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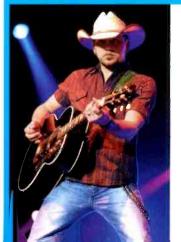
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360 DEGREES OF BILLBOARD

#### HOWE BROW



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Visit Billboard.com at 4:30 p.m. ET on June 6 to watch Billboard cover star Jason Aldean talk country hitmaking, answer fan tweets and more during our live Q&A direct from Nashville.

#### **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/latin powerplayers.

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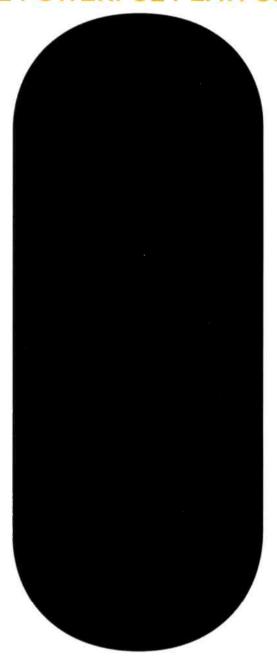
TOURING

The Billboard Touring Conference & Awards are set for Nov. 9-10 at the Roosevelt in New York Registration opens June For more information. go to billboardtouring conference.com.

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#### >CAVALLO TO RETIRE AS DISNEY MUSIC **CHAIRMAN**

Bob Cavallo will retire in January as chairman of Disney Music Group, Ken Bunt has been promoted to executive VP and will run Disney Music Group upon Cavallo's retirement. Cavallo has been with Walt **Disney Studios for** more than 13 years. Chief among his accomplishments was the reorganization of the company's recorded music, music publishing and concert operations into one centralized business entity, the Disney Music Group.

#### >>>SONY RESTORES **QRIOCITY NETWORK**

Sony Corp. began restoring its PlayStation Network in the United States. Europe and parts of Asia on June 2 after hackers stole customer data and sent services offline in April. Customers will also be able to download music again on their PlayStation3 consoles and PCs through Sony's Qriocity music service. Sony shut down the network after a massive security breach that affected more than 100 million online accounts.

#### >>GIL SCOTT-HERON DIES **AT 62**

Gil Scott-Heron, who helped lay the groundwork for rap by fusing minimalistic percussion, political expression and spoken-word poetry on such songs as "The Revolution Will Not Be Televised," died May 27. He was 62. Scott-Heron's influence on rap was such that he sometimes was referred to as the Godfather of Rap, a title that he rejected.

Reporting by Phil Gallo and the Associated Press.







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# 

DIGITAL BY ANTONY BRUNO

# **Best Frenemies**

Rivalry Emerges Between Vevo And YouTube. The Issue? Live-Streaming Rights

ompetition over the increasingly lucrative rights to stream concerts live over the Internet is pitting close partners Vevo and YouTube against one another.

Take, for instance, Bonnaroo. The June 9-12 festival in Manchester. Tenn., will be streamed exclusively on Vevo. Last year, YouTube had the rights.

What happened?

"They decided it was really important to them to get that on an exclusive basis and were willing to pay for it," YouTube VP of business development Chris Maxcy says. "We competed with them and they won."

Not that YouTube hasn't scored its own big events this year. In April, it live-streamed the Coachella festival in Indio. Calif. And bidding is under way for the rights to upcoming festivals like Lollapalooza and Outside Lands, among others.

The competition for livestreaming rights has "definitely increased," says Jonathan Mayers, president of Bonnaroo coproducer Superfly Presents.

"These different platforms are looking for association with premium brands and the artists and the events," Mayers says. "That space is more active than it's ever been.

That's because there's big money to be made. Vevo only began airing live concerts on its site last year, but already CEO Rio Caraeff says such deals are driving revenue into the mid- to high seven figures, and attracting between 5 million and 10 million unique viewers for each event.

"We wouldn't be doing this



if we didn't think it was a critical thing to do," Caraeff says. "It's a pain in the ass. But if you're to build a premium video experience and distribution company, you can't rest on other people's music videos."

Vevo was created to corner the market, largely, on those music videos. Any Web outlet that wants to stream music videos from Vevo stakeholders Universal Music Group and Sony Music Entertainment and that of content partner EMI Music Group, has no choice but to syndicate through Vevo.

The only music videos You-Tube doesn't need to syndicate from Vevo are user-created clips and live events. In addition to last year's Bonnaroo and this year's Coachella, YouTube has hosted live streams of performances by U2, Paul McCartney and Bon Jovi. Maxcy says the company hopes to add "substantially more.

"Users like it and the advertisers like it as well," he says. "The growth curve online in terms of the revenue generated is phenomenal, and I expect it to be a meaningful proportion of our overall revenue as we push forward into the next 12 months."

YouTube's advantage is its massive user base and global presence. In May, the company disclosed that it streams 3 billion videos per day. It's also available worldwide and has a massive advertising sales force.

By contrast, Vevo is available in only three countries, with a fraction of YouTube's audience and a far smaller sales team. So it is competing on features and

relationships. Vevo's mobile and iPad apps let live-stream viewers choose from multiple camera angles, for instance. The mobile app can also alert users when a live event is about to start, and Caraeff says half of Vevo's 6 million mobile users opt in for that feature. In all, he says, 15% of Vevo's livestreaming traffic comes from mobile or iPad devices.

But Vevo's ace in the hole is its label relationships. While the labels hold no rights over artists' live events, they do wield influence with the managers and artists who may be considering adding a live-stream component to their concerts. They also have relationships with YouTube and, as Vevo stakeholders, try to persuade You-Tube to involve Vevo in any live-streaming initiatives.

"There are times when the labels will say they really want us to partner with Vevo on something because they're an owner in that company," Maxcy says, "But there's also an equal number of cases where artists, managers or labels come to us saying it's just easier to work directly with YouTube."

Despite their burgeoning rivalry over live-streaming rights, Vevo and YouTube are equal partners in a live series called Unstaged, sponsored by American Express, that has aired live concerts by Arcade Fire, Duran Duran and most recently My Morning Jacket. And Caraeff insists that Vevo only plans to exclusively host around four exclusive "tentpole" events per year.

But there are only so many big-ticket events—like Bonnaroo, Coachella or a tour stop by a superstar artist—that can serve as cornerstones for a livemusic strategy. These are the kinds of events that YouTube and Vevo are vying for.

"We can bump up against them in the marketplace, but I think it's a healthy competition," Caraeff says. "It's healthy because it creates choices and options for artists and event producers and for consumers. It causes everybody to do a better job, work a little bit harder and create a better experience."

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## This Year's Model

As Apple Secures iCloud Deals With The Majors, A New Payment Standard Emerges



ust days ahead of its planned unveiling of its iCloud service, Apple has succeeded in securing licensing deals from all four major labels and music publishers.

In fact, it's probably done more: By agreeing to pay major publishers a 12% cut of iCloud revenue, it may have set a new, higher digital payment standard for publishers, whose share of revenue from a digital service is typically about 10% or less.

Apple CEO Steve Jobs and other senior executives will provide details about the iCloud service during a June 6 keynote presentation at the company's annual Worldwide Developers Conference in San Francisco.

Universal Music Group was the final major label to come to terms for the iCloud service, according to sources familiar with the situation. Apple has agreed to pay major labels approximately 58% of revenue, leaving Apple with about 30%.

While sources say Universal and Sony Music Entertainment were asking for 60% of revenue, they now suggest that a last-minute compromise was reached to accommodate the 12% royalty rate being paid to publishers.

Apple has yet to reach deals with independent publishers and labels. Sources say that it will offer indie publishers the same 12% rate it is paying major publishers. However, Apple began negotiations with independent labels by offering them only a 53% revenue cut. Some indie-label executives say they're pushing back on Apple to get a higher cut.

Meanwhile, Google is still negotiating with the major labels and publishers for its Music Beta cloud service, which it unveiled May 11 at the Google I/O conference in San Francisco. One of the obstacles to those talks was the fact that Universal and Sony Music Entertainment were seeking a 60% revenue cut, while Google agreed to pay major publishers a 12% revenue share and retain 30% for itself, according to sources. Universal and Sony, those sources say, wanted publishers to receive a smaller share.

Not all industry observers agree that the majors are mak-

ing a play to cut the publishers' share. "Nowadays, the majors are trying to get 80% of the revenue in the new digital deals coming their way, so I am guessing that the majors are trying to cut Google's and Apple's share," a source familiar with the situation says.

Although Google has offered major labels and publishers similar revenue cuts as Apple, it doesn't wield nearly the same leverage with them. Apple's iTunes store accounted for about 33% of U.S. recorded-music revenue in 2010 (Billboard, May 14).

Disagreement over revenue splits hasn't been the only hurdle in the Google talks, with some sources noting that differences also remain over advances and demands that the search giant be more active in fighting music piracy.

Apple, Google and Amazon, which like Google has launched a basic cloud music service without label and publisher deals, want to offer scan-and-match-style locker services, under which they would scan users' digital music libraries and match the songs the services have licenses for in a centralized server, rather than require every user to upload their music to a cloud-based storage locker. The amount each service pays music rights-holders for individual tracks would depend on usage, with payment splits pro-rated by

# **HOME FRONT**

**360 DEGREES OF BILLBOARD** 

**BILLBOARD.COM SETS MONTHLY TRAFFIC RECORD** WITH 10 MILLION UNIQUE VISITORS IN MAY

Billboard.com enjoyed a blockbuster month in May, surpassing the 10 million unique-visitor mark for the first time in its 15-year history. The milestone of 10.038.051 uniques, according to Google Analytics, shatters the consumer-facing music site's previous one-month high of 8.6 million,

set in March.

"I could not be more proud of our team and this accomplishment," Billboard.com editor M. Tye Comer says. "Reaching the 10 million unique mark is a remarkable achievement, and it speaks to the tireless efforts of the editors and writers who work diligently to fill the site with engaging content every day."

May's unprecedented traffic numbers—the site also saw a record-setting 74.8 million page views for the month were buoyed by content surrounding the 2011 Billboard Music Awards. The Billboard.com Fan Favorite poll garnered more than 1.6 million votes in less than two weeks, while the BBMArelated photo galleries received more than 5.5 million page views during the month. Additionally, Billboard.com partnered with Ustream to produce a live broadcast of backstage interviews at the BBMAs, which received more than 1 million viewers between the two platforms.



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RADIO BY PAUL HEINE

# Rocks Off

#### Rock Formats Fall Out Of Favor With **Station Owners And Advertisers**

nce among radio's most stalwart formats, rock radio is losing groundand confidence—among station groups, advertisers and record labels. Ratings have steadily dwindled to where just 12 of the top 25 markets have a current-song-based rock station in the top 10 of Arbitron's April ratings. In the first three months of the year, rockers in two top 25 markets vanished, including Miami, which doesn't have a current-based rock station, and Portland, Ore., where KUFO fell out of orbit after 16 years in the format.

Active rock is more endangered than alternative; its narrow focus on hard rock and sophomoric jocks has alienated female listeners at a time when marketers are allocating more of their ad dollars to female-friendly formats like top 40 and adult contemporary. The list of stadium-filling rock acts has shrunk and fewer songs are crossing over from rock to other formats. Rock doesn't have a Lady Gaga or a Katy Perry, or anything remotely close.

"If you don't have a big, anchor morning show and you're not in a position to pull in a reasonable amount of females, then it's a very tough go," says John Dickey, COO at Cumulus Media, which will be the nation's third-largest station owner after it closes on a \$2.4 billion acquisition of Citadel Broadcasting later this year. "Economically, it's not a real viable format long term."

CBS Radio-owned rock stations were so dependent on Howard Stern to turbocharge their ratings that, after the syndicated morning man bolted for satellite radio in January 2006, virtually all of those that carried his show vacated the format, including big-name stations like WXRK New York, WBCN Boston and WKRK Detroit.

Rock's male-dominated audience often puts it at the short end of the advertising stick. Men account for nearly three-quarters of active rock listening and two-thirds of mainstream rock, according to Arbitron. Alternative station audiences are better balanced. "In markets that have a big top 40, urban or young country station, active rock may be No. 1 or No. 2 in men 18-34, but only fifth in total persons 18-34," says Jon Zellner, senior VP of programming at Clear Channel, the country's largest radio owner. "That's not a good story for sales, especially when the qualitative profile of the audience is not great."

Only half of adult active rock listeners attended college or received a degree, compared with two-thirds of alternative listeners, according Scarborough Research. Alternative listeners also index higher for household income.

Years of overreliance on grunge, classic hard rock and new bands with similar genetics has diminished active rock's appeal. "The format painted itself into a corner by playing too narrow of a sound," Capitol Music Group VP of promotion Ray Gmeiner says. "People get tired of the same thing over and over again.'

A lack of mass-appeal hits has hurt all current rock formats. Just two top 10 songs on Billboard's Active Rock chart this year have crossed to the Mainstream Top 40, Adult Top 40 or Adult Contemporary tallies: Stone Sour's "Hesitate," which peaked at No. 25 on Adult Top 40 in May, and Three Days Grace's "Lost in You" (No. 37 on Adult Top 40 this week). Two did so during the first four months of 2006, compared with seven that did in the same period in 2001. Alternative has also experienced a decline, though not as sharp, from nine in 2001 to four so far this year.

Label execs say fewer rock stations and tighter playlists have made it harder for them to break new bands. "It's extremely difficult for everyone who promotes records to rock radio," RCA Records senior VP of rock music Bill Burrs says. "There are fewer outlets and we're all vying for

Exacerbating the situation, quirky indie-rock college stations are fast becoming an endangered species. In recent months, the University of San Francisco, Rice University, Trevecca Nazrene University, Texas Tech University and other schools have sold or agreed to sell their

Fewer outlets, smaller audiences and tighter playlists have changed expectations and strategies inside label promotion departments. "We're much more succinct and focused in how we launch records now," Burrs says. "You've got to know whether you've got a hit and know the right stations to take it to. In the old days we'd go after everything."

