airplay ranking in second-quarter 2006. Kobalt's first-quarter tally was up from 11.9% in the prior quarter and represented a significant improvement over the 7.8% it posted in first-quarter 2010.

Kobalt placed 19 songs in the top 100, up from 16 in the prior quarter. Its top songs were **P!nk's**

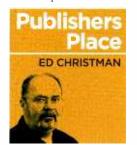
"Raise Your Glass" at No. 5 and "F**kin' Perfect" at No. 7, and **Ke\$ha's** "We R Who We R" at No. 8.

Sony/ATV Music Publishing tumbled to fifth among publishers in the first quarter with an 11.9% share of the top 100 songs, sliding from the prior quarter when it ranked third with 12.7%. Its placing was also down sharply from the 19.5% share it snared in first-quarter 2010, when it was the top-ranked publisher.

The company had a share of 26 of the top 100 airplay songs of the quarter, one less than the prior period, with its top songs including "Tonight (I'm Lovin' You)," "We R Who We R" and **Taylor Swift's** "Back to December" at No. 9.

Bug Music placed sixth with 4.3%, little changed from 4.4% in the prior quarter, but improving from 3.6% in first-quarter 2010. The indie publisher had a piece of nine songs in the top 100, the same number as in the prior quarter, including "Grenade," "Just the Way You Are" and **Cee Lo Green's** "F**k You (Forget You)" at No. 12.

Ultra International Music Publishing, which debuted in the top 10 airplay chart in the prior quarter with a 1.7% share, improved on that performance in the first quarter with a 3.1% share. Ultra had a share of six songs in the top

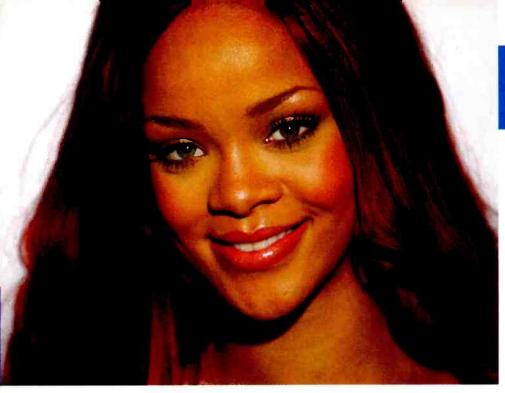


	P 10 PUBLISHERS PLAY CHART PUBLISHER NAME EMI MUSIC PUBLISHING GROUP	MARKET SHARE
2	WARNER/CHAPPELL MUSIC	13.2%
3	UNIVERSAL MUSIC PUBLISHING GROUP	12.93%
4	KOBALT MUSIC GROUP	12.86%
5	SONY/ATV MUSIC PUBLISHING	11.9%
6	BUG MUSIC/WINDSWEPT HOLDINGS	4.3%
7	ULTRA INTERNATIONAL MUSIC PUBLISHING	3.1%
8	BMG CHRYSALIS	2.8%
9	PEER MUSIC	2.6%
10	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	2.5%

24 hours a day, seven days a week during the period of Jan. 1-March 31 Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

The second second	P 10 COUNTRY BLISHERS AIRPLAY CH PUBLISHER NAME	LART MARKET SHARE
1.	SONY/ATV MUSIC PUBLISHING	15.9%
2	UNIVERSAL MUSIC PUBLISHING GROUP	11.2%
3	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	9.1%
4	WARNER/CHAPPELL MUSIC	8.6%
5	EMI MUSIC PUBLISHING GROUP	7.3%
6	BMG CHRYSALIS	5.4%
7	BUG MUSIC/WINDSWEPT HOLDINGS	4.1%
8	BIG LOUD BUCKS ADMINISTRATION	4.0%
9	KOBALT MUSIC GROUP	2.9%
10	BLUEWATER MUSIC	2.8%

Nelsen BDS 24 hours a day, seven days a week during the period of Jan 1-March 31 Publisher information for musical works has been dentified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party



QUARTER BY QUARTER

Historical market share of the five publishers with the most Q1 share of the top 100 U.S. radio airplay songs.

SONY/ATV MUSIC PUBLISHING WARNER/CHAPPELL MUSIC UNIVERSAL MUSIC PUBLISHING KOBALT MUSIC GROUP EMI MUSIC PUBLISHING

01'09

Q2 '09

Q4'09

100, up from four in the prior quarter, including "Firework," Rihanna's "Only Girl (In the World)" at No. 10 and Pitbull's "Hey Baby (Drop It to the Floor)," featuring **T-Pain**, at No. 13.

BMG Chrysalis ranked seventh in the first quarter with 2.8%, down from 3.1% in the prior quarter for its third sequential quarterly decline in market share. BMG claimed a share in 11 top 100 tracks, one less than last time out. Its top songs were "F**k You (Forget You)," Keri Hilson's "Pretty Girl Rock" at No. 21 and Lil Wayne's "6 Foot 7 Foot," featuring Cory Gunz, at No. 25.

Peermusic placed ninth in the rankings with 2.6%, its largest share since the launch of the top 10 ranking and its first appearance on the chart since first-quarter 2009. Peer had a share in five songs in the top 100, including "Firework" and Rihanna's "What's My Name," featuring Drake, at No. 4.

Words and Music Copyright Administration ranked 10th, returning to the ranking with a 2.5% share, virtually flat from the same period last year. The company placed six songs in the top 100, including Brad Paisley's "This Is Country Music" at No. 38 and Tim McGraw's 15% "Felt Good on My Lips" at No. 51.

Among publishers of country music songs, Sony/ATV finished atop the ranking for the second quarter in a row, capturing 15.9% of the top 100 country songs at 197 stations monitored by Nielsen BDS, up from 15.1% in the -10%prior quarter.

The top songwriter for the third consecutive quarter was Martin Karl "Max Martin" Sandberg, who co-wrote 10 of the first quarter's top 100 airplay songs, including P!nk's "Raise Your Glass" and "F**kin' Perfect," Britney Spears' "Hold It Against Me," Usher's "DJ Got Us. Fallin' in Love" (featuring Pitbull), Taio Cruz's "Dynamite," Avril Lavigne's "What the Hell," Ke\$ha's "Blow" and Perry's "Teenage Dream," "E.T." (featuring Kanye West) and "California Gurls" (featuring Snoop Dogg).

TOP 10	SONGWRITERS AY CHART
RANK	ARTIST
1	MARTIN KARL "MAX MARTIN" SANDBERG
2	TAYLOR SWIFT
3	MIKKEL STORLEER ERIKSEN, TOR ERIK HERMANSEN (STARGATE)
4	JOHAN "SHELLBACK" SCHUSTER
5	SANDY "VEE" WILHELM
6	ESTER DEAN
7	LUKASZ "DR. LUKE" GOTTWALD
8	PETER "BRUNO MARS" HERNANDEZ, PHILIP LAWRENCE, ARI LEVINE (THE SMEEZINGTONS)
9	AUBREY "DRAKE" GRAHAM
10	ALECIA "P!NK" MOORE

TOP 10 AIRPLAY SONGS				
RANK	SONG	LABEL		
1	"GRENADE," BRUNO MARS	ELEKTRA/ATLANTIC		
2	"FIREWORK," KATY PERRY	CAPITOL		
3	"TONIGHT (I'M LOVIN' YOU)," ENRIQUE IGLI FEATURING LUDACRIS & DJ FRANK E	ESIAS UNIVERSAL REPUBLIC		
4	"WHAT'S MY NAME?," RIHANNA FEATURING DRAKE	SRP/DEF JAM/ IDJMG		
5	"RAISE YOUR GLASS," P!NK	LaFACE/JLG		
6	"JUST THE WAY YOU ARE," BRUNO MARS	ELEKTRA/ATLANTIC		
7	"F**KIN' PERFECT," P!NK	LaFACE/JLG		
8	"WE R WHO WE R," KE\$HA	SÖNGBOOK/ATLANTIC		
9	"BACK TO DECEMBER," TAYLOR SWIFT	BIG MACHINE		
10	"ONLY GIRL (IN THE WORLD)," RIHANNA	SRP/DEF JAM/ IDJMG		

Ranking based on the number of aggregated plays each song had among 1.532 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of of Jan. 1-March 31.

04 '10

01 '11

THE PUBLISHERS QUARTERLY

Ester Dean

The Singer/Songwriter Has Become A Chart Fixture With Hits For Rihanna, Katy Perry, Mary J. Blige And More

BY GAIL MITCHELL

t was 2009. Ester Dean had been plugging away for several years—without much success—trying to establish herself as a singer/songwriter. ¶ Then she experienced what she describes as her "oh, wow" moment. Dean saw the inspirational 2006 documentary "The Secret," which its creator Rhonda Byrne later turned into a best-selling book. The personal empowerment message of the film—"everything is possible, nothing is impossible"—resonated strongly with Dean. ¶ "I'd put so many limits on how I believed things should work," Dean says in her Southern-accented Betty-Boop-ish voice. "I started taking away those limitations, took myself out of the box. Now I'm ready to wow the world." Dean, who just three years ago was living on Section 8 housing vouchers, has started to do just that. The Muskogee, Okla., native was singing on demos and writing songs in Atlanta when she was introduced to Polow Da Don. He asked her to write a hook for Young Jeezy. and ended up signed her to his Zone 4/Interscope label in 2009. She also inked a publishing deal with producer Christopher "Tricky" Stewart's RedZone Publishing.

Fast-forward to 2011. Now based in Los Angeles, Dean (@EsterDean) has co-written four of the first quarter's top 100 airplay songs: Katy Perry's "Firework" (No. 2); Rihanna's "What's My Name," featuring Drake (No. 4), and "S&M" (No. 27); and Lloyd's "Lay It Down" (No. 94). Those join a growing list of writing credits that includes T.I.'s "Remember Me," featuring Mary J. Blige; Blige's "I Am"; Rihanna's "Rude Boy"; and "Let Me Take You to Rio" for the soundtrack to the animated feature "Rio." Dean also co-wrote three tracks on the 2009 album "Graffiti" by Chris Brown, who returned the writing favor by guesting on Dean's own single that year, "Drop It Low"—the first release under the deal she signed with Zone 4/ Interscope. The track peaked at No. 38 on the Billboard Hot 100.

Now signed to Universal Music Publishing Group, Dean is working on upcoming projects from Blige, No Doubt and Nicole Scherzinger.

When did you start writing and singing?

When I was in the third grade; I wouldn't pay attention in school at all.

I did love English because they let you tell stories. I used to have these big-ass notebooks in which I'd write down all my thoughts. But in school, I was just the girl who sang all over the place, trying to see who wanted to make a group.

What key qualities do you have that make you a hit songwriter?

I'm limitless, spontaneous and fearless. I can take direction and also give it. And I don't dwell on celebrity. [Artists and producers] don't want me to kiss their ass and be all over them like a groupie. They want me to deliver. Some people can't get past the fact that they're standing in front of so-and-so. For me, it's "Let's get down to business."

How did "S&M" come about?

I wrote it, Father forgive me, on a Sunday. The track was already there. The first thing that came to me was "Come on, come on." I'm thinking, "I don't know what in the hell this is about to be." And I remembered I'd seen something that said, "Sticks and stones may break my bones." Then came "But chains and whips excite me." And I'm like, "Oh, my God, I got to write that."

I'm in the studio with the engineer and just kept looking at him, asking, "Is that OK?" And he says, "I like it." When people have a great track that speaks to me, it feels like it already has a story in it.

"Firework" is another collaboration with Stargate. That was me and Katy [Perry] bouncing ideas back and forth. Katy already had the concept and the name in her head. That was one of the times when you allow yourself to be led by somebody who knows what he or she wants. She knew what she wanted, so I was like. "I'll follow you."

I'm universal. As much as I can get

When people have a great track that speaks to me, it feels like it already has a story in it.

out a "Firework" with Katy, I can get a "Lil Freak" out with Usher. Or a "Lay It Down" with Lloyd. I can get Caribbean as I did on "Rio," then go from there to working with No Doubt. I also want to let some of the Oklahoma out and get a little country, honey [laughs]. I'm a songwriter who just wants to bring people great songs.

Why are there still relatively few female songwriter/producers?

There are women who are writing and producing: Beyoncé, Lady Gaga, Gwen Stefani and Missy Elliott. Then there are my friends who are dope-ass writers—like Cri\$tyle, Priscilla Renea, Makeba Riddick, Traci Hale and Ericka

Coulter. A woman has to step out and take away the limitations. I make myself heard because I let people know when I walk in the room that we are equal. We are human, so nobody is better than or less than me. We're coming in here to do the same thing and split the percent 50-50. I only work with people who feel the same way.

I'm not walking into a sexist room. You can have it. Write the song yourself, you know? You give something, I give something. You get paid, I get paid. The day you get paid and I don't is the day that we don't work. My advice to women trying to break into this end of the business is to stand up for yourself and keep your skirt down. Know how much you're worth. This is very much like working a regular job. You're not going to give the McDonald's manager some ass to get a burger, right?

You began working on your own debut album in 2009. Is that still moving forward?

Yes. People think I flopped because I haven't put out more songs. I had to take time out for soul-searching. Now I'm able to give my all. I have a bigger purpose to come out with an album than because of a song. And I still want full-force Polow Da Don because it's his vision. I just caught up with it. He's a pusher for black music to be heard. And I think that's what he likes about my voice: He can feel the emotion and passion in it and wants to show that.

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

People need to stop putting a limit on what it is and what it isn't. It's what you put into it. However, people keep putting limitations on themselves and creating this reality that soul music is dead. That's only in their reality. It's not true. To me, Adele is R&B. Bruno Mars is R&B. It's just good songwriting and songs. That is going to last. That's what I've got to work on my damn self—what's going to last.





THE PUBLISHERS QUARTERLY

Appy To Meet You

Publishers And App Developers To Simplify Licensing For Mech And Synch Rights

BY ANTONY BRUNO

hen the developers of Rock Prodigy, a learn-to-play-guitar iPad app, began seeking licensing deals from music publishers last summer, they realized something that many app developers who have been down that road already know: Navigating the publishing world is difficult.

After two months of outreach and phone calls, their company—the Way of H—had only secured the rights to one song. Since the app's greatest selling point was the ability to play along "Guitar Hero"-style to tablatures from master recordings, the founders were beginning to sweat a little. Fortunately, Warner Bros. Records chairman Rob Cavallo was an early investor in the company. The Way of H co-founder Harold Lee convinced Cavallo to record a video demonstrating the app and sent the clip to all the publishers he'd previously contacted. Suddenly their calls started getting returned. The applaunched in January with 91 songs cleared for download.

"The video was a turning point for us," the Way of H co-founder Tyson Butler says. "Rob's participation gave people an opportunity to stop and look at it—that opened up a lot of doors and ears."

Not all app developers have wild cards like Cavallo up their sleeves. For apps that rely on performance or webcasting licenses, the publishing issue is fairly straightforward. But there isn't any compulsory licensing for synchronization rights or mechanical rights for certain audio uses accompanied by visual images, such as those in an app. Tracking those down can be a logistical nightmare for independent developers.

The standard operating procedure today among most app developers is to first strike licensing deals with the major labels, then rely on those label partners to help corral the necessary publishing rights. That's because the labels have more established business development divisions than publishers and are eminently more reachable. "The label [business developmentl world is a bit more accessible than the music publishing side," says Jim Lucchese, a former music lawyer who's now CEO of app development platform provider the Echo Nest.



No need to fret: The Way of H's Rock Prodigy iPad app; below: Warner Bros. Records chairman ROB CAVALLO.

"I'm a music lawyer, and even for me, I couldn't tell you who the guy is at the major publishers to go to for digital deals."

This raises several problems. On the developer side, it makes it more difficult to create apps with such features as remixing or real-time music visualization. For publishers, it means they're largely left out of the conversa-

tions between developers and labels that usually define an app's features, and are only brought in after most of the major decisions have been made.

"We need to find a way to engage publishers earlier so they don't feel the deal is already done," Lucchese says. "Creating more deal-oriented visibility among the tech and developer community would make it less daunting to the typical app developer looking to license a use."

That process is already under way. Some labels have begun bringing in their publishing arm counterparts to developer meetings. EMI recently took back its digital licensing process from ASCAP in an effort to create more of a onestop shop for all the rights it controls. And the National Music Publishers' Assn. is in the early stages of forming an initiative to make app licensing easier.

We are in the middle of taking a very hard look at some of the issues involved in the app offerings that are out there," NMPA president/

CEO David Israelite says. "Music publishers have got to do a better job of making it so the nonsophisticated music licensee can do business with us in a legal and appropriate way."

The template for this effort is the NMPA's lyrics licensing initiative during the last several years, which follows a carrot-andstick approach of encouraging publishers to work with startups

interested in developing businesses around fully licensed lyrics and pursuing legal action against those that fail to secure the necessary licenses.

"I feel for those who get confused over how difficult it is," Israelite says. "But it's something we're getting better at—and will continue to get better at."





Songs Of Praise

Top Christian Producer/Songwriter Jason Ingram Turns Focus To Worship Music

BY DEBORAH EVANS PRICE

Having been named SESAC's Christian songwriter of the year an unprecedented five consecutive years, it's obvious Jason Ingram is in tune with Christian radio.

Now with his formation of worship songwriting collective one sonic society, the writer/producer/artist is looking to provide church congregations with new worship music in addition to their favorite radio hits.

"It is sort of the exact opposite of what I've been doing for a living," Ingram says of the approach that he, Paul Mabury and Stu Garrard are taking with one sonic society. "We've requested to the label to not go to radio with us, at least in the beginning stage, and we're really not concerned about all the things we normally worry about. It's been a way for me to sort of step away from commercial music and be about the church and about community."

It's an interesting step for the most soughtafter writer/producer in Christian music. Ingram's credits include co-writing and/or producing such hits as Brandon Heath's "Your Love," Tenth Avenue North's "You Are More" and Sanctus Real's "Lead Me." all of which have topped Billboard's Christian Songs chart.

The Nashville-based Ingram also branched out beyond the Christian market earlier this year, cowriting Nick Carter's international single, "Just One Kiss," and co-writing "One Day" with Dan Muckala and Nick Jonas, which was recorded by pop singer Charice and premiered in an Acuvue commercial during an episode of "Glee." Ingram is signed to Sony/ATV Music Publishing, which has secured numerous synch licensing deals for his songs, such as Revive's "Something Glorious" in ABC's "Secret Millionaire" and the Afters' "Light Up the Sky" in MTV's "The Hills

"He has the unique ability in seeking out the heart of the artist and writing in a way that connects the song to the listener," says Holly Zabka, senior director of publishing at Sony Music Entertainment's Provident Music Group.

Formed with Australian-born drummer Mabury and Garrard, aka Stu G., formerly of British worship band Delirious, one sonic society's goal is to write worship songs to be used in churches around the world. The group has released three EPs through Provident and plans to release a live album culled from its upcoming tour with Matt Maher.

Songs by one sonic society are being embraced by churches looking for modern worship music for their congregations to sing. Provident promotes the group's songs in publications and at trade conferences that target worship leaders. In addition, the act posts the lyrics to its songs at its website (OneSonicSociety.com), which also features links to partner sites where pastors can download sheet music for some compositions.

Hillsong Live has recorded one sonic society's "Forever Reign" and "The Greatness of Our God," while Natalie Grant recorded the latter on her 2010 album "Love Revolution."

But the primary income stream for these songs will be composed of publishing royalties through Christian Copyright Licensing International, a performing rights organization that monitors the songs being sung in churches.

As one sonic society gains traction, Ingram says he'll be focusing more energy on songwriting and less on producing: "The good thing is that it has really helped me focus on the things that I really want to do."





aná lead singer Fher Olvera believes music is indestructible, and it shows. "Music is never going to die," he declares during a recent interview in Miami. "As long as there are human beings on Earth, music will live." At the Billboard Latin Music Conference in Miami Beach last month, that enthusiasm held up backstage. Olvera, frontman for the world's most successful Latin rock group, posed for pictures. The quartet also spoke about its newest No. 1 studio album, "Drama y Luz," and preparing for its first tour in nearly five years.

With photographers' bulbs flashing, the band members were escorted to the stage, where they were interviewed about their music, business philosophy and staying power—one that spans more than two decades.

Toward the end of the question-and-answer session, someone in the audience unexpectedly popped up from his seat. Renzo Vargas, a huge Maná fan who says the band inspired him to pursue music, raised his hand and asked the members of Maná to please take his band's CD.

Immediately, Olvera and drummer Alex Gonzalez jumped off the stage and took the album from the aspiring musician. The audience screamed and hollered, many punching their fists into the air with approval. For the members of Maná, it was a scene they could relate to because they were once like that fan: four musicians finding their way in a competitive industry where sometimes dreams are realized, but more often they're crushed in a single note.

"We always try to have a close relationship with the fans,"



club-touring act with big rock band aspirations to the most widely sold and heard Latin band in the world. Maná has sold more than 25 million Spanish-language albums in some 40 countries, according to the band's record label, Warner Latina. Of those 25 million copies, 5 million of them were sold in the United States, according to Nielsen SoundScan. Maná's latest album, "Drama y Luz," debuted at No. 1 on Billboard's Top Latin Albums chart.

"It's a spectacular album, because it not only has the hits, but a concept and great stories of the kind artists usually don't tell in their songs. They're [like] novels," Warner Music Latin America president Inigo Zabala says. Maná, he adds, "is a rare example of an iconic band that continues to produce hits."

Native to Guadalaiara, Mexico, Maná now boasts a rich cat-

alog of music, fans in most corners of the globe and a touring acumen that few have achieved.

—has made its music an industry continued on >>p34

FROM THE BEGINNING WE EARNED A REPUTATION FOR BEING AVAILABLE TO PROMOTE OUR MUSIC AND TOUR. THAT HAS BEEN KEY."

-Fher Olvera, Maná

Gonzalez said later in a quieter setting. "Sometimes when you're on tour and promoting [an album], you don't have much time, but we always try to be as flexible as we can.

That philosophy, steeped in accessibility and honesty, has served Maná well from the start as it evolved from a struggling night-

The foursome—which also includes guitarist Sergio Vallin (who joined the lineup in 1995) and bassist Juan Diego Calleros

Accolades **Aplenty**

ARTISTS, EXECUTIVES OFFER THEIR TRIBUTES TO MANÁ

"They have inspired me and the whole world through their music and lyrics. They are a very respected band, not just in the Latin world but in music in general. It's very important to give them their due and respect."

-Daddy Yankee, recording artist

"Above everything else they have the songs. They are natural creators of anthems and songs that become part of our history. These are great songs, maintaining this level of composition and creative quality. And they have a credibility no one else has. Maybe because they stay far from the spotlight and because they're known for their environmental work and for expressing their opinions as they do, they have a credibility others lack. They don't need other promotion. Latin rock is not in its best moment. They are the only artists that have remained as superstars."

> —Inigo Zabala, president, Warner Music Latin America



"SON LOS MEJORES"



The release of "Drama y Luz" precedes the group's upcoming summer tour. Judging from the results of the on-sale dates, fans are determined to see the band, undeterred by a challenging economy.

In one day, Maná sold more than 100,000 tickets, according

when their albums come out."

When Olvera hears about the steady pace of ticket sales, he lights up. It's the kind of jubilation that comes after many years of working tirelessly, even when doors closed and few people believed in Maná

"It's very critical for a band to take the time to promote their albums and [perform] as much as possible," Olvera says. "From the beginning we earned a reputation for being available to promote our music and tour. That has been key."

Enter any conversation with the band, and the discussion

will lead to the music and the fans. First the music, because Maná has been known to take its time creating albums of substance and relevance instead of churning out pop hits for the sake of making money.

"Maná is one of the true great bands in history," says Phil Rodriguez, president of Evenpro, the Miami-based concert promoter who has

worked with Maná for many years. "Like U2 and the Rolling Stones, Maná has credibility with their audience. Fans get what they pay for and more."

Because the band doesn't tour annually—instead spreading out its musical projects and road work to every four or five years—Rodriguez says that fans eagerly line up to see the band, making concerts must-attend special events.

"Pacing, credibility and a great live performance backed up by the talent is crucial," Rodriguez says. "Not everyone has this."

"Drama y Luz" takes on the traditional Maná anthems with romantic-rock melodies. But a closer listen to its new music makes it clear that Maná has taken the time to address headier themes of death, racism and life's darker moments.

"It's a very visual album," says Vallin, who points to the album's artwork featuring a dove and a dragon—images that will take on a life of their own onstage during the summer tour.

"Drama y Luz" has shown its strength on both the Top Latin Albums chart and the radio. The single "Lluvia y Corazon" reached No. 1 on Hot Latin Songs and Latin Pop Airplay. But taking decades of such hits as "Mariposa Traicionera" and "Eres Mi Religion" and mixing them with the new songs is a challenge for any band preparing for a tour. Expectations are high.

Maná's vision is a visually impressive theatrical run. The idea. Gonzalez says, is to create continued on >>p38

MANÁ IS ONE OF THE TRUE GREAT BANDS IN HISTORY. LIKE U2 AND THE ROLLING STONES, MANÁ HAS CREDIBILITY WITH THEIR AUDIENCE. FANS GET WHAT THEY PAY FOR AND MORE."

-Phil Rodriguez, Eventpro

to manager Angelo Medina, for shows on the first leg of its tour, which launches June 16 in Puerto Rico. The band quickly sold out four shows at the Staples Center in Los Angeles. (After initial on-sale announcements, ticket demand led to the four shows in L.A., and additional dates in other cities as well.) The only other acts to have sold out four consecutive shows at the Staples Center, according to AEG Live/Goldenvoice VP of Latin talent Rebeca Leon, are Neil Diamond and Garth Brooks (the latter selling out five shows in three days).

Similarly, in Chicago, the group sold out one show before adding a second date. Other tour stops include San Antonio; Dallas; Houston; Miami; Orlando, Fla.; Atlanta; Washington, D.C.; Newark, N.J.; and Boston. A second leg is slated to begin next March.

A European tour will begin in September, starting with dates in Spain, Maná's strongest market in the continent (see story, page 44).

"This is a group that records, tours for two years and stops," Zabala says. "The difference between Maná and others is their tours are longer. And most of the time, between studio albums, we'll release something else, like a live album. Maná is a band that tries to live far from the spotlight. It's interesting because, although they're the [world's] top-selling Spanish-language act, and idols in so many places, they like to lead a private life with their families. At the same time, they do intense promotion



Accolades Aplenty

"They are unique without any shadow of a doubt. They are the greatest band in the world, ever. They have a strong work ethic and they take care of business. And I've worked with some of the greats from Phil Collins to Paul McCartney."

—Phil Rodr<mark>ig</mark>uez, president, Evenpro

"They are the most consistent band in Spanish; every album has at least a handful of radio hits. They understand hooks, timing and they're cool. They're our Bon Jovi; they don't get old."

—Pio Ferro VP of Spanish programmin<mark>g</mark>/PD, CBS Radi

"Maná's success over the years is a result of two primary factors. First is the band's ability to continuously deliver songs that emotionally connect with broad audiences. Their songs are anthems and audiences from Spain to Argentina can personally relate to the songs. They generally touch on subjects that all humans experience and feel. Secondly, their live shows are unmatched. Their live performances are the most exciting and well-produced shows in the business. They set the bar for live concerts in the market."

—Jesus Lara, senior VP of music/ talent strategy, Tr3s Comenzando con "Donde Jugarán los Niños", navegando después entre "Sueños Líquidos", continuando juntos una gran "Revolución de Amor" y convenciendo al mundo entero que "Amar es combatir..."



en el comienzo de su gira mundial "Drama y Luz".





Congratulations Fher, Alex, Juan and Sergio on another Historic Accomplishment!
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We look forward to many more CONCIERTOS INCREÍBLES



iNOSOTROS AMAMOS A MANÁ! Un fuerte abrazo para Angelo Medina















images that can be paired with the music. "This production is very 21st century," he says. "The production has a lot of things that will really captivate people's eyes, but at the same time will focus on the band."

Maná cares as much about what people see onstage as what they hear from their seats. In preparing for the tour, much time is spent working with sound engineer Fernando Perez assuring that the music sounds great throughout an arena.

ence," Gonzalez says. "We want our fans to leave the show satisfied. We want our music to sound as good as the CD or better."

No detail is too small. From the kind of microphones used during the shows to the outboard and many other types of equipment, the band approves every single item in the name of "beautiful and amazing" sound, Gonzalez says.

An average Maná show lasts more than two hours. Stateof-the-art technology, Olvera says, will project images onto the stage with the help of equipment from Europe that will also include dozens of high-tech motors moving in several directions in tandem with lights, screens and other special effects.

Vallin promises the tour will feel emotional and theatrical with splashes of red colors, dramatic imagery and a musical journey that refers to life's many passages, both dark and light.

"We don't want to give too much away, but it's going to be super," Olvera says. "The music on this tour is going to sound wonderful. It all comes at a cost, but in the end we want to give a great concert experience."

One theme of the current album that Olvera explores is the loss of his mother, Rosario Sierra, who died of cancer. The heartfelt ballad "Vuela Libre Paloma" tells the story of a son who bids his mother farewell because she's too weak, but with the belief that they'll someday find each other again.

"Her death happened very fast," Olvera says of the story behind the song. "I was in Houston trying to save her, but she could no longer get up. When she died, the band didn't know what was going to happen. I was extremely depressed."

In solidarity, Olvera's bandmates told him to take his time and to count on them for support. As a way of healing, Olvera took to writing music.

"It's a song of hope," Olvera says. "When I took the song to the band, they loved it."

Another track with universal appeal is "Latinoamerica," an upbeat song that explores the plight of the Latino immigrant

> "It's definitely a song that we're going to play live,"

> says Gonzalez, who wrote

the music and lyrics. "It's

an anthem and a feel-good

song that is saying we have

all these problems, but that

you are an amazing race, you are great people."

Gonzalez says that the song is a reflection of

what's going on in the

THIS PRODUCTION IS VERY 21st CENTURY. IT HAS A LOT OF THINGS THAT WILL REALLY CAPTIVATE PEOPLE'S EYES, BUT AT THE SAME TIME WILL FOCUS ON THE BAND."

— Alex Gonzalez, Maná

Perez has been with the band since 1993, Gonzalez says, and "he's the pilot on the whole show. You can have the best equipment onstage and be as good a musician as you can, but if it sounds like crap, it's not going to happen."

For the band members, having a connection through music with their fans is essential, so Maná considers their perspective. "Fher, Sergio and I listen to the sound as if we were the audiUnited States and Europe.

'We're a band that travels and we see a lot of the realities that are going on, that maybe a lot of people don't see," Gonzalez says. "It's not all negative. But this song isn't meant to [promote] a revolution. We just have to continue to evolve and grow as Latinos and as a culture. And what we've spoken about is that there has to be immigration reform." continued on >>p40

Accolades Aplenty

"The members of Maná are great people because they are humble. All this is very important. They are known all over Latin America. When you combine good music, great personalities and a great stage show, you get the best in entertainment. They are worth every penny, and their shows are for families, too."

> -Arie Kaduri, promoter/president, **NYK ProductionS**

"The music touches not only teenagers, but people like me. I'm 55 years old. Their music is something we embrace. They are real people. They are nice guys and they don't let fame go to their heads. I've had the pleasure of working with them for more than 28 years and they haven't changed. They invest in their concerts and in promoting them. They give back to their audience. And if you're not a Maná fan, but go to one of their shows, you will come out impressed."

> -Henry Cardenas, president/CEO, Cardenas Marketing Network

"Maná has the ability of really playing up their hits and introducing new music. They are one of the very few bands that allow you to remember great moments in life through their music."

> -Flavio Morales, senior VP of programming, mun2

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from >>p38 Gonzalez wants to see reform take shape by addressing undocumented residents of the United States and allowing them to gain the right to reside here legally.

"Then maybe they could also return and visit their country," Gonzalez says. "Many people in the U.S. haven't seen their families for many years. [Immigration reform] can be done, but we have to figure out a way of not making it so complicated."

Maná believes that writing music with a sense of honesty has always been important for the band as has been giving back to their fans. For this reason, Maná has strived to keep ticket prices down so more fans can attend shows.

"You have to try everything within the system to make ticket prices accessible," Gonzalez says. "Ninety-nine percent of people are going to struggle to get an average-priced ticket, and those are the things you have to sit down and evaluate and even sometimes negotiate with the promoters."

Ticket prices for a Maná concert are still on par with those from its last tour. They currently average about \$60 and can exceed \$100 for seats closer to the stage, according to Ticketmaster.com.

"The reality is that we know what it's like not to have money in our pockets," Gonzalez says. "We know what it is like to go what's going on today, and we haven't forgotten how difficult it was for us when we started as a band and as musicians.

"So you think as a fan," he adds. "You think of those people who have families with two or three kids and [the choice of buying] Maná tickets or buying their kids school books, clothes or food. It's a very delicate line [for us] between making money as a business and not hurting the consumer."

Gonzalez suggests that the decline of album sales across the music industry can be blamed, to a great degree, on CD prices being too high for some consumers.

"Some stores have really jacked up CD prices," Gonzalez says. "It's really hurt a lot of consumers and that's why a lot of people are maybe not buying CDs as much as they used to. The cost of a CD, for many families, is a lot of money that could be spent on things they need for their homes."

From a musical perspective, the Drama y Luz tour will launch featuring about five songs from the new album and the rest will be classic Maná hits. As the tour moves along and audiences become familiar with the band's new music, the set list will be tweaked. Gonzalez says.

"We try to keep the show and the tour as exciting as possible," Gonzalez says. "Every tour has to be different. Every tour

is a moment, and we want those moments to be in the people's minds and hearts."

For Renzo Vargas, who gave his band's CD to Maná during the music conference, the experience of meeting his idols in person will remain with him for a long time.

"They gave me their hand and hugged me," says Var-

gas, who plays drums for the band Odas. "For Maná to receive their fans like that, I don't have words to tell you how I felt. But it was an unforgettable day that speaks highly of the band."

For the members of Maná, it's about remembering where they started.

"You can't forget where you came from," Gonzalez says. "It doesn't matter how successful you are or how much fame you have. We have been lucky as a band and have worked for more than 21 years together. We've always done what we wanted to, and we haven't let ourselves get dictated to by a system or by what's going on in the music industry. We do what's in our hearts."

THEY GAVE ME THEIR HAND AND HUGGED ME. FOR MANÁ TO RECEIVE THEIR FANS LIKE THAT, I DON'T HAVE THE WORDS TO TELL YOU HOW I FELT. IT WAS AN UNFORGETTABLE DAY."

—Renzo Vargas, Maná fan

a day or two without having something to eat. We know what it is to be outside wanting to go to a show and not having money to see your favorite band. We went through that, and you cannot forget your past."

Staying in touch with the economic struggles of their fans is something the members of Maná don't take lightly.

"Even though we're famous and, yes, have money and, yes, have nice lives, we're still a band that's very much in touch with

Younger days: Maná's early-'90s lineup featured (from left) bassist JUAN CALLEROS, drummer ALEX GONZALEZ, guitarist CESAR "VAMPIRO" LOPEZ, singer FHER OLVERA and keyboardist IVAN GONZALEZ.



Accolades Aplenty

"I've had the luck of seeing Maná several times. We've worked with them in Chicago and several markets. They are a very professional group in a genre of music that they govern completely. They are one of the few groups that if they stopped recording tomorrow and decided not to work, their music would last for many years to come."

-Ivan Fernandez, president, Viva Entertainment

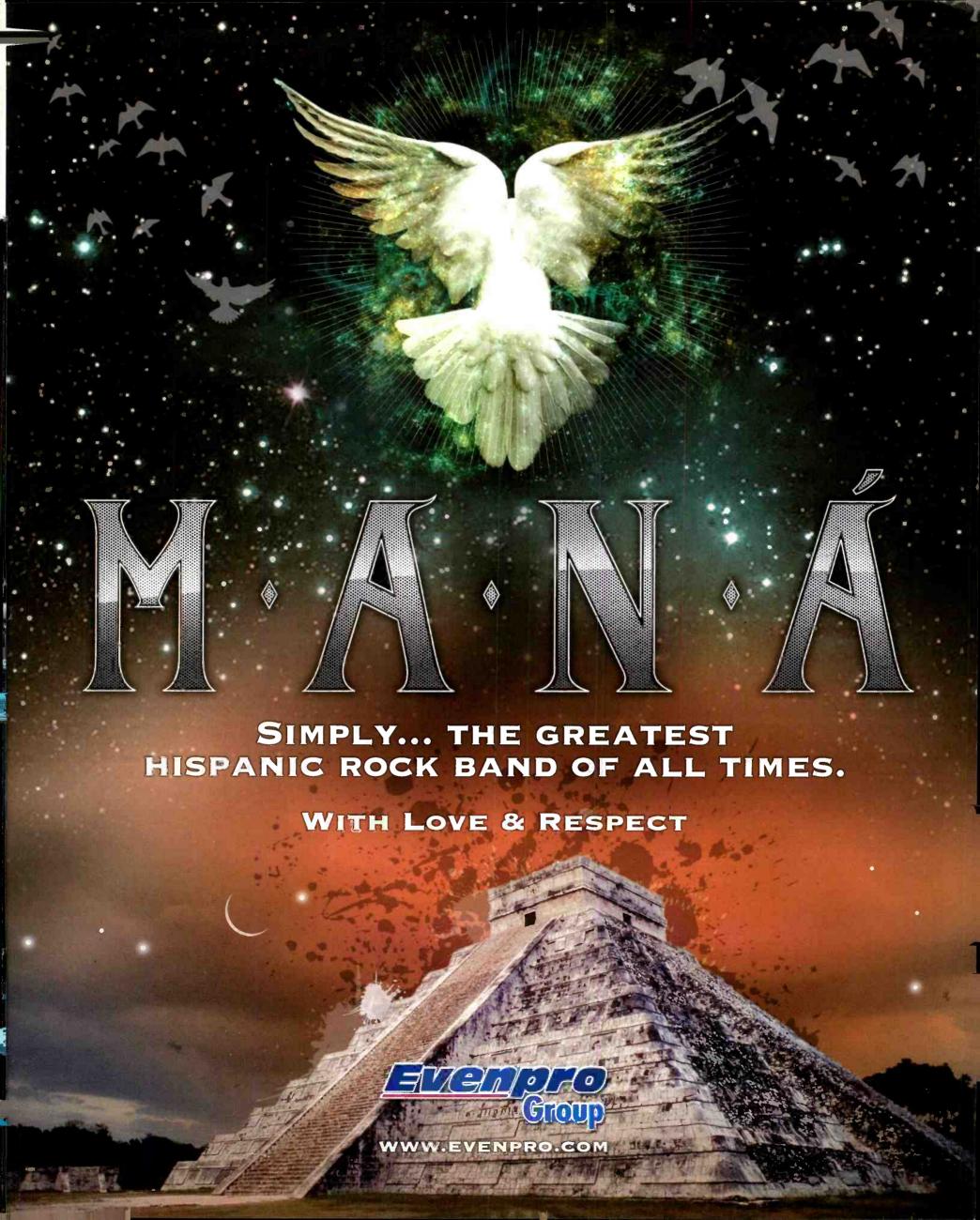
"They cross over all genres. They're a combination of old rock and what I think rock and pop is moving up to: great music with a great feel, beats and heart. Certainly they are one of the best and most musical bands today, and they can play hard rock too."