The new landscape is doing little to help things at the cash register. Rock album sales are up 2.3% year-to-date through May 29, versus a 0.4% uptick for overall U.S. album sales, according to Nielsen SoundScan. But sales in the genre have fared worse in each of the last

two years compared with the broader market. Rock album sales plunged 16.5% in 2010 and 18.4% in 2009, compared with declines of 12.8% and 12.7%, respectively, in total album sales, according to SoundScan.

"We don't see the kind of sales impact from current airplay and from radio promotions around a concert performance like we used to," Gmeiner says.

That's causing a rock rethink at some major labels. "If we continue to see less sales impact on rock bands after extensive amounts of airplay. A&R departments across the board will be much more selective about the rock bands they sign," Gmeiner says. That's already begun at Capitol, he observes, where a new A&R team is paying more attention to young-targeting alternative acts and less to older-skewing active rock bands.



#### **STATION TO STATION**

How Rock Still Thrives In Philly, Seattle **And Other Markets** 

Despite shrinking ratings and a loss of stations, rock and alternative stations continue to thrive in about one-third of the top 35 markets, including Los Angeles, Houston and Philadelphia. Most have decades in the format, deeply entrenched market positions and a full staff of live and local personalities, including a market-leading morning show with a larger audience than the rest of the station's programs.

Case in point: Greater Media's WMMR Philadelphia, No.1among listeners aged 18-34 and No. 3 in 25-54 in Arbitron's latest monthly ratings, the 43-yearold active rocker has the city's top-rated personality morning show ("Preston & Steve"), an iconic midday personality (Pierre Robert), an afternoon host connected with the local music scene (Jaxon) and a night jock who serves as the voice of the NBA's 76ers and is wired into Philly's other major sports franchises (Matt Cord).

"Personalities are the difference maker between us and Pandora or Spotify," WMMR PD Bill Weston says, "Having voices that help the audience identify with the community

where they live and try to make them care about music as they get older is vitally important."

While Metallica, Pearl Jam and AC/DC remain core acts. WMMR and other successful



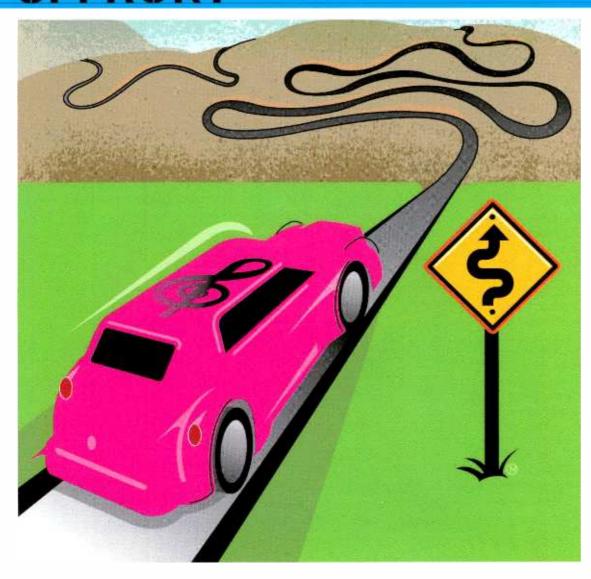
rock stations are also cherrypicking songs from Billboard's Alternative chart, such as the Black Keys and Cage the Elephant, while playing more mainstream, classic and pop

rock. Like top 40, rock programmers have found that a broader musical palette plays better in the top 48 markets measured by Arbitron's Portable People Meter electronic ratings system.

A wider playlist and wellknown personalities are also a winning formula for Entercom's 40-year rocker KISW. which is Seattle's top station in the 18-34 and 25-54 demos. "Successful rock stations have changed their direction, especially when they are the heritage station in the market." Entercom/Seattle VP of programming and operations Dave Richards says. "Some of these other stations haven't evolved away from the jackass

mentality that helped differentiate them from alternative in the '90s"

Alternative stations in Los Angeles (KROQ), Houston (KTBZ), Detroit (CIMX), Denver (KTCL), Indianapolis (WRZX) and Pittsburgh (WXDX) have climbed to first or second place in the 18-34 demo by drawing a balanced mix of male and female listeners. "Alternative is much more femalefriendly than active rock and therefore has a broader appeal," Clear Channel senior VP of programming Jon Zellner says. "Five Finger Death Punch and Black Stone Cherry are very edgy and don't have the same appeal as the Foo Fighters or Cage the Elephant."



PUBLISHING BY ED CHRISTMAN

# **Road Curves Ahead**

#### Shifts In Digital Licensing Pose Challenges For Performance Rights Organizations

After decades of occupying one of the most stable corners of the music business, performance rights organizations (PRO) are starting to face uncertainty and competitive challenges.

EMI Music Publishing announced in May that it plans to issue bundled mechanical and performances licenses directly to online services for its EMI April Music catalog, assuming responsibility for functions previously handled by ASCAP (see Opinion, page 9). It's a move that other leading music publishers are expected to make.

Greater interest in direct digital licensing among publishers, efforts to establish Pan-European licensing and the creation of a global repertoire database are reshaping the landscape being navigated by ASCAP and its fellow U.S. performing rights organizations BMI and SESAC.

ASCAP CEO John LoFrumento says that decisions by clients to take charge of some digital licensing won't threaten the PRO's business. He points out that EMI's move only affects online music users who aren't currently licensed or do not have licenses in effect with ASCAP and excludes broadcast or broadcast digital rights, cable, satellite

and all other offline media. Moreover, he notes that the online dollars represented by EMI's decision could amount to less than 1% of ASCAP's total annual revenue.

"We see the efficiency of licensing in bundles," LoFrumento says. "We feel very strongly that is something that will be the next step in this business environment. This will result in a new business model over the next few years."

U.S. PROs continue to enjoy relative financial stability. For instance, ASCAP's annual revenue fell 6% in 2010 to \$935 million, but that was down from a record-high \$995 million in the prior year. Still, moves toward direct licensing could potentially erode PRO revenue. But Richard Conlon, BMI senior VP of corporate strategy, communications and new media, says the PROs will weather these challenges, though he acknowledges that the business is in flux.

"The core construct of BMI will be very different in five or 10 years as we start to virtualize and as the dynamics of the global footprints start to change the global nature of copyright," Conlon says

In a statement, SESAC president/

COO Pat Collins says that PROs have already contended with technological changes for years.

"More music is being consumed today than ever before," Collins says, adding that the Internet has "brought efficiencies to the tracking, identifying and payment processes that were unthinkable 10 years ago. These developing technological advances will allow SESAC to achieve even more robust licensing on behalf of the copyright owner, thus increasing royalty distributions."

In a trend that's bound to be discussed again at the World Copyright Summit in Brussels June 6-8, publishers and collection societies across the Atlantic are contending with a shift to Pan-European licensing.

To meet a mandate by the European Commission to provide one-stop licensing for digital music providers that want to do business in multiple European countries, Universal Music Publishing Group and Sony/ATV Music Publishing have each formed a joint venture vehicle with a European collection society to handle all of their Anglo-American repertoire, while EMI has formed a JV with two societies. Warner/ Chappell Music's Pan-European Digi-

tal Licensing initiative is working with seven European societies so far to provide digital music users a choice of which society they want to work with. Each time one of these vehicles handles licensing for a digital music service, it eliminates opportunities previously handled by each country's own collection society.

 $Moreover, some\ industry\ observers$ suggest that the Pan-European licensing vehicles concept could soon evolve into global licensing mechanisms for the digital marketplace.

As they establish bundled, all-in digital licensing for both mechanical and performance rights, publishers must be careful not to undermine standard royalty rates, Conlon says. "When bundling you are doing so to make it easier to license, but you have to make sure not to squeeze out some value," he says.

Meanwhile, efforts to create a global repertoire database could enable direct licensing, which would further affect local societies' revenue collections. But others dismiss that possibility, saying that a global database would ensure a more efficient marketplace—for example, ensuring songwriting claims don't add up to more than 100%, a very common problem—while allowing collection societies to continue to compete on services.

In the meantime, the ability of digital music users to track and report in greater detail will also spur change. The emerging digital market is already providing "more transparency and accountability," says Conlon, who notes the PROs do well in worlds of complexity that are also becoming more fractionalized.

"We scale well and are totally exponential," he says. "We are dealing with and translating the long tail . . . handling billions of performances every quarter. We are optimized to handle what will be an increasingly fragmented medium and marketplace."

But improved accounting systems have enabled "some [digital users] to consider going direct" to rightsholders like publishers, Music Reports Inc. founder/chairman Ron Gertz says. "They will trade the convenience of [PRO blanket licensing] to do a la carte licensing."

That dynamic will be matched by major music publishers looking to increase profits in difficult times by doing direct licensing deals in easily trackable media like those offered by digital music providers. The bundling of rights and direct deals are among the market forces that will increase competition among collection societies.

If publishers pull back licensing rights from PROs, how will those organizations compensate for that lost revenue? Some industry executives are predicting mergers will take place among collection societies around the world, creating regional licensing hubs. But others speculate that some societies may move to grant multiterritory rights for their exclusive repertoire.

Meanwhile, music publishing executives predict that current trends will lead to a consolidation of backroom functions among rival PROs. In fact, ASCAP's LoFrumento is advocating that scenario.

Collection societies "use the same database and we have the same information on the members' share; we all use similar systems," he says. "The idea of multiple back offices with multiple personnel doesn't bode well for us. As the music industry faces the future, we have to look at the functions that we are not competing on and combine them. We need to start a dialogue with other societies."

Moreover, LoFrumento thinks that if an independent third-party back office could be created, publishers may want to join such an initiative.

In the meantime, ASCAP just finished development of a new backoffice distribution system, which will provide members with 24/7 access to the organization's database as well as increased transparency.

Another issue expected to drive the evolution of PROs is the growth in the number of registered songwriters, who are demanding more services.

"We have been working on this for the last five years: how to create and extend electronic services in the virtual world," BMI's Conlon says.

Regardless of what happens in the digital market, PROs will always have general performance licensing to fall back on because monitoring song plays at bars, clubs and stores requires boots on the ground to track.

But here, too, they face challenges, as was illustrated last year when two federal courts approximately halved the negotiated annual blanket fee that music service providers like Muzak and DMX pay BMI and ASCAP for every apparel store, beauty salon and health club for which they program music.

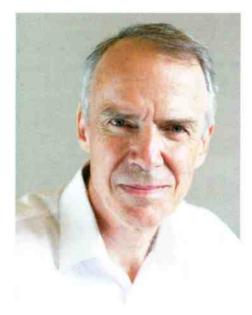
The court rulings, both of which are being appealed by BMI and ASCAP, set up a carve-out mechanism to allow DMX to license and pay for music directly from a publisher and then get a discount from the blanket fee based on the proportion of music played that was directly licensed. The case could encourage other music service providers to push for similar carve-outs, a concept that could potentially be applied to terrestrial radio.

"The world is changing faster than anybody thought," LoFrumento

BY ROGER FAXON

## **Innovation Required**

Publishers Must Embrace New Ways To License Music To Digital Services



In a music environment that has seen every fundamental premise, assumption and certainty blown away during the last 10 years, there is always much talk of innovation.

The nature of music delivery and consumption changes year after year, as new entrants come into the market to offer exciting channels to music fans across the world. This dynamism and excitement have played an important role in ensuring that more music is being used than ever before. Innovation is omnipresent in the life of the industry—except with regard to licensing the very services that innovate the most.

The simple fact is that as the representatives of the greatest songwriting and recording talent in the world, we as an industry have a duty to encourage digital platforms and services to come to market for the benefit of creators and consumers alike. Yet while we expect them to break boundaries and push technology and user experience further than ever before, record companies and publishers alike seem determined to cling to an existing licensing framework that does little to advance the cause of creators.

We are in a new world,

one in which the distinctions between the rights of traditional types of music usages are blurring, reflecting technology's ongoing enrichment of the music experience.

Digital music services want to be able to offer their customers the ability to download music, stream tracks, see videos, engage with rich editorial content, sing along to lyrics and interact with content. All of these have traditionally required separate licenses from separate bodies. That places a huge burden of time and money on new services. When faced with an industry as unwelcoming as music to new players, it would be little surprise if they turned their attentions to more approachable forms of media.

Put simply, the music industry will be failing in its duty to the creative talent it represents if it doesn't put its licensing house in order. That's why in May, EMI Music Publishing took the pioneering step of withdrawing from ASCAP the new-media rights for the EMI April Music catalog (see story, page 8).

Now, I wouldn't want anyone to think that I believe ASCAP has done a poor job with the April catalog. I'm an admirer of ASCAP chairman Paul Williams, CEO John LoFrumento and the entire organization, on whose board I sit. I am happy that they will continue to represent EMI's traditional broadcast rights, and they have been very supportive of this latest initiative.

However, the changing world of digital music means that it is imperative that we explore new ways to encourage innovation, in order to allow our music to find as broad an audience as it possibly can. And that means exploring ways to unify the rights in our catalog.

Services don't care what specific rights are called or which part of the value chain those rights sit within-they just want to get the permission to do what they want to do, in a timely and efficient manner. Rather than forcing services to adapt to our processes, it is incumbent on us to adapt to their needs, and only by doing so will we speed digital development.

Of course, unification of rights is not the only tool that we have to use to reduce complexity in this space. In particular, we also need a global

The existing

licensing

framework

was not

designed for

a world

in which

music is

omnipresent.

rights database in order to be sure that the user community knows exactly where and how to assemble the rights they need for every work that they wish to use. Significant progress has been made toward this goal, with music companies, digital platforms and industry institutions recognizing that the establishment of a global rights database would reduce the impediments to access that exist today.