—Suzie Katayama Conductor, Los Angeles Philharmonic; string arranger for Maná's song "Sor Maria"

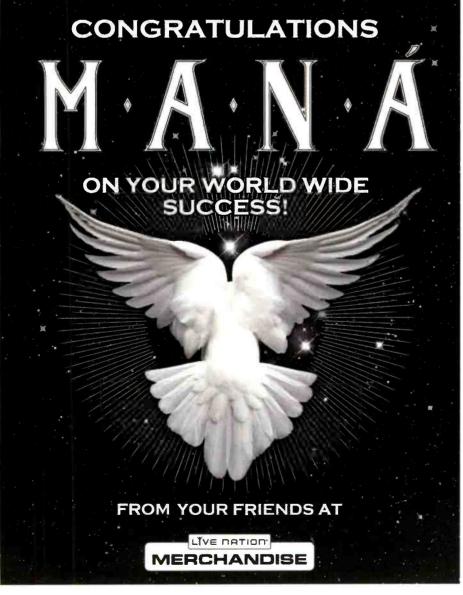
"They have an amazing catalog.
People go to their concerts and they know what they're going to get. They put on a great show. They are an iconic band and there is no other rock group in the Spanish market like them, not even close. They kind of have held the rock flag for the Latin community and survived after all these years."

-Ruben Leyva, president, Sony U.S. Latin

Compiled by Justino Águila and Leila Cobo.









Backstage View

Angelo Medina On Guiding Maná's New Tour

ngelo Medina, Maná's manager, took time out to discuss the Drama y Luz tour. A veteran promoter/personal manager who now provides touring management expertise, Medina has worked with such artists as Ricky Martin and José José. As Maná embarks on a new summer tour that launches in Puerto Rico on June 16, Medina spoke about one of the must-see shows of 2011.

How do you begin to mount a tour of this magnitude?

When you work with a band like Maná who has new music and selling well, it helps the tour in their respective markets. It's important to choose the right arenas and stadiums, the right promoters and dates. The tours have to be logical in terms of geography because there are costs to consider. Three things are important: the market, the promoter and the organization.

How are show locations or the selection of venues important?

Before an act or artist can tour, there has to be a market plan. The goal is always to set everything up beforehand so that when an artist goes on tour, everything goes smoothly. Once the markets are evaluated, then we can create a route to key markets.

How important are overseas markets?

As we launch the album in Spain it's important to promote it and the tour. We've designed a campaign to support the places where Maná is going to perform. It takes a lot of preparation and we work with everyone from the label to those people helping us make the tour a possibility.

How did your relationship with Maná begin?

Just when I thought I had done it all, I was connected to Maná. As a promoter I've worked with acts and artists such as Juanes, Shakira and Camila. I've known Maná since 1995. I've had the honor and privilege of working with them previously.

It's a tough economy for music right now. How is Maná handling the recession in terms of ticket sales?

During the first day when tickets went on sale we sold more than 100,000. We sold many in

Puerto Rico, and the Staples Center in Los Angeles sold out. We're very pleased.

How long will the tour last?

The tour will be divided into two parts. In the first section we will hit 40 cities and have about 60 shows. We begin our second leg in March.

Why do you think Maná has had the staying power it has all these years?

They connect with people and there is a strong evolution. They've been able to reinvent themselves. They've had over 20 years in the business and many young people are discovering them today. They are innovative and they are not a disposable band. They are solid and will stay here for a long time. The proof is in the years they've been in the business.

Through its music Maná is exploring such topics as the immigrant population and racism. What are your thoughts on this?

There is a major shift in the Latino population and it's an incredible time for Latinos. There are jobs that many people don't take, but Latinos do. We're all human beings, and these topics say a lot about the economy here and in Mexico.

What's it like being part of the Maná team?

In Maná there are four members and they are united. They are associates, but also a family. They have grown up together and they are very close. They run a business that is very serious and well-organized.

What will the Drama y Luz tour production be like going from the road to the stage?

We will have five or six trucks on the road with teams setting up the shows. Songs will be paired up with effects so that people can feel them, but the most important thing is the sound and the music, always.

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The Gateway

Spain Is Maná's Top Market In Europe BY HOWELL LLEWELLYN

pain is without a doubt Maná's most important maret in Europe. The band's 2006 album "Amar Es Combatir," its most recent release before the arrival of new set "Drama y Luz," has sold 352,000 units in Spain, according to Maná's manager Angelo Medina. No album has sold as many copies in the country since then,

Fresh from the band's appearance at the Billboard Latin Music Conference in Miami Beach last month, Medina and the band arrived in Spain on May 2 for a promotional trip that included showcases in Barcelona and Madrid.

The 40-minute concert in the latter city on May 3 was broadcast five days later on Spain's most popular music radio station, Los 40 Principales. The station has a daily audience of 4 million, according to ratings company EGM.

On May 4, Maná and Medina traveled to Argentina to continue promoting "Drama y Luz" and its accompanying world tour. The new album went straight to No. 1 in Spain when it was released in April and had topped the chart for three weeks when the band visited the country.

Maná's Spanish concerts will be split into two sections during the band's world tour, says Sandra Rotondo, director of Planet Events, the country's premier Latin music concert promoter. (Planet Events is owned, in part, by Grupo Prisa, the media holding company that also owns Los 40 Principales and management firm Rosa Lagarrigue Management.)

Maná will play 10 concerts in September, and the first two dates were confirmed during its visit in early May: Sept. 15 at Madrid's 18,000-capacity Palacio de los Deportes and Sept. 20 at Barcelona's 20,000-capacity Palau Sant Jordi. Rotondo says the other venues will include soccer stadiums, where the audience will be limited to some

"I expect at least 200,000 Spanish fans will see Maná live in the 10 September concerts here," Rotondo says. "It will be the biggest tour in Spain by any artist in 2011.

No other European concerts are planned for September, but in June 2012 Maná will return to play an unconfirmed number of shows in Spain, as well as in the Netherlands, Germany, France and Italy, according to Medina.

"Maná has played a few times before in Italy and Germany," he says, "but there has been no continuity."

Although "Amar Es Combatir" is the biggest-selling album in Spain in the past five years, according to Medina, two previous Maná albums—"MTV Unplugged" and greatest-hits compilation "Todo Maná"—were both registered by Warner Music Spain as being certified "six-times platinum" when a Spanish platinum disc meant 100,000 sales.

A platinum disc in Spain now reflects sales of 60,000 units, according to Promusicae, the trade organization of the Spanish music industry.

Maná has also confirmed that it will headline the 2012 Rock in Rio-Madrid festival, which will cover two weekends in June and July and be held in Arganda del Rey, some 10 miles outside Madrid

Maná will also headline the 2011 Rock in Rio festival, held Sept. 23-25 and 30 and Oct. 1-2.

This year's event marks the return of the festival to its orig-

inal home in Rio de Janeiro, after six fests in Lisbon and Madrid. Joining Maná in Rio de Janeiro will be such acts as Coldplay, Red Hot Chili Peppers, Guns N' Roses, Lenny Kravitz, Shakira, Metallica, Motörhead, Jay-Z, Rihanna and Katy Perry

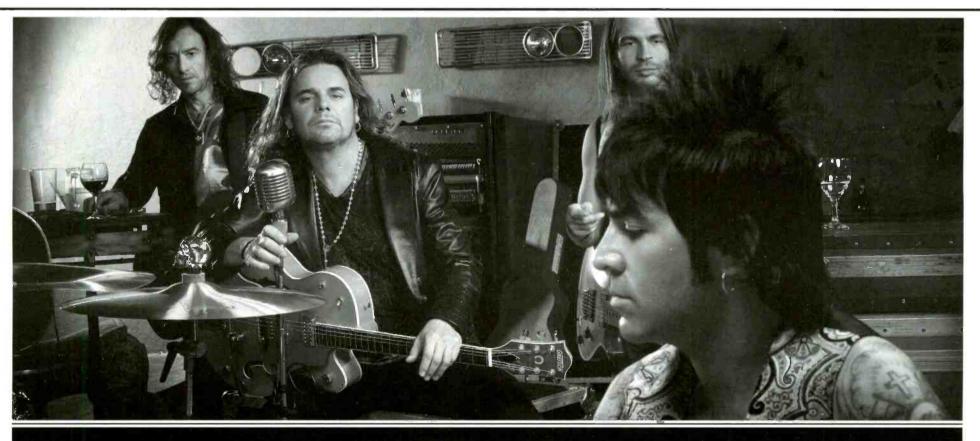
The first Maná Spain tour organized by Planet Events took place in 1999 and 2000, when the band played mainly theaters. It also toured in 2002 and 2003, but the group's most popular visit was in 2007.

TEXPECT AT LEAST 200,000 SPANISH FANS WILL SEE MANÁ LIVE IN SPAIN. IT WILL BE THE BIGGEST TOUR HERE BY ANY ARTIST IN 2011."

-Sandra Rotondo, Planet Events

Rotondo says that the 325,000 people who went to Maná's 17 Spain concerts that year made it the biggest tour in the country by any artist in 2007, putting the Rolling Stones in second place and Shakira in third. It's not surprising, then, that singer Fher Olvera told the packed theater audience during the Madrid showcase, "It's wonderful to be here. We feel at home, in our second home."

"Maná's live shows are fundamental to their success." Rotondo says. "They exude energy, and their magnificent repertory offers fans two hours of great memories.



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On The Record

Tracking Maná's Discography
BY LEILA COBO

ince its 1987 debut, Maná has released eight studio albums, three live sets and various greatest-hits collections. Of these, nine have reached the top 10 of Billboard's Top Latin Albums chart, with five reaching No. 1 and four debuting atop the tally. The band has also placed 23 songs on the Hot Latin Songs chart, with five of those peaking at No. 1. Here's a look at Maná's studio albums and its "MTV Unplugged" set. (All sales figures are according to Nielsen SoundScan).

"Maná" (1987): The group's debut on PolyGram was sparsely produced and veered between rock and facile, danceable pop, augmented by keyboards. There's little that's memorable here. Still, singer Fher Olvera's voice already lent a distinct imprint, as did touches of tropical beats.

"Falta Amor" (1990): Maná's Warner debut was a major evolution and improvement in production and sound. Although there were still pretty love songs, the album rocked far more and experimented with reggae and vocal harmonies. It also contained Maná's breakout song, "Rayando el Sol," and the more hard-rocking title track. Although none of the tracks cracked the Billboard charts, the album still sold 186,000 copies in the United States.

"Donde Jugaran los Niños?" (1992): It's ironic that Maná's top-selling U.S. album (777,000 copies) didn't yield a major radio

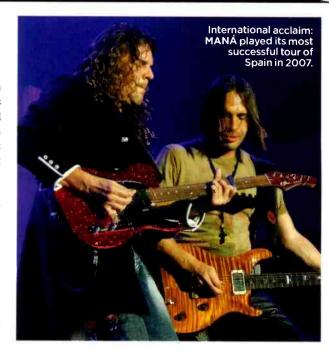
hit—a testament to the difficulty that Latin rock has getting on commercial radio in the United States. Still, the album contains the track "Vivir Sin Aire," perhaps Maná's most iconic song and one that addressed environmental concerns through rich metaphors. The lesser-known "La Chula" would become the first Maná cut to appear on the Hot Latin Songs chart, debuting at No. 27 and peaking at No. 9.

"Cuando los Angeles Lloran" (1995): With the addition of Sergio Vallin on guitar, the group's sound solidified. This set yielded three hits on Hot Latin Songs including "No Ha Parado de Llover," which peaked at No. 8, and the more intimate "El Reloj Cucu" (No. 34), which showcased the lyricism of the band's writing. The album has sold 303,000 copies.

"Sueños Liquidos" (1997): Recorded in front of the ocean in Mexico's Puerto Vallarta, this set marked a new chapter in Maná's development, featuring a bold and assured blend of rock laced with aggressive drums and guitars, blended with Caribbean beats. It includes the hit "Clavado en Un Bar," the first Maná song to spend 10 weeks on Hot Latin Songs, peaking at No. 12. The similarly sounding "Como Duele en los Labios" spent 12 weeks on the chart, peaking at No. 2. "Hechicera" would spend a week on the chart while "En el Muelle de San Blas," one of Maná's early attempts at cinematic storytelling, spent six weeks on the chart. "Sueños" has sold 674,000 copies.

"MTV Unplugged" (1999): The group's rock status was established with this MTV set, which also featured the band's versatility, performing a cover of ranchera classic "Te Solte la Rienda." The album has sold 672,000 copies.

"Revolucion de Amor" (2002): For the first time, Maná recorded duets, inviting Carlos Santana to perform on the so-

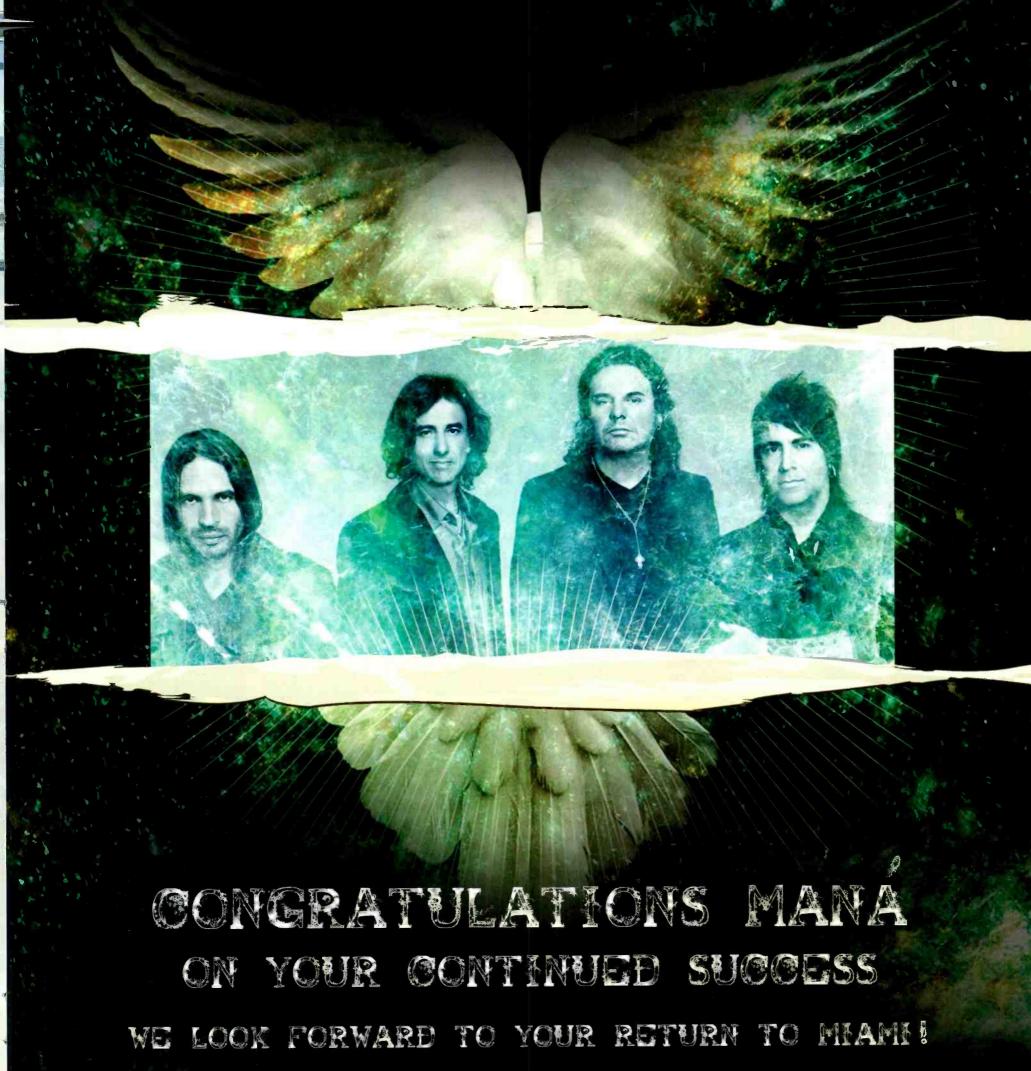


cially minded "Justicia, Tierra y Libertad" and Ruben Blades on "Sabanas Frias," the latter spending 13 weeks on Hot Latin Songs. The album also gave Maná its first No. 1 on the chart, "Mariposa Traicionera," which spent 26 weeks on the tally. The album has sold 528,000 copies.

"Amar Es Combatir" (2006): Maná went from a top-selling band to a top-charting one. "Amar" yielded three No. 1s: "Labios Compartidos" (eight weeks at No. 1); "Bendita Tu Luz," featuring Juan Luis Guerra (four weeks); and "Manda Una Señal" (one week). The album has sold 634,000 copies.

"Drama y Luz" (2011): The band's latest album debuted at No. 1 on Top Latin Albums while first single "Lluvia al Corazon" bowed atop Hot Latin Songs.





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Live Nation, AEG/Goldenvoice Both Backing Maná Tour

BY JUSTINO ÁGUILA

s Maná prepares to launch a global tour that's scheduled to continue through 2012, both of the nation's two biggest promoters, Live Nation and AEG Live/Goldenvoice, are working in their respective markets to bring the most successful Latin rock band to thousands of fans across the country.

The partnership between promoter and band is critical to how a tour unfolds; even more important is a band's tenure, as in the case of Maná. The group's long-established history as a great live act is making its Drama y Luz tour one of the most talked-about live outings of the year, with strong ticket sales already evident.

For Kate Ramos, Live Nation senior VP of touring alliances, Maná's growth during its two decades, from small-venue band to arena and stadium act, compares with any other mainstream music act today

"We feel very proud and honored that we are associated with a real achievement," Ramos says. "I still remember one of their first showcases and how they developed since then.'

Ramos recalls that even though the band began building a fan base in Mexico and then California early on, it was a tough sell in Miami.

"But I saw them grow," Ramos says. "Today they are equiva-

lent to any major general-market band, like U2."

AEG Live/Goldenvoice VP of Latin talent Rebeca Leon shares that perspective. Leon has seen Maná become a major live draw, thanks to the band and its management team's smart business decisions.

"Some artists have a hard time trying to maneuver themselves through the rapidly changing business, but not Maná," Leon says. "They understand strategy and they don't put out music for the sake of selling, and they also don't go on tour until they are ready. It's not about money or greed—it's about delivering the best album and tour."

One of the strategies, Leon says, is keeping ticket prices low and avoiding such things as VIP concert programs as a means of preventing price gouging.

"Ticket prices are pretty much the same since their last tour," Leon says. "The attention to detail really makes all the difference."



In addition to the band's business practices, Maná benefits from creating music that has earned enduring loyalty from their fans.

"I remember hearing them as a kid and it was so exciting, so groundbreaking," Leon says.

Ramos believes that a big part of Maná's rise is attributed to the band's ability to stay focused on the music and create a sound all its own. From the signature voice of lead singer Fher Olvera, to Alex Gonzalez's intricate drum beats, to Sergio Vallin's dazzling guitar work, to Juan Diego Calleros' soulful bass, the band is like no other, she says.

"They are not just performers," Ramos says, "They write their own music, they write their own lyrics, and they have a way of letting people relate to them. They really have remained true to themselves."

By staying true to its unique sound, Ramos says, Maná's music is unmistakable. As the band begins its first world tour in nearly five years, the timing couldn't be better.

Ramos gives credit to manager Angelo Medina, who has worked with the band in planning a tour that leverages the chart-topping success of "Drama y Luz," selecting key cities where the band has previously gained support from radio. This translates, she adds, to healthy ticket sales.

"Angelo is a master of marketing," Ramos says. "He's done an incredible job and is good at strategizing. As promoters we'd like to see a band like Maná out on tour every year. But Angelo was spot on when he said the band was not ready to tour because they were still working on an album."

For the band and the team behind it, Leon says, finding the right time to return to touring is about creating a show with all the right ingredients, with state-of-the-art sound and lights, as well as the strong material on the new album.

"I have a lot of respect for the work that the band puts in along with Angelo," Leon says. "They inspire people to put forth their best work. They put their hearts and souls into what they do, and that's what makes Maná a successful business enterprise." ••••

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Breaking Records

Maná's Top Titles In Flux As Latest Releases Maintain Chart Stronghold

illboard's exclusive career recaps of Maná's top singles and albums may well change as you read this. At press time, the single "Lluvia Al Corazon" ranked as the second-most successful hit of the band's career on the Hot Latin Songs chart while the album "Drama y Luz" ranked third among the group's most successful titles on Top Latin Albums.

But both current titles are still charting and may well rise in ranking in the weeks ahead.

It's worth noting that, among Maná's 10 top-charting sin-













gles and albums, six titles on each chart have hit No. 1.

Currently, the strongest-charting single of the band's career is the 2006 hit "Labios Compartidos," which spent eight weeks atop Hot Latin Songs.

The earliest song on the top singles recap is the 1999 track "Se Me Olvido Otra Vez."

Currently, the strongest-charting album in Maná's catalog is "Revolucion de Amor" (2002), which spent four weeks at No. 1.

The earliest album to make the band's top albums recap is

the 1993 release "Donde Jugaran los Ninos.

Titles on this chart are ordered by peak position on Hot Latin Songs and Top Latin Albums. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then by the number of weeks in the top 10 and/or the top 40, depending on where the title peaked.

Chart recaps by Keith Caulfield.

MANÁ'S TOP SINGLES

Rank	Title	Peak Position	Debut Date	Label
1	Labios Compartidos	1 (8 weeks)	Aug. 5, 2006	Warner Latina
2	Lluvia Al Corazon*	1 (8)	April 2, 2011	Warner Latina
3	Bendita Tu Luz	1 (4)	Nov. 11, 2006	Warner Latina
4	Si No Te Hubieras Ido	1(2)	April 12, 2008	Warner Latina
5	Mariposa Traicionera	1 / / / 5	April 5, 2003	Warner Latina
6	Manda Una Senal	1	Feb. 10, 2007	Warner Latina
7	Ojala Pudiera Borrarte	2	June 23, 2007	Warner Latina
8	Como Dueles En Los Labios	2	Feb. 14, 1998	Warner Latina
9	Se Me Olvido Otra Vez	5	June 19, 1999	Warner Latina
10	Angel De Amor	6	Aug. 3, 2002	Warner Latina

*still charting

...AND TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	Revolucion De Amor	1 (4 weeks)	Sept. 7, 2002	Warner Latina
2	Amar Es Combatir	1 (4)	Sept. 9, 2006	Warner Latina
3	Drama Y Luz*	1(4)	April 30, 2011	Warner Latina
4	MTV Unplugged	1(2)	July 10, 1999	Warner Latina
5	Suenos Liquidos		Oct. 25, 1997	Warner Latina
6	Arde El Cielo	1	May 17, 2008	Warner Latina
7	Eclipse	2	Dec. 6, 2003	Warner Latina
8	Donde Jugaran Los Ninos	4	July 10, 1993	Warner Latina
9	Cuando Los Angeles Lloran	6	May 13, 1995	Warner Latina
10	En Vivo	7	Dec. 31, 1994	Warner Latina

*still charting



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MANÁ'S TOP BOXSCORES ARTIST(S) Venue, Location, Date(s) Attendance, Capacity No. of Shows, Sellouts Promoter(s) MANÁ \$2,198,315 Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 30-31, April 1, 3, 2007 33, 866 four shows Gianfi Communications MANÁ \$2,034,986 AEG Live Madison Square Garden, New York, March 14-15, 2007 MANÁ \$2,012,158 American Airlines Arena, Miami, March 8, 10, 2007 24,381 two sellouts **NYK Productions** \$1,998,917 23,876 Gibson Amphitheatre, Universal City, Calif., Feb. 14, 16-18, 2007 Live Nation \$1,808,496 \$121.90/\$19.62 Auditorio Nacional, Mexico City, Feb. 14-17, 2008 37,304 38,340 four sho CIE \$1,760,015 25,169 Allstate Arena, Rosemont, III., March 21-22, 2007 Cardenas Marketing Network \$1,750,497 Oracle Arena, Oakland, Calif., Sept. 28-29, 2007 24,304 26,874 two Live Nation \$1,740,261 26,195 Toyota Center, Houston, Sept. 2, 2007 Live Nation \$1,537,718 Universal Amphitheatre, Universal City, Calif., Oct. 10-13, 2002 23,454 24,210 four shows House of Blues Concerts, Hauser-CIE Events \$1,433,687 21,467 San Diego Sports Arena, San Diego, Feb. 9-10, 2007 Goldenvoice/AEG Live \$1,332,514 Auditorio Nacional, Mexico City, April 28-May 1, 1994 49,935 four sellouts Producciones Musica Y Equipos, Cenii Espectaculos \$1,322,692 \$91.53/\$9.15 Palacio de los Deportes, Mexico 44,754 City, April 27-29, 2007 46,359 three shows \$1,227,061 13 Universal Amphitheatre, Universal City, Calif., Sept. 23-26, 1999 24.725 four shows House of Blues Concerts \$1,164,754 **18,437** 27.624 two shows Live Nation, in-house, Latino Event Marketing Services U.S. Airways Center, Phoenix, Sept. 9-10, 2007 MANÁ \$1,134,689 13,878 17,261 two shows Mandalay Bay Events Center, Las Vegas, Sept. 13-14, 2007 Live Nation \$1,134,427 56,548 63.813 seven sho \$34.05/\$9.08 Auditorio Nacional, Mexico City, May 13-23, 1998 Produccion Musica y Equipo \$1,081,028 \$76.50/\$66.50, \$60.50/\$46 Universal Amphitheatre, Universal 16,763 City, Calif., Oct. 31, Nov. 1, 3, 2003 House of Blues Concerts \$1,068,380 Live Nation, in-house, Latino Event & Marketing Services Dodge Arena, Hidalgo, Texas, Aug. 28-29, 2007 11,602 12,343 two show MANÁ \$993,142 19 \$63.50/\$26 20,126 24,318 two shows Allstate Arena, Rosemont, III., Oct. 9-10, 2003 **OCESA Presents** \$980,625 (3.056,608 pe: \$43.75/\$12.50 Palacio de los Deportes, Mexico City, June 25-26, 1993 42,032 OCESA Presents, Showtime Agency MANÁ \$940,799 21 \$105.50/\$46 Madison Square Garden, New York, Oct. 9, 2007 AEG Live MANÁ \$936,945 American Airlines Center, Dallas, 13,430 Sept. 7, 2007 Live Nation, Latino Event & Marketing Services MANÁ \$892,273 \$125/\$10.42 Hipodromo La Rinconada, Caracas, Venezuela, Nov. 27, 2007 Evenpro/Water Brother MANÁ \$879,616 \$55.50/\$50.50_/ \$38 Universal Amphitheatre, Universal 18,193 three sellouts Universal Concerts MANÁ \$850,420

Toyota Center, Houston, Feb. 24, 2007 Live Nation, Latino Event & Marketing Services



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WEDDING BELLS Wilson Phillips back in tune with "Bridesmaids"



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ven as 5 p.m. passes in Miami's Bayfront Park on day two of the recent three-day Ultra Music Festival (UMF), it's still scorching hot. The sun has been slow-cooking the festival grounds all day, and the estimated 150,000 electronic music fans in attendance are starting to show the wear. Glittery face paint is running. Furry animal-ear hats are in hands rather than on heads. And the branded Heineken booth is being used more for its misting spigots than its beer.

But as the clock strikes 5:30, things start to stir. The concession lines disperse. Dancers who were hiding in the shade of the wooded areas appear from the underbrush. From all corners, kids start to converge on one of the six stages, some flatout running, when they realize the time.

Over at what UMF dubbed the Live Stage (though many of its performers played prerecorded music). Skrillex is scheduled for a 5:30 set. And although the 23-year-old DJ/producer looks as though the heat might kill him—he's Edward Scissorhands pale with a goth shock of dyed black hair shaved on one side and long on the other, and willfully oversized black-rimmed spectacles—he can't suppress his joy when he gets behind the decks.

He needs no introduction to this crowd, but he opens with the title track from his self-released debut EP, "My Name Is Skrillex." Disembodied voices bleat the title in ascending and descending pitches, while bass and synth pile up beneath. The crowd starts singing it back, punctuating each word with outstretched fists. When the drop finally comes—a storm of industrial synth that would make Trent Reznor proud—the sweaty throng explodes, jumping, thrashing and beaming ear to ear.

"I love melody, aggression and rhythm," says Skrillex (born Sonny Moore in Los Angeles) a few weeks later, before an appearance at the Creamfields festival in Australia. "That's what I can make on my laptop, so that's what happens.

The rapid success of Skrillex (@skrillex) is the definition of viral. Without any promotion, his team estimates that more than 100,000 free copies of "My Name Is Skrillex" have been downloaded since June 2010, when it was first posted on his manager Tim Smith's website. "We love that he hasn't been marketed, that it's been purely wordof-mouth," Smith says. "We want people to have that feeling of ownership and discovery."

Skrillex's follow-up EP "Scary Monsters & Nice Sprites" (Big Beat/mau5trap/Atlantic)—a charismatic collision of sounds including French house, reggae, hardcore and even melodic pop released in November—topped iTunes' dance chart. It also



DANCE BY KERRI MASON

BLAMEITON THEBASSLINE

Skrillex And Dubstep Step Up

took up eight of the top 10 slots on dance specialty retailer Beatport's Top 100 Downloads chart in its first week. To date, it has sold about 40,000 copies: 36,000, according to Nielsen SoundScan, and 4.000 through Beatport, according to mau5trap.

But the biggest story is happening on the road, where the DJ who was completely unknown less than a year ago is now selling out hard-ticket venues with capacities of 3,000-plus, like Austin's Music Hall. "He's one of the fastest-growing artists

I've ever seen," says Skrillex's booking agent, Lee Anderson of AM Only.

Skrillex is at the forefront of a youth movement in music, a subset of the larger migration toward dance sounds on the pop dial, as embodied by David Guetta and the Black Eyed Peas. But the unifier of this crew isn't VIP style or a guitar hook: It's bass, or more specifically, bass that wobbles.

Meet dubstep. Born in the mid-2000s, dubstep originated in the United Kingdom as a hybrid of drum'n'bass, two-step and reggae. Like most styles in dance music, dubstep has no one type.

"There's a lot of different sounds to dubstep," says Sean Lewis, music editor for Beatport's dubstep, breaks and hip-hop inventory. "It's basically a genre of its own influenced by other genres." In dubstep one will find the elegant and spooky minimalism of Burial, and the cheeky yet hardedged fun of pioneers Benga and Skream.

Skrillex represents what's considered to be the American version: more aggressive, with a heavier focus on glitch and electro. But dubstep's most consistent elements—a bassline that oscillates so hard it can induce nausea (aka the wobble) and half-time syncopation rather than straight fouron-the-floor rhythm—are becoming some of the defining sounds of the time.

"You turn on a television in the U.K. or Europe and you see a video from [dubstep acts] Nero or Magnetic Man in between Bruno Mars and Sara Bareilles," says Kevin Kusatsu, who manages Skream, Benga and Diplo. "Snoop Dogg made a dubstep record ["Snoop Dogg Millionaire"]. Britney Spears' 'Hold It Against Me' uses elements. and sounds of the dubstep production swath."

Even DIs from other genres are embracing it. "Dubstep has definitely made a significant impact on dance music," says Tiësto, one of the world's top-earning DJs who's best-known for the epic sounds of trance. "I enjoy listening to a lot of the producers as they are pushing the envelope."

The sonic affinity is translating to touring success for the genre's artists, big and small. "The way it's moving kind of reminds me of electrohouse three years ago," says Anderson, who also represents dubsteppers Gemini, Mt Eden and NiT GriT. "First bigger weekly parties got started in L.A. and New York. Then weeklies started popping up everywhere: Tuesday in Oklahoma, Wednesday in Arizona. Now it's moved from softticket clubs to hard-ticket touring venues."

Skrillex could be easily grouped into the dubstep ranks, but the diversity of his sound shows that he draws from a broader palette. "The thing about electronic music is that it's more of a platform than a genre," he says. "Nine Inch Nails, Prodigy, the whole Warp Records catalog. Squarepusher, Aphex Twin, glitch, acid house, breaks. t's all in my blood; it all comes out in my music."

Skrillex is now working on his debut full-length, scheduled for the fall. "It's going to have the same sort of vibe and intensity of the last few releases, in the sense that it will go all over the spectrum," he says. "But I don't really think about it. I just produce music; make a melody, write a bassline. I don't try to change anything or make a statement. I'm a musician. This is what I do."

TOWNSHEND TO PEN MEMOIR

A long-awaited memoir by British rock guitarist and Who songwriter Pete Townshend will be finished and published by next year, according to book publisher Harper-Collins, The 65-year-old musician said in a statement released by HarperCollins that the autobiography is "not a vanity for me. It is an essential rite of passage." Townshend, in addition to being the songwriter for one of Britain's most influential bands, has published works of fiction and essays in the past. "I want to write a book that is enjoyable to read," Townshend said, "but above all, I want it to be honest."

>>>STONE SOUR **CANCELS REST** OF SPRING TOUR

Stone Sour announced that the remaining shows on its spring U.S. tour have been canceled due to drummer Roy Mayorga suffering a "minor stroke." In a message posted on the group's website, the band says that Mayorga, who joined Stone Sour in 2006, suffered the stroke following a May 15 performance in Des Moines, Iowa, The note also said that Mayorga is "doing great and is expected to make a 100% recovery." Last month, bassist Shawn Economaki had "gone home for personal issues," according to the band.

>>>GAGA TOPS **OPRAHON FORBES LIST**

As she bids adjeu to her syndicated talk show. Oprah Winfrey can also kiss goodbye to her standing as the most powerful person in showbiz, according to the list-makers at Forbes magazine, who gave Lady Gaga the No. 1 spot on this year's Celebrity 100. The list, released May 18, takes into account income and influence, and the latter increasingly depends on mastery of social media, where Gaga trumps Winfrey, who's No. 2 on the Celebrity 100.

Reporting by Jason Lipshutz, the Hollywood Reporter and Reuters.

BY PHIL GALLO

'GATHERING' NO MOSS

Diane Schuur Goes Big-With Country

Jazz singer Diane Schuur has had her biggest-sellers —albums that paired her with B.B. King ("Heart to Heart"), Maynard Ferguson ("Swingin' for Schuur") and the Count Basie Orchestra ("Diane Schuur & the Count Basie Orchestra"}—outside of her piano trio comfort zone. Her latest project is her biggest stretch yet. "The Gathering," due June 7, is a country album.

"This is a totally different deal from the albums people know me for," says Schuur, 57, whose most recent studio release was the 2008 jazz project "Some Other Time." "I felt I needed to keep up by going in an alternative direction. It doesn't mean I won't go back, but not right away.'

Recorded in Nashville with producer Steve Buckingham, who presented Schuur with more than 20 songs from the golden age of country music songwriting (the late 1950s up through the 1970s), "The Gathering" finds Schuur taking a restrained approach to such classics as "When Two Worlds Collide" and "Today I Started Loving You Again."

Before recording began, Schuur says she was familiar with only one of the songs, "Am I That Easy to Forget," which she knew from versions by Engelbert Humperdinck and Jim Reed. But Schuur, who's been blind since birth, was able to master the material by reading the lyrics in Braille with her left hand while playing piano with her right. The sessions, which were

scheduled for three days, started at 9 a.m. on Dec. 6. By late afternoon on day one, 10 songs were in the can.

"[Nashville] is more relaxed to me," Schuur says. "It's a totally different vibe than Los Angeles or New York. It wasn't rushed, and maybe that's the reason why we finished so quickly."

The rest of the studio time was spent recording overdubs, mixing and bringing in special guests: Alison Krauss on "Don't Touch Me," guitarist Mark Knopfler and saxophonist Kirk Whalum on "Healing Hands of Time," and Vince Gill and guitarist Larry Carlton on "Today | Started Loving You Again."

Careful to keep the focus on melodies, Schuur refrained from doing anything that would have smacked of jazz vocalese. In addition, "I purposefully left out the twang and the steel guitar," Schuur says of the studio sessions, noting that she will add a guitarist to her touring group for concerts. "If there was potential of going into jazz territory, we would have room to do so, but we were careful about it."

"The Gathering" is Schuur's first project since signing a two-album deal with Vanguard Records earlier this year after recording five albums for Concord and a dozen for GRP. Heading to Nashville was Schuur's idea, Vanguard director of A&R Bill Bentley says. The plan to hire Buckingham came from Vanguard CEO Larry Welk Ir.