Removal of the barriers to growth has to be a key focus for our industry in the coming months and years. EMI

Music Publishing's removal of its new-media rights from ASCAP is one important experiment in that regard. The existing licensing framework was not designed for a world in which music is omnipresent—its overhaul is essential if we are to foster an environment in which consumers can be meaningfully engaged with music, and in which creators can achieve the successful outcomes that their passion and hard work so deserve.

Roger Faxon is chairman/CEO of EMI Music Publishing and CEO of EMI Group.

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## New Game Plan

After A Foray Into Interactive Remix Apps, MXP4 Moves Into Social Games

Among the many buzzwords that have been emerging from the startup echo chamber is the notion of the pivot-if something's not working, try something different.

It's a concept that social gaming startup MXP4 knows all too well. The Paris-based company launched in 2006 as an interactive music format billed at the time as a replacement for the ubiquitous MP3 format.

That quickly went nowhere, so the company changed focus, becoming a white-label technology provider to artists and brands that wanted to let fans interact or remix music through an embeddable app on their website or Facebook page (Billboard, Oct. 30, 2010).

Now MXP4 has unveiled its third identity—a provider of branded games for Facebook and mobile phones, under the Bopler Games banner.

This new tack isn't so much a pivot as it is a step, one in-

**Digital** 

**Domain** 

**ECO-FRIENDLY CHARGE** 

Constantly recharging power-hungry smartphones and

portable game players consumes a good bit of electric-

ity. Enter the IDAPT il Eco, an environmentally conscious

charger made from recycled materials that meets all En-

ergy Star standards while minimizing the user's carbon

footprint. Most notably, it features an auto-off system

that powers down the charger when it's not in use, with

a guick restart button to wake it up when necessary. In-

terchangeable tips make it compatible with more than

formed by the company's previous iteration. During the years it operated as a white-label service provider, it signed up more than 150 artists, who used the technology to let

fans interact with their music on Facebook or their websites. They included such stars as Michael Jackson, David Guetta, Big Boi and Paramore.

The company noticed that artists who embedded the app saw traffic spike as a result. Guetta's app generated 2 mil-



Guetta's management. Time spent on each embedded song averaged 15 minutes, according to the company, and half

of those doing so would share their remixes with friends on Facebook.

But rolling this out on an artistby-artist basis just couldn't scale. Hence the creation of Bopler

Games. In 2009, MXP4 brought on former Vivendi Mobile Entertainment GM Albin Serviant to spearhead its gaming strategy.

Calling the white-label activity a "proof of concept" that music fans are willing to interact in a game-like manner with their favorite songs online,

4,000 different de-

vices, including mobile

The IDAPT it Eco is

vailable for \$25.

was formerly restricted to just one artist's track and expand it to a far larger roster

of songs

The company soft-launched its game lineup in April with four titles-Match It, Space It, Pump It, Snake It-all featuring gameplay that's a variation of dodging or navigating obstacles that react to the beat or lyrics of a given song. The games feature music by KT Tunstall, Lilv Allen, Fall Out Boy, Digital Underground, Afrika Bambaataa, the Jonas

Another title, Dodge It, followed in May. And this month. the company will embark on a formal launch of the brand, complete with marketing and customer outreach on Facebook. Serviant says the plan is to have up to 12 games developed by the end of the month

Brothers and other acts.

"There's a giant disconnect between music and social games on Facebook," Serviant says. And he's right. But with only about 40,000 monthly active users, Bopler Games has its work cut out for it as it goes up against the likes of Zynga, which boasts 250 million active monthly users. Zynga recently launched GagaVille, a new Lady Gaga-themed subdivision of its hugely popular FarmVille game, which represents an intriguing attempt at bridging the gap between music and social games that Bopler is targeting.

MXP4 has secured licenses with three of the four major labels on about 150 songs available to play today, according to Serviant, who declines to comment further on the label talks. Altogether, MXP4 needs only about 500 tracks or soa mix of current hits and popular catalog songs—rather than access to each label's entire roster, he says.

None of Bopler's games, which are far more basic than console games, requires "authoring" musical notation to enter music into their titles, as "Guitar Hero" or "Rock Band" do. MXP4's technology does all the work

Gamers can play any track on any game up to three times for free, or they can buy the full track using 15 Facebook credits (about \$1.50). Bundles of tracks can also be purchased in increments of three, five or 10 at increasing discounted rates. Serviant expects about 95% of Bopler gamers to only play the free tracks, with the remainder paying between \$5 and \$15 per month.

In doing so, MXP4's efforts serve as an important test case of whether the music industry can make inroads into the massively popular social gaming market.



#### BITS & BRIEFS

#### **CLOUD SERVICES** MAY LIFT DIGITAL **REVENUE GROWTH**

U.S. revenue growth from digital music services has slowed in recent years as the market matures. But as cloud-based music streaming services extend access beyond home computers. digital growth rates may pick up, according to market research firm Parks Associates. Last year, for instance, 34% of U.S. broadband customers used their mobile phone as a music player, up from 9% who said the same in 2007. Additional features like enhanced music discovery engines and music-centric social networking tools may also kickstart digital revenue growth, Parks says.

#### **DEADMAUS, TALENT HOUSE PARTNER FOR CONTEST**

Electronica DJ deadmau5, who wears a giant mouse head during performances, is asking fans to design his new headgear. To do so, he's tapped the artist and design

community at Talenthouse com to host a contest. Through July 12, members can submit new designs through the site, after which Talenthouse members will vote on their favorites, Deadmau5 will wear the winning design onstage, and the designer will get two VIP passes to a future show. along with a meet-and-greet with the D.J.

#### **BURN STUDIOS** LAUNCHES **COLLABORATION** SITE FOR DJs

During the Ibiza International Music Summit held May 25-27 in Spain, Burn Studios introduced a new cloud-based online music studio and collaboration site aimed at electronica DJs. In partnership with digital retailer Beatport and audio production specialist SAE Institute, the site (burnstudios.audiotool.com) is designed for new talent to submit their work, find educational opportunities and participate in mentoring programs with established DJs like Richie Hawtin and Sasha.

#### **RINGTONES** Billbeard TITLE COMPILED BY nielsen DIRT ROAD ANTHEM THE LAZY SONG 2 10 ROLLING IN THE DEEP g MOTIVATION 4 6 N LOOK AT ME NOW 5 HONEY BEE DOWN ON ME 24 SURE THING ROLL UP 11 12 "Hustle Hard" is the week's top debut and becomes the highest-sking ringtone for Ace Hood in his first charted solo effort (up 83%). **BOW CHICKA WOW WOW** 13 11 ARE YOU GONNA KISS ME OR NOT 12 COUNTRY GIRL (SHAKE IT FOR ME) 13 14 F\*\*K YOU! 13 25 14 6 FOOT 7 FOOT 16 22 15 THE SHOW GOES ON 18 15 16 I WON'T LET GO 20 17 HUSTLE HARD 18 JUST A KISS 32 BLACK AND YELLOW 20



## UPFRONT

BRANDING BY MITCHELL PETERS

# **Power Play**

Ex-NFL Executive Steers The NHL **Toward More Music Partnerships** 



hen country star Dierks Bentley isn't on the road or in the recording studio, he can usually be found at an ice rink playing hockey with some of his buddies.

So it's no surprise that the singer was excited to learn that his new party-themed single, "Am

I the Only One," was played during a recent National Hockey League playoff game.

"I was watching the playoffs and my song came on," Bentley recalls, admitting that he wasn't aware the track had been licensed to the NHL. "My phone blew up with texts from friends that knew I'd get a kick out of it. I'm just thrilled that my song is getting played."

Bentley, who plays in a recreational ice hockey league in Nashville, has reason to be excited, as his new partnership with the NHL spans well beyond exposure during the playoffs.

"Am I the Only One"-which moves 16-14 this week on Billboard's Hot Country Songs chart—was featured in May in TV tune-in spots during the NHL conference finals on networks like NBC, CBC and the NHL Network. They also ran on NHL.com and team websites

Bentley is also releasing a second music video to CMT and other platforms for "Am I the Only One," which features highlights from the 2010-11 NHL season, footage from his recent concert tour and home videos of him playing hockey.

Collaborating with musical artists isn't new for the NHL. The Goo Goo Dolls performed at last year's NHL Awards show, while the Ionas Brothers, Garth Brooks and Usher have performed at events scheduled around the NHL All-Star Game. The league also licensed Eminem's "Not Afraid" for use during telecasts of the 2010 Stanley Cup playoffs.

But the NHL's partnership with Bentley is the first such artist campaign under the leadership of Charles Coplin, a former National Football League VP of programming who joined the NHL in September as executive VP of content.

Coplin reports to another former NFL executive-NHL COO John Collins, who had previously served as president/CEO of the Cleveland Browns and senior VP of marketing and sales at the NFL.

Taking a page from the NFL's playbook, Collins and Coplin have been keen on expanding the NHL's entertainment brand through the launch of special events and artist partnerships.

In his new role, Coplin plans to leverage relationships he built as booker of the Super Bowl halftime show and use them to create unique musical opportunities for the NHL's lengthy October-June season.

"The NFL has those defined pieces of real estate, like the kickoff show and the Super Bowl show," Coplin says. "Hockey has a different rhythm; it's an everyday sport [and]

plays a couple months longer.' Collins has overseen the creation of new events during the NHL season, including the

opening-day NHL Face-Off entertainment festival; the New Year's Day Winter Classic, which features a regular-season game played outdoors; and the annual NHL Awards show, which will be held June 22 at the Pearl Concert Theater in Las Vegas.

"We have such a different variety of events with such different themes and geography that it allows us to be more targeted in what we're

going after," Coplin says.

Booking musical talent for a massive event like the Super Bowl halftime show. Coplin says. can be somewhat constricting, in that it needs to be an act with wide, mainstream appeal.

But with the NHL, "we have a targeted demographic and we can take some edgier acts," he says. The league says it has about 53 million fans in North America, of which it estimates 60% are between the ages of 18-49.

Coplin says he's eager to expand the NHL's relationship with more musical artists.

"We can do some things that are more aggressive or a little bit more risky," he says, "because of the nature of the sport and the demographic."

Thanks to his likable, boy-next-door image, Bentley probably wouldn't be considered an edgy or risky artist in most quarters. But Capitol Nashville senior VP of marketing Cindy Mabe says his passion for hockey makes him a natural partner for the NHL.

Mabe also says the campaign will help set up Bentley's as-yet-untitled sixth studio album, which is tentatively scheduled for release in October on Capitol Records Nashville, "Am I the Only One" is the album's first single.

"For us, it's nothing but a commercial that Dierks is coming," she says. "Dierks had the automatic walk-in because he speaks the language of hockey. He loves hockey, appreciates it and

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ranguense realm, released its

latest album, "La Guera y la

Morena," on Disa last Septem-

ber, Univision TV entertain-

ment show "Primer Impacto"

reported May 26 that the sis-

ters would launch separate ca-

reers. On their official Twitter

page (@horoscoposdedgo)

the siblings tweeted: "THAT'S

-Leila Cobo

# Everybody Dance Now

#### The Sounds Of 'Lambada' Resurface On J.Lo's 'On The Floor' And Other Hits

"Lambada" by French group Kaoma became a worldwide smash in 1990, reaching No. 46 on the Billboard Hot 100 and topping the Hot Latin Songs chart for seven straight weeks.

The song's ascent was aided

Latin

**Notas** 

by the lambada dance craze that preceded the song's release, as well as two cheesy 1990 movies-"Lambada" and "The Forbidden Dance" —that sought to capitalize on the

popularity of the Brazilian dance style.

Fast-forward 20 years and the sounds of "Lambada" are back with not one but three charting songs featuring the melody of the 1990 hit. First up was Edward Mava and Vika Jigulina's soulful dance track "Stereo Love," which entered the Hot 100 last October

at No. 92 and peaked in January at No. 16, spending 28 weeks on the chart.

Then there's Don Omar's "Taboo," a Portuguese/Spanish version of the original that peaked at No. 9 on Hot Latin

Songs in May.

Finally, there is Jennifer Lopez's hit "On the Floor," featuring Pitbull. which sports the melodic hook of "Lambada," with Lopez singing new

English lyrics to the original melody. The track peaked at No. 3 on the Hot 100 in May and has generated U.S. digital track sales of 2 million, according to Nielsen SoundScan.

"Good music revives every so often," says Rogelio Alfonso, PD for Miami's Clear Channel-owned WMGE (Mega 94.9), which plays all

three tracks, as do several other Miami stations, including top 40 WHYl (Y-100). "Plus, danceable Brazilian music is super catchy."

And as it turns out, Kaoma's "Lambada" wasn't the first recording of the song. The original version is "Llorando se Fue," written and performed by Bolivian folk group Kjarkas, which used an Andean flute instead of an accordion.

Kaoma took credit for the composition and gave it Portuguese lyrics and the beat and instrumentation of the lambada, an urban Brazilian rhythm known for its sensual, hip-to-hip grinding dance. When the song became a smash, the original writers, brothers Gonzalo and Ulises Hermosa, successfully sued for a share of the royalties.

Today, all versions of the song, including Omar's and Lopez's, cite the brothers as the writers of the song, although the roster of cowriters of "On the Floor" includes Pitbull and RedOne, while "Taboo" includes Omar.

As for Maya's "Stereo Love," it doesn't quote the trademark lambada accordion hook; writers changed the note sequence just enough so that it would

is working with her husband,



evoke the melody rather than replicate it.

The success of "Stereo Love" was surprising, says Patrick Moxey, president of Ultra Records, which released the track in North America. "Working a record with an accordion hook into all these different formats and sell [20,000] copies? That doesn't happen very often."

The danceable yet melancholic accordion hook of "Lambada" has proved to be timeless. In the original Kaoma video, the protagonists

were two children—a blond girl and a black boy, both around 10—who escape their parents' watchful eyes to dance. Twenty years later, Omar's video for "Taboo" continues the story, borrowing images from the original clip and hinting that he's the boy, all grown up.

For those who ever danced to this track, it's a powerful image



#### **AEROSMITH TO TOUR** LATIN AMERICA AGAIN

NOT TRUE."

Ticket sales for Aerosmith's 2010 Latin American tour were so robust that the band is already scheduling a return to the region later this year. Its 2011 tour will include shows in Lima, Peru, on Oct. 22 and at Parque Simon Bolivar in Bogota, Colombia, on Nov. 3, with other dates to be announced later. Aerosmith, which first played Latin America in 1977, visited Chile, Colombia, Peru, Costa Rica, Brazil and Venezuela in 2010.

#### **BILLBOARD LATIN POWER PLAYERS NOMINATIONS DUE JUNE 17**

Billboard is collecting nominations for its annual Latin Power Players report, which recognizes Latin music executives who are driving the music industry forward with their artistic and business vision. Executives in all sectors of the Latin music industry are eligible. Individuals who make their living primarily as artists and/or songwriters aren't eligible unless they own their recordings or songs and act in a business or executive capacity to market them. Billboard editors will compile the Latin Power Players report based on the nominees' achievements in the past 12 months and their overall leadership. The deadline for nominations is June 17. Nominations can be submitted online at billboard .biz/latinpowerplayers.

-Justino Águila

# Ranchera Singer's Return

#### Nydia Rojas, Once A Rising Star Of Mariachi, Hits The Comeback Trail

As a teenager growing up in Southern California in the 1990s, Nydia Rojas was touted as mariachi music's next big thing.

She released four albums on Arista Latin and Hollywood Records. She toured with Juan and Ana Gabriel. She even earned a Latin Grammy Award nomination in 2000 for her album "Si Me Conocieras," which received a nod for best ranchero performance.

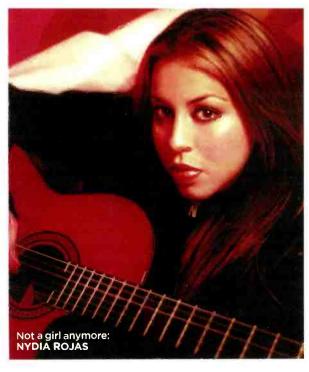
And then, one day in 2001, Roias decided to walk away from it all. She went back to school, got married, worked for a spell as a 911 emergency dispatcher and reclaimed her life-a life she felt she no longer had control of.

"I wasn't living for myself— I was living for others and that's all I knew," Rojas says. "When I left the business, I went back to school. I studied music, but I also began living normal experiences in order

to be where I am today, which I believe is a good place.'

ing to make a comeback. She

percussionist Raul Pineda, on Now 31. Rojas is attempta new album that she hopes



"It's going to be an independent project, taking my influences and adding filters of my heritage from Mexican folk music and Cuban music with modern attributes of my singing style," she says.

Rojas is also opening nine shows in California for ranchera legend Vicente Fernandez, including five shows at the Gibson Amphitheatre in Los Angeles scheduled for mid-November

"Not too many people get second chances," says Jose Hernandez, musical director for Mariachi Sol de Mexico, who mentored the singer as a child. "She's getting to tour with Vicente Fernandez because she deserves it. She has the vocal capabilities."

Tony Romero, a tour manager working the Fernandez concerts, agrees, saying that

Rojas "has a very special style and she knows how to captivate an audience."

Live performances will play a key role in Roias' efforts to re-establish a career in music, says Rodri J. Rodriquez, who helped launch her career with the annual Mariachi USA showcase at the Hollywood Bowl.

"When you are passionate about something you can always come back to that road." Rodriguez says. "I know she's tried different things, but her road always brings her back to what she's good at."

Roias admits that her first gig opening for Fernandez on May 6 in Fresno, Calif., gave her butterflies. But she says it also felt like a homecoming.

"It was exhilarating and I am grateful," she says.

-Justino Águila

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FORMER CHAIRMAN/CEO, MTV NETWORKS Bill Roedy

The longtime head of MTV
Networks' global team on the
"relentless" push to plant MTV's
flag in every country.

For 23 years, Bill Roedy was the man who built MTV Networks outside the United States, expanding its reach into more than 160 countries. His career before MTV is less well-known to his music business colleagues. A graduate of West Point, Roedy led combat troops in Vietnam and later commanded NATO nuclear missile bases in Italy—experiences that prepared him well for music and media business battles that later shaped his life.

Roedy, who stepped down in January from his position as chairman/CEO of MTV Networks International, has just published "What Makes Business Rock" (Wiley), an inside look at those battles and MTV's aggressive worldwide expansion. It's an engrossing business story with an all-star cast, as Roedy's quest to plant the MTV flag around the globe led to scores of encounters with pop stars and heads of state.

Responding to a life-and-death crisis facing MTV's audience, Roedy was the driving force behind MTV's pioneering efforts to promote HIV/AIDS education, beginning with edgy public service announcements and later with its Staying Alive campaign and foundation. He continues to chair that foundation and plays a key role in several major organizations fighting AIDS. On May 25 he was named the first envoy of the Global Alliance for Vaccines and Immunisations.

Visiting New York from his home in London, Roedy spoke with Billboard about MTV's international growth and the recent departure of MTV Networks chairman/CEO Judy McGrath.

#### Did Judy McGrath's move surprise you?

No, not really. You know, she's been with the company 30 years and I was for 23 years. I had breakfast with her and I reminded her that, as measured in dog years, that's more than 200 years. Particularly at a company like MTV, that's a long time. She's got a huge legacy.

I wouldn't put too much into [reports of] programming disputes. Yes, the organization does change. I think it's more about just, gosh, even though it's a great gig, you've got to move on eventually.

# Your mantra was, "Aggressive, creative, relentless distribution." Exactly how wide is the global reach of MTV Networks?

Our exposure is everywhere. Two billion—billion—have access to it in formal distribution. We've done research that shows 100 million tune in on a monthly basis. It's a lot of people.

We do our playlists based on a lot of different things. Record sales, radio play, gut feel, all that. Generally, you would say that about 50% of the music on any particular channel is local and 50% is international, on average. Some were 80/20, some 40/60. Over the years, early on, we didn't really have a lot [of acts that we helped break in the United States]. But then there are a lot of great examples in isolation. One of the first commercially successful Russian groups, t.a.t.u., was on the MTV Movie Awards. We did an "Unplugged" for Shakira and brought her to Asia [when] no one had heard of her in the United States.

#### "Yo! MTV Raps" started in France.

Yes, with [host] Sophie Bramly. The other interesting thing is Arab rap. The language has a certain cadence that connects with rap, so rap was always going to be very popular in the Middle East. It was an interesting eyeopener for me. Who would expect rap to be so successful in Arabia?

You've done a lot of business with Russian entrepreneurs. It appears Warner Music will be sold to Access Industries led by Russian-born Len Blavatnik.

He's a terrific guy. I actually think that's a good thing for Warner. I

know him personally and he's tough.

It was a privilege to see this incredible transformation of [emerging markets like] the Middle East, China and India. But to me, Russia really made the most radical transformation. It was extraordinary. Overnight. Boom. This entrepreneur, Boris Zosimov [whose company Biz Enterprises developed MTV Russia], he had a passion and he made a go of it. He would come up to me and say, "What's a sales commission?"

I don't mean to let China off the hook but China, I think, has more of a capitalist culture. China is happening too. It's just difficult in the media business because there's so much regulation.

#### Are international media companies making inroads in China?

The answer is yes, but slowly. GM sells more cars in China than anywhere else in the world. Volkswagen sells more Volkswagens in China than anywhere else in the world. So if you're doing cars, yeah [it's a great market]. I must say, I worked China very hard. I joked

that I went there more than to my U.K. operation.

#### How has MTV's relationship with the music business changed?

For almost my entire career—even, I would say, recently—it's been a critical relationship. [Cable TV magnate] John Malone said it's like tying the tails of two cats together and throwing them over the fence: They're intertwined and they're going to fight. We had our ups and downs, no question. But we were dependent on them and they were dependent on us. We sold music. They gave us wonderful, fresh product on a weekly basis.

#### But less now than in the past?

What happened over the years is that, you know the story of course, [more] youth entertainment and less music. Now, do young people come to MTV for music? Less so, because you can get videos on YouTube. But we play more music than we ever have [on digital channels]. Pick a market. I think the U.K. is one of the best examples, with nine music channels.

# MTV's role in the fight against HIV/AIDs is an important part of your legacy. Wasn't there a risk involved in linking MTV's brand so closely to that pandemic?

Yes, there was. But we didn't make up this issue as important for our audience; they told us. And as we expanded our reach, particularly in hard-hit countries, I always felt, "Hey, no option. We've got to be part of this fight."

#### Critics have asked how MTV can sell a sexual lifestyle through its programming, yet preach safe sex.

It's a fair question. Here's the deal. Part of being young is being irreverent and edgy. Sexual themes are part of being irreverent and young. You don't have a connection unless you're out there with some of these themes. But when you do have that connection, it presents you with an opportunity. So we seized that opportunity [to deliver safe-sex messages to young viewers]. Even with that, you can't hit them over the head; you've got to do it in a way that's creative and more subtle.

# You write that the most serious challenge facing content providers is figuring out which distribution services in which form produce the best revenue stream.

Here's the irony. People listen to more music than they ever have. People read more than they ever have. People are watching more content on television or video than they ever have. Yet the margins are all going down. So it's going to take a lot of smart managers and creative people to figure this all out. It's an uncertain future. It's exciting though.

It was a privilege to see this incredible transformation of emerging markets. Russia really made the most radical transformation. It was extraordinary. Overnight. Boom.

ATRUE COUNTRY-ROCK INDEPENDENT SPIRIT. JASON A IS IN BUSINESS WITH BENNY RR BROKEN BOW RECOR (A SEVEN-ALBUM DEAL BUDDY LFF ATTRACT (BOOKED HIS SUMMER TOUR WITH LIVE NATION). N SOMEBODY SAY, ERST AY WADDE





ays before embarking on a critical run of amphitheater shows that will solidify his majorleague touring status, Jason Aldean shows no signs of stress. Why should he? He's out in the barn—his "man cave"—at home, south of Nashville. Aldean is confident and relaxed.—though not quite as chill as his Georgia bulldog, Athens. Still, Aldean has shown a bulldog's determination in pursuing a still-rising career. Though it resides somewhat below the radar of the mainstream music industry, a case can be made that Jason Aldine Williams is the hottest male star in country music. ¶ He's signed to Nashville independent label Broken Bow, and four albums in, Aldean has racked up 11 top 10 singles on Billboard's Hot Country Songs chart (including five

No. 1s), and his third single from current album "My Kinda Party," the boundary-pushing "Dirt Road Anthem," is rising quickly up the charts. Previous single "Don't You Wanna Stay," a duet with Kelly Clarkson, is now making noise on the Adult Top 40 chart, a rare crossover for a male country artist.

All four of his Broken Bow records have cracked the top 10 on Billboard's Top Country Albums chart—"Party" spent eight weeks there. Aldean has sold nearly 5 million albums in the United States, according to Nielsen SoundScan, along with 10.5 million digital tracks. But the best heat indicator is Aldean's boxoffice success. In the most competitive year in memory for contemporary country music headliners, Aldean, booked by Buddy Lee Attractions and promoted this year by Live Nation, is blowing out shows all over the place in 20,000-capacity venues.

Aldean's growth during the past six years has been steady and sure, but prior to that the going was tough. After signing a songwriter deal with Warner/Chappell in 1998 (giving up his Pepsi delivery-truck gig in the process), Aldean moved to Nashville that fall. But, even with what must have felt like an endless parade of showcases, label after label either passed outright or failed to bring a deal home for Aldean. It was downright scary for the Macon, Ga., native: He had a wife and new baby daughter to support.

"It was like, 'Yeah, we love it, let's talk, we'll come see some more shows,' but nobody ever pulled the trigger," he says. "I'm not somebody that gives up . . . easily, but it was getting to the point where, not that I didn't think it was going to work, I just didn't know what else to do. You start thinking about, 'What else can I do?' This was my backup plan."

Being called "humble" is de rigueur for a country artist, but manager Clarence Spalding of Spalding Entertainment (Spalding's Chris Parr handles Aldean day to day) says Aldean found humility the hard way. "He's had the shit beat out of him," Spalding says. "He almost packed his bags and went back to Georgia. And without Benny Brown he would have been there."

Broken Bow owner Benny Brown is plain-spoken. An entrepreneur. He's successfully added record labels and publishing to his other business endeavors, which include a string of California-based car dealerships. When Aldean came to

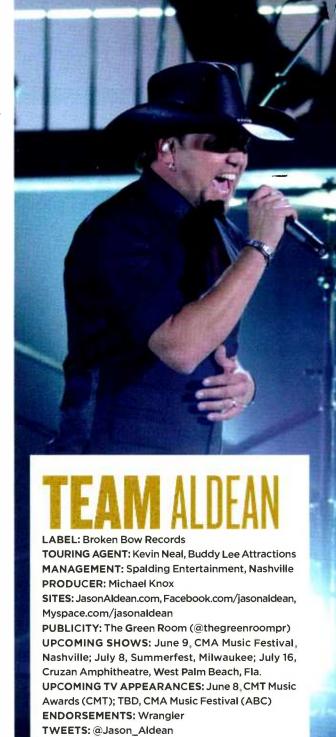
Brown's attention in 2003, Craig Morgan was the top artist at Broken Bow. Brown wanted to see Aldean showcase in front of "regular country fans." It was set up at Nashville's Wildhorse Saloon. "After it was over, I told some of my staff, 'This kid has something special. I think I'll sign him,' " Brown recalls. "Everybody thought I was crazy."

The circumstances surrounding Broken Bow signing Aldean to a seven-album deal were unusual, to say the least. Though he'd been playing music since he was 14, Aldean was, for country fans, a brand-new artist, steadfastly committed to an unproven producer in Michael Knox (see sidebar, page 17) and sporting a rock-tinged sound. And he wanted to use his road band on the record. Brown and Broken Bow's approach with Aldean "took huge balls," Spalding says. "Think about it: 'We're gonna sign this kid, we've got a guy over here who's not a proven producer, and, hey, let's take his road band in to record with him.' It wouldn't have happened anywhere else like that."