"It's really all about her voice," Bentley says of "The Gathering." "We shouldn't have any restrictions in terms of defining great American music."

For her part, Schuur is playing up the angle that the album brings her full circle after 40 years of recording. Her first single, recorded in Los Angeles when she was 15, was the country song "Dear Mommy and Daddy," inspired, no doubt, by her father's love of country. When jazz was playing in her Seattle home, it was her mother making the selection.

"The one thing I was most happy to do was to actually play piano on every one of these tracks," Schuur says, noting that Country Music Hall of Fame pianist and Nashville Sound architect Floyd Cramer was a significant influence on her playing. "It would not be appropriate to jazz this material up. I'm not here to



ROCK BY PHIL GALLO

Pomp And Circumstance

From 'Shrek 2' To 'Graduation Ceremony,' Joseph Arthur Turns A Respite Into A Full-Blown Album

After two weeks in China this spring, singer/songwriter Joseph Arthur, 39, was in Los Angeles reviewing an upcoming travel schedule—Australia, Europe, New York—and wondering whether he'll be able to maintain his new Tumblr, Bag Is Hot (josepharthur.tumblr.com).

"I feel privileged to be able to do what I do," Arthur says after sound check at Hollywood club Bardot. "But there's a certain psychology that goes with being an artist of any kind. My mechanism of survival is at the point where it's spinning out of control."

In addition to running his own label, Lonely Astronaut, and making music, Arthur is an accomplished visual artist —his 1999 EP "Vacancy," which prominently featured his artwork, received a Grammy Award nomination for best recording package. His sixth solo album, "The Graduation Ceremony," is due May 24. It'll arrive on Lonely Astronaut and is Arthur's first full-length solo set since 2006's "Nuclear Daydream." French label Fargo will handle European distribution.

"You almost have to be a renaissance man," Arthur says about staying afloat as an independent artist, but for him the description isn't much of a stretch. For nearly two decades, the Akron, Ohio, native has balanced music, painting and poetry, attracting an audience that Arthur calls "culty." He was "discovered" by Peter Gabriel in the mid-'90s and became the first American to sign with Gabriel's Real World Records. More recently, Arthur worked alongside Ben Harper and Dhani Harrison in Fistful of Mercy-they hope to record a second album next year.

"Graduation" originated as a side project to clear Arthur's mind after complet-

ing "The Ballad of Boogie Christ," which he describes as an elaborate project that's finished, yet unreleased. "[It has] long lyrical songs with big productions," Arthur says. "I got overwhelmed with it so I wrote [the song] 'Out on the Limb' and took it to a friend's studio and recorded it. The next day I called him up and asked if I could record more songs. I went in and cut the whole record except for two songs, just playing guitar and singing. I had no idea what I would do with it."

Then session drummer Jim Keltner came into the picture. Keltner had worked on Fistful of Mercy's debut, "As I Call You Down," and had been booked to work on "Boogie Christ." "All of a sudden," Arthur says, "I had this acoustic record with Jim Keltner on drums. We did a little light production and I thought I was through."

Arthur then went to his own New York studio and recorded "Over the Sun" and "Almost Blue" before handing the music to John Alagia—whom he'd worked with on the song "You're So True" from the "Shrek 2" soundtrack—to mix.

"[Alagia] listened and said he wanted something more out of it, that it wasn't adding up to as good as it could be," Arthur recalls. He and Alagia spent a month at Los Angeles' Village Recorders adding strings, backing vocals, bass and keyboards. The end result is an album that ranks as one of Arthur's best.

"There were times during the process where, if I could press a button and have the whole thing be set to a click track, I would have done that," Arthur says. "[But] no way could I have brought myself to change any of it."

COUNTRY BY DEBORAH EVANS PRICE

Hail To The 'Chief'

Eric Church Preps Third Album With Producer Jay Joyce

It's a sunny Tuesday afternoon on the west side of Nashville as Eric Church sips a beer and relaxes on the deck of a brick house. But he's not chilling at home. He's taking a break from the basement studio of producer Jay Joyce, where they're recording "Chief," his third album.

"It's the most fun I've had in the studio since we've been doing this," he says of working with Joyce, primarily known for producing such non-country acts as Audio Adrenaline, Macy Gray, John Hiatt

and Patty Griffin.

Arthur Buenahora, who signed Church to a publishing deal at Sony Tree, suggested he meet Joyce. They worked together on Church's 2006 Capitol Records Nashville debut, "Sinners Like Me," and 2009's "Carolina." "Jay had never even really heard country music, much less produced it," Church says. "We were both a little wary of each other. We made a couple of tracks together and I just fell in love with them. He's a genius in the studio."

Church and Iovce's collaborations have proved successful. Fans recently voted him the Academy of Country Music's top new solo vocalist. His last single, "Smoke a Little Smoke," peaked at No. 16 on Billboard's Hot Country Songs chart and "Homeboy," the lead single from the new album, is No. 22.

"We've had enough success now that I can push the envelope," Church says. "I held back a little bit sometimes because I was afraid people would

think I'd lost my mind. Then 'Smoke a Little Smoke' was a hit . . . I saw it work when everybody told me it wouldn't. I decided that whatever little bit of rope they gave me on that song, I just tied it to the back of the truck and took off down the road.

Church began recording "Chief" last November and the afternoon he spoke to Billboard was the last day of tracking. "I have a couple more songs that are wild cards," he says. "We're really pushing the envelope today and seeing if I can find lightning in a bottle."

Heading down to the basement to join Joyce, Church seems relaxed as they begin working on "She Got a Rock So I'm Getting Stoned." Church delivers the song with the right combination of anger, angst and resignation. Drummer Craig Wright is in the next room, but bassist Lee Hendrix and guitarists I.T. Cornfloss and Brian Sutton are in the room with Joyce and Church.

> "It's very vibe-y," Church says, "Everybody is on top of each other. It's not a big nice studio. There's no catering. We're not here to baby everybody. We're here to make music. I know how I want it to sound, how I want it to feel . . . it allows me to be beside the guitar player and slap him on the arm if something is right."

> Church uses his road band on some tracks (Hendrix and Wright are his players) and also enlists studio musicians. "There's a couple songs on this record that I'm playing all the guitars on and that's the first time that's happened," the North Carolina native says. "I'm playing acoustic on 'Home Boy' . . . and I'm singing a lot of the harmonies on it too. It just feels like I'm more involved in every aspect."

The album is slated for release on July 26. Church wrote or co-wrote all but one song (Casey Beathard penned "Like Jesus Does") and he knows he'll have to cull the 15 tracks he's recorded down to 10 or 11.

"It's the hardest part, other than capturing them," says Church, who also gets his wife, Joyce and Buenahora to weigh in on the best

tracks to keep. "I have to get in my truck and ride around with all 15 and see which ones feel like they're from either a different record, or [if it] feels like we've not got there yet."

Church acknowledges he's considered a bit of a renegade. "I'm seen as the bad boy, a lone wolf. I do my own thing and that's OK," he says. "I'm not doing it to make friends. I just want to make great music and honestly kick everybody else's ass in the industry. That's my goal." ••••



"I've had enough success now that I can push the envelope. I held back a little bit sometimes because I was afraid people would think I'd lost my mind."

-ERIC CHURCH





Rod Stewart, 66, firmly embodies the term "musical icon." The hallmarks of his success include performing in such classic bands as the Jeff Beck Group and the Faces and recording his "Great American Songbook" album series. In 2001, Stewart was the first artist to receive the Chopard Diamond Award from the World Music Awards for sales exceeding 100 million records. On Aug. 24, the London-born singer/songwriter will embark on a new endeavor—Las Vegas showman as he begins a two-year, 52-show residency at the Colosseum at Caesars Palace.

 $Subtitled \ "The \ Hits," \ Stewart's \ show \ will focus \ on \ "the songs \ that \ made \ me \ famous," \ he \ says,$ adding that the rest of the show will be surprises. A 13-piece band will provide plenty of opportunities to explore his standards collections, the 40th anniversaries of two of his landmark albums, "Every Picture Tells a Story" and "Never a Dull Moment," and material that 'll be part of the blues-oriented album he's working on with guitarist Jeff Beck.

Elton John and Celine Dion designed shows that would only play in Las Vegas. What will you have that's Vegas-only?

Nothing. It's a rock'n'roll show. There won't be any magicians or midgets, just a good rock show.

2 When you performed "I Ain't Superstitious" with Jeff Beck at the El Rey Theatre in Los Angeles in 2009—the first time the two of you were onstage together in more than 30 years-it seemed like there was plenty of mileage left in your partnership. I think Jeff and I created, though we weren't aware of it at the time, a certain amount of magic in the late 1960s. We weren't always the best of friends—we weren't enemies—but there's a tremendous amount of respect I have for him. And when you age, no matter what differences you may have had, you become mates again.

3 How far along are you on the blues album you're recording together?

It won't be strictly a blues album. It'll be 70% blues: Muddy Waters, Howlin' Wolf tracks, a Jimmy Reed track. But we've updated them quite considerably to make them brand-new. We redid Muddy's "Tiger in Your Tank"—he's turning in his grave. I think they all will: Little Walter, Jimmy Reed. We've thrown them on their heads, these songs. Jeff and I will have a summit meeting [in late May] to decide where we're going to go. There's no rush for this album.

4 Your blues repertoire is very 1950s, Chess Records-based: Howlin' Wolf, Muddy Waters, Little Walter.

It just hits you right here [punches himself in the heart]. It's the same for me and Jeff. It's . . . raw emotion, simple music. Three chords that just get you.

5. Sam Cooke's songs—"Twisting the Night Away," "Having a Party," "Bring It On Home to Me"-always seem to make it into your sets. What does he mean to you?

He was my first hero. When I first heard Cooke, I was working as a gravedigger or silkscreen printer making wallpaper while listening to a small transistor radio. Cooke's voice came out of it and I've been hooked ever since. When I sing a Sam Cooke song, I'm so conscious of trying to sing like him. He's the greatest. No Sam, no Rod. I believe that.

6 Is there any chance of that rumored Faces reunion with Ron Wood?

The trouble with Ronnie, we get together and we mess about, but the thing is, he is still committed to the [Rolling] Stones. Talking for myself and the rest of the band, we need a commitment, not just, "Well, I've got next month off" It doesn't work like that. It's not very professional. If he can give us the time, then I'll commit to that as well. Until he's finished with the Stones, whenever that will be, I can't commit to it. I'd love to. I really would love to.

Leading Ladies

Wilson Phillips Steps Back Into The Spotlight With 'Bridesmaids,' Possible Reality Show



ilson Phillips' "Hold On" is reaching a new audience thanks to the film "Bridesmaids," 21 years after the song hit No. 1. It's one of the key tracks in the movie, whose 13-song Relativity Music Group soundtrack also boasts Blondie's "Rip Her to Shreds," a cover of Violent Femmes' "Blister in the Sun" by Nouvelle Vague and songs by Hole and Smokey Robinson.

Even though Carnie Wilson has a small part in the Judd Apatow-produced film—which opened May 13 and took in \$26.2 million on its first weekend, according to BoxOffice-Mojo.com—a 20-minute conversation with her makes it clear she could've played a much bigger role. Effusive and hysterically funny,

Wilson wraps up the call by saying that she's taking her mother and some friends to see "Bridesmaids" again. Only this time, she's wearing a pantyliner. "I peed my pants laughing so hard the first time I saw it," she says. "So this time I'm totally prepared."

Wilson, along with Chynna Phillips and sister Wendy Wilson,

should also be prepared to step back into the spotlight. "Hold On" rises 620%, with sales increasing from 1,000 to 6,000 downloads, according to Nielsen SoundScan. While the band's latest record, a Christmas album released last year by Sony Masterworks, sold minimally last week, the trio's catalog has shifted 4.2 million units since Sound Scan began tracking sales in 1991.

Winston Simone, who co-manages the group, says he arrived at work on May 18 to find two messages from TV showrunners asking about the group's availability—and that the phone has been ringing nonstop.

Wilson Phillips charted three No. 1s on the Billboard Hot 100 in the carly '90s. Having released its last studio album, "California," in 2004, the act has played select dates as a trio while simultaneously pursuing acting careers, writing books and raising children.

A fan of such earlier Apatow-produced comedies as "Knocked Up" and "Superbad," Carnie says the group's publicist Lizzie Grubman "was the one who made 'Bridesmaids' happen. I'm more of a music business chick than a movie business chick, though, so actually shooting the scene was a new experience for me."

Carnie says the scene where she and her bandmates play at the wedding of Maya Rudolph's character was an all-day affair. "We were there until two in the morning, but it was amazing," she says. "We spent time with Kristen Wiig, who is hysterical and so talented. We were just laughing the entire time."

Although the film has reignited fond memories for the act's longtime fans and introduced the trio to a whole new generation, Carnie says

a Wilson Phillips blitz isn't likely. "It takes a lot of money to capitalize on something," she says with a laugh. "We are doing select dates around the country. We have four in June [including Mount Pleasant, Mich.], one in July, a few in August and then some in December. We've also had to turn down gigs because they've been one-offs, and it

doesn't make sense financially to do them.

She adds that she has no desire to tackle the arena circuit, either. "We've been touring quietly for the past two years, and I'm really happy with the venues that we are playing, like performing arts centers and the occasional casino," she says.

But fans will have a new album to look forward to: a collection of covers featuring tracks by the Mamas & the Papas and the Beach Boys, which Carnie says will likely be released next January on Sony Masterworks. She adds that the group is in the early stages of talking to a network about a reality show that would follow the trio through the recording and touring process.

For now. Carnie says she's just excited to be part of "Bridesmaids" and that she loves the film's message. "It's all about the evolution of female friendships," she says. "And that's something I can definitely relate to."

WHERE ART THOU, ROMEO?

Anthony "Romeo" Santos soars onto Billboard's Hot Latin Songs chart at No. 1 with "You" (13.8 million audience impressions, according to Nielsen BDS).

The lead track from the Aventura lead singer's forthcoming debut solo album, "Formula," is just the 10th track-and first introductory singleto open atop the chart. "You" likewise becomes the seventh song to launch at No. 1 on Tropical Airplay and the first since 2006. "You" concurrently bows at No. 3 on Latin Pop Airplay and No. 4 on Latin Digital Songs (6,000 downloads sold, according to Nielsen SoundScan).

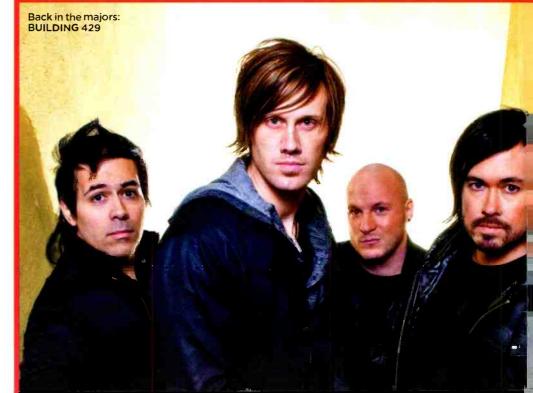
With Aventura, Santos has placed 11 titles on Hot Latin Songs, including two No. 1s: "Por Un Segundo" (two weeks, 2009) and "Dile Al Amor" (nine weeks, 2010). "Noche de Sexo" posted the group's highest start, having bowed at No. 19 the week of Feb. 18, 2006. -Gary Trust



GRAND ENTRANCES

Here's a look at the select 10 titles to begin their chart lives at No. 1 in the almost 25-year history of Billboard's Hot Latin Songs chart.

ISSUE DATE	TITLE TO BE TO THE	ARTIST
May 28, 2011	"You"	Romeo Santos
April 2, 2011	"Lluvia Al Corazon"	Maná
Sept. 29, 2007	"Me Enamora"	Juanes
Aug. 5, 2006	"Labios Compartidos"	Maná
April 12, 2003	"Tal Vez"	Ricky Martin
Feb. 7, 1998	"Por Que Te Conoci"	Los Temerarios
Oct. 11, 1997	"La Venia Bendita"	Marco Antonio Solís
May 3, 1997	"Solo En Ti"	Enrique Iglesias
Feb. 1, 1997	"Enamorado Por Primera Vez"	Enrique Iglesias
July 15, 1995	"El Palo"	Juan Gabriel







JAZZ BY GARY GRAFF

Unfinished Business

Béla Fleck & The Flecktones Reunite For 'Rocket Science'

"Rocket Science" marks the first recording by the original Flecktones lineupwith pianist/harmonica player Howard Levy rejoining banjoist Béla Fleck, bassist Victor Wooten and percussionist Ray "Futureman" Wooten-in 20 years. Released May 17 on eOne

Music, the album finds the Grammy Award-winning group still in fine progressive form, fusing jazz and classical with bluegrass, African rhythms, electric blues and Eastern European folk dances.

"Having everyone together again is amazing," Fleck says. "When I put the band together [in 1988], it was a particular group I was assembling in the foolish hope we might stay together for a long time-and that has happened, mostly. All four of us were the people that needed to be in the Flecktones and the reason [the group] happened in the first place."

The door opened for Levy's return when saxophonist Jeff Colvin, who joined the group in 1998, was offered membership in the Dave Matthews Band in 2008. The other Flecktones. who had curtailed the band's schedule at that time, encouraged him to take it. The trio then decided to contact Levy, who joined the group for some shows in 2009, prompting a commitment to record "Rocket Science" and spend a year promoting it.

Fleck says there wasn't any upset about Levy's departure, but he acknowledges that "there's always stuff under the surface with people." In Levy's case, Fleck says, it was a frustration "that his compositions weren't being treated with the same respect mine were, or that he wasn't the leader because he's such a strong leader and focal point of other

things he does."

This time Fleck made a concerted effort to involve Levy in the songwriting process, and "Rocket Science" includes both collaborations and co-writes in a different manner from the Flecktones' early work. "We were always good at [collaborating]," Fleck adds. "The difference now is we're all 20 years older, have different musical experiences and are better at finding elegant solutions to things."

The Flecktones plan to be on the road until April 2012. They will play an assortment of festivals-including Bonnaroo on June 10 in Tennessee and the Telluride Bluegrass Festival on June 17 in Colorado —as well as a run of July and August shows with Bruce Hornsby. But Fleck isn't speculating about life beyond "Rocket Science" for the reunited lineup.

"One of the things that's so special about this is we've committed this time and haven't spoken about the future," says Fleck, who plans to premiere a banio concerto commissioned for the National Symphony in September. "The truth is everyone's got these other projects they're juggling, including me. Sometimes it's good to take things in small bites, and this is a pretty big bite, actually. So I think we'll just play it out and see how we feel.'

ROCKING FORWARD

dd the name of Johnny Marr, the former Smiths guitarist and songwriter, to the list of rockers working in TV and film.

Marr tasted the Hollywood limelight earlier this year when his work with Hans Zimmer on "Inception" was nominated for an Academy Award. Back home in England, he's scoring the second season of David Cross' British TV series, "The Increasingly Poor Decision of Todd Margaret," and awaiting the May 24 release on DVD of "The Big Bang," which features his first full-length solo score.

"There's a clear surge in [good] television writing, shows like 'Nurse Jackie' and 'Bored to Death,' "says Marr, who's writing songs for his next solo album and looking to hire a fourth member for his band the Healers, "Luckily, ITV executives] have stopped underestimating the public. There's an interesting space for scoring, for composers. When it's time to look back, this will be seen as an interesting period in film and TV."

Marr's score for "The Big Bang," which stars Antonio Banderas, was written during a seven-month stretch last year. Some of the writing was done in his London studio while the film was in postproduction in Los Angeles, At other times, Marr was touring-and still working on the film.

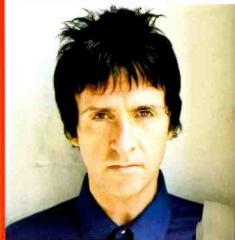
"I kept coming up with themes and wrote far different cues while on the road," he says. "It was actually an enjoyable process. I'd be winding down from a show on the bus with not a lot to do. It gave me a creative activity."

Marr is writing up a storm in hopes of recording two albums: one that'll come out in early 2012 and the other a year or so later. He intends to hit the road in October, starting in New York and playing live for an extended period.

While scoring the film, he found himself tossing out any idea that sounded like a song (although songs were added later). Now that he's back to writing short rock tunes, Marr still finds himself under the sway of his film regimen.

"The discipline of finishing a few scenes in a day is useful in writing this new record," he says. "There isn't a lot of time for indulgence or experimentation—I like to deliver when I say I'm going to deliver." -Phil Gallo

Multimedia man: JOHNNY MARR



A NEW BLUEPRINT

fter a nearly three-year hiatus, Building 429 returns with "Listen to the Sound," the band's first album on Provident Music Group's Essential Records. The May 10 release debuts at No. 2 on Billboard's Top Christian Albums chart, while the title track rises to No. 5 on Christian Songs.

"Listen to the Sound" marks the return to a major label for Building 429, named new artist of the year by the Gospel Music Assn. in 2005. The band launched its career on Word Records, then put out a self-titled release on INO Records in 2008.

"When we left Word, we saw the positive and negative of being on a major label," lead vocalist Jason Roy says. "We just wanted to have a little more control of our career. But

we also never understood the power that Word had to put us into different arenas that mattered: to even think of compilations. movies and other opportunities."

Though Roy praises INO president Jeff Moseley and his team, Building 429 opted to return to a major. This time the rockers inked a deal with Provident, Sony's Christian division.

Since the group's last album, Roy has become a worship pastor at a Clarksville, Tenn.. church and says the new record is more mature spiritually and musically. "I chased so hard after hit songs for so long that everything started to sound the same," he says. "My being a worship pastor now is a huge part of this record's lyrical content."

To re-establish its relationship at Christ-

ian radio, the band went on a 40-city promotional tour. "Simply put, we played people the music," Provident VP of marketing Brian Dishon says. "We're in the song business and felt we had the songs. So instead of trying to hype anyone that Building was 'back,' we let them tell us that."

Building 429's Roy, Jesse Garcia, Aaron Branch and Michael Anderson are now on the Listen to the Sound K-LOVE and Air 1 Listener Appreciation Tour, which kicked off May 7 in Knoxville, Tenn. The eightmarket tour includes Oklahoma City, San Antonio, Denver and Indianapolis, Next up is the Summer Blast tour in June with Essential newcomers Royal Tailor and Sparrow Records act Samestate.

-Deborah Evans Price

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BACK ON TOP

C/DC nets its fourth No. 1 atop the list. It follows "Family Jeweis" (2005), "Plug Me In" (2007) and "No Bull" (2008). The new set was filmed in 2009 at the Buenos Aires stop on the band's Black ice tour.

BIG BOOKER

>> Booker T, Jones earns his highest ranks on both the Billboard 200 (No. 85) and Top R&B/Hip-Hop Albums (No. 20) since 1971 as new album "The Road From Memphis" bows. The set boasts such guests as the Roots, Sharon Jones and



GRAMWER'S GOOD

Singer/songwriter Andy Grammer reaches the top 10 (14-10) on Adult Top 40 with his debut single, "Keep Your Head Up." He's the first new male artist to reach the chart's Josh Kelley rose to No. 8 with

Billboard

Adele Again; Lonely Island Laughs It Up At No. 3

Over The

Counter

CAULFIELD

week atop the Billboard 200-the longest reign of any album since early 2009—the Lonely Island's "Turtleneck & Chain" arrives at No. 3 on the list.

"21" holds at No. 1 on the Billboard 200 with 156,000 (up less than 1%), making the album the longest-running

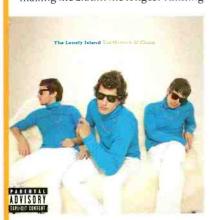


chart-topper since Taylor Swift's "Fearless" spent 11 nonconsecutive weeks atop the tally between the charts dated Nov. 29, 2008, and March 14, 2009. Since 2000, only eight albums have spent eight weeks or more atop the list

"21" will probably be granted a ninth frame at No. 1 next week, before likely stepping aside for Lady Gaga's "Born This Way," which is due Monday, May

While Adele's "21" claims an eighth 23—unless "21" can manage to suddenly sell more than 500,000 copies the same week as Gaga.

> Total sales for "21" stand at 1.7 million units. It remains the only album to have sold more than a millíon this year.

"Turtleneck & Chain" (68,000) is the second album from the Lonely Island—the comedy troupe consisting of Andy Samberg, Akiva Schaffer and Jorma Taccone. The album's start is the best sales week for a comedy set

since Dane Cook's "Rough Around the Edges: Live From Madison Square Garden" bowed with 90,000 at No. 11 on the Dec. 1, 2007, chart.

The new Lonely Island set is the follow-up to "Incredibad," which debuted and peaked at No. 13 with a start of 48,000. Its to-date sales stand at 362,000.

"Turtleneck" boasts a number of tracks already familiar to millions thanks to their exposure in digital shorts on "Saturday Night Live." They include "I Just Had Sex" (featuring Akon), "Jack Sparrow" (featuring Michael Bolton), "Shy Ronnie 2" (featuring Rihanna) and "The Creep" (featuring Nicki Minaj).

On Comedy Digital Songs, the Lonely Island monopolizes the entire top 15, led by "Sparrow" (which also arrives on the Billboard Hot 100, at No. 69). The troupe also occupies two other slots on the list, at Nos. 23 and 24.

How infrequently does a comedy album appear in the top 10 on the Billboard 200? In recent years, it has happened more often than it used to, thanks to Cook and Flight of the Conchords. Cook notched a pair of No. 4 albums in 2005 and

2009, while the Conchords snared a No. 3 debut with their self-titled TV soundtrack in 2008.

Still, the last time a comedy album rose higher than No. 3 was in 1978-79, when Steve Martin's "A Wild and Crazy Guy" spent seven weeks lodged at No. 2.

TV'S CHART TIES: Jennifer Lopez's chart stats are rather curious as of late, considering her visibility. While she's a judge on Fox's "American Idol" (last week seen by more than 20 million viewers in each of its two airings), her new "Love?" album has shifted only 116,000 in two weeks. Conversely, the video for the album's

lead single, "On the Floor," is the 13th-most-viewed clip of all time on YouTube, with 173 million views. Clearly, people love watching herfor free-but aren't moved to spend \$10 on her music.

It's typically difficult to turn a TV personality into a recording starsee past "Idol" winners like Taylor Hicks or Lee DeWyze. But Lopez was an established, multiplatinum singer before joining "Idol," much in the way that Paula Abdul was when the show launched in 2002, although Abdul's commercial success was rooted in the late '80s.

Point to ponder: Abdul hasn't released a studio album since 1995's "Head Over Heels," despite her popularity as an "Idol" judge.

Speaking of TV stars hitting the charts, Matthew Morrison of "Glee" debuts at No. 24 with his self-titled Mercury set (16,000). The actor, who plays teacher William "Will" Schuester on the show, recruited some big-name talent for the set, including Sting, Elton John and occasional "Glee" costar Gwyneth Paltrow. It will be interesting to see if the album maintains its momentum in the coming weeks. It might serve as a test of how the individual "Glee" actors will be received by the music marketplace in the future with their own solo efforts.

(and assuming the role of a pirate-obsessed movie buff). Billboard Hot 100, as "Jack Sparrow" debuts at No. 69. The bow marks Bolton's first Hot 100 appearance since "Go the Distance" reached No. 21 in 1997 and his 19th overall, dating to the debut of "Fool's Game" 28 years

>> With six debuts on the Hot 100, the "Glee" cast extends its record to 148 career entries. The troupe's No. 29-debuting remake of Adele's "Rolling in the Deep" represents its first charted cover of a song atop that week's survey, while, at No. 34, its take on Rebecca Black's "Friday erforms the original, which ed at No. 58 last month.

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

No. of the R	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	5,679,000	1,826,000	24,787,000
Last Week	6,231,000	1,869,000	24,025,000
Change	-8.9%	-2.3%	3.2%
This Week Last Year	5,328,000	1,506,000	22,283,000
Change	6.6%	21.2%	11.2%
*Digital album sales are	also counted within	album sales.	

Weekly Album Sales (Million Units)



Year-To-Date

OVERALL U	NIT SALES		
Albums	115,107,000	113,785,000	-1.1%
Digital Tracks	444,271,000	487,160,000	9.7%
Store Singles	758,000	1,028,000	35.6%
Total	560,136,000	601,973,000	7.5%
Albums w/TEA*	159,534,100	162,501,000	1.9%
*Includes track equivious to one album sale.	valent <mark>album s</mark> ales (TEA) w	vith 10 track downloads	equivalent
DIGITAL TR	ACKS SALES		
DIGITAL TR	ACKS SALES	444.3 millio	n.)
	ACKS SALES	444.3 millio 487.2 m	
'10	ACKS SALES		
'10	ACKS SALES		
'10 '11		487.2 m	
'10 '11 SALES BY A	ALBUM FORMA	487.2 m	illion
SALES BY A	ALBUM FORMA 83,014,000	487.2 m T 76,024,000	-8.4%
'10 '11 SALES BY A	ALBUM FORMA 83,014,000 31,077,000	487.2 m 76,024,000 36,360,000	-8.4% 17.0%
SALES BY A	ALBUM FORMA 83,014,000	487.2 m T 76,024,000	-8.4%



	2010	2011	CHANGE
YEAR-TO-D	ATE SALES BY	ALBUM CATE	GORY
Current	64,305,000	60,120,000	-6.5%
Catalog	50,802,000	53,665,000	5.6%
Deep Catalog	38,577,000	41,914,000	8.7%
CURRENT A	L DUM CALES		
CURRENT A	LBUM SALES		
'10		64.3 m	illion
'11		60.1 milli	on



WEEK 160	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title E	PERA	HIS NEED	WEEK WEEK 2 WEE	HO AF	RTIST PRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1 12	ADELE	21 🛂	1	-	€ -	KE	ELLY PRICE BLOCK SANG GIRL! 32101/MALACO (14.98)	Kelly
_ 2	VARIOUS ARTISTS	NOW 38		52	52 45	24 TH	IE BLACK EYED PEAS	The Beginning
T SHOT 1	UNIVERSAL/EMI/SONY MUSIC 95749/CAPITOL (#8.98) THE LONELY ISLAND	Turtleneck & Chain	The "Jar of Hearts"	53	48 42	31 TH	ERSCOPE #15039*/IGA (13 98) IE BAND PERRY	The Band Perry
	UNIVERSAL REPUBLIC D15547 / JUMRG (15.98 CD/DVD) ◆ CHRISTINA PERRI		singer's full-length			REP	UBLIC NASHVILLE 014839/UMRG (10.98) NNIFER HUDSON	
IEW 1	ATLANTIC 525853/AG (13.98) +	lovestrong.	effort lands with	54	33 32	ARIS	STA 60819 RMG (11 98) + ORENCE + THE MACHINE	I Remember Me
IEW 1	TYLER, THE CREATOR XL 529* (11 98)	Goblin	58,000. It follows her "Ocean Way	55	49 39	UNIV	VERSAL REPUBLIC 013170*/UMRG (13.98)	Lungs
- 2	BEASTIE BOYS BROOKEN DUST 05639/CAPITOL (18.98) Hot Sai	uce Committee Part Two	Sessions" EP, which	56	42 40	REA	NASHVILLE 49693 SMN (10.98)	Stronger
IEW 1	THE CARS SYNCRO 4 HEAR 32872*/CONCORD (14 98)	Move Like This	debuted and peaked at No. 144	57	57 31		DLLYWOOD UNDEAD 4 OCTONE 015 75 7 IGA (13.9B)	American Tragedy
_ 2	FLEET FOXES SUB POP 888* (13.98)	Helplessness Blues	late last year.	58	40 26		NAARNER LATINA 526530 (16 9B) ⊕	Drama y Luz
- 2	JENNIFER LOPEZ ISLAND 014975/IDJMG (13.98)	Love?	79	59	51 41	M.A	ARSHA AMBROSIUS	Late Nights & Early Mornings
11 2	JASON ALDEAN	My Kinda Party	2 21	60	46 33	, SC	DUNDTRACK	Country Strong
22 13		lever: The Remixes (EP)	1 The album's 17,000	61	41 47	n sc		he Music, Season Two: Volume 5
	(HAINER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015397/IDJMG (9.98) MUMFORD & SONS	Ciab Na M. B	entrance earns the				H CENTURY FOX TV COLUMBIA 85852/SONY MUSIC (13.98)	The Vine Of Links
3 60	GENTLEMAN OF THE ROAD 0109 /GLASSNOTE (12.98) ⊕ SOUNDTRACK	Sigh No More	Atlanta group its best sales week yet,	62	59 44		INCKER TAPE 001* TBD (7 98)	The King Of Limbs
5 5	WALT DISNEY 01 440 (13.98)	Lemonade Mouth	surpassing the	63	85 –	WAR	RNER BROS 8635 EX/CRACKER BARREL (11.98)	Randy Travis
iEW 1	RAPHAEL SAADIQ COLUMBIA 625/10* SONY MUSIC (11.98)	Stone Rollin'	12,000 start of its previous effort,	64	39 46	REU	CHAEL W. SMITH NION 10133/SONY MUSIC (13.98)	A New Hallelujah
20 82	ADELE XL/COLUMBIA 31859*/SDNY MUSIC (12.98)	19	"Mean Everything	65	NEW	ORB	DY ORBISON IISONILEGACY 89568 EX/STARBUCKS (12.98)	Opus Collection
- 2	STEVIE NICKS REPRISE 527247/WARNER BROS (18.98)	In Your Dreams	to Nothing" (No. 37 upon its debut).	66	53 63		JGARLAND RCURY NASHVILLE 014758*/UMGN (13 98) ⊕	The Incredible Machine
2 5	FOO FIGHTERS ROSWELL/RCA 84493*/RMG (11.98) ⊕	Wasting Light	upon its debut).	67	73 50	BIO	G TIME RUSH KELODEON/COLUMBIA 42918/SONY MUSIC (8.98)	BTR (Soundtrack)
13 32	BRUNO MARS	Doo-Wops & Hooligans	3	68	62 48	CE	EE LO GREEN HICULTURE 525601/ELEKTRA (18.98)	The Lady Killer
EW 1	ELEKTRA 525393° (10.98) ⊕ WARREN HAYNES	Man In Motion	65	69	61 55	MI-	RANDA LAMBERT	Revolution
6 8	STAX 32912*/CONCORD (15.98) CHRIS BROWN	F.A.M.E.	Thanks to Starbucks stocking this set,	70	RE-ENTRY	JU	UMBIA (NASHVILLE) 46854/SMN (12.98) STIN BIEBER	My Worlds Acoustic
	JIVE 86067/JLG (11 98) MANCHESTER ORCHESTRA		Roy Orbison lands			SCH	OOLBOY RAYMOND BRAUN/ISLAND 015084 EX/IDJMG (12.98)	•
EW 1	FAVORITE GENTLEMAN COLUMBIA 74341*/SONY MUSIC (11.98) KATY PERRY	Simple Math	his highest-charting	W	74 57	STR	OUDAVARIOUS 01013 (7.98) D ROCK	Town Line (EP)
8	CAPITUL 846-1* (18 98)	Teenage Dream	album on the Top Country Albums	72	64 53	TOP	DOG ATLANTIC 521682*/AG (18.98) ⊕	Born Free
9 7	WIZ KHALIFA ROSTRUMAILANTIC 527099/AG (13 98) €	Rolling Papers	tally, as it bows at	73	47 49		ARY MARY BLOCK-COLUMBIA 62330/SONY MUSIC (11.98)	Something Big
EW 1	MATTHEW MORRISON MERCURY 01.5501.1DJMG (13.98)	Matthew Morrison	No. 12 on that list (7,000). He	74	76 59		E BLACK KEYS ESUCH-520266*/WARNER BROS (15 98)	Brothers
10 5	PAUL SIMON HEAR 32814* CONCORD (13.98) ⊕	So Beautiful Or So What	previously went as	75	68 56	g JO	HNNY CASH/WILLIE NELSON FIICAN COLUMBIA/SONY MUSIC CMG 58490 SONY MUSIC (6.98)	VH1 Storytellers
30 29	TAYLOR SWIFT	Speak Now B	high as No. 15 with the multi-act set	76	82 -	EL.	LIE GOULDING RRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights
25 60	BIG MACHINE TSŪ300A (18.98)	My World 2.0	"Class of '55" in	77	69 71	BL	AKE SHELTON	paded: The Best Of Blake Shelton
	SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕ P!NK		1986.				RISE (NASHVILLE) 525092/WMN (18.98) EEPING WITH SIRENS	
23 26	LAFACE 80657/JLG (13.98) BRITNEY SPEARS	Greatest Hits So Far!!!		78	NEW		UE OCTOBER	Let's Cheers To This
4 7	JIVE 85332 JLG (13.98)	Femme Fatale		79	NEW	UP D	DOWN 1102 BRANDO (14.98) ON JOVI	oustic Evening With Blue October
- 2	EPIL 10454 SUNY MUSIC (17.90)	The Ultimate Collection		80	72 89	ISLA	NO 014902 IOJMG (13.98)	Greatest Hits
12 5	ALISON KRAUSS & UNION STATION ROUNDER 610665° CONCORD (18.98)	Paper Airplane	3	81	77 84	ROA	C BROWN BAND R BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation
EW 1	OKKERVIL RIVER JAGJAGUWAR 185* (14 98)	I Am Very Far	32	82	NEW		E ANTLERS NCHKISS 048* (12 98)	Burst Apart
27 34	ZAC BROWN BAND SOUTHERN GRÖLING! ROAR BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	The impact of her performance on	83	78 93	22 R. JIVE	KELLY #0#74 JLG (11 98)	Love Letter
19 B	KIRK FRANKLIN FO YO SUUL/VERITY 77917/JLG (11 98)	Hello Fear	"Saturday Night	84	30 -		DNNY & MARIE A 25742/80G (14 98)	Donny & Marie
14 26	RIHANNA	Loud ■	Live" (May 7) is	85	NEW	ВО	OKER T. JONES	The Road From Memphis
7 4		Presents: The Warblers	spread over two weeks, as the set	86	71 73	KE	I- 87101* EPITAPH (16 98) NNY CHESNEY	Hemingway's Whiskey
28 25	20TH CENTURY FOX TV/COLUMBIA 89813/SONY MUSIC (11.98) NICKI MINAJ	Pink Friday	continues to climb	87	94 –	-	57445 SMN (11 98) + JEY LEWIS & THE NEWS	
	YOUNG MONEY/CASH MONEY UNIVERSAL MOTOWN 015021*/LIMRG (13.98) FLEETWOOD MAC		(up less than 1%). That's a feat,			and the same of th	ITOL 62996 (18.98) ⊕ _ WAYNE	Greatest Hits
- 13	WARNER BROS 3010* (18.98) LADY ANTEBELLUM	Rumours	considering it's the	88	86 66	CASH	H MONEY UNIVERSAL MOTOWN 015002/UMRG (13.98)	I Am Not A Human Being
43 68	CAPITOL NASHVILLE 97702 (18.98)	Need You Now	week after Mother's Day, where sales	89	88 75	10	YRD SKYNYRD 111941 (9 98) The Best Of Lynyrd Skynyrd: 20th Cer	tury Masters The Millennium Collection
21 14	VARIOUS ARTISTS UNIVERSALEMI SONT MUSIC 46746/CAPITOL (18.98)	NOW 37	are down by 9%.	90	70 155	COL	URNEY UMBIA/LEGACY 85889/SONY MUSIC (13.98) €	Journey's Greatest Hits
EW 1	BLACK LABEL SOCIETY EONE 2363 (9.98) The Song	Remains Not The Same	41	T I	60 105		DUNDTRACK CO 88392 (13.98)	Fast Five
64 13	PACE LADY GAGA SETTER STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	2	92	75 85	70 TR	AIN UMBIA 07736 SONY MUSIC (12.98)	Save Me, San Francisco
35 10	LUPE FIASCO	Lasers	99 The Walmart-	93	RE-ENTRY	77 JU	STIN BIEBER	My World (EP)
_ 2	MUSIQ SOULCHILD	musiginthemagig	exclusive album	94	95 74	20 ERIO	OOLBOY RAYMONO BRAUN/ISLAND 013719/IDJMG (9.98) C CLAPTON The Best Of Eric Clapton: 20th Centu	
	SONGBOOK/ATLANTIC 524542/AG (18 98) VARIOUS ARTISTS		from the singer	1971	9 92		ONICLES POLYDOR 002759/UME (9 98) ROSMITH The Best Of Aerosmith: 20th Century	Masters The Millennium Collection
15 8	VARIOUS ARTISTS EMI/WARNER BROS./SONY/UNIVERSAL 90504/UMRG/UMRG/SONY MUSIC/SONY MUSIC COLT FORD		starts with 5,000,	95		GEFF	TEN 001101/UME (9.98)	
- 2	AVERAGE JOE S 226 (14.98)	Every Chance Get	3 on Gospel	96	55 18	NONE	ESUCH 525966/WARNER BROS. (18.98) ⊕ IINEM	Hard Bargain
34 47	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*//GA (13.98)	Recovery	Albums. It's her 16th top 10 set on	97	93 70	WEB.	/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP
36 26	BIG MAURINE REVIOUA (13.96)	Nothing Like This	the tally, stretching	98	80 52	RCA	RIL LAVIGNE 55870/RMG (11.98) ⊕	Goodbye Lullaby
37 19	MIGUEL BLACK ICE:BYSTORM/JIVE 75487/JLG (9.98)	All I Want Is You	back to the No. 8- peaking "Just As I	99	NEW		LANDA ADAMS DUSE 184300 EX (13 98)	Becoming
- 2	SIXX: A.M. ELEVEN SEVEN 860 (13.98)	This Is Gonna Hurt	peaking "Just As I Am" (1988).	100	79 72	TH	OMPSON SQUARE NEY CREEK 7677 (13.98)	Thompson Square
	BON JOVI	BO JOHNNY CASH/WILLIE CREEDE	NCE CLEARWATER DRAKE		184 FIVE F		HOLLYWOOD UNOEAD	57 R. KELLY83 K.D. LANG AND
MS9	BOARD 200 ARTIST INDEX BOYZ II MEN	101 NELSON	L	Elle	PUNG FLEET	WOOD MAC.		54 KEM
1, 1	5 AVENGEO SEVENFOLD132 JUSTIN BIEBER	.153 REVISIT .18 KENNY CHESNEY		47, 97,	160 FLORE	FOXES		KIDZ BOP KIDS128 LED ZEPPELIN KINGS OF LEON178 AARON LEWIS LED ZEPPELIN AARON LEWIS LED ZEPPELIN LED ZEPPELI
TOXIC12	BIG TIME RUSH67	THE CIVIL WARS118	EXPLOSIONS	IN THE SK	Y FOO FI	GHTERS	17 NORAH JONES1	58 STATION31