Broken Bow then did the drill: introduced Aldean to country radio. "As an independent with a new artist, you kind of take what's given to you, which meant . . . doing a lot of free shows to promote their stations and the songs," Broken Bow senior VP of operations Rick Shedd says. "It was a long, hard battle to moving up the charts, like it is for a lot of companies."

But 12 weeks after Aldean's debut set was released (July 2005) Broken Bow had its first gold album with Aldean, driven by debut single "Hicktown." Though the song peaked at No. 10 on Hot Country Songs, its mud-slinging, hell-raising video cast the die for Aldean's sound—and his fans. The song "was a polarizing single, different from what was going on at the time," Shedd says. "But when people . . . were turned on by it, it sold a lot of records. It set the tone."

A key cog in the machine has been distributor RED, which, though traditionally more active in non-country genres, has a history with country dating back to Kenny Chesney's debut on



Capricorn in 1994. Broken Bow began working with RED in 2003 when Morgan's first record came out.

"They made a compelling argument as to why they could handle the country business, and as Broken Bow grew, they grew with us," Shedd says. "They came with stronger sales reps and more aggressive marketing so they could service our needs, and it has continued with the growth of digital. When the digital thing started taking off, they had one person in place. Now they have 15."

RED senior VP of product development Alan Becker says, "With Broken Bow we saw this fierce determination." He adds that RED works closely with the label on "every important initiative," including digital/mobile marketing through RED's digital marketing division, Stache Media.

Aldean's self-titled debut album has moved 1.4 million copies, and follow-up "Relentless" is at 829,000, according to Sound-Scan. His "Wide Open" album, on the strength of mega-hit "She's Country," went platinum, and "Party" is heading into double-platinum territory. "If you ship too many albums out into the marketplace and they don't sell, retailers are quick to return them and you have to buy them back," Brown says. "Our rate of return on Jason has been exceptional; almost zero."

Brown says that prior to launching Broken Bow in 1999, he had invested in other artist development projects. "I found out quickly that by the time the label got through recouping everything there wasn't a whole lot left for the artist," he says. "So when I came up with the model for Broken Bow, I said, 'If we're going to do this thing, it's going to be without greed in mind.' With Jason we did a very fair contract, and consequently even his business manager said [he'd] never seen an artist that started



getting royalties from almost day one."

For Spalding, who worked with Brooks & Dunn for the length of the duo's 20-year career and has added Rascal Flatts to his firm, working with an independent has its advantages.

"I don't hear, 'I've got to check with business affairs,' "he says. "For a manager, the worst words you can hear is, 'I've got to check with business affairs,' which means, what, three weeks? It slows down the process, and I understand why. But with Broken Bow, Benny owns it, he runs it, and for us it's been fantastic."

Shedd says the chain of command is simple at Broken Bow. "Benny is the decider. The company is completely funded by Benny. We have no partners. Everything is up to him," Shedd says. "We bring things to Benny... 'This is what it's going to cost, this is what the benefits are going to be'—and, boom, it's done."

Spalding sees more big wins in the future for Brown and company. "Jason is their first breakthrough act," he says. "I think they're going to have a lot of others."

#### THE SOUND: COUNTRY ROCK

Knox and Aldean honed their patented country/arena rock sound to perfection and were ready to push the envelope. The debut release's title track was pretty much in the Aldean zone, but then came the Clarkson duet, an edgy power ballad, then "Dirt Road Anthem," with a sort of rap by Aldean that demands attention.

"Coming off a big record with three No. 1s, we'd established ourselves enough to say, 'OK, now we're going to hit you with something completely unexpected,' " Aldean says. "I love when I think people think they have me figured out, to come with something different. We're always going to try . . . stuff that's

# **FORT KNOX**

## THE SYNERGY OF ALDEAN AND HIS PRODUCER

In 1998, when Michael Knox was a VP at Warner/Chappell, he was headed to Georgia to visit his grandmother when he heard about a talent show in Atlanta. "I was actually trying to find a way to write the trip off," he says. "I went down to the Buckboard in Atlanta and watched a two-day talent show. Out of 20 acts, Jason was the 18th. He went on the second day, about midnight. I told him I really dug what he did. I don't know how the talent show turned out, but Jason was the guy."

Knox had a sound in his head for an arena rock act—country style. "We didn't have a rock star in country music." he says. "When I first saw

Jason, he was playing Guns 'N Roses in his show. That's when I knew I had the right guy. People forget that [Aldean's] generation grew up in heavy metal, as well as traditional country. It's hard to grasp that until you get out into the clubs and see it firsthand."

The producer set out to find a band that fit the bill, a process that took five years. That effort yielded the unit that would tour with Aldean and play on his albums, including the celebrated III Kings rhythm section of Kurt Allison, Tully Kennedy and Rich Redmond—they've developed into in-demand producers in their own right.



Aldean made it clear that he and Knox were a producer/artist package deal, which may or may not have contributed to his difficulties in getting signed to a label. Broken Bow let it happen. "I remember having a conversation with [the label], 'If you like the demos that Michael and I have done, if that's the reason you signed me, don't put me with somebody I don't know, because it's not going to sound like this," Aldean says. There were similar discussions about using the road band in the studio. "I said, 'If this is the sound you like, this is the way we get it.'"

Broken Bow owner/CEO Benny Brown says the decision wasn't that difficult. "With his band on the recordings, it's real easy for them to go out and duplicate that in live performance," he says. "I've always [attributed] a lot of Jason's success to Kurt, Rich and Tully. That was one thing that impressed me even in the original showcase—what showmen they were, along with Jason." —RW

different from what other people are doing."

Aldean relies on "gut instinct." "When I hear something like 'Dirt Road Anthem,' I think, 'Yeah, that's different, but I'd go buy that record.' Once we got locked in on how we wanted to do it, there wasn't any hesitation." Taking on a duet alongside a vocalist with the chops of Clarkson would also be daunting for many singers. "I was like, 'OK, she's obviously going to make me look bad on this song, period, so just get over that and sing it your way,' " he says. "I went in and did my thing, and . . . when she started singing with me our voices blended so well. It was just one of those things you can't predict."

Four albums in, Aldean knows what he's looking for in terms of sound, and with more than 1,000 shows under his belt, he and the band, with Knox, have the sound on lock. In short, it sounds like a band, not just a singer with backing studio musicians.

"Everybody knows some of these studio guys are the best in the business; technically they're flawless," Aldean says. "But to me some of the flaws, some of the things that aren't clean, are what makes it cool, because . . . it's a little bit raw. It's . . . maybe a very, very good garage band . . . I think that's why it's appealing to people. It's believable. It's real."

Kevin Neal, president of independent Nashville agency Buddy Lee Attractions and Aldean's agent, met the country artist when he was 18 and signed him around the time of the Broken Bow deal. "He is a live act," Neal says. "He's had that for as long as I've known him. Whenever he did a show it was always there. A lot of record companies were either afraid of it or didn't get it. Or it didn't fit within their box."

Building his live fan base has been a more steady, if continuously upward, progression. This was a plan Aldean bought into. "Jason believed in the long-term plan," Neal says. "I told him, 'Here's what I think an artist should do, and very few do it: Play areas where there's major radio and . . . develop a following. When the single comes out, they'll know who you are and maybe it'll help get you added to the station earlier.' He said, 'Fine, start booking me.' "

The climb, according to Spalding, was dictated by the market. "We wanted him to grow at a natural pace, not even a slow pace or a fast pace, but what was natural to the progression of selling records and having hit singles, and what we were seeing out there in those secondary [and] tertiary markets," he says.

Another key element is pricing. "You don't go out and just grab the money, you develop the career, have people buy a ticket ... \$10 or \$15, then you slowly escalate the money," Neal says. "After 'She's Country,' things really started to take off, [and] at the end of our CMT tour [with Lady Antebellum in 2008] you could see the numbers growing. Jason called me that year about pricing and said, 'I'd rather have 5,000 people at \$20-\$25 than 1.500 at \$30.'"

With a top ticket price of about \$45, Aldean is moving tick-

ets like few artists on the road, and the show is bigger on all levels. "We're able to go out now and build the kind of show that four years ago we weren't able to," Aldean says. "Now we're able to go out and I can make a show look and sound the way—if I was a fan—I'd want to see."

Given the ticket counts, it's easy to forget that these are Aldean's first headlining dates in the big rooms. "There's always a risk when you go from playing 8,000- to 10,000-seat buildings to playing 25,000-seat buildings," says Brian O'Connell, president of Live Nation's country division. "But this year, we're out there dead-on competing in some of these major markets with 14 acts over the course of a 12-month period."

But it was time for Aldean to make the move. "There was no way around it," Spalding says. "We did such good business last year that we were growing at the natural pace."

Spalding reels off the numbers: 16,000 in Dallas; 19,000 in St. Louis; 24,000 in Indianapolis; 21,000 in Washington, D.C.; 20,000 in Hartford, Conn. And he's selling out in advance.

"I had a great run with Brooks & Dunn," Spalding says. "But I don't believe we ever in their history sold out the amphitheaters a week in advance. A week in advance? In an amphitheater? If it were freaking [Lady] Gaga you'd have it on the cover of Billboard. I'm over here with one of the healthiest things alive in the business."

O'Connell says that all involved were confident. But, still, at this level? "If any of us tell you we said we thought we would do 20,000 tickets on a Sunday night in Hartford, Conn.," he says, "you could call us all liars. It took Aldean seven years to get to this point. There are acts from time to time that don't wait seven minutes before they think they're headliners. Jason has put in the work."

After pushing the boundaries on "Party," Aldean's not sure what comes next. "The album takes shape with whatever songs you get," he says. "If you ain't got the songs, you ain't got shit."

Three singles in, everyone on Team Aldean believes "Party" has a lot of legs left. "We could go probably seven singles deep and have hits," Brown says. "At the same time, if the album sales start dropping off too much, we'll have the next album. We're already looking for songs and preparing for it. We'll just let the market decide."

Whatever comes next, a conversation with Aldean makes it clear that he's going to come hard. "I'm a competitor," he says. "I'm not going to lie: If I get nominated for an award, I want to win. I'm not pissed when I don't, but this whole 'I'm just glad to be here' spiel? Not me. I'm glad to be there, but I'm there for a reason."

Nashville-based Ray Waddell (@billboardtour) is executive director of content and programming for touring and live entertainment at Billboard. He writes the weekly On the Road column.

# **NATIONAL ANTHEMS**

HE'S SIGNED TO CASH MONEY, HE'S ON-AIR TALENT AT MIAMI'S 99 JAMZ. HE'S PRESIDENT OF DEF JAM SOUTH. HIS SYNCH BUSINESS IS ROBUST. HIS NEW SINGLE MAY JUST BE THE HOTTEST HIP-HOP SONG OF THE SUMMER. AND HE KNOWS EVERYBODY. DJ KHALED? HE'S KIND OF A BIG DEAL.

#### **BY KEITH MURPHY**

"YO, KHALED...YOU'RE WORKING HARD...REAL HARD." Khaled bin Abdul Khaled, aka DJ Khaled, is recounting what he describes as a huge moment in his life and career. The seven words were delivered in a deadly serious tone—the speaker isn't usually in the business of extolling praise.

A gregarious producer/radio jock/artist/executive with a deserved reputation for the ability to get chart-topping artists on his singles, Khaled is getting more and more kudos these days. But, backstage at New York's Roseland Ballroom at a jam-packed May 18 event to celebrate Cartoon Network's Adult Swim programming bloc, the speaker, who was set to perform, took a moment.

"This is Jay-Z!" Khaled exclaims, seemingly still unable to believe that one of music's ultimate headliners, and the founder/CEO of Roc Nation, has taken notice of his rise in the record business. "When Jay told me that, I knew I was doing my thing," Khaled says, beaming. "Birdman tells me the same: 'Khaled, don't stop what you're doing. Keep going . . . you're on your way.' You know what I'm saying? These are people I look up to."

Birdman, aka Baby, is Bryan Williams, co-founder/co-CEO (with his brother, Ronald "Slim" Williams) of Cash Money Records (Lil Wayne, Nicki Minaj, Drake). Khaled is signed to Cash Money as an artist. Khaled also works for Island Def Jam (IDJ), as president of Def Jam South. His clients, when working as a producer, have included Pitbull, Fabolous and Fat Joe. The 36-year-old New Orleans-born Palestinian-American first gained massive exposure as co-host of influential hip-hop radio show "The TakeOver" on Cox Radio's WEDR (99 Jamz) Miami.

He wanted to make records, though, as much as play them. After three independent albums (on Terror Squad/Koch, Terror Squad/Koch/We the Best and Terror Squad/We the Best/E1 Music) and a string of chest-beating, superstar-laden street anthems (and remixes of those anthems)—including "We Takin' Over," featuring T.I., Fat Joe and Lil Wayne (platinum, 2006); "I'm So Hood," featuring Kanye West and T-Pain (platinum, 2007); "Out Here Grindin'," featuring Akon and Plies (gold, 2007); and "All I Do Is Win," featuring T-Pain, Ludacris, Rick Ross and Snoop Dogg (2010, platinum)—the industry was finally taking notice of Southern rap's most boisterous cheerleader.

Khaled's over-the-top confidence doesn't feel like mere bluster when one considers what it might've been like for a kid of Palestinian descent born in the South to claw his way to hiphop respectability. Khaled has always had to be the brashest and most passionate dude on the block. It was that way in the mid-'80s when he called himself "Special K" and was breakdancing on the streets of North Carolina. Soon hip-hop became an obsession.

"I used to love cutting up Run-D.M.C.'s 'Peter Piper,' " Khaled recalls of his b-boy days. "But when I moved to Florida [in the '90s], I started really loving DJ'ing." But the gatekeepers of Miami's mainstream radio scene were still apprehensive about playing hardcore hip-hop. The outlet for mixtape and underground DJs was college and pirate radio—the latter Khaled embraced with ferocity. Then a late-'90s gig as sidekick to Luther "Uncle Luke" Campbell on WEDR gave him the high-profile platform he needed. Khaled landed his own show. A new ambassador of Miami hip-hop had arrived.

"We the best!" is not just the wildly enthusiastic, loud proclamation Khaled uses on his songs. The omnipresent motto (and name of his label) is an affirmation of a surging power that has helped him push nearly 10 million in singles sales. Khaled's first major-label "solo" album, "We the Best Forever" (scheduled for a June 28 release, but rumored for

July), is a super-sized version of his characteristically gueststacked releases. Longtime collaborators Wayne, Drake, Jeezy and longtime cohort/IDJ star Ross are featured, as well as Khaled newcomers Mary J. Blige, Chris Brown, Keyshia Cole and Cee Lo Green.

The man stays busy. He describes a typical morning: "I come into the Def Iam offices with the most exclusive Iordans on, with some black Levi's and a 'We the Best' custom velour top," he says matter of factly. "I'm doing what I do. I'm not changing who I am. I'm living my dreams and accomplishing my goals. But before that, when he wakes up in the morning, he's first on the phone making sure radio is all over his latest event single, "I'm on One," which features Drake, Lil Wayne and Ross. "Tell Billboard DJ Khaled said this is going to be the biggest record in the country," he boasts. The T Minus & 40-produced track (and second single from the new album) does in fact feature three of the most successful MCs recording today. The streets and the tweets are mostly heralding it. And awaiting the video.

Back to Khaled's day: He then rings up video director Gil Green to discuss the edits on an upcoming Ross video. He does some running around, appointments, and by early afternoon, Khaled

"HE'S ABLE TO **PUT ALL THESE DIFFERENT ARTISTS** TOGETHER ON ONE SONG, WHICH SHOWS YOU THE **BRAND POWER** HE HAS, AND THE RESPECT THAT **ARTISTS ON OTHER** LABELS HAVE FOR HIM."

STEVE BARTELS, ISLAND DEF JAM

is seated in an SUV, en route to IDJ's New York headquarters.

"I'm walking the halls . . . talking to our radio and marketing people . . . dealing with . . . sample clearances," he says. "I give them marketing ideas. I'm the guy that explains to the people at Def Jam how big our records are in the streets. Also, I'm talking to lawyers about signing someone new. That's a bit of secrecy right now. And after that, I'm done with the Def Jam thing-headed to the recording studio."

Khaled still finds time to fly back to Miami to appear on his "TakeOver" radio show every Thursday and Friday. "I like to be on the radio," he says. "That's my stress reliever, like going fishing." Def Jam executive VP Chris Hicks admires Khaled's work ethic. He points specifically to his overseeing Ross' evolution from a thugged-out regional rapper to a hip-hop movement— Ross has had three No. 1 pop albums.

"I remember when he took on the Ross project," Hicks says. recalling that Khaled had the savvy to pair Ross with then upand-coming producers like the Runners, J.U.S.T.I.C.E. League and Lex Luger. "He never wavered in his ability to get past the hurdles . . . energize the marketplace and to help establish Ross as who he is today."

"Him sticking by me let me know that there are real individuals in the game," says Khaled protégé Ace Hood, who's signed

to the We the Best imprint. After two relatively unsuccessful Ace albums there were whispers that Hood would be dropped from the house that LL Cool I built. But Khaled's patience paid off: Deerfield Beach, Fla., native Antoine "Ace Hood" McColister now finds himself with one of the hottest rap songs in the country. "Hustle Hard" is No. 9 on Billboard's Hot R&B/Hip-Hop Songs chart. "Loyalty goes a long way with me," Hood says.

Regardless of Khaled's Southern chops, IDJ president/COO Steve Bartels says that it's his ability to recruit A-list artists from all regions that's most impressive. That much is apparent when listening to the remix of "All I Do Is Win," a star-stacked marathon that features Ross, Minaj, Fabolous, Fat Joe, T-Pain, Busta Rhymes, Jadakiss, Diddy and Khaled himself.

"He's able to put all these different artists together on one song, which just shows you the brand power he has," Bartels says. "It also shows you the respect that artists on other labels have for him."

"The artists respect me because I know them very well, going back to my radio days," Khaled says of his relationships with the people in his renowned, seemingly endless "rolodex." "Artists know I'm going to shoot an amazing video. They know I'm going to give it to the people. And they know it's going to be a hit. Who doesn't want to be a part of a great record and a great situation?"

And in true mogul fashion, Khaled is extending his brand. He frequently licenses his records to the NBA and NFL—his triumph-themed works are tailor-made for the sports world. " 'All I Do Is Win' won't stop getting licensed," Khaled says. "They know I make anthems." There's also Khaled's We the Best management company, which houses a crew of hitmaking producers including the Runners, the Incredibles and the Renegades.

"Khaled has a great ear," says the Runners' Dru Harr, who credits Khaled with helping the duo progress from producing menacing gangsta soundtracks with Ross (2007's "Hustlin'") to landing them sessions with Usher, Rihanna and Kelly Clarkson. "It helps that he started out as a producer. Khaled has an understanding of what people will move to."

Being known as a behind-the-scenes kingmaker is one thing. Making the switch to recording artist is an entirely different skill set.

Then again, maybe not. His voice is usually on his songs, and Khaled's 2010 signing to Cash Money Records is so far paying off. The aforementioned "I'm on One"—already among iTunes' top 10 songs—has the feel of one of those summer jams that's nearly impossible to get out of your head. Cash Money's Bryan Williams says getting Khaled on the team was a top priority. For his August signing, in true Cash Money style, Williams rolled out the red carpet and then some, throwing an extravagant yacht party as lawyers were flown in by helicopter to make

"I wanted Khaled to know—whatever you've been doing I'm going to upgrade it," Williams says. "That's just our lifestyle . . we live a flashy lifestyle. We work hard for everything—nobody ever gave us shit. And I know Khaled is a hard worker. It's an honor to be able to work with him."

Khaled says joining up was a no-brainer. "The reason I signed to Cash Money is they've always been my family," he says. "I knew Birdman before he had his major deal [with Universal Motown]. I used to work at a record store in New Orleans called Odyssey Records . . . where Birdman would sell tapes out of his car. I was just a kid. I have the ultimate respect for he and Slim. I look up to them as artists and moguls.

"I like being both an artist and an executive," Khaled adds. "I can't choose one over the other. I know I'm not a rapper. But I'm not going to lie . . . when I do rap, I'm nice [laughs]. I guarantee you, you will be reciting my rhymes."

Yet still, DJ Khaled wants more. "I'm not just representing the Arabic community," he says in a rare moment of stoicism. "I'm representing all nationalities because I believe that when they read this story [they] can say, 'Hey, if Khaled could do this, I can too.' And I have a lot more work to do."

Keith Murphy (@murphdogg29) is a New York-based freelance writer.





Blue Microphones Yeti Pro: Harking back to classic Shure mics of the 1940s, the four-pattern digital Yeti Pro microphone has a built-in digital recorder that outputs to USB or analog (through XLR cables). That makes it incredibly versatile for recording solo vocals or groups, instruments or voices, marketing/ promotional podcasts or high-quality audio, or anything else you can shake a mic at. Find it: bluemic, \$250 PHOTOGRAPHS BY PLAMEN PETKOV



#### On The Move

Jawbone Jambox: Known for its line of Bluetooth headsets, Jawbone outdid itself with its pocket-size powerhouse, the Jambox. Hit a button and a computerized voice will explain how to pair it through Bluetooth with a phone or PC. Stream audio from an iPod or apps (like Pandora and Netflix) or even use it as speakerphone for calls (shown in blue and red). Find it: jawbone.com, \$200

Soundfreaq SFQ-01 Sound Platform: Like a mini Wall of Sound, Soundfreaq's glossy upright speaker pumps satisfyingly full audio from wireless sources through Bluetooth (including most newer phones and PCs). In lieu of yet another remote control, a free iPhone app makes navigating through playlists and audio controls a cinch. Find it: soundfreaq.com, \$180



Since the advent of the iPod a decade ago, automakers have struggled to find a solution for integrating digital audio players into car stereos. The Ø Car finally nailed it, with a powerful amp equipped with a swiveling, snap-in dock for the iPhone (all models). The Ø Car also allows hands-free phone calls through Bluetooth. Find it: oxygenaudio.com, \$350





#### Can You Hear It Now?

The once ubiquitous white-earbud army is fading in favor of options that offer a better listening experience as well as more diversified looks. Such midshelf models as

1. SHURE'S 5E425 (\$350) earphones put out unbelievable sound (and block out virtually all outside noise) and can enjoy life extension through replaceable cables. For travelers, 2. SENNHEISER'S MM 550 HEADPHONES (\$500) dispense with cables altogether, relying on Bluetooth for high-quality wireless audio and

emplotactive noise-canceling to block ambient offenses. Among the celeb set, 3. AKG'S QUINCY JONES SIGNATURE Q701 HEADPHONES (\$480) target the audiophile crowd, while Beats by Dre has a gaggle of well-received and artist-blessed options to choose from. Justin Bieber's 4. JUST-BEATS SOLO HD (\$200) is a comfy, travel-centric

over-the-ear model with iPhone controls built into the cable; a second Bieber model, the 5. IBEATS (\$120), is an in-ear version. 6. DIDDY-BEATS (\$180), another in-ear model, is more refined, with a tangle-resistant ribbon cable. Find it: shure.com, sennheiser.com, akg.com, beatsbydre.com



Denon RCD-N7: In an age when audio receivers are relegated to home theater duties, the RCD-N7 is a compelling mix of old-school sensibilities and newfangled wizardry: It has the requisite AM/FM receiver and CD player, an iPod/iPhone dock and connects through Wi-Fi or Ethernet to a home network for listening to streaming audio services and Internet radio. The whole shebang is controllable by using a handy, free Apple iDevice app (and upgradeable to use Apple's Airplay streaming software).

Find it: usa.denon.com, \$600 (shown paired with SC-N7 speakers, \$200)







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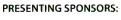














SUNTRUST MUSIC









# The View From The Top

#### BILLBOARD'S SECOND COUNTRY MUSIC SUMMIT TAKES ON GENRE'S SUCCESSES AND CHALLENGES

he goal of the Billboard Country Music Summit, produced in association with the Country Music Assn., is simple: to bring together key stakeholders in the country music industry to discuss the most important issues and opportunities for the genre. ¶ The programming for the summit, which takes place June 6-7 at the Renaissance Nashville Hotel, will cover it all: radio, touring, publishing, labels, digital, international, sponsorships and more. If it affects an artist's career, it'll come up at the summit. Billboard editorial director Bill Werde and CMA board chairman Steve Moore will open the event with welcoming remarks and a look at the state of country music in 2011. ¶ Adding major star power to the event will be featured Q&As on June 6 from Carrie Underwood and on June 7 from Kenny Chesney (see On the Road, page 29). ¶ Among other artists participating are Jason Aldean, who will participate in a panel on June 6 to discuss key decisions in his career (see below), and Kellie Pickler, who will perform at a closing reception on June 7.

#### MANAGEMENT

#### THE MANAGER ROUND TABLE

Virtually all aspects of an artist's career flows through the manager's office. As the roles of other players in an act's career diminish, particularly with the downsizing of the record labels, today's managers are the true power brokers and must wear many hats, often with their own staff to handle radio promotion, digital, sponsorships, PR, tour operations, publishing and legal personnel.

The managers have a take on every issue that'll be discussed at the summit, and some of the most influential managers in country music will weigh in on what's sure to be an enlightening keynote session.

Hosted by MSN Music correspondent Phyllis Stark, the manager's panel will include McGhee Entertainment president Doc McGhee (Kiss. Darius

Rucker), Erv Woolsey Co. CEO Erv Woolsey (George Strait), Vector Management co-president Ken Levitan (Trace Adkins, Dierks Bentley, Kid Rock), ROAR Management partner Bernie Cahill (Zac Brown Band), B.A.D. Management president Virginia Davis (Jewel, Steel Magnolia) and TKO Artist Management president T.K. Kimbrell (Toby Keith).

#### TOURING

#### ON THE ROAD AGAIN

Country touring outperformed the business at large in 2010, and the genre has been remarkably successful in developing new headlining talent. But with more contemporary country headliners on the

a point where this success leads to market saturation? And if so, what can be done to keep live country music strong?

To discuss the latest trends in country music touring, talent buyers representing millions spent annually on the genre will weigh in on this most critical fan connection in music. As an added bonus, country legend Charlie Daniels will provide the perspective that comes from more than 40 years of touring.

Moderated by Ray Waddell, Bill-



board executive director of content and programming for touring and live entertainment, the panel will include, in addition to Daniels, Neste Event Marketing president Gil Cunningham, NS2 CEO Darin Lashinsky, TMG/AEG Live president/CEO Louis Messina, Live Nation president of country music Brian O'Connell and Red Mountain Entertainment president Gary Weinberger.

SONGWRITING

#### IT STARTS WITH THE SONG

As far back as the 1940s, songwriting and publishing were the core of Nashville's country music business. Today, the future belongs to the songwriters who know how to work smart, invest wisely and stay focused on opportunities that the new digital marketplace offers.

The title of this panel says it all: "Songwriters: Win Lose or Draw? Content Creation in the New Digital Marketplace (What You Have to Know & How to Get There)."

The panel will be moderated by Billboard Country Update editor Tom Roland and will include songwriter/artists Rhett Akins and Dallas Davidson, Adams & Reese entertainment lawyer Linda Edell Howard, Nashville Songwriters Assn. International executive director Barton Herbison, SunTrust Bank managing director Andrew P. Kintz and EMI Music Publishing Nashville executive VP/GM Ben Vaughn.