CHRISTINA PERRI KATY PERRY

WOW HITS 2011

MAY SOCIAL/STREAMING Billboard 28 2011

201	1 =		
6)		NCHARTED BATA BROVIDED STRUSIC BIG
C	_		SOUND
THIS	AST	VEEKS ON CHT	ARTIST MYSPACE PAGE
0	1	18	#1 DJ BL3ND www.myspace.com/blendizzy
2	2	17	TRAPHIK www.myspace.com/traphik
3	14	2	PITTY www.myspace.com/bandapitty
(4)	3	14	TYLER WARD www.myspace.com/Tylerward
6	30	18	POMPLAMOOSE www.myspace.com/pomplamoosemusic
6	29	8	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN
O		14	MADDI JANE www.myspace.com/maddijanemusic
8	7	15	YOUR FAVORITE ENEMIES WWW.MYSPACE COM/YOURFAVORITEENEMIES
9		18	DIYAR PALA www.myspace.com/Diyarpala
10	9	14	SUNGHA JUNG WWW.MYSPACE COM/JUNGSUNGHA
11	8	16	OTENKI www.myspace.com/onteki
12	10	4	CHILDISH GAMBINO www.myspace.com/childishgambinotherapper
13	21	10	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOT
14	RE-E	NTRY	NICOLAS JAAR www.myspace.com/nicolasjaar
15	28	3	MODULAR PUNK WWW.MYSPACE.COM/MODULARPUNK
16	11	17	NOISIA www.myspace.com/denoisia
17	13	į.	PORTA www.myspace.com/porta1
18	15	18	DAVE DAYS WWW MYSPACE.COM/DAVEDAYS
119	16	18	ALYSSA BERNAL WWW.MYSPACE.COM.ALYSSABERNAL
20	12	14	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANNET
21	19	7	METRONOMY WWW.MYSPACE.CDM/METRONOMY
22	31	5	T. MILLS WWW.MYSPACE.COM/TMILLS
23	18	15	GIRL TALK www.myspace com/girltalk
24	17	18	CALL US FORGOTTEN WWW.MYSPACE COM/CALLUSFORGOTTEN
25	20	11	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
26	22	18	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
27	h		FRIENDLY FIRES www.myspace.com/friendlyfires
28	M	18	RUSSIAN RED www.myspace.com/russianready
29	25	18	AJ RAFAEL www.myspace.com/ajrafael
30	23	17	SUPERMAN IS DEAD www.myspace.com/supermanisdead
31	NE	w	NEOCLUBBER WWW.MYSPACE.COM/NEOCLUBBER
32	24	17	DASH BERLIN WWW.MYSPACE.COM/OASHBERLIN
33	4	18	LAURA ROPPE www.myspace.com/Lauraroppe
34	20	17	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
35	34	2	ONRA WWW.MYSPACE.COM/ONRA
36	44	3	ROSA DE SARON WWW.MYSPACE.COM/BANDAROSADESARON
37	27	4	AEROPLANE WWW.MYSPACE COM/AEROPLANEMUSICLOVE
38	32	14	JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
39	3.	7	PAROV STELAR WWW.MYSPACE.COM/STELAR1
40	35	8	MANGA WWW.MYSPACE.COM/MANGAWEB
	36	5	JAMIE WOON WWW.MYSPACE.COM/JAMIEWOON
42	(0	6	BOMBAY BICYCLE CLUB WWW.MYSPACE.COM/BOMBAYBICYCLECLUB
43	33	6	HADOUKEN! www.myspace.com/hadouken
44	NE	w	CALVERTRON WWW.MYSPACE.COM/CALVERTRONICA
45	42	17	SAM TSUI www.myspace.com/samtsui
46	38	10	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
47	45	4	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GOOISANASTRONAUT
48	63	2	COM TRUISE WWW.MYSPACE.COM/IAMCOMTRUISE
55	1	-	
49	E		FRANK TURNER WWW.MYSPACE.COM/FRANKTURNER

For the first time, indie duo Pomplamoose breaks into the Uncharted tally's top 10, cataputting 30-5. Its bouncy cover of the theme song to the popular mobile game Angry Birds went viral, gaining 1.3 million YouTube views since its May 10 release. The act initially peaked at No. 16 earlier this year, following the widely seen TV ads for Hyundai in which the pair starred.



())	S	OCIAL 50 Th DATA NEXT PROVIDED BIG SOUND
THIS	LAST	WEEKS ON CHT	ARTIST IMPRINT/LABEL
0	1	25	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
2	2	25	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	Ä	25	RIHANNA SRP/DEF JAM/IDJMG
4	5	25	SHAKIRA SONY MUSIC LATIN/EPIC
0	00	25	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
	9	25	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
形		25	KATY PERRY CAPITOL
3	7	25	BEYONCE MUSIC WORLD/COLUMBIA
9	8	25	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
10	11	24	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
1	19	15	ADELE XL/COLUMBIA
12	15	25	AVRIL LAVIGNE ARISTA/RMG
13	13	23	CHRIS BROWN JIVE/JLG
14	14	11	JENNIFER LOPEZ ISLAND/IDJMG
15	10	6	DEADMAU5 MAUSTRAP/ULTRA
16	12		THE BLACK EYED PEAS INTERSCOPE
17	17	25	TAYLOR SWIFT BIG MACHINE
18	18	25	SELENA GOMEZ HOLLYWOOD
19	29	23	BOB MARLEY TUFF GONG/ISLAND/UME
20	27	23	PITBULL MR 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
21	26	25	MICHAEL JACKSON MJJ/EPIC
22	20	25	LINKIN PARK MACHINE SHOP/WARNER BROS.
23	16	3	BEASTIE BOYS BROOKLYN DUST/CAPITOL
24	39	2	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
25	25	25	USHER LAFACE/JLG
26	24	22	BRITNEY SPEARS JIVE/JLG
27	30	24	LUDACRIS DTP/DEF JAM/IDJMG
28	23	22	SNOOP DOGG PRIORITY/CAPITOL
29	34	25	DON OMAR ORFANATO/MACHETE
30	42	25	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIND/UNIVERSAL REPUBLIC
31	21	25	DAVID GUETTA GUM/VIRGIN/CAPITOL
32	2.2	22	WIZ KHALIFA ROSTRUM/ATLANTIC
33		17	KANYE WEST ROC-A-FELLA/DEF JAM/IOJMG
34	31	KS	50 CENT SHADY/AFTERMATH/INTERSCOPE
35		25	KESHA KEMOSABE/RCA/RMG
36			DRAKE YDUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
37	44		AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.
38	BE-E		GREEN DAY REPRISE
39		NTRY 25	COLDRIAN CARITOL
40	40	25	JUSTIN TIMBERLAKE JIVE/JLG
42	32	25	TIESTO MUSICAL FREEDOM
43	RE-E		BRUNO MARS ELEKTRA
9	45		DEMI LOVATO HOLLYWOOD
45	41	23	P!NK LAFACE/JLG
46	43	18	ALICIA KEYS J/RMG
47	47	15	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL
48	50	8	DAFT PUNK VIRGIN/CAPITOL
49	46	21	MY CHEMICAL ROMANCE REPRISE
50	49	9	GUNS N' ROSES GEFFEN

Metal act Avenged Sevenfold re-entered the Social 50 last week at No. 44. Now, with the May 10 premiere of its video for "So Far Away"—the third single off the album "Nightmare"—the group rises 44-37, earning a total of 595,000 YouTube views. The somber ballad pays tribute to the band's former drummer, Jimmy "the Rev" Sullivan, who died in 2009.



0		AS	OL RADIO AOL >>
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)
1	1	12	#1 ROLLING IN THE DEEP 7-WKS ADELE (XL/COLUMBIA)
2	3	18	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
4	Í.		ON THE FLOOR JENNIFER LOPEZ (NO LABEL)
(4	5	10	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
	0		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
	3	6	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
H.	ij	3	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
0	11	6	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
	4	5	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
10	9	8	I NEED A DOCTOR OR. DRE FEATURING EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
11	13	2	THE LAZY SONG BRUNG MARS (ELEKTRA/ATLANTIC)
12	10	13	S&M RIHANNA (SRP/DEF JAM/IDJMG)
13	15	V	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
14	12	2	ROLL UP wiz khalifa (rostrum/atlantic)
15		E	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/IOCTONE/INTERSCOPE)

C)	S	ONGS MUSIC
THIS	LAST	WEEKS ON CHT	TITLE The week's most-streamed songs on Yahoo! Music. ARTIST (IMPRINT/LABEL)
1	2	-0	#1 TILL THE WORLD ENDS I WK BRITNEY SPEARS (JIVE/JLG)
2	1	8	S&M RIHANNA (SRP/DEF JAM/IDJMG)
3		1	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
0	3	7	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
		0	DOWN ON ME JEREMIH FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
	9	1	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
13	7	10	BLOW KESHA (KEMOSABE/RCA/RMG)
0	14	2	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
	1	12	F**KIN' PERFECT PINK (LAFACE/JLG)
10		1	MOMENT 4 LIFE NICKI MINAJ FEATURING ORAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	15	2	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
12	4	12	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
13	6	E	RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)
14	10	9	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
15	=	1	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)

0	NEXT BIG SOUND 25TH BIG SOUND
THIS	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
4	THE HELLO APPROACH
2	SETH TROXLER
3	VIBE TRIBE
4	GANG GANG DANCE
5	AND SO I WATCH YOU FROM AFAR
1	COM TRUISE
13	THE LEISURE SOCIETY
IN.	THE AGONIST
	THOMAS DYBDAHL
10	EMALKAY
31	JAVELIN
12	MIRACLE FORTRESS
13	DEAD LETTER CIRCUS
14	HERE WE GO MAGIC
15	YUKSEK

2	⊢¥.	CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL) E.T.
WE!	LAST	WE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	
	,	1683	4 WKS KATY PERRY FEAT. KANYE WEST (CAPITOL)
2	3	.9	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
0		40	JUST CAN'T GET ENOUGH
3	20	12	THE BLACK EYED PEAS (INTERSCOPE)
0	6	11	TILL THE WORLD ENDS BRITNEY SPEARS (LEVE JLG)
6	3	10	ON THE FLOOR
	265		JENNIFER LOPEZ FEAT, PITBULL (ISLAND/IDJMG) DOWN ON ME
6	5	22	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
3	4	15	S&M RIHANNA (SRP/DEF.JAM/IDJMG)
0	15	5	GIVE ME EVERYTHING PITBULL (MR 305/PDL0 GROUNDS/J/RMG)
911	8	14	LOOK AT ME NOW CHRIS BROWN (JIVE/JLG)
			THE LAZY SONG
10	10	9	BRUNO MARS (ELEKTRA/ATLANTIC)
0	13	12	WRITTEN IN THE STARS TIME TEMPAH FEAT, ERIC TURNER (DISTURBING LONDON PARLOPHONE) CAPITOL)
12	18	11	THE SHOW GOES ON LUPE FIASCO (IST & 15TH/ATLANTIC)
13	* 5	19	F**KIN' PERFECT PINK (LAFAGE JLG)
1	14	10	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
15	9	15	BLOW KESHA (KEMOSABE/RCA/RMG)
16	12	25	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE ELEKTRA/RRP)
17	17	5	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC EPIC)
Ив	16	II.	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/OEF JAM/IOJMG)
19	21	42	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
20	19	30	FIREWORK KATY PERRY (CAPITOL)
21	26	7	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
22	33	4	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)
23	23	25	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
24	22	28	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
25	25	14	HEART LIKE MINE MIRANDA LAMBERT (COLUMBIA (NASHVILLE))

THIS	LAST	WEEKS UN CHI	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
26	27	7	OLD ALABAMA Brad Paisley Feat. Alabama (Arista Nashville)
27	20	22	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
28	28	13	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)
29	29	5	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
30	24	14	A LITTLE BIT STRONGER SARA EVANS (RCA NASHVILLE)
31	38	6	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
32	31	8	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
33	30	12	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
34	39	9	WITHOUT YOU KEITH URBAN (CAPITOL NASHVILLE)
35	40	8.	PRICE TAG JESSIE J FEATURING B.O.B (LAVA/UNIVERSAL REPUBLIC)
36	42	7	MEAN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
37	44	10	FAR AWAY MARSHA AMBROSIUS (J/RMG)
38	46	9	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)
39	37	11	LIVE A LITTLE KENNY CHESNEY (BNA)
40	48	4	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)
41	36	14	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
42	47	4,	IF HEAVEN WASN'T SO FAR AWAY JUSTIN MOORE (VALORY)
43	51	6	TOMORROW CHRIS YOUNG (RCA NASHVILLE)
44	54	3	PARTY ROCK ANTHEM LMFAO (PARTY ROCKWILL LAW CHERRYTREE/INTERSCOPE)
45	49	13	BLEED RED RONNIE DUNN (ARISTA NASHVILLE)
46	32	10	I NEED A DOCTOR DR. DRE FEAT, EMINEM & SKYLAR GREY (AFTERMATHANTERSCOPE)
47	41	11	DID IT ON'EM NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL, MOTOWN)
48	64	2	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
49	55	5	SOMEWHERE ELSE TOBY KEITH (SHOW DOG-UNIVERSAL)
50	59	4	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL WASHVILLE)

D	НОТ	DIG	TAL	SO	NGS

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT
0	1	18	#1 ROLLING IN THE DEEP 2 WKS ADELE (XL/COLUMBIA)	2
2	-		THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
3	2	14	E.T. KATY PERRY FÉAT. KANYE WEST (CAPITOL)	2
4	7	7	GIVE ME EVERYTHING PITBULL FEAT, NE-YO, AFROJACK & NAYER VR 305/POLD GROUNDS/JRMG)	
5	5		THE LAZY SONG BRUNO MARS (ELEKTRA ATLANTIC)	•
6	4	12	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)	
	8		JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)	=
8	3	2	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)	
9	1		DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT LIL WAYNE (UNIVERSAL REPUBLIC)	
10	10	15	LOOK AT ME NOW CHRIS BROWN FEAT LIL WAYNE & BUSTA RHYMES (JME/JLG)	
111	9	11	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE JEG)	
12	13	20	THE SHOW GOES ON LUPE FIASCO (1ST & 1STH/ATLANTIC)	
13	20	7	PARTY ROCK ANTHEM LIMBAD FEAT LAUREN BEINETT & GOOGROOK (PARTY TITO) TOWNLL LAINCHERRYTREEINTERSCOPE	
14	17	14	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
15	-	=	ROLLING IN THE DEEP GLEE CAST FEAT. JONATHAN GROFF (20TH CENTURY FOX TV/COLLIMBIA)	
16	31	2	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
17	12	38	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)	4
18	16	26	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/10.JMG)	
19	11	15	BLOW KESHA (KEMOSABE/RCA/RMG)	
20	-	1	FRIDAY GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
21	18	5	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
2	15	17	S&M RIHANNA (SRP/DEF JAM/IDJMG)	
23	14	11	WRITTEN IN THE STARS TINIE TEMPAH FEAT ERIC TURNER (DI TUEN EL COMPARLOPHONE/CAPITOL)	
24	1	1	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)	
25	21	12	ROLL UP wiz khalifa (ROSTRUM/ATLANTIC/RRP)	•

HOT 100 AIRPLAY: 1.211 stations, encompassing pop, adult, nock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically violated and advanced and accomplish advanced by the complish and some pages specific respectively down/caded tacks, as complied Nelsean Soundscan Hot Not AIP Digital Softway and Hot Not Wall and a subsequence of compling the Billocard Hot 100 AIn charse 2011, Prometheus Global Media. LLC

44			production of the second of th	
97 H	±×.	EKS	TITLE	II
THIS	ME	WE	ARTIST (IMPRINT/PROMOTION LABEL)	EEH
26	40	32	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)	
27	24	6	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	
28		1	JAR OF HEARTS GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
29	6	2	WHERE THEM GIRLS AT DAVID QUETTA FEAT FLO RIDA & NICKI MINAJ WINAT A MUSICIASTRALYERKS, CAPITOL)	
30	26	6	DIRT ROAD ANTHEM JASON ALDEAN (BRICKEN BOW)	
31	42	20	F**KIN' PERFECT PINK (LAFACE/JLG)	
32	22	15	I NEED A DOCTOR DR. DRE FEAT EIMINEM & SKYLAR GREY (AFTERMATHANTERSCOPE)	
33	32	5	MOTIVATION KELLY ROWLAND FEAT, LIL WAYNE (UNIVERSAL MOTOWN)	
34	25	10	PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)	
35	27	13	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)	
36	29	9	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)	•
37	30	18	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM (DJMG)	
38	28	11	BOW CHICKA WOW WOW MIKE POSNER FEAT, LIL WAYNE (J. RMG)	
39	33	4	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	
40	30	5	GOOD LIFE DNEREPUBLIC (MOSLEY/INTERSCOPE)	
41	-	1	ISN'T SHE LOVELY GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
42	35	30	FIREWORK KATY PERRY (CAPITOL)	4
43	48	7	MEAN TAYLOR SWIFT (BIG MACHINE)	•
44	-		9 PIECE RICK ROSS FEAT, LIL WAYNE (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJING)	
45	1 =		JACK SPARROW THE LONELY ISLAND FEAT, MICHAEL BOLTON (UNIVERSAL REPUBLIC)	
46	36	15	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC EPIC)	
47	=	1	TM NOT GONNA TEACH YOUR BOYFRIEND HOW TO DANCE WITH YOU GLEE CAST (20TH CENTURY FOX TV COLUMBIA)	
48	41	3	TONIGHT TONIGHT HDT CHELLE RAE (JIVE JLG)	
49	=	1	DANCING QUEEN GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
50	45	6	TOMORROW CHRIS YOUNG (RCA NASHVILLE)	

THIS	LAST	WEEKE	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	
0	1	4	# ROLLING IN THE DEEP AWKS ADELE (XL/COLUMBIA)	E
2	-	f	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)	
3	4	27	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	
30	41	£4	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
1	3	27	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	C
(0):	t	7	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
2	6		COUNTRY SONG SEETHER (WIND-UP)	
8	1	43	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNCTE)	C
9	17	70	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)	
10	22	2	DREAMS FLEETWOOD MAC (WARNER BROS./RHINO)	1000
100	4)	30	MARRY ME TRAIN (COLUMBIA)	
12	-	1	GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)	
13	=	3	HOW YOU REMIND ME NICKELBACK (RCADRUNNER/RRP)	
14	15	40	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)	
15	93	52	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	
0	1	7	GIVE ME EVERYTHING 2 WKS PITBULL FEAT. NEYO. AFROLACK & NAVER AND 305-POLD CROUNDSJANG)	
2	2	15	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (UNEXJLG)	
		26	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)	-
4	12	6	SUPER BASS NICKI MINAJ (YOUNG MOINEY/CASH MOINEY/UNIVERSAL MOTOWN/UMRG)	
5	3	31	F**K YOU (FORGET YOU) CEE LO GREEN (RAOICULTURE/ELEKTRA/ATLANTIC)	
7	6	27	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)	
	5	13	WRITTEN IN THE STARS TIME TEMPAH FEAT EPIC TURNER (DISTURBING LONDON PARLOPHONE/CAPITOL)	
	8	14	ROLL UP WIZ KHALIFA (FOSTRUM/ATLANTIC)	Annual Section
	9	15	I NEED A DOCTOR DR. DRE FEAT EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)	-
10	13	5	MOTIVATION KELLY ROWLAND FEAT, LIL WAYNE (UNIVERSAL MOTOWAYDAYRG)	
	10	13	BACKSEAT NEW BOYZ FEAT THE CATARACS & DEV (SHOTTY/WARNER BROS.)	ĺ
12	11	20	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	A commence of
13	=	II.	9 PIECE RICK ROSS FEAT LIL WAYNE (MAYBACH/SUP-N-SLIDE/DEF JAM/DJING)	
0	19	6	RACKS YC FEATFUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG)	1
15	18	8	BEST LOVE SONG T-PAIN FEAT, CHFIS BROWN (KON/ICT/NAPPY BOY/JIVE/JLG)	

(C	OMEDY"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMFRINT/LABEL)	CERT.
0	3	2	JACK SPARROW THE LONELY ISLAND FEAT MICHAEL BOLTON (LAWERS/L. TEPURIS/LAME)	
2	1	22	I JUST HAD SEX THE LONELY ISLAND FEAT. AKON UNIVERSAL REPUBLICAUMRG)	•
3		71	I'M ON A BOAT THE LONELY ISLAND FEAT, T-PAIN (UNIVERSAL REPUBLIC/UMRG)	
4			MOTHERLOVER THE LONELY ISLAND FEAT. JUSTIN TIMBERLAKE (LINA/ERSAL REPUBLIC/LIMRG)	
5		11	THREW IT ON THE GROUND THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
6		M	SHY RONNIE 2: RONNIE & CLYDE THE LONELY ISLAND FEAT RIHANNA (UNIVERSAL REPUBLICIUMRG)	
7	П	\mathbb{H}	LIKE A BOSS THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
		D.	TURTLENECK & CHAIN THE LONELY ISLAND FEAT. SNOOP DOGG (UNIVERSAL REPUBLIC/JUMPS)	
		16	THE CREEP THE LONELY ISLAND FEAT, NICK! MINAJ (UNIVERSAL REPUBLICUMRG)	
10		71	J**Z IN MY PANTS THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
		4	ORPHAN TEARS YOUR FAVORITE MARTIAN (YOUR FAVORITE MARTIAN)	
12	15	66	DICK IN A BOX THE LONELY ISLAND FEAT JUSTIN TIMBERLAKE (UNIVERSAL REPUELICALINES)	
13			NO HOMO THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
14		Ü	MAMA THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
15	•	54	BOOMBOX THE LONELY ISLAND FEAT JULIAN CASSABLANCAS (UNIVERSAL REPUBLICAL/MRG))	
To Take		- 84		

0		C	OUNTRY	
THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	2	#1 JUST A KISS 2 WKS LADY ANTEBELLUM (CAPITOL NASHVILLE)	
2	3	6	HONEY BEE BLAKE SHELTON (WARNER BROS./WMN)	
3	4	9	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)	
*	Y	E	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	
5	1	W	MEAN TAYLOR SWIFT (BIG MACHINE)	•
	4)	13	TOMORROW CHRIS YOUNG (RCA)	
T.	T,	19	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)	
	N.	35	A LITTLE BIT STRONGER SARA EVANS (RCA)	•
9	13	18	HOMEBOY ERIC CHURCH (EMI NASHVILLE)	1 8
10		30	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)	
11	10	5	OLD ALABAMA BRAD PAISLEY FEAT. ALABAMA (ARISTA NASHVILLE)	
12	8	18	COLDER WEATHER ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)	•
13	12	28	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	
14	4.1	15	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)	
15	T	48	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	-

0)		ATIN"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT
1	1	39	#1 DANZA KUDURO DWAMPAR MISOTRATOANCHERUMERSE MESCUANO	
2	3	53	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	
	n	II	TABOO DON OMAR (ORFANATO MACHETE/UNIVERSAL MUSIC LATINO)	
4			YOU RDMEO SANTOS (SONY MUSIC LATIN)	
5		1)	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	E
	Œ,	2	ANGRY BIRDS RIO SALSA ROVIO MOBILE (ANGRY BIRDS/ROVIO MOBILE)	
		30	RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)	
	1	28	BON, BON PITBULL (MR. 305 FAMOUS ARTIST/SONY MUSIC LATIN)	
	8	. 1	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
10	10	7.4	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
	9	35	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
12	45		LA BAMBA LOS LOBOS (SLASH/WARNER BROS.)	
	1	50	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
14	14	ýľ	EL AMOR QUE PERDIMOS PRINCE ROYCE (TOP \$10P)	
15	46	65	STAND BY ME PRINCE ROYCE (TOP STOP)	

0)		ROPICAL"	
THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT/LABEL)	CERT
0	-	1	YOU NOMEO SANTOS (SONY MUSIC LATIN)	
2	2	2	ANGRY BIRDS RIO SALSA ROVIO MOBILE (ANGRY BIRDS/ROVIO MOBILE)	
	1	30	RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)	
3	3	35	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
3	4	59	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
6	5	23	EL AMOR QUE PERDIMOS PRINCE ROYCE (TOP STOP)	
7	7	69	STAND BY ME PRINCE ROYCE (TOP STOP)	
		30	LA DESPEDIDA DADDY YANKEE (EL CARTEL)	
9		66	NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)	
10	10	71	ELLA Y YO AVENTURA FEAT, DON OMAR (PREMIUM LATIN)	
		71	SUAVEMENTE ELVIS CRESPO (SONY DISCOS/SONY MUSIC LATIN)	
12	12	22	LLUEVE EL AMOR TITO "EL BAMBINO" (SIENTE)	
13	6	71	OYE COMO VA SANTANA (COLUMBIA/LEGACY)	
14	13	71	DILE AL AMOR AVENTURA (PREMIUM LATIN)	
15	10	10	MI ULTIMA CARTA PRINCE ROYCE (TOP STOP)	
	ng s	ME IN		

POP/ADULT/ROCK Billboard

Æ		M. T.C	AINSTREAM OP 40"
HS EEK	ST	EEKS	TITLE
作至 1	1	12	ARTIST (IMPRINT / PROMOTION LABEL) #1 E.T.
			JUST CAN'T GET ENOUGH
2	2	14	THE BLACK EYED PEAS (INTERSCOPE) GREATEST ROLLING IN THE DEEP
3	6	9	GAINER ADELE (XL/COLUMBIA) TILL THE WORLD ENDS
4	4	10	BRITNEY SPEARS (JIVE/JLG) ON THE FLOOR
5		13	JENNIFER LOPEZ FEAT. PITBULL (ISLANO/IDJMG) THE LAZY SONG
6	8		BRUNO MARS (ELEKTRA/ATLANTIC) BLOW
7	5	17	KESHA (KEMOSABE/RCA/RMG) S&M
*	A	16	RIHANNA (SRP/DEF JAM/IDJMG)
9		14	WRITTEN IN THE STARS TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL)
10	10	12	JEREMIH FEAT, 50 CENT (MICK SCHULTZ/DEF JAM/IOJMG)
111	12	16	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
12	13	15	PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
13	11,	31	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
14	16	5	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
15	14	19	F**KiN' PERFECT PINK (LAFACE/JLG)
16	18	8	THE SHOW GOES ON LUPE FIASCD (1ST & 15TH/ATLANTIC)
17	21	10	BACKSEAT NEW BOYZ FEAT, THE CATARACS & DEV (SHOTTY/WARNER BROS.)
18	15	5	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
19	23		WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
20	17	14	BORN THIS WAY
21	26	7	TONIGHT TONIGHT
22	22	12	BOW CHICKA WOW WOW
23	24		ROLL UP
24	19	10	I NEED A DOCTOR
		10	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE) HELLO
25	28	00	MARTIN SOLVEIG & DRAGDNETTE (BIG BEAT/ATLANTIC) WHAT THE HELL
26	20		AVRIL LAVIGNE (RCA/RMG) PARTY ROCK ANTHEM
27	27	100	LMFAQ FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILLLAM/CHERRYTREE/INTERSCOPE) GOOD LIFE
28	30	1	DNEREPUBLIC (MOSLEY/INTERSCOPE) SING
29		13	MY CHEMICAL ROMANCE (REPRISE) THE STORY OF US
30	31		TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) THE EDGE OF GLORY
31	N	EW	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
7	25	10	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
33	33	8	BOYFRIEND BIG TIME RUSH (NICKELODEDN/COLUMBIA)
34	34		LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
35	36		SAY HELLO TO GOODBYE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
36			CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
37	37		RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)
38	35	18	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
39			DON'T WANNA GO HOME JASON DERULD (BELUGA HEIGHTS/WARNER BROS.)
40	NE	W	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)

As it spends a third week atop Adult Top 40, Adele's "Rolling in the Deep" claims the mark for most weekly plays (4,780) in the Nielsen BDS-based list's 15-year history.

All 90 reporters on the Adult Top 40 panel played the song during the chart's May 9-15 tracking week, an average of 53 plays per station. The track bests the plays record established by P!nk's "Raise Your Glass" (4,435) in the Jan. 22 issue.

"Deep" concurrently scores Greatest Gainer honors on Mainstream Top 40 (6-3) and Adult Contemporary (13-9) and bows at No. 34 on Rhythmic (see page 70), marking a rare appearance on the lattermost

chart for a song with rock elements. Having previously topped Triple A for 14 weeks, song by a solo female to have reached Triple A and Rhythmic since "Torn" rose to Nos. 3 and 18 on the surveys.



(6)		AI	DULT
A		C(C	ONTEMPORARY"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	20	#1 FIREWORK KATY PERRY (CAPITOL)
2	1	32	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	1	40	SEPTEMBER DAUGHTRY (19/RCA/RMG)
-	4	æ	MARRY ME TRAIN (COLUMBIA)
	4	23	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6		16.	F**KIN' PERFECT P!NK (LAFACE/JLG)
-	.6	39	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
8	8	21	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	13	10	GREATEST ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
10	10	10	HOLD ON MICHAEL BUBLE (143/REPRISE)
11)	12	19	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
12	4)	25	RAISE YOUR GLASS PINK (LAFACE/JLG)
13	-6	16	GRENADE BRUNG MARS (ELEKTRA/ATLANTIC)
75	7	15	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	1		FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
16	16	9	F**K YOU (FORGET YOU) CEE LD GREEN (RADICULTURE/ELEKTRA/RRP)
17	18	20	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
18	21	7	SUMMER RAIN MATTHEW MORRISON (MERCURY/IDJMG)
19	19	9	DOWNTOWN TRAIN BOB SEGER & THE SILVER BULLET BAND (CAPITOL)
20	25	3	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOURDFORCE)
21	22	19	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
22	23	11	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)
2	20	12	SECRET LOVE STEVIE NICKS (REPRISE)
24	29	2	E.T. KATY PERRY (CAPITOL)
25	26	5	GOD GAVE ME YOU DAVE BARNES (RAZOR & TIE)

Å			JULI TOP 40
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	23	#1 ROLLING IN THE DEEP 3 WKS ADELE (XL/COLUMBIA)
2	2	19	F**KIN' PERFECT P!NK (LAFACE/JLG)
3	3	29	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
4	5	8	E.T. KATY PERRY (CAPITOL)
1	1		F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
6	7	115	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/DCTONE/INTERSCOPE)
7	E	23	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
8	9	15	1 DO COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	В	28	FIREWORK KATY PERRY (CAPITOL)

10	14	15	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
11	12	11	FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE)
12	16	9	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE
113		18	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
14	115	17	SING MY CHEMICAL ROMANCE (REPRISE)
15	11	14	BORN THIS WAY

16		17	UNCHARTED SARA BAREILLES (EPIC)
17	21	5	GREATEST THE LAZY SONG GAINER BRUND MARS (ELEKTRA/ATLAN
70	10	46	CLOSER TO THE EDGE

	PARACHUTE (MERCURY/IDJMG) PARIS 20 22 12 PARIS GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOL		
19	20	13	
20	22	12	PARIS GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
21	29	3	
-			DON'T VOLUMANNA CTAV

22	27	5	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BRÜKEN BOW)
23	19	17	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
24	30	6	JUST CAN'T GET ENOUGH

23	19	17	ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)	
24	30	6	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)	
25	26		TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)	

6			
A		RC	DCK SONGS™
100		s E	
THIS	LAST	WEEKS ON CHI	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
2	3	10	COUNTRY SONG
-		17	SEETHER (WIND-UP) HELP IS ON THE WAY
-			RISE AGAINST (DGC/INTERSCOPE) THE CAVE
	A	28	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE ADOLESCENTS
5		6	INCUBUS (IMMORTAL/EPIC)
7	5	19	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
7	8	7	YOU ARE A TOURIST DEATH CAB FOR CUTIE (ATLANTIC)
	1	26	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
9	10	14	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10		18	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
111	15	12	LIES OF THE BEAUTIFUL PEOPLE
12	16	50	SIXX: A.M. (ELEVEN SEVEN) TIGHTEN UP
13		22	THE BLACK KEYS (NONESUCH/WARNER BROS.) BURN
	17		PAPA ROACH (ELEVEN SEVEN) CHANGING
14	17	13	THE AIRBORNE TOXIC EVENT (MAJOROOMO/ISLANO/IOJMG) MAKE SOME NOISE
15	12	6	BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END
16	13	36	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
47	14	45	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
48	19	19	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
19	21	15	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
20	18	18	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
21	22		WARRIOR DISTURBED (REPRISE)
22	24	12	SAIL
23	HOT	SHOT BUT	AWOLNATION (RED BULL) GREATEST PANIC GAINER SUBLIME WITH ROME (FUELED BY RAMEN/RRP)
24	26	8	OLD MAN
25	25	11	REDLIGHT KING (HOLLYWOOD) DIE TRYING
26	27	5	SO FAR AWAY
_			AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.) HEAR ME NOW
27	23	18	HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE) YOUNG BLOOD
28	28	10	THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC
29	31		SICK ADELITAS WAY (VIRGIN/CAPITOL)
30	29	3	IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
31	30	8	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
32	37	3	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
33	39	6	FROM THE CLOUDS JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
34	34	6	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
35	33	6	SAD SONG THE CARS (HEAR/CMG)
36	36	6	MISS AMERICA SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
37	4.7	2	GET UP
38	43	12	WHITE TRASH MILLIONAIRE
	(20)		BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP) TWO AGAINST ONE
39	(183)	A	DANGER MOUSE & DANIELE LUPPI FEAT. JACK WHITE (CAPITOL SAINTS AND SINNERS
40	35	4)	GODSMACK (UNIVERSAL REPUBLIC) WINDOWS ARE ROLLED DOWN
41	3	100	AMOS LEE (BLUE NOTE/CAPITOL)
42	- 60		DIGITAL (DID YOU TELL) STONE SOUR (ROADRUNNER/RRP)
43	48	2	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
44	32	18	LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
and the last			LOW LIFE

Sublime, with new vocalist Rome, roars	i
onto Alternative (No. 16) and Rock Songs	ı
(No. 23) with "Panic," the lead single	3
from "Yours Truly," due July 12.	Ė
Following the 1996 death of former lead	į

44 15 DOWN BY THE WATER
THE DECEMBERISTS (CAPITOL)

LOTUS FLOWER

PYRO KINGS OF LEON (RCA/RMG) FASTER MATT NATHANSON (VANGUARD

THE BALLAD OF MONA LISA
PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP)



		ΔI	TERNATIVE"
A			all the second second second
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 ROPE 10 WKS FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	17	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
=);	H	18	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
4	+1	17	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
3)		28	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/REO/GLASSNOTE
6	A	6	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
7	9	15	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG
8		6	MAKE SOME NOISE BEASTIE BOYS (BRDOKLYN DUST/CAPITOL)
9	4		YOU ARE A TOURIST DEATH CAB FOR CUTIE (ATLANTIC)
10	1	26	SHAKE ME DOWN CAGE THE ELEPHANT (OSP/JIVE/JLG)
1661	10	22	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
12	12	10	COUNTRY SONG SEETHER (WIND-UP)
13	13	15	SAIL AWOLNATION (REO BULL)
14	16	13	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
15	17	15	YOUNG BLOOD THE NAKED AND FAMOUS ISOMEWHAT DAMAGED/POLYDORUNIVERSAL REPUBLIC
16	All	W	GREATEST PANIC SUBLIME WITH ROME (FUELED BY RAMEN/RRP
17	18	14	BURN PAPA ROACH (ELEVEN SEVEN)
18	23	7	BULLETPROOF HEART MY CHEMICAL ROMANCE (REPRISE)
19	19	13	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
20	21		TWO AGAINST ONE DANGER MOUSE & DANIELE LUPPI FEAT, JACK WHITE (CAPITOL
21	22	Щ	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
22	26	3	IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	25	6	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
24	27	8	OLD MAN REDLIGHT KING (HOLLYWOOD)
25	28	5	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)

25	28	5	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
A		TF	RIPLE A"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	7	YOU ARE A TOURIST 2 WKS DEATH CAB FOR CUTIE (ATLANTIC)
2	4	15	FROM THE CLOUDS JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
3	3	23	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
(*)	2	25	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
	4	14	GIVE ME SOMETHING SCARS ON 45 (CHOP SHDP/ATLANTIC)
6		9	FASTER MATT NATHANSON (VANGUARD)
		28	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
		27	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
9	10	2	THE AFTERLIFE PAUL SIMON (HEAR/CMG)
10	12	9	SAD SONG THE CARS (HEAR/CMG)
		34	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
12		26	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
13			LONGING TO BELONG EDDIE VEDDER (MONKEYWRENCH/UNIVERSAL REPUBLIC)
	13	11	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
15	20	3	GREATEST RUMOUR HAS IT GAINER AOELE (XL/COLUMBIA)
NT .	_	-	NOLLE (NECOCOMBIA)

THIS IS WHY WE FIGHT THE DECEMBERISTS (CAPITOL)

REPO MAN
RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED

TREE BY THE RIVER

STEAL YOUR HEART AUGUSTANA (EPIC) 22 19 13 ONLY THE WINE
DAVID GRAY (HT/MERCER STREET/DOWNTO)

25 21 13 SYDNEY (I'LL COME RUNNING)
BRETT DENNEN (DUALTONE)

ROLL AWAY YOUR STONE

23 22 11 LET THE LIGHT IN BOB SCHNEIDER (KIRTLAND)

19 26 3

24 27 3

190 stations, respectively, are e and 2**9 TRIPLE** A panelists, are prometheus Global Media, LLC :

HOT COUNTRY SONGS

H							
WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL Miranda Lambert	CERT.	PEAK
D	2	2	21	# HEART LIKE MINE 1 WK FLIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD, A. MONROE).	• COLUMBIA		1
2	3	5	16	OLD ALABAMA F.ROGERS (B.PAISLEY, C.OUBDIS, D.TURNBULL, R.DWEN)	Brad Paisley Featuring Alabama O ARISTA NASHVILLE		2
	1	9	35	A LITTLE BIT STRONGER I.BROWN (L.LAIRD,H.LINDSEY,H.SCOIT)	Sara Evans • RCA		H
4	4	6	19	I WON'T LET GO D.HUFF.RASCAL FLATTS (S.ROBSON.J.SELLERS)	Rascal Flatts • BIG MACHINE		N.
5	6	4	15	WITHOUT YOU D.HUFF,K.URBAN (D.PAHANISH,J.WEST)	Keith Urban O CAPITOL NASHVILLE		1
6	8	9		MEAN N CHAPMAN T SWIFT (T.SWIFT)	Taylor Swift OD BIG MACHINE		A
	5	30	15	B.CANNON, K. CHESNEY (S.MINOR, D.L.MURPHY)	Kenny Chesney		1
8	9	10	23	PWORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)	The Band Perry • REPUBLIC NASHVILLE		A
9	12	16		HONEY BEE SHENDRICKS (B.HAYSLIP,R AKINS) IF HEAVEN WASN'T SO FAR AWAY	Blake Shelton @ WARNER BROS./WMN Justin Moore		
10	11	1/2	14	J.STOVER (D.DAVIOSON.R.HATCH,B.JONES) TOMORROW	© VALORY Chris Young		10
11	13	13	14	J.STROUD (C YOUNG, F.J.MYERS, A.SMITH) BLEED RED	● RCA Ronnie Dunn		10
12	10	17	13	R DUNN (A DORFET L JAMES) SOMEWHERE ELSE	ARISTA NASHVILLE Toby Keith		13
4	16	18		COUNTRY GIRL (SHAKE IT FOR ME)	• SHOW DOG-UNIVERSAL Luke Bryan		1
5	14	15	27	M.BRIGHT, J.STEVENS (L. BRYAN, D.D. AVIDSON) I CAN'T LOVE YOU BACK C.CHAMBERLAIN (C. CHAMBERLAIN, C. DANIELS, J. HYDE)	CAPITOL NASHVILLE Easton Corbin MERCURY		1
6	18	22		AM I THE ONLY ONE J.R. STEWART (J. BEAVERS, J. R. STEWART, D. BENTLEY)	Dierks Bentley O CAPITOL NASHVILLE		1
7	17	21		DIRT ROAD ANTHEM M.KNOX (B.GILBERT, C. FORD)	Jason Aldean BROKEN BOW		1
8	19	19	9	AIR TEENAGE DAUGHTERS POWER B.GALLIMORE, M.MCBRIDE (M.MCBRIDE, B.WARREN, B.W.			1
9	20	20	20	LOOK IT UP B.CANNON (A.PRESLEY, R.E.ORRALL)	Ashton Shepherd • MCA NASHVILLE		1
50	28	-	2	GREATEST JUST A KISS PMORLEYLADY ANTEBELLUM (DHAWWOOO),CKELLEYH SCOTT,D			2
21)	26	33	8	KNEE DEEP Zac Brown KSTEGALL ZBROWN (ZBROWN, W.DURRETTE.C. BOWLES J.STEELE) HOMEBOY	wn Band Featuring Jimmy Buffett Southern Ground/attantic/Bigger Picture Eric Church		2
22	21	22	13	J.JOYCE (E CHURCH. 2. BEATHARD) JUST FISHIN'	• EMI NASHVILLE Trace Adkins		21
23	22	26	8	M KNOX (C BEATHARD M CRISWELL.E.M.HILL) I WOULDN'T BE A MAN	Show DOG-UNIVERSAL Josh Turner		25
24	23	25	29	F.ROGERS (R.M.BOURKE.M.B.REID) RAYMOND	MCA NASHVILLE Brett Eldredge		2
25	24	24	33	B.GALLIMORE (B.ELTIREOGE, B.CRISLER)	ATLANTIC/WAR		2

		1
F	1	1
16	0	

Entering the upper tier in its 14th chart week, the song becomes the Arkansas-born singer's quickest top 10 dimb. He reached No. 1 twice before, with "Small Town USA" in October 2009. followed by a No. 6 peak with "Backwoods" a year ago.



team posts the highest start by a duo in more than two years—since Sugariand launched at No. 40 with "It Happens" in May 2009. The act topped the April 9 chart "Are You Gonna

Kiss Me or Not.

26 27 28 29 30 31 32	25 29 27 30 33 31 32 44	27 29 28 30 36 32 35	25 13 5	LAST NIGHT AGAIN D HUPF (J.S.J.ONES, M.LINSEY, H.LINDSEY) BAREFOOT BLUE JEAN NIGHT J.MOI,R.CLAWSON (D ALTMAN.E PASLAY.T.SAWCHUK) WON'T BE LONELY LONG W.KNOX (J.THOMPSON, A. ALBRITTON, G. OUCAS) CRAZY GIRL M WRUCKE (L. BRICEL ROSE) LOVE DONE GONE C CHAMBERLAIN 8 CURRINGION (S.CAMPM.GREEN)	Steel Magnolia © BIG MACHINE Jake Owen © RCA Josh Thompson © COLUMBIA Eli Young Band © REPUBLIC MASHVILLE Billy Currington	25 27 27 29
28 29 30 31 32	27 30 33 31 32	28 30 36 32	25 13 5	BAREFOOT BLUE JEAN NIGHT J.MOI.R.CLAWSON (O ALTMAN.E. PASLAY.T.SAWCHUK) WON'T BE LONELY LONG W KNOX (J.THOMPSON.A. ALBRITTON.G.OUCAS) CRAZY GIRL M WRUCKE (L. BRICELL ROSE) LOVE DONE GONE	O RCA Josh Thompson O COLUMBIA Eli Young Band REPUBLIC IN SHVILLE Billy Currington	27
29 30 31 32	30 33 31 32	30 36 32	25 13 5 19	W KNOX (J.THOMPSON,A.ALBRITTON,G.OUCAS) CRAZY GIRL M WRUCKE (L BRICEL ROSE) LOVE DONE GONE	© COLUMBIA Eli Young Band © REPUBLIC NASHVILLE Billy Currington	
30 31 32	33 31 32	36	13 5 19	CRAZY GIRL M WRUCKE (L BRICE.L ROSE) LOVE DONE GONE	REPUBLIC MASHVILLE Billy Currington	29
31	31 32	32	5 19	LOVE DONE GONE		1
32	32		19		MERCURY	30
9-4		35		LOVE DON'T RUN L.MILLER (J LEATHERS, B. GLOVER, R. THILBODEAU)	Steve Holy © CURB	31
33	44			TAKE A BACK ROAD THEWITTR ATKINS (R AKINS.L. LAIRD)	Rodney Atkins © CURB	32
		-		YOU AND TEQUILA Kenny Chesney Fe B.CANNON, K.CHESNEY (M. BERG, D.CARTER)	aturing Grace Potter • BNA	33
34	36	40		COUNTRY MUST BE COUNTRY WIDE D, HUFF (M. DEKLE, C FORD, B GILBERT)	Brantley Gilbert O VALORY	34
35	34	34		A BUNCHA GIRLS M.KNOX (EBALLARO, B. HAYSLIPO. DAVIDSON.R. AKINS)	Frankie Ballard • WARNER BROS / WAR	34
36		37		TONIGHT B.GALLIMORE, K. BUSH, J. NETTLES (J.O. NETTLES, K. BUSH, K. GRIFFIN)	Sugarland • MERCURY	35
37	37	38		LET IT RAIN FLUDDELL, CAINLAY (D.NAIL. J. SINGLETON)	David Nail • MCA NASHVILLE	37
38	39	#	18	1,000 FACES JJOYCE (R MONTANA T.ODUGLAS)	Randy Montana • MERCURY	38
39	38	43		MR. BARTENDER J RICH,C PENNACHIO (B GASKIN)	Bradley Gaskin © COLUMBIA	38
40	41	45		WANNA TAKE YOU HOME M.SERLETIC (T GOSSIN,M.SERLETIC,W.MOBLEY) → E	Gloriana MBLEM/WARNER BROS WAR	40
41			1	I GOT YOU NV (S.THOMPSON, K.THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square O STONEY CREEK	41
42	42	44	11	THE REASON WHY WKIRKPATRICK,LITTLE BIG TOWN (K FARCHILD,WKIRKPATRICK,K SCHLAPMAN, PSWEET,J:WESTBROOK)	Little Big Town CAPITOL NASHVILLE	42
43	43	47		WHEN LOVE GETS A HOLD OF YOU D.HUFF (J.ALEXANDER,G.NICHOLSON,J.R.STEWART)	Reba	43
44	50	57	3	GENERATION LOVE J.DEMARCUS (TDOUGLAS,H.MORGAN,R.COPPERMAN)	Jennette McCurdy O CAPITOL NASHVILLE	44
45	40	42		SHOTGUN GIRL J RICH (D LEVERETT.D.RUTTAN)	The JaneDear Girls • warner BROS WMN	40
46	45	46	8	AMEN M.BRIGHT (S.BLACK,H.BLAYLOCK,C.GRAVITT,G.O'BRIEN)	Edens Edge © BIG MACHINE	45
d 47	46	48		DIDN'T I D FRIZSELL, R.CLAWSON (B.GLOVER, K.JACOBS, R. MONTANA)	James Wesley • BROKEN BOW	46
48	54		3	STAYING'S WORSE THAN LEAVING B.BEAVERS (J.CLEMENTI.R.FOSTER.S SWEENLY)	Sunny Sweeney REPUBLIC NASHVILLE	48
49	49	52		MARY WAS THE MARRYING KIND B JAMES (K MOORE.S. STEPAKOFF.D COUCH)	Kip Moore ⊕ MCA NASHVILLE	49
50	Ni	W	H	TWENTY-ONE R.BEATO.C SMITH (C.SMITH)	Corey Smith O AVERAGE JOE'S	50

TOP COUNTRY ALBUMS

THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
0	1	1	28	#1 JASON ALDEAN swks BROKEN BOW 7697 (18 98) My Kinda Party	-	1	26	25	24	112	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) Carolina
2	5	6	29	TAYLOR SWIFT BIG MACHINE T\$0300A (18 98) ⊕ Speak Now	3	1	27	27	23	44	JERROD NIEMANN SEA GAYLEYARISTA NASHYLLE 65720SMIN (9 98) Judge Jerrod & The Hung Jury
3	2	j	5	ALISON KRAUSS & UNION STATION ROUNDER 610665 CONCORD (18.98) Paper Airplane		1	28	28	20	15	SOUNDTRACK SCREEN GRASS PRODUCTIONS 34817/AMDISON GATE (10.98) Country Strong: More Music From The Motion Picture
	6	4	34	ZAC BROWN BAND SOUTHERN GROUND ROAD ROTTLE AT LANTO SOUTZEAS (18.98) You Get What You Give	•	1	29	2 6	<u>29</u>	26	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98) Get Closer
1	2	16	68	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98) Need You Now	3		30	30	Ħ	63	EASTON CORBIN MERCURY 013644/JUMGN (10.98) Easton Corbin
6	3	-		COLT FORD AVERAGE JOE'S 226 (14.98) Every Chance I Get		3	an	31	31		BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11 98) Hits Alive
7	2	1	26	RASCAL FLATTS BIG MACHINE RED1 DIA (13.98) Nothing Like This		1	32	33	30	25	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98) 34 Number Ones
8	11	10		THE BAND PIERRY REPUBLIC NASHVILL: 014839/UMRG (10.98) The Band Perry	•	2	33	39	40		ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD)DVD) ⊕ Pass The Jar: Live
	9	9	10	SARA EVANS RCA 49693/SMN (1D 98) Stronger		1	34	NI	W		CHRIS THILE & MICHAEL DAVES NONESUCH 527603 WARNER BROS (15 98) Sleep With One Eye Open
10	10	7	29	SOUNDTRACK RCA 72911/SMN (11.98) Country Strong		2	35	38	33		BILLY CURRINGTON MERCURY 015 290, UME (7 98) Icon: Billy Currington
1	22	-	2	GREATEST RAINDY TRAVIS GAINER ROS. 8605 EXCRADGER BARREL (11.98) Randy Travis		1.1	36	34	28	40	BLAKE SHELTON REPRISE 524497/WMN (7.98) All About Tonight (EP)
12	anary Ba	≡"	1	ROY ORBIS ON OPUS Collection ORBISON/LEGACY 8-9-68 EXSTARBUCKS (12.98)		12	37	35	36		TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98) Bullets In The Gun
13	12	14	30	SUGARLAND MERCURY 014758*AMCN (13.98) +	A	4	38	37	34	8	JOSH TURNER MCA NASHVILLE 015348/UME (7.98) Icon: Josh Turner
14	14	10		MIRANDA AMBERT COLUMBIA 46854 Stan (12.98) Revolution	-		39	42	43	61	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98) Halfway To Heaven
1/5	18	13	11	AARON LE V S STROUDAVARIOUS (1013 (7.98) Town Line (EP)			40	40	41	66	JOSH TURNER MCA NASHVILLE 013363/UMGN (13 98) Haywire
16	16	15	27	BLAKE SHELTON REPRISE 525092M (18.98) Loaded: The Best Of Blake Shelton		10	41	41	37		STEEL MAGNOLIA BIG MACHINE SM0100A (10.98) Steel Magnolia
17	19	19	130	ZAC BROWN BAND ROARBIGGER PICTURE HIS GROWNVAILANTIC 516831/AG (13.58) The Foundation	2	I	42	36	38	27	REBA STARSTRUCK RM0200AVALORY (13.98) ⊕ All The Women I Am
18	77	-		DONNY & MARIE MPCA 25742/80G (4.98) Donny & Marie		F.	43	49	-	2	PACE THE BLIND BOYS OF ALABAMA SETTER SAGUARO ROAD 26393 (14.98) Take The High Road
19		17	33	KENNY CHESNEY BNA 57445/SM (1) 98) → Hemingway's Whiskey	•	1	44	44	44	19	TRACE ADKINS SHOW DOG-UNVERSAL 014268 (9.98) Cowboy's Back In Town
20	13	3		EMMYLOU HARRIS NONESUCH 525 6 WARNER BROS. (18.98) Hard Bargain		3	45	43	35		CRAIG CAMPBELL ACOUSTIC PEACH 525571/BIGGER PICTURE (18.98) Craig Campbell
21	20	16	14	THOMPSON SQUARE STONEY CREEK 577 (13.98) Thompson Square		3	46	24	=	2	ELI YOUNG BAND REPUBLIC NASHVILLE DIGITAL EX/UMRG (6.98) Crazy Girl (EP)
22	21	18	24	TIM MCG AV CURB 79205 (1 91) Number One Hits	•	6	47	45	39		COLT FORD AVERAGE JOE'S 216 (14.98) Chicken & Biscuits
23	15	1	3	STEVE EARLE NEW WEST 6195* 17.98) Ill Never Get Out Of This World Alive	F	+	48	52	48	35	JAMEY JOHNSON MERCURY 013364*/UMGN (19.98) The Guitar Song
24	25	22		BILLY CURRINGTON MERCURY 014-07/ JMGN (9.98) Enjoy Yourself		2	49	47	45		THE JUDDS CURB 79234 (13.98) I Will Stand By You: The Essential Collection
25	23	21	31	DARIUS FUCKER CAPITOL NASHVILLE 26939 (18.98) Charleston, SC 1966	•	1	50	51	59	37	PATSY CLINE MCA NASHVILLE 014526/UME (7.98) Icon: Patsy Cline

BLUEGRASS ALBUMS

WEEK	WEEK	WEEK ON CH	ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL	Title
1	1	6	ALISON KRAUSS & UNION STATIO	Paper Airplane
2	2	9	STEVE MARTIN AND THE STEEP CANYON RANGER: 40 SHARE/ROUNDER 610660*/CONCORD	S Rare Bird Alert
3	1		CHRIS THILE & MICHAEL DAVES SIE	ep With One Eye Open
- N	1	•	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge
5	1	57	TRAMPLED BY TURTLES BANJODAD 07*	Palomino
6	4	14	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars
7	7	34	STEVE IVEY IMI 0017/S0N0MA	Best Of Bluegrass
_ }	8	6	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER 8ROS.	Genuine Negro Jig
9	10	10	SIERRA HULL ROUNDER 610658/CONCORD	Daybreak
10	t)t	18	ABIGAIL WASHBURN FOREIGN CHILDREN/ROUNDER 613289/CONCORO	City Of Refuge

BETWEEN THE BULLETS

LEADING LADIES



1

20

19

43

14

24

Miranda Lambert claims her second No. 1 on Hot Country Songs as "Heart Like Mine" steps 2-1. Her first, "The House That Built Me," spent four weeks at the summit last spring. The Texan replaces Sara Evans' "A Little Bit Stronger," mark-

ing the first time in two-and-a-half years that a solo female replaced another at No. 1. It hasn't happened since Taylor Swift's "Love Story" followed Carrie Underwood's "Just a Dream" in November 2008. Underwood and Swift also had a handoff earlier that year with "So Small" and "Our Song," which marked the first female No. 1 trade since January 1999. —Wade Jessen

0	TO	OP R&B/HIP-HOP LBUMS	
WEEK	WEEK WEEKS ON CHT	ARTIST TITLE IMPRINT / DISTRIBUTING LABEL	
0		TYLER, THE CREATOR GOBLIN XL 529*	
2 1	2	BEASTIE BOYS HOT SAUCE COMMITTEE PART TWO BROOKLYN DUST 05639/CAPITOL	E
3	i Ne ¥h	RAPHAEL SAADIQ	
	8	STONE ROLLIN' COLUMBIA 62560*/SONY MUSIC CHRIS BROWN F.A.M.E. JIVE 86067/JLG	
6	7	WIZ KHALIFA	
100	2	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG ⊕ SADE	
7/	8	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC KIRK FRANKLIN	
	26	RIHANNA	
	25	LOUD SRP/DEF JAM 014927/IDJMG € NICKI MINAJ	
10 16		POKK FRIDAY YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG	=
11 3	E	MUSIQ SOULCHILD	
12 11		MUSIQINTHEMAGIQ SONGBOOK/ATLANTIC 524542/AG EMINEM	
13 12		RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA MIGUEL	
14	2	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG KELLY PRICE	
15 7	3 8	KELLY MY BLOCK/SANG GIRL! 32101/MALACO JENNIFER HUDSON	
16		I REMEMBER ME ARISTA 60819/RMG MARSHA AMBROSIUS	
- 1		LATE NIGHTS & EARLY MORNINGS J 64826/RMG	
17 17		THE LADY KILLER RADICULTURE 525601/ELEKTRA MARY MARY	
18 13		SOMETHING BIG MY BLOCK/COLUMBIA 62330/SDNY MUSIC R. KELLY	4
19 18		LOVE LETTER JIVE 80874/JLG BOOKER T. JONES	
	NEW	THE ROAD FROM MEMPHIS ANTI- 87101*/EPITAPH LIL WAYNE	
21 19	CORP.	I AM NOT A HUMAN BEING CASH MONEYUNIVERSAL MOTOWN 015002/JMRG	
		BECOMING N-HOUSE 100300 EX ARETHA FRANKLIN	1
23 1		A WOMAN FALLING OUT OF LOVE ARETHA'S RECORDS 70313 EX	
24		MY BEAUTIFUL DARK TWISTED FANDLSY ROC-A-FELLADEF, JAM 014696*/IDJMG → KEIV	
25 21		INTIMACY: ALBUM HI UNIVERSAL MOTOWN 014469/UMRG ⊕ TREY SONGZ	
26 23		PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG ⊕ DRAKE	
29		THANK MELATER YOUNG MONEYCASH MONEYJUNIVERSAL MOTOWN 0143254JUNG WAKA FLOCKA FLAME	
28 25		FLOCKAVELI 1017 BRICK SQUAD/ASYLUM 52274Q-WARNER BROS. RICK ROSS	
32		TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG SNOOP DOGG	
30 22		DOGGUMENTARY DOGGYSTYLE/PRIORITY 07952/CAPITOL	34
31 31		ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG	
32	23	NO MERCY GRAND HUSTLE/ATLANTIC 523753*/AG KEYSHIA COLE	
33 26		CALLING ALL HEARTS GEFFEN 015108/IGA KERI HILSON	74
34 24		NO BOYS ALLOWEO MOSLEY/ZONE 4/INTERSCOPE 015088/IGA	
35 34		NOW OR NEVER MOGAME/SONG DYNASTY/ATLANTIC 525214/AG	
36 37		MAN ON THE MOON II DREAM ONG.O.O.D./J.INVERSAL MOTOWN 0146/9°/J.INRG JIM JONES	
37 28		CAPO EONE 2115 GUCCI MANE	Ü
38 39		THE RETURN OF MR. ZONE 6 1017 BRICK SOLIAD 527374/WARNER BROS. DIDDY - DIRTY MONEY	
39 30		LAST TRAIN TO PARIS BAO BOY/INTERSCOPE 014381/IGA THE TEMPTATIONS	
40	37	ICON: THE TEMPTATIONS MOTOWN 014607/UME MINT CONDITION	Ų
41 35		7 CAGED BIRD 5787/SHANACHIE ATMOSPHERE	
42 27	2 660	THE FAMILY SIGN RHYMESAYERS 0130*	
43 4		FLY ON THE WALL BLU KOLLA DREAMS 48451/CAPITOL CHARLIE WILSON	
44 38		JUST CHARLIE P MUSIC/JIVE 81696/JLG TRAVIS BARKER	
45 40	-	GIVE THE DRUMMER SOME LASALLE/INTERSCOPE D15394*/IGA BONEY JAMES	
46 45	1000	CONTACT VERVE FORECAST 015375/VG JAMIE FOXX	
47 43		BEST NIGHT OF MY LIFE J 54860/RMG	0-34
46		S.O.U.L.: SWV SONY MUSIC CMG 84577/SONY MUSIC	
50		5.0 DERRTY/UNIVERSAL MOTOWN 014991/UMRG CAM'RON & VADO	
50 36		GUNZ N' BUTTA DIPLOMATIC MAN 5135/EDNE	

Pitbull scores his fifth top 10 hit on Rap
Songs as "Give Me Everything," featuring
Ne-Yo, Afrojack and Nayer, steps 11-10 with
Greatest Gainer honors (22 million listener
impressions, up 22%, according to Nielsen
BDS). The club track is also the Greatest
Gainer on Rhythmic, where it jumps 10-7.



		M	AINSTREAM
A		Κ.	KB/HIP-HOP
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
0	1	15	#1 SURE THING
2	3	В	WKS MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG) MOTIVATION
3			KELLY ROWLAND FEAT LIL WAYNE (UNIVERSAL MOTOWN-LIMRG
100	2	16	CHRIS BROWN FEAT, LIL WAYNE & BUSTA RHYMES: (JIVE/JLG RACKS
(4)		11	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG) DID IT ON'EM
5		14	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG
	L	17	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
		12	ROLL UP wiz Khalifa (rostrum/atlantic/rrp)
8	10	10	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.O./DEF JAM/IDJMG)
0	11	7	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
10	9	13	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
11	13	11	FAR AWAY MARSHA AMBROSIUS (J/RMG)
12		21	6 FOOT 7 FOOT LIL WAYNE FEAT, CORY GUNZ (CASH MONEYJUNIVERSAL MOTOWN/JUMRG
13	12	18	LOVE FACES TREY SONGZ (SONGBOOK/ATLANTIC)
	14	23	MOMENT 4 LIFE NICKI MINAJ FEAT DRAKE (YDUNG MONEYJCASH MONEYJUNVERSAL MOTOWYJUNVERS
15		10	YOUR LOVE DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE
16		8	CUPID
17	16	7	LLOYD FEAT. AWESOME JONES (YOUNG-GOLDIE/ZONE 4/INTERSCOPE JOHN
1	20	6.	LIL WAYNE FEAT. RICK RIDSS (CASH MONEY/UNIVERSAL MOTOWN/UMRG) BEST NIGHT OF MY LIFE
19	19	14	JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG) BRING IT BACK
20	18	14	GROVE ST. PARTY
21	21	9	WAKA FLOCKA FLAME FEAT KEBO GOTTI (1017 BRICK SQUADVASYLUMWARNER BROS. ONE NIGHT STAND
	23	4	RUN THE WORLD (GIRLS)
23	22	6	SOMEONE TO LOVE ME (NAKED)
24	24	13	MARY J. BLIGE FEAT. DIDDY & UL WAYNE (MATRIARCH/GEFFENINTERSCOPE I DON'T DESERVE YOU
25	40	2	LLOYO BANKS FEAT. JEREMIH (G UNIT/CAPITOL) UNUSUAL
26	26	6	HOW MANY TIMES
27	25	9	K. MICHELLE (HITZ COMMITTEE/JIVE/JLG) GOIN STEADY
28	28	12	ALL YOUR LOVE
29	35	3	OUT OF MY HEAD
30	28	2	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC) 9 PIECE
30			RICK ROSS FEAT, LIL WAYNE OR T.I. (MAYBACH/SLIPN-SLIDE/DEF JAM/DUMG MAN DOWN
T			RIHANNA (SRP/DEF JAM/IDJMG) TUPAC BACK
33	29	5	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.) WE CAN GET IT ON
34	30	5	YO GOTTI FEAT. CIARA (INEVITABLE) PLATINUM
			SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/PRIORITY/CAPITOL) BALLIN
400			YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG) TWISTED
3*	39	4	GORILLA ZOE FEAT. LIL JON (BLOCK/ATLANTIC/EDNE) I GET MONEY
37	37	2	BIRDMAN FEAT LIL WAYNE, MACKMAINE & T-PRIN (CASH MONEY/UNIVERSAL MOTOWN/UNIPG) WALKING
38	27	10	MARY MARY (MY BLOCK/COLUMBIA) WHAT YO NAME IZ
39	36	9	KIRKO BANGZ (LMG/UNAUTHORIZEO/WARNER BRDS.)

A		RI	HYTHMIC"
S A	EK	CFT CFT	TITLE
23	WE	30	ARTIST (IMPRINT/ PROMOTION LABEL) E.T.
0	1	11	KATY PERRY FEAT. KANYE WEST (CAPITOL)
E	2	14	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG
3		16	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
4		11	ROLL UP wiz khalifa (rostrum/atlantic/rrp)
5	4	25	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
6	П	11	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
7	10	8	GIVE ME EVERYTHING PITBULL FEAT NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JARMI
8	6	15	S&M RIHANNA (SRP/DEF JAM/IDJMG)
9	8	19	ALL OF THE LIGHTS
10		17	BACKSEAT
11	13	9	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS. TILL THE WORLD ENDS
	,5		BRITNEY SPEARS (JIVE/JLG) MOMENT 4 LIFE
40		22	HICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN WRITTEN IN THE STARS
13	12		TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL
14			JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG) MY LAST
15			BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
16	17	5	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
17	16		RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
18	18	ΑÌ	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
19		Z)	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
20	21	3	RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)
21	26	3	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)
22	10	10	I NEED A DOCTOR DR. ORE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE
23	22	12	BLOW KESHA (KEMOSABE/RCA/RMG)
24	28		PARTY ROCK ANTHEM
25	28	4	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE SURE THING
26	20	9	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG) DID IT ON'EM
27	25	20	6 FOOT 7 FOOT
28	0	19	F**K YOU (FORGET YOU)
-	20		CEE LO GREEN (RÀDICULTURE/ELEKTRA/ATLANTIC) MAN DOWN
23)	33	2	RIHANNA (SRP/DEF JAM/IDJMG) BEST LOVE SONG
(30)	30		T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG
31	31	4	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN) TWISTED
32	i.	3	GORILLA ZOE FEAT. LIL JON (BLOCK/ATLANTIC/EONE)
(1)	37	4	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
3)			ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
3)	35	10	BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (J/RMG)
36	32	7	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
0			I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLANO/IOJMG)
(38)	NE		BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI (JIVE/JLG)
39	29	7	BOOM SNOOP DOGG FEAT. T-PAIN (OOGGYSTYLE/PRIORITY/CAPITOL
0	NE	w	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)

BETWEEN THE BULLETS

GONE AND NEVER COMING BACK

THAT ODD FUTURE BEGINS NOW



A lot has happened for Tyler, the Creator and the Odd Future collective since they graced the cover of our March 19 issue. A bidding war led to a deal with XL Recordings for the distribution of "Goblin," Tyler's follow-up to online set "Bastard." Without a radio single and minimal promotion, "Goblin" opens at No. 1 on Top R&B/Hip-Hop Albums with 45,000, according to Nielsen SoundScan.