Akins and Davidson are two-thirds of the Peach Pickers, one of the hottest writing teams on Music Row responsible for such hits as Joe Nichols' "Gimme That Girl," Blake Shelton's "All About Tonight" and Josh Turner's "All Over Me."

#### SPONSORSHIPS

#### **BROUGHT TO YOU BY...**

Country artists have aligned themselves with brands for decades, and today's acts are involved in some of the most sophisticated branding and sponsorship deals in music. For the panel titled "Corporate America: They Really Like Us," executives on all ends of such deals will discuss what makes a branding partnership work, how an artist can get in on the action and which deals should be avoided.

Moderated by CMA VP of strategic partnerships Sheri Warnke, the panel will include MAC Presents president Marcie Allen, Country Financial VP of marketing Keith Brennan, Gloriana band member Tom Gossin, Creative Artists Agency sponsorship agent Laura Hutfless, Clorox director of sponsorships Drew McGowan and Samsung regional marketing manager Stacey Portnoy.

"Country music is mainstream," Warnke says. "Nearly 95 million Americans identify themselves as country music fans. That's 42% of the



U.S. population—substantial for any brand. And country music fans represent an impressionable and lucrative target audience. [We'll] discover how our fans and America's brands can build meaningful partnerships."

Keynote Artist Development Case Study: Jason Aldean Since bursting onto the scene with 2005's "Hicktown", Jason Aldean has created a new paradigm for country music artist development. Rather than an overnight flash in the pan, Aldean has enjoyed a steady, if non-stop, upward career trajectory. Aldean's fourth album for Nashville independent label Broken Bow in "My Kinda Party" is his third disc to go platinum, and his fastest seller to date on its way to double platinum this year.

### ARTIST DEVELOPMENT CASE STUDY

Jason Aldean's career is hitting on every cylinder, including radio hits, album sales and touring where, as a headliner, he has moved up to the arena level on his Live Nation-produced run. Success like this just doesn't happen, but results when talent is leveraged with smart career choices. The Artist Development Case Study will explore the moves that have led to Aldean's success and discuss what's next. Moderated by Billboard's Ray Waddell, the session will include Aldean, Buddy Lee Attractions president Kevin Neal,

Spalding Entertainment managers Clarence Spalding and Chris Parr and Broken Bow Records senior VP of operations Rick Shedd.

#### ONLINE

#### THINK DIGITALLY

Any perception that the country music audience isn't digitally savvy is flat wrong. But like the rest of the music industry, country artists are still trying to pin down how best to monetize the digital world. The discussion titled "Songs in the Stream: Social Commerce and the Future of Online Retail" will look for answers.

New companies designed to better connect artists with fans are cropping up every day. Some are more effective than others. On this panel, industry pioneers representing a wide range of independent and mainstream artists will discuss the future of online retail.

The panel will include the most innovative and successful players in the e-commerce/social networking space: Strategic Blend co-founder Michael Sloane, Nimbit founder Patrick Faucher, Bandbox co-founder Brian Peterson, Topspin Media VP of artist and label relations Andrew Mains, RootMusic CEO J Sider, Moontoast chief technology officer Marcus Whitney and ReverbNation co-founder/CEO Mike Doernberg.

"The past 12 months have seen an explosion of tools built to sell music and merch directly through status updates and similar social streams."

Gonzales says. "I'm looking forward to grilling the leaders in the space as to how effective this approach really is and where it goes next. And who doesn't like to see a little friendly competition play out onstage?"

#### INTERNATIONAL

#### **GOING GLOBAL**

Beyond the Web, the summit will also take a global view when it comes to career-building. This year, international strategies will be the focus of "Country Without Borders: International Opportunities in Country Music." Traditionally, most country artists have been slow to embrace international touring and record promotion, but the ones that do often find opportunities overseas to boost record sales and touring revenue.

At the same time, country acts from international markets still flock to Nashville to give a mainstream country career a shot. This panel will explore both sides of the equation, examining how artists' careers can expand globally. Moderated by AristoMedia Group CEO Jeff Walker, the discussion will include Australian artist Tommy Emmanuel, RGK Entertainment Group president Ron Kitchener, artist Joe Nichols, Rob Potts Entertainment Edge CEO Rob Potts, Judy Seale International/Stars for Stripes president/CEO Judy Seale and Big Machine Label Group international director of marketing Brad Turcotte. whose label just sent Taylor Swift on a tour of Europe and Asia.

#### RECORD LABELS

#### THIS YEAR'S MODEL

When it comes to the business of record labels, the title describes where the panel is headed: It's called "Making and Selling Recorded Music: Telling Time or Building a Watch? The New Record Label Business Models Under a Microscope."

At last year's summit, artists and label chiefs discussed how to move beyond all the hand-wringing being done about the state of country music. This session promises to be fast-paced, lively and controversial, as label power brokers and key innovators lay it out with candor, humor and, most important, the cold, hard truth.

"Like the rest of the country and world, Nashville is home to companies with a new take on the old record-label model," says Billboard senior analyst Glenn Peoples, who will moderate the session. "Whether or not they succeed gets to the heart of the new music business."

The panel will include Warner Music Nashville president John Esposito, CMT senior VP of music strategy Jay Frank, Average Joe's Entertainment president Tom Baldrica, Bigger Picture Group partner Michael Powers and Bug Music VP John Allen.

#### UBLISHING

#### IT STARTS WITH THE SONG, AGAIN

The summit will revisit the publishing world from a different angle with "Publishing: Red and Black Ink; Return on Investment & Entrepreneurship in a Business of Pennies—The New Roadmap." The discussion will explore how today's investment strategies, royalty and regulatory structure, and changing consumer tastes and trends all pose daunting challenges for music publishers.

Moderated by Music Row Publications publisher David Ross, the panel will include BMI VP of writer/publisher relations for Nashville Jody Williams, Universal Music Publishing Group Nashville president Pat Higdon, ClearBox Rights founder/president John Barker, Sea Gayle Music partner Chris Dubois, Curb Records VP of A&R Doug Johnson and Big Yellow Dog Music co-owner/VP of creative Carla Wallace.

"Our music publishing session will illuminate the ongoing challenges and opportunities this vibrant and resourceful sector of the country music business grapples with in the digital age," Billboard senior chart manager Wade Jessen says. "We'll hear from front-line professionals in all corners of the music publishing arena, including songwriting, A&R, copyright administration, performing rights and creative directors."

#### ON THE DIAL

#### RADIO, RADIO

In a changing market, country radio appears to be surviving and thriving, while the outlook for some other formats isn't quite as rosy. Some of the brightest minds in the business will discuss the state of radio in all formats during "Country Radio Dead or Alive: Why and How Country Radio Thrives While Other Formats Fight for Their Lives." Country radio's top strategists will offer insight into Arbitron's Portable People Meter ratings, programming, management and revenue challenges. They'll discuss everything from artist royalty legislation to alternate content delivery systems.

"As anyone who's spent five minutes in Nashville knows, country radio is still king when it comes to connecting artists and their music with fans," says moderator Ken Tucker, managing editor of Country Weekly. "Both radio and record labels recognize the fact that as tenuous as the relationship sometimes is, they need each other to survive."

The radio panel will include Sirius XM senior VP of music programming Steve Blatter, Clear Channel Radio senior VP of programming/director of community engagement Clay Hunnicutt, Cumulus Broadcasting senior VP Jan Jeffries, Sony Music Nashville senior VP of promotion Skip Bishop and Premiere Radio Networks president Julie Talbott.



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# **CMA Fest Turns 40**

And Corporate Sponsors Are Guests At The Party BY TOM ROLAND

he Country Music Assn. Music Festival turns 40 this year as it pulls tens of thousands of fans to Nashville June 9-12, but there aren't any signs of a midlife crisis to be found

Instead, the CMA's annual celebration—which debuted as Fan Fair in 1972—is expanding its scope slightly, showing off country music's growing appeal among younger consumers to potential corporate partners.

"They always say, '40's the new 30," " CMA VP of strategic partnerships Sheri Warnke says. "You look at the [country] fan base, and I think that's what you're seeing. The average age of the fan is coming down."

Those fans aren't always appreciated by national brand managers outside of Nashville. But they represent a significant block of consumers: Some 95 million Americans, Warnke says, identify themselves as country fans. So the CMA will showcase the bond between those consumers and country music to about 20 marketing executives during the marketing summit that coincides with the festival. (The fest follows the Billboard Country Music Summit, presented in association with the CMA, June 6-7 at the Renaissance Nashville Hotel.)

The activities for corporate sponsors during the CMA Music Festival will include a June 7 trip to the Grand Ole Opry, where the lineup will feature such stars as Carrie Underwood, Lady Antebellum, Darius Rucker and Martina McBride. They'll also experience the festival's kickoff parade, a big-picture view of the downtown grounds from the 11th floor offices of Universal Music Group Nashville and the CMT Music Awards on June 8, where Jason Aldean, Taylor Swift, Miranda Lambert and the Zac Brown Band are among the top nominees

The executives will also visit the Opry exhibit hall, where fans get personal photos and autographs from artists like Chris Young, Laura Bell Bundy and Lynn Anderson, And of course, they'll have a chance to see the artists-and the fan reaction-at multiple festival stages, where the lineups will include such acts as Brad Paisley, Sara Evans, Colt Ford, Steel Magnolia and the Randy Rogers Band.

The festival's marketing summit is an adaptation of a program that has run in conjunction with the CMA Awards each November, when marketers have received a VIP entree to Music Row

"This one is going to be less classroom, more music," Warnke says.

The marketing summit has made an "impression," to put it in marketing lingo. Representatives of Purina, Manwich, Unilever and Drive4COPD (an organization that raises awareness of chronic obstructive pulmonary disease) will attend the festival based on their experiences at previous summits. In fact, executives from Jack Daniel's were so impressed with the 2009 program that the company sponsored the first black carpet for star arrivals at last year's CMA Awards.

"There's more than one way to reach a consumer, and I think what our experience at the summit did was

open our eyes," lack Daniel's senior brand manager Jennifer Powell says. "There's a lot of opportunity. How do

The Tennessee-based distillery has long maintained individual business relationships with such country stars as Jamey Johnson, Alan Jackson and Craig Morgan. The company has participated in the Toast to the Troops campaign, in which volunteers assemble care packages for overseas soldiers and then attend a free concert.

would make the most sense?'

Last year's black carpet showcased the Jack Daniel's name and color, which appeared in much of the backstage awards coverage, providing an association with the genre that the company is likely to build upon this year.

"The underlying objective [was] getting into the social conversation," Powell says, "making that [coverage] the next day of what was cool and what was hot at the [awards]."

The benefits of the marketing summit extend to the acts themselves. Rodney Atkins joined several artistsincluding Alan Jackson and Josh Kelley-to perform acoustic sets for participants in the 2010 program, and snared a role in a Pillsbury campaign



that launches this summer. The Pillsbury BiscuitFest will put we now take what our brand objectives are and build a strategy that

Atkins' image on table-toppers at some 30,000 restaurants starting Aug. 1 and makes 1.5 million free downloads available to fans. The campaign runs through November.

Atkins won't see much profit from the partnership; most of his compensation will go toward expenses as the singer meets with the Pillsbury sales force, according to manager Greg Hill of McGhee Entertainment.

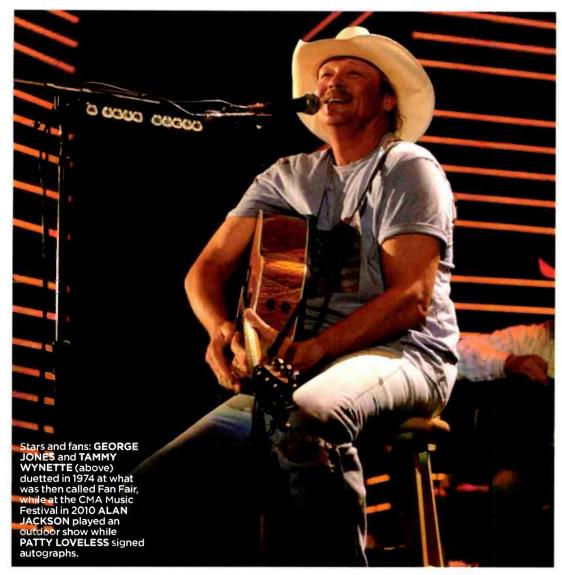
Instead, the payoff comes in putting Atkins' face and music in the fan's mind during a personal moment: eating.

"The consumer's time is so scattered," Hill says, "TV used to be an active thing. Listening to the radio used to be active. Now almost everything we do is passive. If we're watching TV, we're also checking emails. If we're listening to music, we may be on the cell phone . . . You have to have more touch points to the consumer to break through the clutter."

The CMA is betting that its festival, which has aired on network TV since 2004, will provide a perfect setting for its marketing summit, helping those brand decision-makers envision ways to connect with a massive heartland audience

"Our music may not always be appreciated in New York or L.A.," Hill says, but "there are a lot more people in the fly-over states than living in L.A. or New York. And a lot of these brands are the ones that speak to Middle America, just like country artists do."

A daily attendance of 65,000 fans is expected during the festival. For corporate sponsors, they'll represent the broad country market and the genre's typical fan. "What's important to brands is really to have a personal relationship with the consumer," Warnke says. "The experiential marketing aspect, the on-site event part of it, is key."







he Billboard Country Music Summit, presented in association with the Country Music Assn., swung for the fences in attracting blockbuster talent for its Superstar Q&A sessions this year, and scored back-to-back home runs with Carrie Underwood and Kenny Chesney, two of country music's biggest stars.