The bow is impressive considering that the last new act to debut atop the chart was Wiz Khalifa; "Rolling Papers" bowed with 197,000 in April while lead single "Black and Yellow" had already topped the Billboard Hot 100 by the time

"Papers" was released. Tyler's lack of radio presence, however, is offset by his online following; in three months his "Yonkers" video has amassed 10 million views on YouTube. -Rauly Ramirez

(A)		AI	DULT R&B [™]
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	24	#1 FAR AWAY AWKS MARSHA AMBROSIUS (J/RMG)
1	5	18	4EVERMORE Anthony david feat. Algebra (purpose/eone)
3	2	25	LOVE LETTER R. KELLY (JIVE/JLG)
4		17	I SMILE KIRK FRANKLIN (FO YO SDUL/GOSPO CENTRIC/VERITY/JLG
0	7	5	SO IN LOVE JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS
8		16	WHERE YOU AT JENNIFER HUDSON (ARISTA/RMG)
7		18	NOT MY DADDY KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL//MALACO
8	8	26	WALKING MARY MARY (MY BLOCK/COLUMBIA)
9	9	35	YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG)
10	10	43	SHARE MY LIFE KEM (UNIVERSAL MOTOWN/UMRG)
11	11	11	ANYTHING MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)
12	12	18	GONE AND NEVER COMING BACK MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
13	15	14	GOOD MAN RAPHAEL SAADIQ (COLUMBIA)
14	16	6	PIECES OF ME LEDISI (VERVE FDRECAST/VERVE)
15	14	9	IF IT'S LOVE KEM FEAT. CHRISETTE MICHELE (UNIVERSAL MOTOWN/UMRG
16	18	5	STILL IN LOVE WITH YOU SADE (EPIC/COLUMBIA)
17	13	14	BEAUTIFUL NOEL GOURDIN (MASS APPEAL/EONE)
18		17	CAUGHT MY EYE Mint condition (Shanachie)
19	20	5	COLLARD GREENS & CORNBREAD FANTASIA (S/19/J/RMG)
20	19	4	CLOSER JOE (DEXTERITY SOUNDS)
0	22	12	BABY JAGGED EDGE (SLIP-N-SLIDE/CAPITOL)
22	-21	8	LOVE FACES TREY SONGZ (SONGBOOK/ATLANTIC)
23	24	17	EXCUSE ME JAZMINE SULLIVAN (J/RMG)
24		3	RADIO MESSAGE R. KELLY (JIVE/JLG)
26		8	I CAN'T MAKE YOU LOVE ME

RAP SONGS" MPRINT / PROMOTION LABEL) 1 1 14 LOOK AT ME NOW CHRIS BROWN FEAT, LIL WAYNE & BU 2 2 19 ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) 3 11 ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC) 5 9 RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC) 8 MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG) THE SHOW GOES ON 4 23 MOMENT 4 LIFE 13 DID IT ON'EM ONEY/CASH MONEY/UNIVERSAL MOTOWN) 22 6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN) GIVE ME EVERYTHING PITBULL FEAT NE'YO, AFROJACK & NAYER (MR. 305/PO) 10 11 5 11 10 12 HUSTLE HARD ACE HOOD (WE THE BES 12 12 36 NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.) 6 JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN

14 13 14 BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.) 15 13 GROVE ST. PARTY WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUMA 22 4 OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC) 13 BRING IT BACK YOU BE KILLIN EM WRITTEN IN THE STARS 6 YOUR LOVE DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE) 6

18 10 I NEED A DOCTOR
DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE) SUPER BASS

UNITED THE TEXT OF 22 25 2 20 13 I DON'T DESERVE YOU 9 PIECE
RICK ROSS FEAT LIL WAYNE OR IL (MAYBACH-SLIP-N-SLIDE/DEF JAMYIDJIMG) 117

25 24 2 PARTY ROCK ANTHEM
LMFAU (PARTY ROCK/WILL I.AM/CHERRYTREE/INTERSCOPE)

TRADITIONAL

DANCE CLUB SONGS

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WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
26	33	5	SEXY SEXY CHARO UNIVERSAL WAVE
27	24	12	TACALACATEO INDIA & PEPPE CITARELLA ANGEL EYES
28	32	6	WHAT A FEELING ALEX GAUDINO FEAT, KELLY ROWLAND ULTRA
21	36	5	YOU CAN'T STOP THE RAIN MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAPORT
30	35	5	DANCE WITH ME HOT ROD G NOTE
31	38	4	PARTY ROCK ANTHEM LIMFAD FEAT LAUREN BEINETT & GODNROCK PARTY ROCK/MILLIAM/CHERRYTREE/INTERSCOP
32	HOT DE	SMOT But	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL
0	37	3	TAKING OVER NOW HMC: HANNAH & MIAMI CALLING SNOWDOG
	41	3	NOT MY DADDY EVA IN YA FACE/BUNGALO
35	23	14	E.T. KATY PERRY CAPITOL
36	42	3	SEE THE NEW HONG KONG JOSIE COTTON SCRUFFY
37	31	13	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
38	45	2	GAVE UP ON LOVE KELLI DENTZ
39	17	12	CALL MY NAME SULTAN & NEO SHEPARD FEAT. NADIA ALI HAREM
40	49	2	PRICE TAG JESSIE J FEAT. B.O.B LAVA/UNIVERSAL REPUBLIC
41	46	2	SWEET SUGAR POISON DAVE MATTHIAS VS. JULISSA VELOZ CARRILLO
42	12	13	GOOD GIRL ALEXIS JORDAN STARROC/ROC NATION/COLUMBIA
43	NI	EW	RUN THE WORLD (GIRLS) BEYONCE COLUMBIA
44	44	4	DO YOU WANT TO OR NOT? I LIKE IT ELECTRIC FEAT. SOPHIA LOLLEY BEAT CONGRESS/STRICTLY RHYTHM
45	47	2	ALL ABOUT SEX SARIAH REIGNING HEARTS
11	29	13	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
47	NE	EW	WHO SAYS SELENA GOMEZ & THE SCENE HOLLYWOOD
*	40	8	YOU LIKE IT WILD RANNY FEAT. JESSICA WILD ROCKBERRY
49	34	16	S&M RIHANNA SRP/DEF JAM/IDJMG
50	43	9	BLOW KESHA KEMOSABE/RCA/RMG

DANCE/

	4		ECTRONIC ALBUMS	5
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LAREL	CENT
1	1	133	# LADY GAGA 108 WIKES THE FAME STREAMUNE KOMUNE CHERRY TREE NOT RECOVER.	3
2	2	23	DAFT PUNK Tron: Legacy (Soundtrack) Walt Disney 005872*	-
	5	23	DEADMAUS 4X4=12 MAUSTRAP 2518/ULTRA	
4	8	77	LADY GAGA THE FAME MONSTER (EP) STREAMLINE/CONLIVE/CHERRYTREE/ARTERSCOPE 013872*/IGA	•
	3	6	DAFT PUNK TRON: LEGACY RECONFIGURED WALT DISNEY 013540	
6	9	41	LADY GAGA THE REMOX STREAMLINE/CONLINE/CHERRYTREE/NOTERSCOPE 014633*/GA	
7	7	21	SKRILLEX SCARY MONSTERS AND NICE SPRITES (EP) BIG BEAT/ATLANTIC 526918/AG	
8	6	8	KESHA I am the dance commander + I command you to dance keingsaberica 855007546	
9	4	5	GORILLAZ THE FALL VIRGIN 97588*/CAPITOL	
16	10	6	TIESTO CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001	
11	12	24	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX	
12	11	16	VIC LATINO VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734	
13	NE	w	OHGR UNDEVELOPEO METROPOLIS 720	
14	13	14	JAMES BLAKE JAMES BLAKE POLYDOR/UNIVERSAL REPUBLIC 02/UMRG	
15	18	1	CUT /// COPY ZONOSCOPE MODULAR 134*⊕	
16	22	46	30H!3 Streets of Gold Photo Finish 523412/AG⊕	
ũ	16	8	THE CHEMICAL BROTHERS HANNA (SOUNDTRACK) BLACK LOT DIGITAL EXUNIVERSAL STUDIOS	
18	20	31	VARIOUS ARTISTS NOW THAT'S WHAT I CALL CLIB HITS 2 EMANN/EPSAL/SONY MUSIC 17803/CAPITOL	
Tit.	21	52	LCD SOUNDSYSTEM THIS IS HAPPENING DEA/VIRGIN 09903*/CAPITOL	
20	RE-E	NTRY	DAVID GUETTA DNE MORE LOVE (EP) GUM 71634/ASTRALWERKS	
21	24	23	TIESTO MAGIKAL JOURNEY: THE HITS COLLECTION MAGIK MUZIK 2426/JULTRA	
22	RE-S	NTRY	DJ ENFERNO Ultra dance 11 ultra 2317	
=	25	20	BASSNECTAR TIMESTRETCH (EP) AMORPHOUS DIGITAL EX	
2	RE-E	NTRY	ROBYN BODY TALK KÜNICHWA/CHERRYTREE/INTERSCOPE 015111/I/GA	
-	1	1	VARIOUS ARTISTS	

See Charts Legend on billboard biz for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY: 6 dance stations are electronically monitored 24 hours a day, 7 days see Charts Legend for TRADITIONS ALL ALBUMS, CONSTRIPTION ALLAZZ ALBUMS, CONSTRIPTION ALLAZZ SONGS ALBUMS INCOME ALBUMS TO ALBUMS TO ALBUMS ALBUMS

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EN SE TITLE

П	王	WE	No.	ARTIST IMPRINT / PROMOTION LABEL
ı	0	3	7	MR. SAXOBEAT 2WKS ALEXANDRA STAN ULTRA
ı	2	2	11	E.T. KATY PERRY FEAT, KANYE WEST CAPITOL
		1	7	ADDICTION MEDINA ULTRA
	4	4	7	TILL THE WORLD ENDS BRITNEY SPEARS JIVE/JLG
	5	14	15	ON THE FLOOR JENNIFER LOPEZ FEAT. PIT8ULL ISLAND/IDJMG
	6	7	9	ROLLING IN THE DEEP ADELE XL/CDLUMBIA
	7	10	23,	HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
	8	8	9	WALKIN' ON THE MOON KRIS MENACE FEAT. EMIL NERVOUS
۱	9	5	5	PARTY ROCK ANTHEM LINFAD FEAT LAUREN BENNETT & GOONFOOK PARTY ROCKWILLIAMÖHEFRYTREEINITERSCOPE
	10		20	FREEFALLIN' ZOE BADWI BIG BEAT/ATLANTIC
	11	NE	EW	WHERE THEM GIRLS AT DAVID GUETTA FEAT FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
	12	12	3	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/J/RMG
	13	16	7	NITON (THE REASON) ERIC PRYDZ ULTRA
j	14	11	10	WRITTEN IN THE STARS TIME TEMPAH PEAT, ERIC TURNER DISTURBING LONDON/PARLOPHONE/CAPITOL
	115	13	8	BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG
	16	15	18	MORE USHER LAFACE/JLG
	17	21	3	SUN & MOON ABOVE & BEYONO FEAT. RICHARD BEDFORD ULTRA
	18	17	4	WHAT A FEELING ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA
	19	18	4	CALL MY NAME SULTAN & NED SHEPARD FEAT. NADIA ALI HAREM
	20	6	14	S&M RIHANNA SRP/DEF JAM/IDJMG
	21	19	2	DROWNING ARMIN VAN BUUREN FEAT. LAURA V ULTRA
	22	N	EW	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
	23	22	6	HOLLYWOOD TONIGHT MICHAEL JACKSON MJJ/EPIC
	24	RE-E	NTR\	COMING HOME DIDDY - DIRTY MONEY FEAT, SKYLAR GREY BAD BOY/INTERSCOPE
	25	20	4	WHERE YOU WANNA GO MISCHA DANIELS FEAT, J-SON ULTRA

	1	JA	ZZ ALBUMS	
THIS	LAST WEEK	WEEKS OR CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	80	MICHAEL BUBLE 70 WKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS. •	2
2	4	6	GRETCHEN PARLATO THE LOST AND FOUND OBLIGSOUND 113	
-	D.	11	HARRY CONNICK, JR. IN CONCERT ON BROADWAY COLUMBIA/LEGACY 77295/SONY MUSIC ⊕	
4	3	7	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES HERE WE GO AGAIN BLUE NOTE 96388/BLG	
5	6	33	SOUNDTRACK TREME: SEASON 1 H80/GEFFEN 014910/IGA	
6	5	16	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE RAT PACK FRANK SINATRA ENT/REPRISE 526244 WARNER 3ROS.	
7	8	2	KARRIN ALLYSON ROUND MIDNIGHT CONCORD JAZZ 32662/CONCORD	
8	7	29	MICHAEL BUBLE HOLLYWOOD: THE DELUXE 143/REPRISE 526141/WARNER BROS.	
9	10	6	REBIRTH BRASS BAND THE REBIRTH OF NEW ORLEANS BASIN STREET 1202	
10	9	8	CHARLIE HADEN QUARTET WEST SOPHISTICATED LADIES EMARCY 015347/DECCA	
11	13	13	NINA SIMONE S.O.U.L.: NINA SIMON SONY MUSIC CMG 83788/SONY MUSIC	
(2)	31	W	GERALD CLAYTON	

J. REDMAN/A. PARKS/M. PENMAN E. HARLAND

JAMES FARM NURESULF GEOGRAF MARRIER DIRECT

11 3 IRVIN MAYFIELD
LOVE LETTER TO NEW ORLEANS BASIN STREET 0406

19 5 GORDON GOODWIN'S BIG PHAT BAND
THAT'S HOW WE ROLL TELARC 32363/CONCORD

ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL 1	0		CC JA	NTEMPORARY ZZ ALBUMS	
1	WEEK	LAST	WEEKS ON CHT		CERT
3	1	1	7		
CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD A	2	4	56		
4 6 31 HELLO TOMORROW CONCORD 31753 2 GALACTIC THE OTHER SIDE OF MIDNIGHT: LIVE ANTI-87152/EPITAPH 6 5 46 KENNY G HEART AND SOUL CONCORD 32048 7 8 29 FOURPLAY LET'S TOUGH THE SKY HEADS UP 32030/CONCORD 8 12 16 KEIKO MATSUI THE ROAD SHANACHIE 5188 9 10 15 THE RIPPINGTONS FT. RUSS FREEMAN COTE D'AZUR PEAK 32580/CONCORD 10 7 2 VARIOUS ARTISTS 3MOOTH AUX NAMES IN FOLORO AUZEMARAIS UP 3254CONCORD	3	2	39		
THE OTHER SIDE OF MIONIGHT: LIVE ANTI- 87152/EPITAPH	4	6	31		
10 7 2 PAUL HARDCASTLE		0	2		
8 29 LET'S TOUCH THE SKY HEADS UP 32030/CONCORD	6	5	46		
10 15 THE ROAD SHANACHIE 5188 9 10 15 THE RIPPINGTONS FT. RUSS FREEMAN COTE D'AZUR PEAK 32580/CONCORD 10 7 2 VARIOUS ARTISTS SMOOTH JUZU ANJUSES HIS CONCORD JUZUZ/PANKEAS UP 20054/CONCORD 11 9 15 PAUL HARDCASTLE	7	8	29		
10 7 2 COTE D'AZUR PEAK 32580/CONCORD 10 7 2 SINDION AZUR MERST HIS CONCOR AZUREMARAIS UP 32554CONCORD 11 9 15 PAUL HARDCASTLE	8	12	16		
10 / 2 SMOOTH JAZZ MUNISES I HITS CONCORD AZZPEAKHEADS UP 20354 CONCORD	9	10	15		
11 4 15 111111 11111	10	7	2		
DESIRE TRIPPIN 'N' RHYTHM 46	11	9	15		
12 11 43 BRIAN CULBERTSON XII GRP 014460/VG	12	11	43		
13 13 47 HERBIE HANCOCK THE IMAGINE PROJECT HANCOCK 0001*	13	13	47		
14 RE-ENTRY ERIC DARIUS ON A MISSION SHANACHIE 5182	14	RE-	ENTRY		
15 17 9 JACKIEM JOYNER JACKIEM JOYNER MACK AVENUE 7022/ARTISTRY	15	17	9		

SMOOTH JAZ

2 10

10 3

19 3

16 18 GLOBAL KISS

15 14 7 IT IS WHAT IT IS VINCENT INGALA

33.

10 BOTSWANA BOSSA NOVA
DAVID BENDIT HEADS UP/CMG

18 IT'S TIME
BINAN CULBERTSON GRP/VERVE

UNDUN STEVE COLE MACK AVENUE/ARTISTRY ANYTHING'S POSSIBLE
DAVE KOZ CONCORD/CMG STILL IN LOVE WITH YOU SADE EPIC/COLUMNIA

AFFIRMATION
KEIKO MATSUI SHANACHIE
SUMATRA
JEFF LORBER HEADS UP/CMG

ENCANTADORA
BLAKE AARON FEAT. NAJEE INNERVISION PUSH TO START
PAUL TAYLOR PEAK/EONE

SPIN CYCLE
DREW DAVIDSEN CREATIVE SOUL JAZZ
MASSIVE TRANSIT
CINDY BRADLEY TRIPPIN 'N' RHYTHM

I FOUND THE KLUGH
GERALD ALBRIGHT HEADS UP CMG

RIBUTING LABEL	=3	23 36	TITLE IMPRINT & NUMBER / DISTRIBUTING LAB
ST 015375/VG	1	1 43	DAVID GARRETT 14 WKS ROCK SYMPHONIES DECCA 014442
4194/VG	2	2 45	STING Symphonicities Cherrytree/Og 014464*/Juniversal Classics Gr
V G 31810*/CONCORD	3	8 26	JACKIE EVANCHO O HOLY NIGHT (EP) SYCOYCOLUMBIA 81151/SONY MUSI
'53	4	25	STING FT. THE ROYAL PHILHARMONIC CONCERT OF STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA
NTI- 87152/EPITAPH		11	ALFIE BOE BRING HIM HOME DECCA 015330
8		10 40	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX
32030/CONCORD	7	6	KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARNER BROS.
	8	NEW	JOHN WILLIAMS THE MUSIC OF AMERICA MASTERWORKS 7063G/SONY MASTERWO
JSS FREEMAN	9	RE-ENTRY	WILLIAM ORBIT PIECES IN A MODERN STYLE 2 DECCA 0141810/UNIVERSAL CLASSICS GR
(MEADS UP 32654 CONCORD	10	RE-ENTRY	J.RUTTER CAMBRIDGE SINGNERS/ROYAL PHILARMONIC OF A SONG IN SEASON COLLEGIUM 135
	58	7 54	MORMON TABERNACLE CHOIN HEAVENSONG MORMON TABERNACLE CHOIR 5035926
	12	RE-ENTRY	DUE VOCI DUE VDCI TUNETONES 014271/UME ⊕
0001*	13	RE-ENTRY	TURTLE ISLAND QUARTET HAVE YOU EVER BEEN? TELARC 32094/CONCO
	14	RE-ENTRY	RENEE FLEMING DARK HOPE DECCA 014186
7022/ARTISTRY	15	RE-ENTRY	THE 5 BROWNS THE 5 BROWNS IN HOLLYWOOD EONE 2041
7-7		4	
ZZ			ORLD ALBUMS
		4	

WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0	2	3	VARIOUS ARTISTS THE ROYAL WEDOING DECCA 015004 UNIVERSAL CLASSICS GROUP
2	腻	22	MORMON TABERNACLE CHOIR MEN OF THE MORMON TABERNACLE CHOIR NORMON TABERNACLE CHOIR 5053126
181		39	VARIOUS ARTISTS BIZET CARMEN: DUETS & ARIAS SUGAR/DECCA DIASPIA/ANVERSAL CLASSICS GROUP
4	9	2	NILSSON/RYSANEK/LUDWIG/VICKERS/STEWART WAGNER: DIE WALKURE SONY CLASSICAL 85308/SONY MASTERWORKS
8	*	6	JOSH WRIGHT JOSH WRIGHT SHADOW MOUNTAIN 5055981
	6	24.	ERIC WHITACRE LIGHT & GOLD DECCA 01485Q/UNIVERSAL CLASSICS GROUP
7	13	17	S. DINNERSTEIN:KAMMERORCHESTER STAATSKAPELLE BERLIN BACH: A STRANGE BEAUTY SONY CLASSICAL 81742/SONY MASTERWORKS
8	8	2	J. FISCHER ORCH, PHILHARMONIQUE OF MONTE-CARLO PDEME DECCA 015535/UNIVERSAL CLASSICS GROUP
9	RE-E	NTRY	MISSA ELLO SI BEATO GIORDO/I FAGLOLINI ALESSANDRO STRIGORO DECCA DESSENJINJERSAL CLASSICS GROUP €
10	14	2	MITSUKO UCHIDA THE CLEVELAND ORCH.
O.	RE-E	NTRY	ANDRE RIEU & HIS JOHANN STRAUSS ORCH. FOREVER VIENNA ANDRE RIEU/POLYBOR/HIP-0 014439/UME €
12	10	4	J. KAUFMANN/ACCADEMIA NAZIONALE DI SANTA CECILIA VERISMO ARIAS DECCA 015463/UNIVERSAL CLASSICS GROUP
13	RE-E	NTRY	EMANUEL AX/YO-YO MA ITZHAK PERLMAN MENDELSSOHN: PIANO TRIOS SONY CLASSICAL 52/192/SONY MASTERWORKS
14	NEW		NILSSON VICKERS/UHDE/CZERWENKA BEETHOVEN: FIDELIO SONY CLASSICAL 85309/SONY MASTERWORKS
15	RE-E	NTRY	YUJA WANG MAHLER CHAMBER ORCH. RACHMANINOV FERRARADG 0015338/UNIVERSAL CLASSICS GROUP

CLASSICAL CROSSOVER ALBUMS

THIS	LAST	WEEK	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	43	#1 DAVID GARRETT 14 WKS ROCK SYMPHONIES DECCA 014442	
2	2	45	STING SYMPHONICTIES CHERRYTREE/DG 014464*/JUNVERSAL CLASSICS GROUP	
3	8	26	JACKIE EVANCHO 0 HOLY NIGHT (EP) SYCO/COLUMBIA 81151/SONY MUSIC ⊕	
4		25	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH. STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA ⊕	
10		11	ALFIE BOE BRING HIM HOME DECCA 015330	
	10	40	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX	
7	6		KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARNER BROS.	
8	N	EW	JOHN WILLIAMS THE MUSIC OF AMERICA MASTERWORKS 70636/SONY MASTERWORKS	
9	RE-I	ENTRY	WILLIAM ORBIT PIECES IN A MODERN STYLE 2 DECCA 0141810/UNIVERSAL CLASSICS GROUP	þ
10	RE-I	ENTRY	J.RUTTER CAMBRIDGE SINGNERS/ROYAL PHILARMONIC ORCH. A SONG IN SEASON COLLEGIUM 135	
58.	7	54	MORMON TABERNACLE CHOIR HEAVENSONG MORMON TABERNACLE CHOIR 5035926	
12	RE-I	ENTRY	DUE VOCI DUE VDCI TUNETONES 014271/UME ⊕	
13	RE-	ENTRY	TURTLE ISLAND QUARTET HAVE YOU EVER BEEN? TELARC 32094/CONCORD	
14	RE-	ENTRY	RENEE FLEMING DARK HOPE DECCA 014186	
15	RE-	ENTRY	THE 5 BROWNS THE 5 BROWNS IN HOLLYWOOD EONE 2041	-
		W	ORLD ALBUMS"	
	- 4	ш		

EKS	CAST	WEEKS ON CHT	ARTIST
THIS	NA NA	N N	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	68	CELTIC WOMAN SONGS FROM THE HEART MANHATTAN 58360/BLG TO SONGS FROM THE HEART MANHATTAN 58360/BLG
2	2	12	CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA
3	3	13	CELTIC WOMAN LULLABY MANHATTAN 47069/BLG
		4	DENGUE FEVER CANNIBAL COURTSHIP FANTASY 32622/CONCORO
	1	26	LOREENA MCKENNITT THE WIND THAT SHAKES THE BARLEY QUINLAN PROADWERVE 015015*WG
2		1	YELLE SAFARI DISCO CLUB RECREATION CENTERA/2/COOPERATIVE 76009/DOWN/TOWN
Ŧ.	×	10	VARIOUS ARTISTS
8		4	LES NUBIANS NU REVOLUTION SHANACHIE 5788
	10	31	COUNTDOWN ORCHESTRA CELTIC FAVORITES SUNOMA 3949
		65	CELTIC THUNDER ITS ENTERTAINMENT! CELTIC THUNDER 013924/DECCA
11	7	3	BOMBINO AGADEZ CUMBANCHA 20
12		W	VARIOUS ARTISTS INGERIA 70: SWEET TIMES: AFRO FUNK, HIGHLIFE & JULIU FROM 1970S LAGOS STRUT 079
13			KIM HARK CUCI KIM HARK DIGITAL EX
14	HI		VARIOUS ARTISTS PLAYING FOR CHANGE LIVE PLAYING FOR CHANGETIMELESS MEDIA HEAR 3/1974 CONCORD ①
-			SUSANA BACA

25 23 5 VARIOUS ARTISTS
BEST OF DISCO SONOMA 0045

A		H	OT LATIN SONGS"
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	HOT	SHOT BUT	#1 YOU NOMEO SANTOS (SONY MUSIC LATIN)
2	4	9	LLUVIA AL CORAZON
3		H	MANA (WARNER LATINA) TE AMO Y TE AMO
		20	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN) ME ENCANTARIA
13411		28	FIDEL RUEDA (DISA) CORAZON SIN CARA
31		42	PRINCE ROYCE (TOP STOP)
R	3/	23	GRACIAS A DIOS VIOLENTO (DISA/ASL)
7		6	VEN A BAILAR JENNIFER LOPEZ FEAT. PITBULL (ISLANO/IOJMG)
8		15	EL CULPABLE ESPINOZA PAZ (DISA/ASL)
3	ů.	38	DANZA KUDURO DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
10	10	14	CUANTO ME CUESTA LA ARROLLADORA BANDA EL LIMON (DISA)
m		TATE	CONTESTAME EL TELEFONO
12	19	4	ALEXIS & FIDD FEAT, FLEX (SONY MUSIC LATIN) GG VEN COMMIGO
	1 3	1	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL) TABOO
13	9	13	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO) EL ARDIDO
14	13	9	LARRY HERNANDEZ (MENDIETA/FONOVISA)
15			EL TIERNO SE FUE CALIBRE 50 (DISA)
16	12	17	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ. FRANK E (UNIVERSAL REPUBLIC)
17	15	14	LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO (FONOVISA)
18	14	8	MAS RICKY MARTIN (SONY MUSIC LATIN)
	18	36	ESTOY ENAMORADO
20	24	4	NO ME DEJES CON LAS GANAS
н		6	PROMETI
21	28		INTOCABLE (G.I.M.) TU ANGELITO
22	22	14	CHIND Y NACHO (MACHETE/UNIVERSAL MUSIC LATIND) MI CORAZON ESTA MUERTO
23	36	8	RKM & KEN-Y (PINA)
24	21	10	HABITACION 69 BANDA LOS RECODITOS (DISA)
25	37		GIVE ME EVERYTHING PITBULL FEAT. NE.YO, AFROJACK & NAYER (MR. 305/POLD GROUNDS/J/RIMG)
26	11	8	ENTRE TUS ALAS CAMILA (SONY MUSIC LATIN)
27	26	13	TENGO TU LOVE SIE7E (LA VIDA BUENA)
28	42	16	EL AMOR QUE PERDIMOS PRINCE RDYCE (TOP STOP)
	25	17	LA MELODIA
30	38	7	JOEY MONTANA (CAPITOL LATIN) LA HUMMER Y EL CAMARO
31		12	ESCOLTA DE GUERRA, VOZ DE MANDO, Y JORGE SANTACRUZ (PATOREBEL) ME. RIO DE TI
-	31	12	GLORIA TREVI (UNIVERSAL MUSIC LATINO) ME ENAMORE
32	40	4	ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATINO) PELIGRO
33	27	14	REIK (SONY MUSIC LATIN)
34	32	17	LA ULTIMA SOMBRA GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
35	81	6	MI VIDA OIVINO (MVP)
36	49	2	RABIOSA SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
37	35	8	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
38	33		S&M
39	N	EW	RIHANNA (SRP/DEF JAM/IDJMG) GRITAR
40	39		LUIS FONSI (UNIVERSAL MUSIC LATINO) LLAMA AL SOL
-			TITO "EL BAMBINO" (SIENTE) MI ULTIMA CARTA
41		EW	PRINCE ROYCE (TOP STOP) HEY BABY (DROP IT TO THE FLOOR)
42	30	15	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNOS/J/RMG)
43	45	12	MIENTRAS DORMIAS PESADO (DISA/ASL)
44	43	2	LA REINA DEL SUR Los cuates de Sinalda (Sony Music Latin)
45	44	2	ATACA Y ATRAPA EL COYOTE Y SU BANDA TIERRA SANTA (ISA)
46	41	5	ESTOY ENAMORADO DANNY FORNARIS (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
47	46	12	SI NO LE CONTESTO PLAN B (PINA)
48	29	13	ERES MI NECESIDAD
49		EW	JUST CAN'T GET ENOUGH
			THE BLACK EYED PEAS (INTERSCOPE)
50	182	14	HASTA MI ULTIMO DIA

Toby Love opens at No. 3 on Tropical Albums
as latest set "La Voz de la Juventud" shifts
nearly 1,000 copies, according to Nielsen
SoundScan, On Tropical Airplay, second
single "Casi, Casi" dips 19-23 one week
after becoming his third straight top 20
single on the chart.



			DRAMA Y LUZ WARNER LATINA 526530 €	
2	3	63	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
=	T	24	CRISTIAN CASTRO	•
-		6	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE € JOAN SEBASTIAN	
5		45	ENRIQUE IGLESIAS	
			EUPHORIA UNIVERSAL REPUBLIC UNIVERSAL MUSIC LATINO 014448 UNIFIGUINLE CAMILA	
		66	DEJARTE DE AMAR SONY MUSIC LATIN 59881 DON OMAR	Н
10.00		26	MEET THE ORPHANS; THE KING IS BACK, ORFANATO/MACHETE 014957/UMLE ①	
8	8	8	INTOCABLE 2011 G.I.M. 029/DASMI	1000
9	10	30	SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
111	12	T	GERARDO ORTIZ MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	0
ži.	13	4	TIERRA CALI UN SIGLO DE AMOR VICTORIAVENEAUSICUNIVERSAL MUSIC LATINO 654133/JUNLE	
12	14	17-	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE	
13	11:	16	WISIN & YANDEL LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
14		8	GLORIA TREVI	
15	18	4	VARIOUS ARTISTS	
H	19		DEL RECORDS PRESENTA ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN GERARDO ORTIZ	0
16		50	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	<u> </u>
	17	3	MUCHA COSA BUENA LA VIDA BUENA 8941 VARIOUS ARTISTS	
18	22	16	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE RICKY MARTIN	
19		15	MUSICA + ALMA + SEXD BONY MUSIC LATIN 54472	0
20		8	EL TRONO DE MEXICO SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE	, i
21	16	3	OLGA TANON NI UNA LAGRIMA MAS MIA MUSA 90020/SONY MUSIC LATIN	
22	24	28	PITBULL ARMANGO MR 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	0
23		26	LARRY HERNANDEZ 20 SUPER EXITOS MENDIETA/FONDVISA 570058/JUNIE	
24	29	27	VARIOUS ARTISTS 40 ANNERSARIO DISA RECORDS: 1ERA DECADA DE EXITOS 2000 - 2010 DISA 725590 UNILE	
25	23	31	MARCO ANTONIO SOLIS	
26	5.	N	JOAN SEBASTIAN	K15
			EL POETA DEL PUEBLO MUSART 4438/BALBOA	
27		63	MARC ANTHONY	
27	20	51	ICONOS SDNY MUSIC LATIN 67402	
28	34	39 SHOT	ICONOS SONY MUSIC LATIN 67402 VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097	
	34 HOT	39 SHOT BUT	ICONOS SONY MUSIC LATIN 67402 VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097 GERARDO ORTIZ EN VIVO. LAS TUNDRAS DEL 89177/SONY MUSIC LATIN	
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28 29 30 31 32 33 34 35 36 37 38 39 40 41	34 HOT OE 35 NE 30 36 28 32 40 40 46 39	8 EW 58 14 2 13 7 6 7 6 7	ICONOS SONY MUSIC LATIN 67402 VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097 GERARDO ORTIZ EN WIVO: LAS TUNDORAS DEL 89177/SONY MUSIC LATIN CALIBRE 50 DE SIMALOA PARA EL MUNDO DISA 721639/UMLE TOBY LOVE LA VOZ DE LA JUVENTUO SONY MUSIC LATIN 65682 CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE TERCER CIELO WAS A LAS ESTRELLA ASSAMBERAS CUMERSA, MASC LATINO 854143UME ALEXIS & FIDO PERRECLOCIO EN SONY MUSIC LATIN 76992 RIGO TOVAR 40 ANIVERSARIO FONDVISA 354633/UMLE LOS CUATES DE SINALOA TOCANO WITH THE MAFIA SONY MUSIC LATIN 77513 LOS TITANES DE DURANGO MUY AF ITUNADOS DISA 721637/UMLE JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA VARIOUS ARTISTS BUSHAPIUMINIMICE ANAROS MINISC LATINO 015564 EVIAME JENNI RIVERA LA GRAN SENDRA FONDVISA 354398/UMLE PESADO UNA HISTORIA PARA SI DISA 721636/UMLE JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DEL NORTE SOY MEXICANO MUSINORTEZ DEL NORTE SOY MEXICANO MUSINORTEZ DEL NORTE	
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28 29 30 31 32 33 34 35 36 37 38 40 41 42 43 44	34 MOT OE 35 NE 30 36 28 32 40 46 39 45 53	\$ 8 8 8 14 2 2 15 7 7 6 7 2 44 8 8	ICONOS SONY MUSIC LATIN 67402 VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097 GERARDO ORTIZ EN WUOLAS TUNDEAS DEL 8917/SONY MUSIC LATIN CALIBRE 50 DE SINALDA PARA EL MUNDO DISA 721639/UMLE TOBY LOVE LA VOZ DE LA JUVENTUO SONY MUSIC LATIN 65652 CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE TERCER CIELO VAZ ALIS STRELLINISA/MENSCUMERSA, MASC LATIN 656143/UMLE ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992 RIGO TOVAR 40 ANIVERSARIO PONOVISA 354653/UMLE LOS CUATES DE SINALOA TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513 LOS TITANES DE DURANGO MUY AF "TUNADOS OISA 721637/UMLE JOAN SEBASTIAN 20-20: ROMANTICAS MUSICATIN 77513 LOS TITANES DE DURANGO VARIOUS ARTISTS BILBRIPO LATIN MUSIC MARGE 2011 UMARGA MASC LATINO 15564 EXIMALE JENNI RIVERA LA GRAN SENDA FONDISA 354398/UMLE PESADO UNA HISTORIA PARA SI OISA 721638/UMLE PULONO ALVAREZ YSU NORTENO BANDA NI LO INTENTES DISA 721637/UMLE UNIONA API'S 2010 DISA 721627/UMLE VARIOUS ARTISTS BANDA #1'S 2010 DISA 721627/UMLE VARIOUS ARTISTS	
28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45	34 MOT OE 35 NE 30 36 28 32 40 46 39 45 53 57	8 8 58 14 2 13 7 6 7 144 8 27	ICONOS SONY MUSIC LATIN 67402 VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097 GERARDO ORTIZ EN WIVO: LAS TUNDIGAS DEL 89177/SONY MUSIC LATIN CALIBRE 50 DE SIMALOA PARA EL MUNDO DISA 721639/UMLE TOBY LOVE LA VOZ DE LA JUVENTUO SONY MUSIC LATIN 65682 CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE TERCER CIELO WAS A LAS ESTRELLA MESACUMERSA, MASC LATINO 854143/UMLE ALEXIS & FIDO PERRECLOCIO SONY MUSIC LATIN 76992 RIGO TOVAR 40 ANIVERSANIO FONOVISA 354633/UMLE LOS CUATES DE SINALOA TOCANOO WITH THE MAFIA SONY MUSIC LATIN 77513 LOS TITANES DE DURANGO MUY AF ITUNADOS O'ISA 721637/UMLE JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA VARIOUS ARTISTS BUSHRUPINIMISC AVARDS 201 UMERSA, MASC LATINO 15561 DYAME JENNI RIVERA LA GRAN SENDRA FONOVISA 354398/UMLE PESADO UNA HISTORIA PARA SI OISA 721636/UMLE JULION ALVAREZ 71 UNOTTENO BANDA NI LO INTENTES DEL NORTE SOY MEXICANO MUSINORTE/DISA 721641/UMLE VARIOUS ARTISTS BANDA #15 2010 DISA 721552/UMLE VARIOUS ARTISTS SHONDA TISTS SON MEXICANO MUSINORTE/DISA 721641/UMLE VARIOUS ARTISTS	
28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46	34 HOT DE 35 NE 30 36 28 32 40 40 46 39 45 53	\$\frac{8}{16}\$ 7 15 7 7 44 8 27 26	ICONOS SONY MUSIC LATIN 67402 VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097 GERARDO ORTIZ EN WYOLAS TUNDEAS DEL 89177/SONY MUSIC LATIN CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE TOBY LOVE LA VOZ DE LA JUVENTUO SONY MUSIC LATIN 65682 CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE TERCER CIELO WAS AUS ESTRELLA ASSAMBERAS CUMERSAL MASC LATINO 85443/UMLE ALEXIS & FIDO PERRECLOCIO SONY MUSIC LATIN 76992 RIGO TOVAR 40 ANIVERSARIO FONDVISA 354633/UMLE LOS CUATES DE SINALOA TOCANOO WITH THE MAFIA SONY MUSIC LATIN 77513 LOS TITANES DE DURANGO MUY AF ITUNADOS DISA 721637/UMLE JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA VARIOUS ARTISTS LARRIDUS MUSIC MARTISTS BELBARD LUTRININGE MARTISTS LARRIDUS MUSIC MARTISTS JENNIR RIVERA LA GRAN SENDRA FONDVISA 354398/UMLE PESADO UNA HISTORIA PARA SI DISA 721636/UMLE JULION ALVAREZ YU NORTENO BANDA NI LO INTENTES DISA 721536/UMLE JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721536/UMLE JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721536/UMLE JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721536/UMLE JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721536/UMLE JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721536/UMLE JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721536/UMLE VARIOUS ARTISTS IDP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN GREATEST JUANES GAMILER JAMES MARSE LAMPSAS MUSIC LATINO DISCORDATA (© EL COYOTE Y SU BANDA TIERRA SANTA	
28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	34 HOTE 35 NE 30 36 28 32 40 46 39 45 53 57 49 67	8 8 14 2 13 7 6 7 44 8 27 26 23	ICONOS SONY MUSIC LATIN 67402 VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097 GERARDO ORTIZ EN WIVO. LAS TUNDEAS DEL 89177/SONY MUSIC LATIN CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE TOBY LOVE LA VOZ DE LA JUVENTUO SONY MUSIC LATIN 65682 CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE TERCER CIELO WAS ALSESTRELLAGSANGEMASICUMERSA MASC LATIN 65443/UMLE ALEXIS & FIDO PRIREDLOGIA SONY MUSIC LATIN 76992 RIGO TOVAR 40 ANIVERSARIO FONDVISA 354633/UMLE LOS CUATES DE SINALOA TOCANOO WITH THE MAFIA SONY MUSIC LATIN 77513 LOS TITANES DE DURANGO MUY AFI THANDOS DISA 71537/UMLE JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA VARIOUS ARTISTS BUSIRRAILIMINIMOST AWARD SIN UMERSA MASC LATIN 05564 EXAME JENNI RIVERA LA GRAN SENDRA FONDVISA 354398/UMLE PESADO UNA HISTORIA PARA SI OISA 721636/UMLE JULION ALVAREZ Y SU NORTIENO BANDA NI 10 INTENESS DISA 721551/UMLE LOS HURACANES DEL NORTE SOY MEXICANO MUSINORTE-DISA 721641/UMLE VARIOUS ARTISTS TOP LATINO YS DISCOS 605 76157/SONY MUSIC LATIN GENTATORI STERS GAILER PARCE UMERSA MISC LATINO 05027AME (€) EL COYOTE Y SU BANDA TIERRA SANTA ESCUELA DE LA VIDA ISA 212/MORENA LABERINTO	
28 29 30 31 32 33 34 35 36 37 38 40 41 42 43 44 45 46 47 48	34 HOTE 35 36 28 32 40 40 46 39 45 53 57 49 67	\$ 8 EW 58 14 2 2 15 7 6 7 24 4 8 27 26 23 2	ICONOS SONY MUSIC LATIN 67402 VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097 GERARDO ORTIZ EN WUOLAS TUNDEAS DEL 89177/SONY MUSIC LATIN CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE TOBY LOVE LA VOZ DE LA JUVENTUO SONY MUSIC LATIN 65652 CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE TERCER CIELO WAS ALS STRELLNOS/MERIAS CUMERSA, MASC LATINO 6541430ALE ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992 RIGO TOVAR 40 ANIVERSARIO FONOVISA 354633/UMLE LOS CUATES DE SINALOA TOCANOO WITH THE MAFIA SONY MUSIC LATIN 77513 LOS TITANES DE DURANGO MUY AF "TUNADOS OISA 721637/UMLE JOAN SEBASTIAN 20-20: ROMANTICAS MUSIC ATINO 6564 BYBALE JENNI RIVERA LA GRAN SENDRA FONOVISA 354398/UMLE PESADO UNA HISTORIA PARA SI OISA 721636/UMLE JULION ALVAREZ YOU NORTENO BANDA NI OI NITENTES DISA 721537/UMLE LOS HURACCANES DEL NORTE SOY MEXICANO MUSINDRIFONO BANDA NI OI NITENTES OISA 721551/UMLE VARIOUS ARTISTS BANDA #1'S 2010 DISA 72162/UMLE VARIOUS ARTISTS BANDA #1'S 2010 DISA 72162/UMLE	

TOP LATIN ALBUMS

ARTIST
TITLE (IMPRINT / DISTRIBUTING LABEL)

MANA

MAN

La Adictiva Banda San Jose de Mesillas scores its first No. 1 on Regional Mexican Airplay as "Te Amo y Te Amo" skips 3-1 with 10.9 million listener impressions (up 10%, according to Nielsen BDS). The group's only other charting title peaked at No. 33 on the June 5, 2010, chart.



0		RE Mi	GIONAL EXICAN ALBUMS	
THIS		WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	6	# JOAN SEBASTIAN s wiks LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE	
2	2	8	INTOCABLE 2011 G.I.M. 029/DASMI	
2	1	7	GERARDO ORTIZ MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	C
•	4	4	TIERRA CALI Un siglo de amor (1774), e emusicuniversal music lativo 654133/umle	
		17	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE	
6	0	4	VARIOUS ARTISTS DEL RECORDS PRESENTA EMFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
7		43	GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	C
8	9	16	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
	4	8	EL TRONO DE MEXICO SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE	,
10	12	22	LARRY HERNANDEZ 20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE	
11	13	23	VARIOUS ARTISTS 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
12	10	5	JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA €	
13	15	26	VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097	
14	•		GERARDO ORTIZ EN VIVO: LAS TUNDRAS DEL 89177/SONY MUSIC LATIN	
15	16	ş	CALIBRE 50 DE SINALDA PARA EL MUNDO DISA 721639/UMLE	
16	14	8	RIGO TOVAR 40 ANIVERSARIO FONOVISA 354633/UMLE	
17	19	6	LOS CUATES DE SINALOA TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513	
18	RE-E	ENTRY	LOS TITANES DE DURANGO MUY AFORTUNADOS DISA 721637/UMLE	
19	N	EW	JOAN SEBASTIAN 20-20: Romanticas Musart 4322/Balboa	
20	11	5	VARIOUS ARTISTS BILLBOARD LATIN MUSIC AWARDS 2011 UNIVERSAL MUSIC LATINO 015564 EX/UNILE	

WEEK	LAST	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	5	# MANA SWKS DRAMA Y LUZ WARNER LATINA 526530 ①
2	2	24	CRISTIAN CASTRO VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE (
3	4	45	ENRIQUE IGLESIAS EUPHORIA UNVERSAL REPUBLICUMVERSAL MUSIC LATINO 014448 UMPGUMLES
4	3	66	CAMILA OEJARTE DE AMAR SONY MUSIC LATIN 59881
6	6	30	SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN
•	1	8	GLORIA TREVI GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE
7	8	3	SIE7E MUCHA COSA BUENA LA VIDA BUENA 8941
	7	15	RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 5447
	10	31	MARCO ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/UMLE
10	9	51	MARC ANTHONY ICONOS SONY MUSIC LATIN 67402
(10)	11	2	TERCER CIELO VAJE A LAS ESTRELLA KASAVENERUS CUNIVERSAL MUSIC LATINO 65/14/3 UML
12	14	26	VARIOUS ARTISTS TOP LATINO V5 DISCOS 605 76157/SONY MUSIC LATIN
13	18	23	JUANES PAR.C.E. UNIVERSAL MUSIC LATINO 015027/UMLE
114	12	3	VARIOUS ARTISTS QUERIDA MADRE SONY MUSIC LATIN 87463
15	15	3	MYRIAM HERNANDEZ SEDUCCION UNIVERSAL MUSIC LATINO 015484/UMLE
16	20	11	MARC ANTHONY DOS CLASICOS: LIBRE/AMAR SIN MENTIRAS SONY MUSIC LATIN 8436
	13	4	VARIOUS ARTISTS AMOR DE MAORE CON TODO MI CARINO PLATINO 11114
-	17	8	SOUNDTRACK EVA LUNA UNIVERSAL MUSIC LATINO 015432/UML
19	RE-6	ia riki	LOS ANGELES NEGROS
20	19	64	CHAYANNE NO HAY IMPOSIBLE SONY MUSIC LATIN 61972

	TROPICAL ALBUMS				
L	C		ΔĮ	BUMS	
	9		ro =		
	WEEK	LAST	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
-	0	1	6 3	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
Ī	2	2	3	OLGA TANON NI UNA LAGRIMA MAS MIA MUSA 90020/SDNY MUSIC LATIN	
	3	ME	w	TOBY LOVE LA VOZ DE LA JUVENTUD SONY MUSIC LATIN 65662	
	4	4	49	JUAN LUIS GUERRA Y 440 ASONDEGUERRA CAPITOL LATIN 424B3	Q
	5	3	30	HECTOR ACOSTA: EL TORITO OBLIGAME D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 654093/UNILE	
K	6	111		SUSANA BACA AFRODIASPORA LUAKA BOP 0077	
	7	5	27	EL GRAN COMBO SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
	8	7	8	VARIOUS ARTISTS 1 LOVE BACHATA 2011 PLANET 90125/SONY MUSIC LATIN	
		6	47	GILBERTO SANTA ROSA IRREPETIBLE SONY MUSIC LATIN 42868	
E	10	8	40	GILBERTO SANTA ROSA MIS FAVORITAS SONY MUSIC LATIN 74217	
	11	15	12	OLGA TANON 20 GRANDES EXITOS WARNER LATINA 526580	
	12	10	21	ELVIS CRESPO INDESTRUCTIBLE FLASH 75808/SONY MUSIC LATIN	
	13	120	6	VARIOUS ARTISTS PUTUMAYO PRESENTS: RUMBA, MAMBO, CHA CHA CHA PUTUMAYO 238	
	14	17	59	EL GRAN COMBO DE PUERTO RICO SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758	
	15	12	20	NUEVO VOCES BEST OF HOT AND SPICY SALSA SONOMA 4019	
L	16	20	13	VICTOR MANUELLE MIS FAVORITAS SONY MUSIC LATIN 70885	
		13	61	HECTOR ACOSTA EL TORITO THE ULTIMATE BACHATA COLLECTION VENCAUSCU "WERSAL MUSIC LATINO 65377/1/UM.E.	
	18	12. 1	-	CACHAO THE LAST MAMBO EVENTUS 20121/SONY MUSIC LATIN	
	19	16	22	FRANKIE RUIZ 15 EXITOS: ORO SALSERO VOL.2 MACHETE 014862/UMLE	
T	20	RE-E	HTRY	JOAN SORIANO EL OUQUE DE LA BACHATA IASO 005 ⊕	
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١		a	A	TIN RHYTHM BUMS	
ı	U	1	ΔL	_BUMS™	
	(A)	⊢∺	CHT	ARTIST	E.
ı	E	LAST	WE	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
ĺ	1	1	6	JOAN SEBASTIAN 5 WKS LOS HUEVOS RANCHEROS FONOVISA 354639/LIMLE	
1	2	2	8	INTOCABLE 2011 G.I.M. 029/DASMI	
ľ	-		7	GERARDO ORTIZ	0
			•	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	
		4	4	UN SIGLI DE AMIGR VICTORIA/VENEMUSIC/UNIVERSAL MUSIC LATINO 664133/UNILE	
		1	17	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE	
Constant.	6	6	4	VARIOUS ARTISTS	1
ALC: UNIVERSITY OF				DEL RECORDS PRESENTA ENFERMEDAD MASINA DEL 87172/SONY MUSIC LATIN GERARDO ORTIZ	0
	7		43	NI HDY NI MANANA DEL 68924/SONY MUSIC LATIN	0
ı	В	9	16	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
- 1000	9	8	8	EL TRONO DE MEXICO SIGD ESTANDO CONTIGO FONOVISA 354637/UMLE	W
	10	12	22	LARRY HERNANDEZ 20 SUPER EXITOS MENDIETA FONOVISA 570058/UMLE	
•		13	23	VARIOUS ARTISTS 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590 UMLE	
	12	10	5	JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA (+)	
STREET, S	13	16	26	VARIOUS ARTISTS AMANECER BAILANDD PLATINO 11097	
100	14	NF		GERARDO ORTIZ	ACCUSAGE A
į	W		_	EN VIVO: LAS TUNDRAS DEL 89177/SONY MUSIC LATIN	
10.111	15	16	8	CALIBRE 50 DE SINALDA PARA EL MUNDO DISA 721639/UMLE	
İ	16	14	8	RIGO TOVAR 40 ANIVERSARIO FONOVISA 354633/UMLE	
	17	19	6	LOS CUATES DE SINALOA	
200		,3		TOCANDO WITH THE MAFIA SONY MUSIC LATTN 77513 LOS TITANES DE DURANGO	
N. Committee	18	BE-EI	ITRY	MUY AFORTUNADOS OISA 721637/UMLE	1000
	19	NE	W	JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA	
Ì	20	11	5	VARIOUS ARTISTS	
I	20	, ,	J	BRILBOARD LATIN MUSIC AWARDS 2011 UNIVERSAL MUSIC LATINO 015564 EVUMLE	a service.

BETWEEN THE BULLETS

ROMEO STARTS SOLO ADVENTURE



Aventura frontman Anthony "Romeo" Santos blasts onto the Latin airplay and digital charts with debut solo single "You." On Hot Latin Songs, it opens at No. 1 with 13.8 million listener impressions, according to Nielsen BDS, marking only the 10th time a song has debuted at the top slot (see page 58). On Latin Digital Songs (page 67), "You" bows at No. 4 with 6,000 downloads; it's only the third top five debut this year.

—Rauly Ramirez

EURO

DIGITAL SONGS

WEE	WEE	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 28, 2011
1	3	PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOONROCK PARTY RO	CX/WILL LAM/CHERRYTREE
2	NEW	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONL	IVE

WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC • THE LAZY SONG

ON THE FLOOR
JENNIFER LOPEZ FT. PITBULL ISLAND 5 CALL MY NAME
PIETRO LOMBARDI UNIVERSAL GIVE ME EVERYTHING
PITBULL FT. NE-YO, AFROJACK & NAYER MR 305/POLD GROUNDS

SWEAT SNOOP DOGG VS. OAVID GUETTA DOGGYSTYLE/PRIORITY BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE

JUDAS LADY GAGA STREAMLINE/KONLIVE

U	JAPAN					
	BILLBOARD JAPAN HOT 100					
WEEK	LAST	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	MAY 28, 2011			

1	13	MY HOME Kanjani eight imperial
2	NEW	SMILE BUMP OF CHICKEN TOY'S FACTORY
3	NEW	KAKKO WARUI I LOVE YOU!

FRENCH KISS AVEX-J-MORE KOI NO SUPER BALL SORA GA NATTEIRU TOKYO JIHEN EMI 5 94

CORE PRIDE HAVE A GOOD DAY! NOA NOWA VICTOR LOVE SONG SANOAIME J SOUL BROTHERS RHYTHMZONE

MR.TAXI Shojo jidai nayutawave C'MON, LET'S GO KREVA PONY CANYON 10 55

ALRUMS SHE STAN UK CHART CO. 1 1 3 3 DOO-WOPS & HOOLIGANS BRUND MARS ELEKTRA 5 HELPLESSNESS BLUES FLEET FOXES SUB POP

GLEE, THE MUSIC PRESENTS: THE WARBLERS

THE ULTIMATE COLLECTION
SADE EPIG

WHO ARE YOU JESSIE J LAVA

#UNITED KINGDOM

GERMANY

ALDUMS				
THIS	LAST	(MEDIA CONTROL) MAY 19, 2011		
1	NEW	LIVE AT RIVER PLATE AC/DC ALBERT PRODUCTIONS/COLUMBIA		
2	1	21 ADELE XL		
31	2	SCHIFFSVERKEHER HERBERT GROENEMEYER GRONLAND/CAPITOL		
4	NEW	CHRISTOPH ALEX FAVORITE SELFMADE		
5	NEW	DER LETZTE DEINER ART LAITH AL-OEEN SEVEN DAYS		
6	10	DELETED SCENES FROM THE CUTTING ROOM FLOOR CARD EMERALD GRANDMONO		
7	6	DOO-WOPS & HOOLIGANS BRUND MARS ELEKTRA		
8	31	GOOD NEWS LENA RAAB TV		
9	3	HOT SAUCE COMMITTEE PART TWO BEASTIE BOYS BROOKLYN DUST/CAPITOL		
10	13	NORTH AND SOUTH MILOW HOMERUN		

FRANCE

DIGITAL	SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY PARTY BOCK ANTHEM
LMFAD FT. LAUREN BENNETT & GOONROCK PARTY ROCK-WILL 10

THE EDGE OF GLORY LADY GAGA STREAMLINE/KON NEW

ROLLING IN THE DEEP ADELE XL J'AIMERAIS TROP KEEN'V FT. SAP YAZ

JUDAS LADY GAGA STREAMLINE KONLIVE L'HORLOGE TOURNE MICKAEL MIRO MERCURY

CHERIE COCO MAGIC SYSTEM & SDPRANO SHOWBIZ 9 9 TILL THE WORLD ENDS

CANADA

ALBONIS			
THIS	LAST	(NIELSEN SOUNDSCAN) MAY 28, 201	
-	1	21 ADELE XL	
3	2	LOVE? JENNIFER LOPEZ (SLAND)	
2	NEW	COLLIDER SAM ROBERTS BAND SECRET BRAIN	
4	NEW	TURTLENECK & CHAIN THE LONELY ISLAND UNIVERSAL REPUBLIC	
5	6	LETTER TO NO ONE PASCALE PICARD BAND TANDEM	
6	NEW	LE RETOUR DE NOS IDOLES VARIOUS ARTISTS MUSICOR	
7	3	HOTSAUCECOMMITTEEPARTTWO BEASTIE BOYS BROOKLYN DUST CAPITOL	
G		L'EXISTOIRE RICHARD DESJARDINS FOUKINIC	

* AUSTRALIA

-		
THIS	LAST	(ARIA) MAY 16, 2011
1	1	21 AOELE XL
	2	ROY DAMIEN LEITH SONY MUSIC
3	13	WHEN RONAN MET BURT RONAN KEATING & BURT BACHARACH POLYDOR
	3	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA
5	8	SING IT LOUD K.O. LANG AND THE SISS BOOM BANG NONESUCK
6		WASTING LIGHT FOO FIGHTERS ROSWELL/RCA
7	5	THE WOMBATS PROUDLY PRESENT THIS MODERN GLITCH THE WOMBATS 14TH FLOOR
-	10	TEENAGE DREAM KATY PERRY CAPITOL
9	11	LOVE? JENNIFER LOPEZ ISLAND

10 15 CRAZY LOVE MICHAEL BUBLE 143/REPRISE

SWEDEN

ITALY

6 4

NO MORE IDOLS CHASE AND STATUS MERCUR

LOUD RIHANNA SRP/DEF JAM

		DIGITAL SONGS	
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 28, 2011	
4	+	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
	NEW	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE	
3	2	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
4	NEW	DANZA KUDURO OON OMAR & LUCENZO YANIS/ORFANATO	
5	5	SET FIRE TO THE RAIN ADELE XL	
6	7	FAR L'AMORE 808 SINCLAR/RAFFAELLA CARRA YELLOW	
7	8	LE TASCHE PIENE DI SASSI JOVANOTTI MERCURY	
8	3	WHERE THEM GIRLS AT DAVIO GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
9	RE	PRICE TAG	

SPAIN

DIGITAL SUNGS			
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 28, 2011	
1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
2		LEAD THE WAY CARLOS JEAN NOVAEMUSIK	
3	NEW	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE	
4	4	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIG	
5	5	SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES	
102	1	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
	6	S&M RIHANNA SRP	
8	10	JUDAS LADY GAGA STREAMLINE/KONLIVE	
9	3	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
10	NEW	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305 POLO GROUNDS	

GREECE

DIGITAL SONGS				
WEEK	CAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 28, 2011		
1	NEW	WATCH MY DANCE LOUKAS GIORK & STEREO MIKE CMC		
2	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		
3	2	BABY IT'S OVER HELENA PAPARIZOU COLUMBIA		
4	3	FILA ME AKOMA (BACIAMI ANCORA) PANOS MOUZOURAKIS & MARAVEYAS ILEGAL MINOS		
5	NEW	AN MOU FTANAN TA LEFTA STAN FT. NIVO EMI		
6	NEW	THE EDGE OF GLORY		

10 RE JUDAS

KLEISTA TA STOMATA ANTONIS REMOS HEAVEN - 3 7 JE VEUX ZAZ PLAY-01 IN LOVE WITH YOU JARED EVAN INTERSCOPE 6

IRELAND

5

9 NEW LOVESTRONG.

DIGITAL SONGS

JE SUIS MARIE-ELAINE THIBERT MUSICOR

١	THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL)	MAY 28, 2
	1	RE	LIPSTICK JEDWARD PLANET JEDWARD	
	PARTY ROCK ANTHEM LMFAG FT LAUREN BENNETT & GOONROCK PARTY ROCKVILL LAAF			CXXVILL LAVA CHER
	3	2	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL IS	_AND
	4 NEW THE EDGE OF GLORY LAOY GAGA STREAMLINE/KDNLIVE			IVE
ĺ	5	5	THE LAZY SONG BRUNO MARS ELEKTRA	
	6	6	BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENAS	SI JIVE
	7	4	SOMEONE LIKE YOU ADELE XL	
	8	RÉ	JUDAS LADY GAGA STREAMLINE/KONL	IVE

(NIELSEN SOUNDSCAN INTERNATIONAL) OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER 41 FEST I HELA HUSET BASSHUNTER VS. BIGBROTHER WARNER ON THE FLOOR
JENNIFER LOPEZ FT. PITBULL ISLAND 3 1 POPULAR ERIC SAADE KING ISLAND ROCKYSTAR LIPSTICK JEDWARD PLANET JEDWARD 5 NEW JUDAS LADY GAGA STREAMLINE/KONLIVE 3 RUNNING SCARED ELL/NIKKI CMC JAG KOMMER VFRONICA MAGGIO UNIVERSAL

FINLAND

10 NEW PARTY ROCK ANTHEM
LIMEN FILLAUMEN BEINNETT & GOONROCK PARTY ROCKANG LIJAM/DIFFRYTREE

THIS		LAST	(NIELSEN SDUNDSCAN INTERNATIONAL)	MAY 28, 2011	
1		ţ	HAISSA JARE & VILLEGALLE MONSP		
TE	9	F	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL	SLAND	
3 NEW DA DA DAM PARADISE OSKAR WARNER THE EDGE OF GLORY LADY GAGA STREAMLINE KONLIVE					
5		NEW	IHANAA LEIJONAT, IHANAA A-TYYPPI SONY MUSIC		
MAAILMAN TOISELLA			PUOLEN		
7		5	SWEAT SNOOP DOGG VS. DAVIO GUETTA DOGGYSTYLI		
8 MR. SAXOBEAT ALEXANDRA STAN PLAY-ON					
9		10	JUDAS LADY GAGA STREAMLINE/KON	ILIVE	
10)	F.	PARTY ROCK ANTHE N LMFAO FT. LAUREN SENNETT & GOONROCK PARTY		

NORWAY

DIGITAL SONGS				
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 28, 2019		
1	1	WHAT ARE WORDS CHRIS MEDINA 19		
2	NEW	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE		
3	5	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON		
4	2	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		
5	4	PARTY ROCK ANTHEM LMFAD FT, LAUREN BENNETT & GOONROCK PARTY ROCK/WILL LAUNCHERRYTREE		
6		PRICE TAG JESSIE J FT. B.O.B LAVA		
7	RE	OLBRILLER ERIK OG KRISS MTG		
8	3	WHERE THEM GIRLS AT David Guetta Ft. Flo Rida & Nicki Minaj What a Music		
9	8	RADIO CIR.CUZ COSMOS		
10	9	GIVE ME EVERYTHING PITBULL FT NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS.		

BELGIUM

ME HE (NIELSEN SOUNDSCAN

DIGITAL SONGS

三	53	INTERNATIONAL)	MAY 28, 2011
14		SET FIRE TO THE RA	IN
	1	PARTY ROCK ANTHE	
3	4	CUBA ROBERT ABIGAIL & DJ REBEL FT. THE	GIBSON BROTHERS BIP

PRICE TAG JESSIE J FT. B.O.B LAVA RIVERSIDE AGNES OBEL AGNES OBEL THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE NEW

SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY 7 ROLLING IN THE DEEP WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC 3 ON THE FLOOR
JENNIFER LOPEZ FT. PITBULL ISLAN

AUSTRIA

WHERE THEM GIRLS AT DAVID GUETTA FT, FLO RIDA & NICKI MINAJ WHAT A MUSIC

NEW GIVE ME EVERYTHING
PITBULL FI NE-YO. AFROLACK & NAYER MR. 305/POLO GROUNDS

ı	DIGITAL SONGS			
-	THIS	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL) MAY 28, 201	
-	AV.		CALL MY NAME PIETRO LOMBARDI UNIVERSAL	
	2	4	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORIT	
	3	5	A NIGHT LIKE THIS CARO EMERALD GRANDMONO CALL MY NAME SARAH ENGELS UNIVERSAL	
		2		
		6	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
-		III	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUS	
	7	10	10 PARTY ROCK ANTHEM UMAD IT LAUREN BEINETT & GOORROCK PARTY ROCKWALLIAM CHERRYTR 8 S&M	
1	0	8		

9 HOLLYWOOD HILLS
SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL

10 NEW THE EDGE OF GLORY

LUXEMBOURG

DIGITAL SONGS

WHAT ABOUT MY DREAMS?

SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY

THIS	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL)	MAY 28, 201	
1	2	ON THE FLOOR JENNIFER LOPEZ FT. PITBUL	L ISLAND	
2	0	WHERE THEM GIRL DAVID GUETTA FT. FLO RIDA & NIC		
3	3	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORI		
		PARTY ROCK ANTH LMF40 FT LAUREN BENNETT & GOONROCK P		

GIVE ME EVERYTHING PITBULL FT. NE-YO. AFROLACK & NAYER MR PRICE TAG JESSIE J FT. B.O.B LAVA WELCOME TO ST. TROPEZ THE EDGE OF GLORY
LADY GAGA STREAMLINE/KONL

A NIGHT LIKE THIS CARO EMERALO GRANDMON

10 6

HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL

OPERATUGAL DIGITAL SONGS

章 □ (NIELSEN SDUNDSCAN

	¥¥	23	INTERNATIONAL) MAY 28, 2011		
	1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		
1	2	5	A MAQUINA (ACORDOU) AMOR ELECCTRO ARTHOUSE		
	3	3	HIGHER Taid Cruz Ft. Kylie 4th & Broadway		
	4	NEW	A LUTA E ALEGRIA HOMENS DA LUTA RTP		
	5	4	ROLLING IN THE DEEP ADELE XL		
		NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC		
	7	2	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD ISRAEL "IZ" KAMAKAWIWO OLE BIG BOY/MOUNTAIN APPLE		
	8	6	PRICE TAG JESSIE J FT. B.O.B LAVA		
	9	NEW	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE		
	10	RE	BEAUTIFUL LIE KEEMO & TIM ROYKO FT. COSMO KLEIN VEDISCO		

MEXICO

AIRPLAY				
WEEK	LAST	(NIELSEN BDS) MAY 28, 2011		
1	01	LLUVIA AL CORAZON MANA WARNER		
*)	DIA DE SUERTE ALEJANDRA GUZMAN CAPITOL		
3	3	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE		
4	12	EL TIERNO SE FUE CALIBRE 50 OISA		
5	4	ENTRE TUS ALAS CAMILA SONY MUSIC		
	4	SONE ZOE CAPITOL		
7	*	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE		
	9	IMPERMEABLE HA*ASH SONY MUSIC		
9	7	FIREWORK KATY PERRY CAPITOL		
10	16	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		

BRAZIL

10 8

ALBUMS

THIS	LAST	(APBD/NIELSEN) MAY 1, 2011	
)(#	1	PAULA FERNANDES AO VIVO Paula Fernandes Universal	
2	2.	AO VIVO NO RIO LUAN SANTANA SOM LIVRE	
3	3	25 ANOS AO VIVO EXALTASAMBA RADAR	
3	1	COLLECTION RDXETTE SOM LIVRE	
5	4	EXTRAORDINARIO AMOR DE DEUS ALINE BARROS MK	
6	5	PISTA SERTANEJA REMIX VARIOUS ARTISTS SOM LIVRE	
-	46	E A MUSICA DE TOM JOBIM CAETANO VELOSO SONY MUSIC	
, in		BOLA DE CRISTAL AO VIVO FERNANDO & SOROCABA SOM LIVRE	
:03	14	INTIMO FABIO JR SONY MUSIC	
10	10	INSENSATO CORAÇÃO: NACIONAL VARIOUS ARTISTS SOM LIVRE	

MAY SINGLES & TRACKS SONG INDEX.

1,000 FACES (Sony/ATV Tree Publishing Company, BMI/Tom-douglasmusic, BMI), HL, CS 38

1,000 PALES (SINK) HL CS 38 mg vomans, some probagismus company, sown of control of cont

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A.E.I.O.U (Not Listed) RBH 96
ALL OF THE LIGHTS (Please Grome My Publishing Inc.,
BM/FMI Blackwood Music Ire., BM/Way Above Music,
BM/FMI Blackwood Music Ire., BM/Way Above Music,
BM/Foury My Songs LLC, BM/Universal Music Corporation,
ASCAP/Jebnel Iz Myre. ASCAP), AMPFHL, H100 23, RBH 5
AMEN Sony/AT Vere Publishing Company, BM/Way 401 Kye
Music BM/Fouche River, BM/Ryeyay con Dice Publishing,
BM/Mink Pam Mama Music, SEAS/Congo of Max Publishing,
SESAC/Tunes of R and T Direct. SESAC/Syg And Sophie
Songs, SOCA/Music Services, BM/H, LC, SG A
MI THE ONLY ONE (Sony/ATV Tree Publishing Company,
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CS 16, H103 BM/Bay

BRAVIVER of Say Instals. Covering writter lauks. Accordy, no. CS 16, H1002 BRD MINDS (Songs O'T Top Stop Music Publishing, BM/O'te 2 Stong Music Publishing, BM) IL 72 ANYTHING (Sout Child Music, ASCAP/General Music Corporation, ASCAP/Generals Music Inc., BM/Allino Music, Inc., BM/Allino Music, Inc., BM/Allino Music Inc., BM/Allino Music Inc., BM/Allino Music Inc., BM/Allino Music Publishing, BM/Son/AIY Songs LLC., BM/Swiz Beatz Publishing, SSSAC/Linnerstal Tures, SCSAC/Cong O'Universal Inc., SSSAC/EM, Agnit Music, Inc. ASCAP/Linnor Charles Music & Medie Publishing, ASCAP). AMPHIL, BRH. 38

ATACA Y ATRAPA (Not Listed) LT 45 NAME OF THE PROPERTY OF THE PR

BABY (Cainon's Land Music Publishing ASCAP/EMI April Music, Inc., ASCAP/Lucky June Music Publishing, ASCAP/

BACKSEAT (New Boyz Publishing LLC BMVPrimary Wave Brian, BMI/Niles Hollowell-Dhar Publishing Designee,

BALLIN (Nor Listed) RBH 44
BAREFOOT BLUE JEAN NIGHT (Music Of Cal IV. BMI/Cal IV
Entertainment, LLC BMI/Cal IV Songs, ASCAP/Papertown

Entetiamment, LLC BM/Cal M Songs, ASCAP/Papertown Songs, SOCAN) CS 27, H100 85

BEAUTHFUL (Hannah Eight Musics: SESAC/Koball Music Publishing America, Inc., ASCAP/Mas Appeal Entetiamment, BM/Sicippent Export, Inc. SSCAP, BRH 64

BEST LOVE SONG (HappyPub Music, BM/Fleach Global Songs, BM/Universal Music - Z Songs BM/Songs Of Universal August - Ascap Songs, BM/Songs Of Universal August - Ascap Songs, BM/Songs Of Universal Music, BM/Songs Of Universal Music, BM/Songs Of Universal Music, BM/Songs Of Universal Music, Ascap Songs Of Universal Music, BM/Songs Of Unive

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BEST NIGHT OF MY LIFE (Chel Huxdable Music Publishing, BM/EM) Blackwood Music Inc., BM/E Huddon Music LLC, BM/Chameleon Publishing, BM/Sly As A Foxx Music Inc., BM/Songs Of Universal, Inc., BM/WB Music Corp., ASCAP)

Section of the Company of the Compan

Songs, ASCAP/Kasz, Money Publishing: ASCAP/Kojakrax Ka Money Publishing: ASCAP/Rescription Songs, LLC, ASCAP/Matz Ball Music, BM/Maratione AB, STIM/Koball Music Publishing America, Inc., ASCAP), AMP/HL, H100 II BOOTY WURK (ONE CHEEK AT A TIME) (Nagpy-Hub Music BM/Hunersal Music - Z Songs, BM/Kasai, LLC, BM/Napp BM/Hunersal Music - Z Songs, BM/Kasai, LLC, BM/Napp

BM/Michnersal Music - Z Songs, BM/Masai, LLC, BM/Mal Boy Lyrin, BM/D, AMP/HL, BBH 77 BORN THIS WAY (Stefan Germanotta pd/a Lady Gaga, BM/House Of Gaga Publishing, Inc., BM/Sony/ATV Song LLC, BM/KGlobe, Music Inc., BM/Warner-Famere Publing Corp., BM/Gantay Music Publishing, BMI), AMP/HL, H100 19

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H100 19
80W CHICKA WOW WOW (North Greenway Productions, ASCAP/Sony/ATV funes LCC, ASCAP/Mars Force Music, ASCAP/Sony/ATV funes LCC, ASCAP/Mars Force Music, ASCAP/Physical Independent Music Publishing, ASCAP/Physical Independent Music Publishing, ASCAP/Physical Potential Music, Linc, ASCAP/Physical Potential Music, ASCAP/ATAP Art S Sake Music, ASCAP/ATAP (AAPT S Sake Music, ASCAP/ATAP) was promised independent Publishing, ASCAP/Oring Morey, Publishing Inc. CAMP/Washer-Tamerlane Publishing Corp., BMI), AMPPHL, H100 48
BOYFRIEND (Buy Music Inc.), BMI/Sony/ATV Songs LLC
BMI/May Org Abbishing LLC, BMI/Sony/ATV Music Publishing (MK), PMS) HL, H100 94
BREAK MY HEART (Cannon Music One, ASCAP/M Music
Corp., ASCAP/Estelle Swaray, BMI/Chrysalls Songs, BMI/Songel BREAK MY HEART (Cannon Music One, ASCAP/M Music
Corp., ASCAP/Estelle Swaray, BMI/Chrysalls Songs, BMI/Songel Britishing, BMI/Mar (Anysal, BMI/Sris IV Gold
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Publishing BMI/ANC (Direc Publishing, Designee, BMI/Jonquez
Woods Publishing Designee, BMI/Jonquez

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BM/MP Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Ret I Juar Of This Music. ASCAP/EMI Blackwood Music Inc., BM/Rhetmerk Music., BM/String Siretcher
Music. BMI). AMP/PHL CS 35

CAN'T BE FRIENDS (Marsky Music, BMV Janice Combs Pub-lishing, Inc., BMVEMI Blackwood Music Inc. BMV/bung Jones, BMV/Dat Quo Publishing, SESAC/Kab America Inc., ASCAP/Kab Inc., JASRAC/April's Boy Muzik, BMV/Warner-

MUSIC, BMV/ADGEINA MUSIC, DRIVESQUERTER GROUND
BMV/POPPSOIDATION STATES & CORNBREAD (Crow's Tree Publishing
BMM/CORNAND CORNBREAD (Crow's Tree Publishing
COLLARD GREENS & CORNBREAD (Crow's Tree Publishing)
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swik/sony/ATV Songs LLC BM/Phyate Stock Enfertainment. BM/Songs Of Universal, Inc., BM/Urlus Savage Publishing, ASCAP/EM April Music, Inc., ASCAP/Jobete Music, Inc., ASCAP), HL, BBH 71 DOULLIOE (SIM Music Publishing, BM/Songs Of Kobalt Music Publishing America, Inc., BM/Jo Ray Dean Music.

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CORAZON SIN CARA (Sonas Of Top Stop Music Publishing

COUNTRY BOY (WB Music Corp., ASCAP/Greenfund, ASCAP)

COUNTRY MUST BE COUNTRY WIDE (Square D Music,

Publishing Corp., BMI/Indiana Angel Music, BMI). AMP.CS. 34
COUNTRY SH*1* (Big Krif Publishing, ASCAP/Warner-Tamer-lame Publishing Corp., BMI). AMP.RBH 69
CDUNTRY SONG (Seether Publishing, BMI/FSMG).
IMRO/KickDalKal Music, BMI/Chrysalis One Songs, BMI)

CRAZY GIRL (Mire Cuth Music, BMUSweel Hysferia Music, BMUSweel Hysferia Music, BMUSweel Hysferia Music, BMUSweel Cute Table The BMURIC, BMI), AMP/HL, CS 29, H100 89

CUANTO ME CUESTA (Firea Publishing, BMI) LT 10

EL CULPABLE (Arpa Musical, LLC, BMI) LT 8

CUPID (Beit Mager Music, BMI/My Del Starts Tomorow, Inc., BMI/Songs Of Universal, Inc., BMUJasor's Lyrics, SESAC/Peach Global Tuines, SESAC/Cardingee Music Publishing SESAC/Universal Tuines, SESAC) AMP/HL, RBH 20

DANCING QUEEN (EMI Grove Park Muisc, BMI/Polar Music International, AB/Universal-Songs Of PolyGram International, BMI/Union Songs Music Forlagsaktiebolag, AB) AMP/HL, H100.73.

CM (Hadjust) datus musist, pergerony watch MiSongs Of Universal Inc., BM/Galassy Foreign birshing, Inc., BM/Scarlboogs Music, SESAC), H10071, BBH 9 Anose Music, ASCAP/EMI April Music Inc., bit One Songs, ASCAP/Curb Songs ASCAP/Jacob CAP/Sony/ATV Tree Publishing Company, BMI) CS 37.

DIRTY DANCER (EIP Music, ASCAP/Songs Of RedOne BMI/Sony/ATV Songs LLC, BMI/Sony/ATV Tunes LLC

ASCAP, H., H100 18
DON'T LOOK DOWN (Lellow Productions, ASCAP/EMI April
Music Inc., ASCAP/Staam Rem Linden Springfield, SMI/EMI
Backwood Music Inc. SMI), HI, BBH B5
DOWN DN ME (Universal Music Corporation, ASCAP/Dhaji
Publishing, ASCAP/Songs Of Linvestal, Inc. BMM/AS Schultz
Publishing, BMI/SO Cert Music Publishing, ASCAP), AMP/H-L,
H101 11 BBH S1

THE EDGE OF GLORY (Sielan Germanotta pWa Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, inc. BMI/Glober Music Ruin, BMI/Watner-famentaine Publishing, gcorp. BMI/Gariday Music Publishing, BMI/Maweelf And Carrier Publishing, ASCAP/AMP/HL. H100 3 EMTRET USA ALS (Sony/ATV Doson Music Publishing LLC, ASCAP/Marnia Publishing, ASCAP/Carraz Music Publishing SACM UT 26

BMI) L1 46
ESTOY ENAMORADO (Universal-Musica Unica Publishing,
BM/La Mente Maestra Music Publishing, BMI) LT 19
E.T. (Each Note Counts, ASCLAP/Kasz Money Publishing,
ASCLAP/Maratone AB, STIM/When I'm Rich You'll Be My Bitch.

ASLAP/Maratone AB, STIM/When I'm Rich 'vou'll Be My Brich.
ASCAP), AMPH100 2

EXCUSE ME INAppy Puddy Music. ASCAP/Linversal Music - 2

Tures LLC. ASCAP/Mass Confusion Productions Inc.
ASCAP/Linversal Music Corporation, ASCAP/Canon's Land

Music Publishing, ASCAP/EM April Music. Inc.
ASCAP/Embassy Music Corp. ASCAP/Embassy Music Corp. ASCAP/Embassy Music Corp. ASCAP/Embassy Music Corp. ASCAP/Embassy Music. BMI/Songs Of Lastrada, BMI) AMP/HL, RBH

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FALL 5.0 (Brian McKnight Music LLC, ASCAP/Kobalt Music Publishing America, Inc. ASCAP) RBH 80 FALL FOR YOUR TYPE (Mayor & Moses LLC, SOCAN/Live Wilder LC, BURGEN Districts Misses And Company August 1997

tion Songs, SESAC/Mise Cutin Music, BMI/Sweet Hystera Musics, BMI, MAPICS 57

F**KIM*PERFECT (EMI Blackwood Music in. BMI/Prin Inside Publishing, BMI/Maratione, ASCAP/Mostal Music Publishing America, in. CSCAP/Mostal Music Publishing America, in. CSMI) HL, H1001

F**K YOU (FORGET YOU) (Chrysal's Music Lid. FRS/God Grem Music, BMI/Mass Force Misic, ASCAP/Bigliouse, ASCAP/Bigliou

FOOL FOR YOU (Jacks Love Emponum, BMI/EMI Blackwood Music Inc., BMI/Chrysalis Songs, BMI/God Given Music.

FOR THE FIRST TIME (Universal Music - Z Songs. BMI).

AMP/HL, H100 24
FRIDAY (Clarence Jey Publishing Designee, APRA/Patrice Wilson Publishing Designee, ASCAP/Ark Music Factory, LLC, ASCAP) H100 34 G

GENERATION LOVE (Sony/ATV Tree Publishing Company, 8MI/Tomdouglasmusic, 8MI/EMI Blackwood Music Inc., 8MI)

GIVE ME EVERYTHING (Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/Tenvor Music. BMI/TALPA Music

versal Music - 2. Linno bass.

GOIN STEADY (Not Listed) RBH 57

GONE AND NEVER COMING BACK (God's Crynt' Publishing,

AND Times LLC. ASCAP/UfeelJ Publishing, GONE AND NEVER COMMITTEE LC. ASCAP/Life IV Publishing, ASCAP/Sony/ATV Tunes LLC. ASCAP/Life IV Publishing, SESAC), H.L., RBH 45 GOOD LIFE (Midnite Miracle Music, ASCAP/Sony/ATV Tunes COOD LIFE (Midnite Miracle Music, ASCAP/Kobali Music Publish

GODD LIFE (Midnite Miracle Music. ASCAP/Som/AIV Tunes LIC., ASCAP/Acomman Music, ASCAP/Somlat Misse Publish-ing America, Inc., ASCAP/Patient Games Publishing ASCAP/IE Publishing Co. ASCAP) HL. H100 44 GOOD MAN (Ugmoe Music. ASCAP/Notinersal Music Corpora-tion, ASCAP), AMPHL. Bills ASCAP/Noting Hill Music Group, ASCAP), AMPHL. Bills Corporation. ASCAP) LT G GRACIAS A DIOS (Marcha Musical Corporation. ASCAP) LT G GRENADE (Mast Force Music. ASCAP/Bugnouse, ASCAP/Bug Music. ASCAP/Roc Nation Music. ASCAP/Music Farmanneen LLC. ASCAP/Roc Hallon Music. ASCAP/AIVasce Farmanneen LLC. ASCAP/Plack Spale Music. ASCAP/AIT House Entertain-ment LLC. ASCAP/Post-Syste Independent Publishes

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GRITAR (DeFons Songs, BM/Sony/ATV Latin Music Publishing, LLC BM/Brantunes Music Publishing, ASCAP/Sony/ATV Discoss Music Publishing LLC ASCAP/LT 39
GROVE ST. PARTY (Laugummalphurpublishing, ASCAP/Demovinor Chaltman, RM/Leus Amel Lewis Publishing Designee, BM/Waner-Tamertaine Publishing Corp., BMI)

ASCAPDanewas to the Committee of the Com

HABITACION 69 (Ideas Enterprises, Inc., BM/Los Compos-tores Publishing, BM/LGA Music Publishing, BM/) LT 24 H*A*M (Please Gimme My Publishing Inc., BM/PM Black-wood Music Inc., BM/PM/IAI/JM Music, Inc. ASAP/Carler Boys Music, ASCAP/Kimani Music, BM/Muzay Enlertainme

Inc., ASCAP/Waren-Hamerlane Publishing Corp., BMI/Copy-right Control), AMPPH. IBBH 72.

HASTA MI ULTIMO DIA (Lura Negra Music Publishing BMI/Ediciones Musicates, S. A. DE CV/EMI Blackwood Musicinc. BMI/Editora San Angel SA de CV, ASCAP), IT 50

HEART LIKE MINE (Sony/ANY Tee Publishing Company SMI/Pink Dog Publishing, BMI/Walsdy Music. ASCAP/Reyn-song-Publishing Corp. BMI), HL, CS 1. HIDO SF

HELLO (Temps diu/Avance, SOCAN/Dragonette Publishing Inc. SOCAN/HIDO.

SUCAN) H100 60 **HEY BABY (DROP IT TO THE FLOOR)** (Ultra Tunes.

HOMEROY (SonyARV imple viasae, bin/valua inteste of lishing, BM) RBH 93 Tee Publishing Company. BM/SonyARV Acuff Rose Musics, BM/Ssr Ring Circus Songs, BM/Sinnerlina, BMI), HL, CS 22: H100 67 HONEY BEE (VR) Musics Corp. ASCAP/Missas 3 Money Music Publishing, ASCAP/Get At Load Tiris Musics, ASCAP/EMI Blackwood Music Inc., BM/Rhettneck Music, BMI), AMP/HL, CS on H100 25.

I AM WOMAN (Write 2 Live Publishing, ASCAP/Kobali Music Publishing America, Inc., ASCAP/Dean Wynton Josiah, ASCAP/Patriot Games Publishing ASCAP/Ali Pierre ASCAP)

BMI/Sony/ATV Acuff Rose Music, BMI/Mammaw's ead Music, BMI/Bug Music, Inc., BMI), AMP/HL, CS

HTUU 8U
 CAN'T MAKE YOU LOVE ME (Almo Music Corp.. ASCAP/Rho Blues Music, ASCAP/Songs of Evergreen Copyinghis, ASCAP/Universal Music - MGB Songs, ASCAP), AMP/HL, RBH 78

ny Lou Music, BMI/Gad Songs, LLC, ASCAP/EMI c. Inc. ASCAP/Asia Music Media. ASCAP/BMG April Music, Inc., ASCAP/Ass Music Media, ASCAP/BMC Europe, ASCAP/Asstrala, BMI), HL, H100 39 100NT DESERVEY VOU (Collone Rook Barto Publishing, BM/Warner-Fameriane Publishing Corp., BM/Uloyd Basid Music, ASCAP/Songo Ultureseal Inc., BM/Ulrusd Basid Corporation, ASCAP/Chaji Publishing, ASCAP), AMP/HL.

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IF HEAVEN WASN'T SO FAR AWAY (Big Borassa Music

I GET MONEY (Money Mack Music BMI/Young Money Pub

I GOT THAT LOVE (CCW Publishing, ASCAP/Camp Jshawn

ASCAP) RBH 89

[GOT YOU (This Is Hit, Inc., ASCAP/Fabber 8, Molly Music, ASCAP/Big Load Songs, ASCAP/Magic Mustaing Music, BMM/Mask 2 Music, BMM/Big Load Busics, BMM/Sony/ATV Cross Keys Music, BMM/Big Load Busics, BMM/Sony/ATV Tiere Publishing Company, BMI), HL CS 41

[YM DDING ALRIGHT (Taines Of Bigger Picture, ASCAP/Bigger Picture Group, LLC, ASCAP/Scariet Moon Music, Inc., BMI)

CS 69

CS 58

I'M INTO YOU (EMI April Music, Inc., ASCAP/Young Money
Publishing Inc., BM/Warner-Tamerlane Publishing Corp., BMI I'M NOT GONNA TEACH YOUR BOYFRIEND TO DANCE

WITH YOU (Universal-PulyGram international Publishing), ASCAP/Black Kids Music LLC, ASCAP), AMP/HL, H100 72, TWO NO ME (U. Khaalef Zubishing, BMW/Grung Menye Publishing) Inc, BMW/armer-Jamertane Publishing Corp, BMW/Sermer-Jamertane Publishing, Corp, BMW/Sermer-Jamertane Publishing, Corp, SCAP/Line Write LLC, BMW, MAP/HL, BBM Serg, Publishing, SDCAP/Line Write LLC, BMW, AMP/HL, BBM Grap, Publishing, SDCAP/Line Write LLC, BMW, AMP/HL, BBM Grap, CAP/SAP/AIn'I Noshing, Corng Of Bull F^{***} n SCAP/Songs Of Universal Inc, BMW, Shroom Shady Music, BMW/Smoderland Music Company,

I NEED A DOCTOR (WB Music Corp. ASCAP/Ain'l Nothing Cong on But F*** n. SCAP/Songs Of Universal Inc. BM/Shoom Stady Masic. BM/Whodestand Music Company, Inc., BM/Lhnersal Music. PM/Whodestand Music Company, Inc., BM/Lhnersal Music. ASCAP/Bo White Music, BM/Shoop Publishing, BM/N, AMPPH, H100 31 IN 600'S Time (Little Britches Music, ASCAP/Bo White Music, CASCAP/BO White Music, SCAP/BO White Music, SCAP/BO White Music, CASCAP/BO White Music, BM/I CS 56 IN THE MORNING (Not Listed) RBH 98

I SMILE: Gertrude's Music Conception ASYAP/Abana Gavide
ASCAP/Inspread, Music Conception ASYAP/Abana Gavide

ASCAP/Inspread, Music Conception ASYAP/Abana Gavide

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(TT) FEEL S to 6000 / 20 Summers Music, ASCAP/Sienna Serins Songs, BMH H100 35
(WONT LET 60 (Stage Turer Songs, ASCAP/Stage Three Music Ltd. FRSSony/AN Cook See Medic Bullshibring, ASCAP Becky's Sey Music, ASCAP) CS 4, H100 39
(WOULDN'T SE A MAN (Universal: Hot/Gram International Publishibring, ASCAP/Songs De Burgo, ASCAP/Universal Music – MGB Songs, ASCAP), AMP/HL, CS 24

ACK SPARRIW (Boner Tek Music, ASCAP/Shebar Music, ASCAP/Snegjar Entertainment, ASCAP/Shebar Music, ASCAP/Snegjar Entertainment, ASCAP/Rich Water, ASCAP/Water Music Publishing, BMM/WB Music Corp., ASCAP/Water Music Publishing, BMM/WB Music Corp., ASCAP/Plagy Dog Music, ASCAP/Water Music Publishing inc, ASCAP/Philosophy Of Sound Publishing, ASCAP/Philosophy Of Sound Publishing, ASCAP/AMP HID0 49 JOHN YOung Noney Publishing inc, BMM/Warne-Earnerlane Publishing Corp., BMM/Zone 4, Inc, ASCAP/My Diet Steits Tomorrow, Inc., BMM/Sang St Uninersat, Inc., BMM/Wart My Publishing Company, ASCAP/4 Blunts, Lif At Once Publishing, BMM/ Iris N You Publishing, BMM/ Iris N Coul Publishing, BMM, AMP/HL, H100 70, RBH

BW/First N Coolin Publishing, BMI), AMP/HL, H100 70, RBH 2 JUDAS (Stelam Germanotta pt/va Lady Gaga, BM/Sony/ATV Songs LC, BM/House Ol Gage Publishing, Inc., BM/Glock Music Inc., BM/Glock Music Inc., BM/Glock BM, BM, HL, H100 70, RBH 2 JUDAS (Stelam Germanotta) Publishing Corp. BM/DVHayboxod Music, BM/BADIOBULLETS-builshing, BM/WEM Foray Music, SESAC/PM Bladwood Music, BM/BADIOBULLETS-builshing, BM/WEM, Foray Music, SESAC/PM Bladwood Music, BM/BADIOBULLETS-builshing, BM/Badiobad Badiobad Music, BM/Badiobad Badiobad Music, BM/Badiobad Badiobad Music, BM/Badiobad Badiobad Music, BM/Badiobad Badiobad Badiobad Music, BM/Badiobad Badiobad EE DEED ON

KNEE DEEP (Weimerhound Music, BMVL) Dub Music, BMVAngelika Music, BMVPoppsolotamus Music, BMVJettrey Steele Music, BMVBPJ Administration, ASCAP) CS 21, H100

LA CIUDAD DEL OLVIDO (Vander Music, ASCAP/Fato Musi-

LA HUMMER Y EL CAMARO (Not Listed) LT 30

LA MELODIA (Flow Con Clase, BMI/EMI Blackwoo

BML/victor Deligado Publishing Designee, BMI) IT 29

LA REINA DEL SUR (Repertoro Vega, BMI/ligres Del Norle
Ediciones Musicales, BM) LT 44

LAST NICHT AGAIN (Universal Music Corporation,
ASCAP/Kind Vibe, ASCAP/Mechan Lec

Edicores Muscales BM/I 1 44

AST NIEHT AGAIN (Universal Music Corporation
AST APPRING What ASCAP/Meghan Liney Musics, BM/Steel
Mag Musc, BM/GM Blackwood Musc Inc, BM/Raylene
Musc, ASCAP/Ming Which ASCAP/Meghan Liney Musc, BM/Raylene
Musc, ASCAP/M APPRIN, CS 26

AULTIMA SOMBRA (DEL Publishing BM/B) 174

THE LAZY SOMB (Mais Force Music, ASCAP/Bu, shouse,
ASCAP/BM BM/BM, ASCAP/RAPOR Ablent Music, ASCAP/Musc,
Fardmannen LLC, ASCAP/BM/April Music, Inc, ASCAP/Musc,
Fardmannen LLC, ASCAP/BM/April Music, Inc, ASCAP/Musc
Fardmannen LLC, ASCAP/Somy/ATV Music Publishing
Carack, SSCAP/M, AMPPH, LING
JET (Far) Music, BM/Music, BM/Marmas Pebbly
Publishing, ASCAP/L Dibert Music, BM/Mil Edite Serano
Music, BM/Dearnal S bittles, ASCAP/Minism Serrano PubIshing Beagane, ASCAP/B 1941

ASSAP Music, ASCAP/Minism Serrano PubIshing Beagane, ASCAP/BB/H 23

Music, BM/Deanna's Ditures, ASOAP, THIRIBAN Ishing Designee, ASCAP, RBH 79 A LITTLE BIT STRONGER (Universal Music - Careers Musical Music - RM//Pavlene Music

BMI/High Powered Machine Music, BMI/Raylene Music, ASCAP/BPJ Administration, ASCAP/EMI Foray Music, SESAC/Hillary Dawn Songs, SESAC), AMP/HL, CS 3, H100

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LIVE A LITTLE (EMI Biackwood Music inc., BM/Shane Minor Music, BM/Olid Desperados, LLC, ASCAP/N2D Publishing Company, Inc., ASCAP(Pacial Vinnersh And Associates, LLC, ASCAP), HL, CSS, 7, H100 75
LLAMM AL SQL (SMAY Discos Music Publishing LLC, ASCAP/Pietec Music Corpo. ASCAP/Pietec Music Corpo.

Corp. ASCAP/Vallincilo Songs: BM/Universal Music Caress, BMI), AMP, LI 2
LOOK AT ME NOW (Songs Of Universal, Inc., BM/Culture
Beyond Ur Expenence Publishing, BM/I Like furlies Music
Beyond Ur Expenence Publishing, BM/I Like furlies Music
BSCAP/Dennyomm Music Publishing (LC. ASCAP/Chery) Care
Music Publishing Company Inc. ASCAP/Chery 315 Music.
ASCAP/The BB date Guys. ASCAP/Chery 315 Music.
BM/Maney Mask Music, BMI/Young Money Publishing Inc.
BM/Maney Music, BMI/), AMP/CLM/HL, HIDO 9, BBH 3
LOOK IT UP (En ten Music Group, ASCAP/Varial Fixation
Music, ASCAP) CS 19
LOVE AFFAIR (Iwisted Publishing, BMI/Young Money Publishing Inc., BMI/Warnet-lamettame Publishing Comp., BMI/Money
To Be Made: ASCAP/DeNaul Publishing, ASCAP), MMR RBH
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to be Mage, ASCAP/Leakul Hubbishing, ASCAP), AMK/HBH 192 DUNE GONE (International Tog Music, BMW/9g Yellow Dog, LLC, IBMW/Saranpores Music, BMW/9ane-lameriane Publishing Corp, BMM), AMIP CS 30 LEVE DON'T ROW (Mike Cuth Music BMW/Ghermiyle Music, BMW/97 One Songs, ASCAP/Arose Music, ASCAP/Little Champion Music, LLC, ASCAP/Deam Pock Music, the CASCAP), AMP CS 31 LOVE FACES, APRIL'S Boy Muzik, BMW/Warner-Tameriane Publishing Corp, BMU/No Unincydence Music Publishing, BMU/Demilbown DWP Songs, BMU/F MillesMusic, BMW/Songs Of Universal, Inc., BMW/Chel Hustable Music Publishing, BMU/EMB Blackwood Music Inc. BMW/EMB Black, BBH 11 LOVE LETTER (If Kelly Publishing, Inc., BMW/Low Black Publishing, BH 15 LOVE LETTER (If Kelly Publishing, Inc., BMW/Lowersal Music-Z Songs, BMM) BH 16

MAGIC HAPPENS (Nitas Music Publishing, ASCAP/KTFS Unlimited, ASCAP/Dirty Dre Music, ASCAP/Universal Music Corporation, ASCAP/Lil Vidal Music, ASCAP), AMP/HL, RBH

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MAN DOWN (Publishing Designee, BM/Universal Music Cor-poration, ASCAP/Inning Music, Inc., BM/USholay, BM/Merokee Music, ASCAP, AMPHL, BBH A, SMORT STEEL AND A MARY WAS THE MARRYING KIND (Music OI Stage Tiree, BM/Songs Di Comman, BM/Songs From The County BM/Songy/ATV Cross Keys Music Publishing, ASCAP), HL, CS

BWW.Stiryari.V. Cluss negs Milster Fullorising, ASCAP; h. L. & 49

MAS (Oharmik Music Publishing, BMVFM Blackwood Music inc., BM/Mirarilunes Music Publishing, ASCAP OsnyAri.V. Discos Music Publishing LIC, ASCAP Blue Kwati Music Publishing, BM/Coron And Seepler Music, ASCAP Publishing Research and Seepler Music Corporation, ASCAP; IJ Til 8

MEAN (Sony/Ari.V. tee Publishing Company, BM/Viaylor Swift Music, BM/I), H. CS 6 H103 (7)

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MESTER CONTROL (Ven Baalio Music Publishing, BM/Vierfecto Music, BM/Vierfecto BM/Vierfecto Music, BM/Vierfecto BM/Vierfecto BM/Vierfecto Music, BM/Vierfecto
Music, BM/Sebastian Music Publishing, BM/) LT 32

ME ENCANTARIA (Huna, BM/Imperio, BM/) LT 3

ME RID DE TI (Balta Music, BM/Sony/ATV Latin Music Publishing, LLC, BM/Peer International, BM/Sony/ATV Listony/ATV Discos

Music Publishing LLC, ASCAP) LT 31
MI CORAZON ESTA MUERTO (Los Magnifikos Music Publish

ing, ASCAP) UI 23 MIENTRAS DORMIAS (Marcha Musical Corporation, ASCAP) MI ULTIMA CARTA (Songs Of Top Stop Music Publishing.

BMI) LI 41
MI VIDA (Luar Music Publishing, BMI/Raul Lopez Publishing,

MI VIDA (Liuri Music Hudishing, BMV-Hail LOPE Publishing, BMI) Li 33 MOMENT 4 LIFE (Harqiku Barbie Music, BMI/Money Mack Music, BMI/Sings Of Uhinestal, Inc., BMI/Live Write LLC, BMI/EM Blackwood Music inc. BMI/Brother Bage Publishing, BMI/Maren-Earneriane Publishing Corp, BMI/Brother Bage Publishing, SDCAN), AMPHL, H100 42, BBH 14 MOTIVATION (Life Blackwood Music Inc., BMI/Almpub Music, BMI/EM Foray Music ESSAC/Pynothose, SSSAC/Pynot Love is Still A Rapper, SSSAC/Pynothose, SSSAC/Pynot Love is Still A Rapper, SSSAC/Pynothose, SSSAC/Pynot Love is Still A Rapper, SSSAC/Pynothose, Delishing America, Inc., BMI/Toung Money Publishing (inc., BMI), AMPHL, H100 26, BBI 2, MI/Morga Of Notal Music, LLC, ASCAP) CS 39 MR. SAXOBEAT (MediaPho Music Entertainment, SOCAN) LI 37 CDC.

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WY GIRL (Conjunction Entertainment, BM/EMI Blackwood Mysisc Inc., BM/Bootleggers Stop. ASCAP/Linversal Mysisc Corporation, ASCAP/Gloube Mysisc Inc., BM/Sony/ATV Songs LC, BM/VLX P Mysisc, BM/WAApanticent, BM/Songs Of Linversal. Inc., BM/W.Seconditand Starship, ASCAP), AMP/HL

RBH 40
MY LAST (FT To Del Publishing, LLC, BMI/Let The Story Begin
Music Publishing, ASCAP/Chrysalis Music, ASCAP/EMI April
Music, Inc, ASCAP/Emye Tyme Tunes Inc., ASCAP/Songs Of
Universal, inc, BMI/Culture Beyond Ur Experience Publishing,
BMI), AMP/HL, H100 54, RBH 6

NEVER GONNA LEAVE THIS BED (Universal Music - Careers BMI/February Twenty Second Music, Inc., BMI/Valentine, Valentine, ASCAP/Universal Music - MGB Songs, ASCAP).

DWIST VALENTINE, ASCAP/Universal Music Production AMP/HL, H100 77

ORODY GREATER (RefreshNfunez, ASCAP/Virnage Music,

SESAC) RBH 76
NO BS (Songs Of Universal, inc., BM/Culture Beyond Ur Experience Fullshing, BM/M/Mac Muzic, BM/M/Mst Coast Livin Publishing, ASCAP/Henderworks Music Publishing, BMI), AMP/HL, BBH, SIMPH, SIMP

AMP, RBH 35 NO ME DEJES CON LAS GANAS (Ferca Publishing, BMI) LT NOT MY CADDY (For The Write Price, ASCAP/Roynet Music

ASCAP) RBH 27

NOVACANE (Not Listed) RBH 58

NUMBER ONE HIT (R Kelly Publishing, Inc., BMI/Universal Music. - Z Songs, BMI), AMP/CLM, RBH 83 Music - Z Songs, BMI), AMP/CLM, RBH 83 Nusic BMI/Blackwood Music Inc , BMI/Patrick Davis Music, BMI/Big Red Toe, BMI/Amarillo Sky Songs, BMI/Big Loud Bucks, BMI), HL, CS 60

OH MY (Not Listed) RBH 55 OH, TONIGHT (Pretty Damn Tough, ASCAP/RandDazz, ASCAP)

Mulisi, ASCAPOLINE C Songs, ASCAPY Bulls Muse, ASCAPS (Live May be Mulising) ILC ASCAPS (ASSAPS) ASCAPS (Live May be Mulising) ILC ASCAPS, ASSAPS (ASCAPS) ILC ASCAPS (Live May be Mulising) Company, BMI), AMPPIL, CS 2, H100 46 (DNE MIGHT STAM) (Songs) G Homersal Inc. BMICG tare Beyond Ur Expensive Publishing BMIAWASE Muxe, BMICG SIM Muse, ASCAPPMe In Ref. Music, ASCAPPMIN AND ASCAPPME Music, ASCAPPMIN APPIL Music, ASCAPPMIN (ASCAPPMIN BMIS) BMICG (Live Mid ASCAPPMIN Gongs) G Hedrone BMICGNAPATY Songs, LIC, BMICG Carens, BMICMA April Music, Inc. ASCAPPMIN Songs France, SARL/Sony/ATV Tures LLC ASCAPP, AMP/HL H105 B, IT.

DUT OF MY HEAD (Hey Lu Chill Music, BMVHeavy As Heaver

P. CONT.

PARTY ROCK ANTHEM (Party Rock, ASCAP/Sony/ATV Melody, BMI/Three Wise Boys Music LLC, BMI/Rude Music

PIECES OF ME (Sludio Beast Music, BMW/Maner-lamerlane Publishing Cop, BMW/Druck Harmony's Houge Publishing ASCAP/Srauss Co. LLC. ASCAP/Normatrans Music Pub-lishing, ASCAP/Sraus April Mapil Music. In - ASCAP/Bue Good ASCAP/Bug Music. ASCAP) AMP/HL. BBH 59 APLATINUM (My. Om Drit Music. BMW/Drucsal Music - I Songs, BMW/man Music. BMW/may Enterlament of CASCAP/Waner-lamerlane Publishing Cop., BMI), AMP/HL. BBH 63

ASCAP/Pen In The Ground Publishing, ASCAP/Computing Entertainment, BMI/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC., ASCAP/Inormatizaris Music Pub-lishing, ASCAP/EMI April Music, No. ASCAP/Antissa Music Compagnition.

RABIOSA (The Caramel House Music, BMI/Sony/ATV Melody, BMI/Pithulf's Legacy Publishing, BMI/Universal Music. Caress, BMI/Los Duenos bei Negoce Publishing ASCAP). AM/PHL LT 3R AMA/PHL BMI/Sony BMI/Great South Bay Music. BMI/Sony Digital Music Group BMI/Great South Bay Music. BMI/Constopher Miller Publishing Designee, BMI)

H100 47; BBH 7

RADID MESSAGE (R Kelly Publishing, Inc., BM/VUniversal Music - 2 Songs, BM), AMP/HL, RBH 74

RAYMOND (English by Music, BM/Father Ediredge Music, BM/Chryslash One Songs, BM/Have A Brad Day Music ASCAP/FSMGI, IMRO/Chrysalis One Music LLC ASCAP)

AMP/HL (SS)

BMN UWAR ONE TRANSPORT STATEMENT AND THE SEPTIMENT SMITH SMY CS 42 ROLLING IN THE DEEP (Songs Of Universal. Inc., BMVEMI Blackwood Music Inc. BMI), Hi. H. 100 1

ROLLING IN THE OEEP (Universal-Songs Of PolyGram International, BMVEMI Blackwood Music Inc. BMI), AMPPHL, unin 20.

ROLL UP (PGH Sound Publishing, ASCAP/WB Music Corp. ASCAP/EMI April Music, Inc., ASCAP), AMP/HL, H100 17.

RBH 12

ROPE (M J Twelve Music, BMI/Songs Of Universal. Inc., BMI/I
Love The Punk Rock Music, BMI/Living Under A Rock Music.
ASCAP/Linversal Music Corporation. ASCAP/Flying Earlorm
Music, BMI/Bug Music, Inc., BMI/Puthensmear Music, BMI). AMPH. H.1037

RIN THE WORLD (GRILS) (2082 Music Publishing, ASCAPWB Music Corp. ASCAPEM Apm Music Instance Corp. ASCAPEM Apm Music Instance Corp. ASCAPP App. Publishing, ASCAPP World West Music ASCAPP Lee Trattes Music, ASCAPP Music By Talan, in BMIL/Lack Russell Music Ltd., PRS/Tenyor Music, BMI), AMPHL. H.100 76, RBH 30

SHARE MY LIFE (Songs Of Universal, Inc., BMI/Kernunity Song Chest, BMI/Uncle Buddie's Music, Inc., ASCAP),

THE SHOW GDES ON Hely LI Child Music, BMM-Heavy As Heaven Music, BMM-Invest Music - Carens, RMW-Songs of Universal Inc. BMM-Invest Musics - Carens, RMW-Songs of Universal Inc. BMM-Inst Publishing Designee. ASCAP/Song/MY Bethishing Designee. ASCAP/Song/MY Bethishing Designee. ASCAP/Song/MY Publishing Designee. ASCAP/Song/MY Publishing Designee. ASCAP/Song/MY Publishing ASCAP/My Eastnova Music, ASCAP, AMPPHL, H100 12.
SMG (Better Living Industries BMM) H100 90.
SING LE CONTRESTO (Chengroup Publishing BMI/Ana Alvarado, BMI/Orange Jusice Music Publishing, BMM) IT 47.
SAM (CMI April Music, Inc. ASCAP/Milta Tunes, ASCAP/Diput sr. I., SACEM/MIA Darm Dean Music, BMM/Petermusic, BMM/2412 Songs LLC, BMM, AMPPHL, LT 38, BMB BM 80. IN ILDVE (Blue's Behy Music, ASCAP/Mineral Music Constitution of Universal Inc. BMM/AUSY AND ASCAP AMPPHL TJ 38, BMI-SM SON IN LDVE (Blue's Behy Music, ASCAP/Mineral Music Coproling, ASCAP/Tappy Whysie ASCAP/Tappy Music, ASCAP/Mineral Music Coproling, ASCAP/Tappy Whysie ASCAP/Mineral Music Coproling, ASCAP/Mineral Music Coproling, ASCAP/Mineral Music Coproling, ASCAP, AMPPHL RBH 17.
SOMEONE TO LOW ME (MAKEN) Mine Mineral BBH 98.

SOMEONE TO LOVE ME (NAKED) (Not Listed) RBH 28

OMETHING BETTER (Music Ol Slage Three, BMM/Jersey South Music, BMM/Slage Three Music Inc., BMM/EMI Black-wood Music Inc., BMM/Steetloe Drearmer Music, BMM/Som/ATI Tree Publishing Company, BMM/Buddy Lloyd Music, BMM/nickwood Music Inc, Ustracouscous Committee Publishing Company, BMI/Buddy Lloyd Music, Envernmentate reamentains, ASCAP), H., CS 55
SOMEWHERE ELSE (Protect Tunes, SMM/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI/Stage Three Music ine, BMI) CS 13, H100 92
STATING'S WORSE THÂN LEAVING (WB Music Corp. STATING'S WORSE THÂN LEAVING (WB Music Corp. STATING'S WORSE THÂN LEAVING (WB Music Corp. STATING'S WORSE THÂN LEAVING (WB Music Corp. STATING ABOUT A Machine Music, Corp. STATING A Machine Music, Committee of the Stating Stati

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STAY UP LATE (Black To Black Songs, BMI/VIE, BMI/VIE Music Corp. STAY UP LATE (Black To Black Songs, BMI/VIE, BMI/VIE Music Corp. Science Science Science Songs, BMI/VIE Music Corp. Science Sci

armer corrus, powto-priya Isaacs Music, BMI/WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP), AMP CS 52 STILL IN LOVE WITH YOU (Popun The Friendly R anger Music Company, Ltd., ASV/Inversal-PolyGram International Publish-

STILL IN LOVE WITH YOU (Pippin The Frendry R anger Music Company, Ltd, ASCHavensa-Polysem International Publishing, ASCAP), AMPPHL, BBH E1 STORM WARRING (Songs Of Universal, Inc., BM/H-fappy Little Man Publishing, BM/Paski 8 Music, ASCAP-Bigh, District School, BM/H-gible Man Publishing, BM/Paski 8 Music, ASCAP-Bigh Politimum Songs, BM/H-ello I Love You Music, BM/N, AWPPHL, CS 59
THE STORY OF US SONG/AVI Time Publishing Company BM/H-gible Swift Music, BM/N, BM/H-L (TO 98)
SUPER BASS, (Harquiku Barble Music, BM/M-Money Mack Music, BM/Songs Of Universal, Inc., BM/UDamel Andrew Publishing, ASCAP/Dar Dann Dean Music, BM/L211 2 Songs LLC BM/H-Permissic, BM/N, AMPPHL, HI 100 22, BRH D
SUBE THING (MJ Publishing, ASCAP/Universal Music Corporation, ASCAP/Amaya-Sofia Publishing, ASCAP), AMP/HL, HI 00 42, BH 1

TABOO (Crown P Music Publishing, BMVEMI Blackwood Musil inc. BMVEMI Songs France. SARL) LT 13 TAKE A BACK ROAD (EMI Blackwood Music Inc. BMVRheit-

BIG. BM/VEMI Songs France. SAFIL) LT 13

TAKE A BACK RDAD (EMI Blackwood Music Inc., BM/Rhetineck Music. BM/Unewestal Music. Careers, BM/Rhetineck Music. BM/Unewestal Music. Careers, BM/RhetiPowered Machine Music. BM/J. AM/PHL. CS 32

TAKE ME AW/Y (She Wrote Ir. ASCAP/BM/G Songs.

SESAC/Universal Music Corporation, ASCAP/Solderz Touch
Inc., ASCAP/Song/ATV Lunes LLC, ASCAP/Teray, ASCAP),
AMP/HL. RBH 54

TENGO TU LOVE (Warner-lamertake Publishing Corp. BM/L3/ddb Busen Music Publishing, BM/l) LT 27
THERE GOES MY BABY (Rico Love Is Still a Rapper.
THERE GOES MY BABY (Rico Love Is Still a Rapper.
SESACEMF Formy Music, ESSAC/Jumipub Music, BM/EM/I
Blackwood Music Inc., BM/L6sse Jaye Music, ASCAP/Repach Global Inc., ASCAP/Phytholic Bests, BM/USHes / YS ESAC
Publishing Designes. ESSAC), HL, RBH 50
THIS (Universal Music Corporation, ASCAP/Cadap Publishing, ASCAP/House Of ISea Gayle Music, ASCAP/Surshine Terrace
Music, BM/EM/gh Musics, Inc. BM/I H100 8B
EL TIERNO SE FUE (Marcha Musical Corporation, ASCAP) LT
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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI Music U.K. names Miles Leonard president of Parlophone and Virgin A&R labels. He was president of A&R labels at Parlophone.

EOne Music promotes Marleny Dominguez to VP of urban. She was urban label director.

Universal Music Group Nashville appoints Dixie Owen senior director of artist and media relations. She was senior director of media and public relations at Capitol Records Nashville.

PUBLISHING: Rondor Music Publishing appoints Suzanne Moss head of creative licensing. She was head of the creative licensing department at Kobalt Music Publishing.









DISTRIBUTION: Fontana Distribution names Ray Arceneaux Jr. director of marketing. He was VP of urban sales and marketing at WEA.

Music/video distributor Allegro Media Group taps Rich Masio as GM of NAIL Distribution and digital strategy. He was senior director of client management and acquisition at the Independent Online Distribution Alliance.

TOURING: Lee Smith, former chairman of Live Nation's San Francisco and Denver arms, launches promotions company Prescient Entertainment and artist management firm Earnest Management. Additionally, Mountain Winery in Saratoga, Calif., names him venue promoter.

RELATED FIELDS: MTV taps radio veteran Nic Harcourt as the channel's first music supervisor in residence. Harcourt, former music director of noncommercial KCRW Los Angeles, will also serve as a creative consultant for Hype Music.

-Edited by Mitchell Peters

GOODWORKS

TOM MORELLO RELEASES CHARITY EP FOR UNION EFFORT

Earlier this year guitarist/singer Tom Morello, who performs as the Nightwatchman, played at the Capitol Square in Madison, Wis., to help protest against a union-related bill supported by Republican Governor Scott Walker.

"I've really never seen anything like that kind of solidarity, where it's radical left-wing students and union cops on the same side," Morello recalls, noting that he has marched in countless picket lines and has been jailed for civil disobedience. "It seemed like everybody was pulling the same way."

Morello was so inspired by the 100,000 demonstrators that he immediately went home and wrote "Union Song." "It recounts the trip there and how inspiring it was to see the policeman, the fireman and the students occupying this government building," says Morello, who attended the rally with MC5 guitarist Wayne Kramer and Rise Against frontman Tim McIlrath.

The track appears on the eight-song EP "Union Town," which was released digitally on May 17 (a physical CD and vinyl release will follow July 19) through New West Records. The set is available for download at NightwatchmanMusic.com. All proceeds will benefit the America Votes Labor Unity Fund through SaveWorkers.org.

Morello is scheduled to release his third Nightwatchman album, "World Wide Rebel Songs," this summer on New West. He notes that none of the songs on "Union Town" will appear on the forthcoming set.

—Mitchell Peters

BACKBEAT











SESAC'S NEW YORK MUSIC AWARDS

The 2011 SESAC New York Music Awards, held May 11 and sponsored by Billboard and Spin, drew more than 400 songwriters, publishers and industry professionals, including Rico Love, Hillary Scott, Swizz Beatz, Bryan-Michael Cox and Chrisette Michele, who came out to support the achievements of their fellow craftsmen. Photos: SHAWN EHLERS and JOHNNY NUNEZ

ABOVE LEFT: From left: SESAC associate director of writer/publisher relations Cappriccieo Scates and VP of writer/publisher relations Linda Lorence Critelli toast songwriter Traci Hale with SESAC senior VP of writer/publisher relations Trevor Gale.

ABOVE RIGHT: SESAC director of writer/publisher relations Jam'ie Dominguez (left) hangs with (from left) Jay Fenix, producer of Melanie Fiona's hit song, "It Kills Me"; SESAC associate director of writer/publisher relations Cappriccieo Scates; Warner/Chappell Music VP Lee Dannay; and SESAC senior VP of writer/publisher relations Trevor Gale.

UPFER LEFT: Song of the year award winner **Hillary Scott** of Lady Antebellum and songwriter of the year **Rico Love** show love for their awards.

LOWER LEFT: SESAC executives toast publisher of the year winner EMI Foray Music on its achievements. From left: EMI Music Publishing senior director of creative Leotis Clyburn and executive VP/GM Ben Vaughn; SESAC president/COO Pat Collins and VP of writer/publisher relations Linda Lorence Critelli; EMI Music Publishing president of North America creative Jon Platt; and SESAC senior VP of writer/publisher relations Trevor Gale.

BELOW LEFT: SESAC co-chairman **Ira Smith** (left) poses with SESAC chairman/CEO **Stephen Swid** and Universal Motown president **Sylvia Rhone**.

BELOW RIGHT: SESAC celebrates its brightest stars. From left: SESAC president/COO Pat Collins, Bryan-Michael Cox, Hillary Scott, Rico Love, Swizz Beatz, SESAC chairman/CEO Stephen Swid and senior VP of writer/publisher relations Trevor Gale.









BMI held its 59th annual Pop Music Awards May 17 at the Beverly Wilshire Hotel in Los Angeles. Visionary songwriter/producer David Foster was one of the honorees, celebrated as a BMI Icon in recognition of his "unique and indelible influence on generations of music makers." PHOTOS: LESTER COHEN

ABOVE: Sharing the spotlight are pop songwriters of the year Jason Derülo (left) and JR Rotem.

UPPER RIGHT: BMI president/CEO Del Bryant (left) and VP/GM of writer/publisher relations **Barbara Cane** congratulate Sony/ATV Music Publishing chairman/CEO **Martin Bandier** on being named pop publisher of the year.

CENTER RIGHT: The legendary **Chaka Khan** (left) performs "Through the Fire" while **Keri Hilson** (right) sings "I Have Nothing" in a tribute to BMI lcon David Foster.

LOWER RIGHT: From left: Charles Kelley of Lady Antebellum, recipient of the pop song of the year award for "Need You Now"; pop songwriter of the year winners JR Rotem and Jason Derülo; BMI VP/GM of writer/publisher relations Barbara Cane; and Lady A's Dave Haywood.

BELOW: Three-time pop songwriter of the year David Foster (left) has garnered 42 BMI Awards and 15 Grammy Awards during the past four decades. Here, he accepts his Icon Award from BMI president/











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NEW! INDUSTRY KEYNOTE: THE MANAGER ROUNDTABLE

Moderated by: Phyllis Stark, MSN Music



Virginia Davis (Jewel, Steel Magnolia)



Doc McGhee (KISS, Darius Rucker)



Erv Woolsley (George Strait)



Ken Levitan (Trace Adkins, Dierks Bentley, Kid Rock)



Bernie Cahill (Zac Brown Band)



T.K. Kimbrell (Toby Keith)

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