At the summit, set for June 6-7 at the Renaissance Nashville Hotel, Underwood

is set for the opening-day Q&A. Underwood first came to fame as a winner in 2005 on "American Idol," a gateway to success that at that point had been untapped by young country singers seeking exposure. Since then she has conquered the country format as a member of the

Grand Ole Opry, a three-time winner of the CMA female vocalist of the year award and a five-time Grammy Award winner. Underwood has sold 13 million albums, according to Nielsen SoundScan, and landed 13 No. 1 singles on Billboard's Hot Country Songs chart.

Underwood has also become a touring powerhouse and a perennial top 25 touring act, taking in more than \$30 million in grosses with more than 600,000 in attendance in 2010, according to Billboard Boxscore. She's a constant presence on a wide range of media platforms, including multiple radio formats, TV, movies (she has a major role in the current film "Soul Surfer") and branding/licensing.

"Carrie Underwood has established herself as a unique and powerful force in the entertainment world," says Billboard

senior chart manager Wade Jessen, who'll conduct the Q&A. "With her feet planted firmly in country music, her reach has extended to TV, film, charitable endeavors and more. As Nashville seeks to develop and sustain bankable new stars. Underwood's path to superstardom provides a template for success."

On the summit's second day, Chesney will sit for a candid and rare public Q&A with yours truly. Chesney is among the elite artists in country music history, by any measure. His tours have raised the standard for the genre in terms of production and ticket sales, moving more than 1 million tickets each time he embarks on a tour.

After taking off from touring in 2010, Chesney's current Goin' Coastal tour is packing arenas, amphitheaters and stadiums and is on track to perhaps be his biggest tour ever. Chesney has won numerous industry awards, including four CMA entertainer of the year awards, and has sold more than 30 million albums. His newest release, 2010's "Hemingway's Whiskey," debuted atop the Billboard 200, his sixth album to achieve that feat. His songs have been staples of country radio for years.

Chesney's Sun City Carnival tour of 2009 marked the seventh consecutive year

On The

Road

RAY WADDELL

that he moved more than 1 million tickets, according to Billboard Boxscore, a mark his team now says he's reached again on Goin' Coastal. Chesney is the biggest ticket seller in country music and among the top touring artists in the world. Since 2002, he has grossed close to \$500

million and sold nearly 10 million tickets, according to Boxscore. And Chesney's drawing power shows no sign of waning after a year off, as Goin' Coastal is tracking to move more than 1.3 million tickets this year.

On a day off from touring, Chesney will share his insight into how his career has developed, his musical vision and his successful outside projects, in what's sure to be an informative and entertaining session. Chesney doesn't talk a lot publicly. but when he does, he always has something important to say. He doesn't skirt controversial topics and offers compelling insight to not only the issues of the day, but his own artistic journey.



В	OXS	CORE cond	cert Gros	ses
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$22,866,542 (268,320,580 pesos)	U2, SNOW PATROL Estadio Azteca, Mexico City,	282,978	Live Nation Global Touring, OCESA/CIE-Mexico
2	\$221.57/\$63.92 \$10,551,787	LUIS MIGUEL	three sellouts	Live Nation Global Touring, Ocean, ore French
	(137,173,227 pesos) \$76.05	Auditorio Nacional, Mexico City, Feb. 11-14, 17-20, 24-27, March 3-6, 10-13  U2, THE FRAY	138,745 193.660 20 shows	Showlatin
3	\$6,663,410 \$250/\$30	Invesco Field at Mile High, Denver, May 21	77,918 sellout	Live Nation Global Touring
4	\$3,625,810 (47,135.530 pesos) \$44,29	ALEJANDRO FERNANDE Auditorio Nacional, Mexico City, March 17, 24-26, 31, April 1-2, 7-9	81,868 96,830 10 shows	OCESA/CIE-Mexico
5	\$3,029,760 \$250/\$30	U2, THE FRAY Rice-Eccles Stadium, Salt Lake	47,710	
6	\$2,729,080	City, May 24  ANDRÉ RIEU	sellout	Live Nation Global Touring
_	(\$2,564,275 Australian) \$265/\$94.72 \$2,557,900	Acer Arena, Sydney, May 13-14  ANDRÉ RIEU	14,477 17,462 two shows	André Rieu Productions
7	(\$2,379,025 Australian) \$267,72/\$95,69	Rod Laver Arena, Melbourne, Australia, May 10-11	13,994 14,840 two shows	André Rieu Productions
8	\$2,451,940 (\$2,318.116 Australian) \$263.38/\$94.14	ANDRE RIEU  Brisbane Entertainment Centre, Brisbane, Australia, May 18-19	<b>13,600</b> 15,746 two shows	André Rieu Productions
9	\$2,064,030 (£1.251.483) \$151.73/\$65.97	ANDRÉ RIEU LG Arena, Birmingham, England, April 22-23	17,239 19.716 two shows	André Rieu Productions
10	\$1,847,750 (13.157,390 rand)	ANDRÉ RIEU Superbowl, Sun City, South	14,904	André Rieu Productions
11	\$144.65/\$61.79 \$1,711,950	ANDRÉ RIEU	15,105 three shows	Aligie Rieu Floductions
"	(\$1,562498 Australian) \$272.82/\$97.51 \$1,583,190	Adelaide Entertainment Centre, Adelaide, Australia, May 3-4  JUSTIN BIEBER, WILLOW	9,069 11,368 two shows	André Rieu Productions
12	(£975,403) \$56.81/\$47.88	Manchester Evening News Arena, Manchester, England, March, 20-21		AEG Live
13	\$1,570,390 (£964,652) \$149.77/\$65.12	ANDRÉ RIEU O2 Arena, London, April 20	14,263 sellout	André Rieu Productions
14	\$1,488,530 (10.264,758 rand)	ANDRÉ RIEU GrandWest Casino Grand Arena,	12,608	André Rieu Productions
15	\$1,380,575 \$150,75/\$110,75/	LIL WAYNE, NICKI MINA	J, RICK ROSS	
	\$79.75/\$49.75 \$1,300,270	Palace of Auburn Hills, Auburn Hills, Mich., April 2	14,292 sellout	Live Nation, Palace Sports & Entertainment
16	(£794.649) \$150.54/\$65.45	Manchester Evening News Arena, Manchester, England, April 21		André Rieu Productions
17	\$1,172,645 \$275/\$175/\$95/ \$10	ALEX SENSATION'S 10T Madison Square Garden, New York, April 13	16,899 17,960	Latin Events
18	\$1,133,340 (\$1,072,456 Australian) \$263.14/\$94.05	ANDRÉ RIEU  Newcastle Entertainment Centre, Newcastle, Australia, May 15-16	<b>6,617</b> 11,054 two shows	André Rieu Productions
19	\$983,192 (€674,565) \$138.46/\$65.59	ANDRÉ RIEU O2, Dublin, April 26	8,355	André Rieu Productions
20	\$978,963 (\$1239,084 New Zealand)	ANDRÉ RIEU	sellout	
	\$276.53/\$78.22 \$973,351	CBS Canterbury Arena, Christchurch, New Zealand, May 8 ANDRÉ RIEU	<b>6,766</b> 7.353	André Rieu Productions
21	(\$1,234,183 New Zealand) \$275,24/\$78.08	Vector Arena, Auckland, New Zealand, May 6	<b>6,844</b> 7,772	André Rieu Productions
22	<b>\$956,359</b> \$79.50/\$39.50	KENNY CHESNEY, BILLY Aaron's Amphitheatre at Lakewood, Atlanta, May 20	18,864 sellout	Live Nation, The Messina Group/AEG Live
23	\$952,154 (£583,735) \$108.28/\$57.09	ENRIQUE IGLESIAS, LEN Manchester Evening News Arena, Manchester, England, March 24		S.J.M. Concerts
24	\$938,521 (£577,520)	WESTLIFE, WONDERLA Manchester Evening News Arena,		AL
25	\$143.82/\$65.82 \$882,376	Manchester, England, March 22-23 RICKY MARTIN	16,0 <b>6</b> 9 two shows	Live Nation  990-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-
	\$166/\$46 \$779,286	Nokia Theatre L.A. Live, Los Angeles, May 6-7 ANDRÉ RIEU	13,505 13,792 two shows	S.J.M. Concerts  AL  Live Nation  Goldenvoice/AEG Live  André Rieu Productions
26	(€539,000) \$115.66/\$79.52	Thialf, Heerenveen, Netherlands, April 16	8,234 sellout	André Rieu Productions
27	\$770,411 (£473,374) \$149.73/\$65.10	ANDRE RIEU  Metro Radio Arena, Newcastle, England, April 19	<b>7,395</b> 9.520	André Rieu Productions
28	<b>\$747,584</b> (€504.385) \$35.57	MARIO BARTH O2 World, Hamburg, April 29-30	22,500 two sellouts	Bucardo Bucardo
29	\$726,790 \$120/\$100/\$70/	KENNY CHESNEY, BILLY		od to
30	\$50 \$723,687	Amphitheater at the Wharf, Orange Beach, Ala., May 21 KENNY CHESNEY, BILLY	sellout	Group/AEG Live
50	\$79.50/\$49.50/ \$25 \$710,956	Colonial Life Arena, Columbia, S.C., May 19 DAVID GARRETT	12,726 sellout	The Messina Group/AEG Live  River Concerts, DEAG  S.J.M. Concerts  Karsten Jahnke Konzertdirektion, Peter Rieger Konzertagentur  André Rieu Productions
31	(€498,420) \$142.64/\$49.92	O2 World, Hamburg, May 21	<b>11,234</b> 11.975	River Concerts, DEAG
32	\$686,948 (£424.175) \$45.49/\$44.54	ELBOW, THE VILLAGERS  Manchester Evening News Arena, Manchester, England, March 25		S.J.M. Concerts
33	\$682,871 (€460.497)	SADE O2 World, Hamburg, May 3	6,902	Karsten Jahnke Konzertdirektion, Peter Rieger
34	\$118.63/\$68.21 \$676,513 (£410,575)	ANDRÉ RIEU	9.394	Konzertagentur agripus 16
	\$148.30/\$65.91 \$645,475	Odyssey Arena, Belfast, Northern Ireland, April 27 THE SCRIPT, CLAIRE MA	5,695 7.334 AGUIRE	André Rieu Productions
35	(£401.560) \$41.04/\$40.19	Manchester Evening News Arena, Manchester, England, March 18		S.J.M. Concerts

chevy.com/cruze

# WHERE XM AND IPOD BATTLE FOR SOUND-SYSTEM SUPREMACY.

**The Chevrolet Cruze** 





WHEN GENTLEMEN HALL WAS INVITED TO PERFORM AT BILL-BOARD & CHEVY'S BATTLE OF THE BANDS LIVE SHOWDOWN AT THE FREMONT STREET EXPERIENCE IN LAS VEGAS A FEW WEEKS AGO, THE BOSTON-BASED ROCKERS KNEW THEY WOULD BE GOING UP AGAINST SOME TOUGH COMPETITION. THE SIX FINALISTS HAILED FROM ALL CORNERS OF THE COUNTRY, AND WERE

deemed to be some of the best upand-coming bands in the nation, as voted by visitors to Billboard.com. Chief among their rivals: California's sweet-voiced AJ Rafael and his gaggle of vocal supporters.

Though Rafael played a compelling set, Gentlemen Hall eked out the win, thanks to a charismatic double-vocalist assault that swayed the evening's MC, Sugar Ray's Mark McGrath, and a panel of judges comprised of Billboard editors and music industry executives, including Billboard Editorial Director Bill Werde, Billboard.

kemann, and Fertility co-founder/ President Marc Messmer.

"I don't know what just happened! It doesn't seem real," blurted Gentlemen Hall flautist Seth Hachen, in pleased disbelief moments after winning the contest. The victory earned the band a coveted appearance at the Billboard Music Awards on May 22, alongside such musical heavyweights as Rihanna, the Black Eyed Peas, Cee Lo Green and Keith Urban. "We're little fishes getting to swim with the big fishes," Hachen remarked at the time.

Continuer ! lall hand the other Date

tle of the Bands finalists-Rafael, the Seattle band Hotels, Houston's tireless Otenki, Side By Side from Charlotte, and Michigan's pop trio Lightning Love-had a long road, literally, to make it to the neon-lit stage in Nevada for the finale. After being selected, the six finalists hit the highway the week of May 9 in vehicles provided by Chevy. A video crew documented the long trip to Vegas. Once there, a spirit of camaraderie filled the air. Backstage, AJ Rafael band member Noah Bartfield and Gentlemen Hall's Gavin McDevitt joked about kicking each other's ass in the competition when they thought no one was listening. But when asked about their friendly rivalry, the pair revealed they had bonded over the Battle of the Bands' two-month run after they discovered they had mutual friends.

Commenting on how Gentlemen

McDevitt said that he hoped the band's chemistry showed just "how much we're in love with music." Judging by the way the band-McDevitt, Hachen, Phil Boucher, Rory Given, Brad Alderman and Jacob Michaelturned the crowd into a frenzied mass of hand waving, it showed indeed.

Gentlemen Hall's winning set included its kinetic new single, "Blush," which is now available on iTunes. They're also putting the finishing touches on an EP they have been carefully crafting. The as-yet-untitled record will be out later this year.

As for finalist AJ Rafael, he took Gentlemen Hall's win in stride. "I respect them a lot," he says. "But I have a feeling," he adds with a big smile, "[Billboard's audience] will hear from me again."

Be sure to check out our full coverage of the Billboard Music Awards



#### **TYLER WARD** Singer-songwriter Denver, CO

This Colorado songwriter and former Air Force Academy football player has racked up more than 23,000 Facebook fans in the recap period, as well as hundreds of thousands of YouTube video plays for covers of songs like Katy Perry's "ET" and Wiz Khalifa's "Black and Yellow."

#### POMPLAMOOSE Indie-pop Corte Madera, CA

The twee-pop duo ranks high this month for their bouncy YouTube cover of the theme song to the popular mobile game Angry Birds. It's gone viral, gaining more than 1.6 million views since its May 10 release. Their presence on Uncharted was initially thanks to the widely seen Hyundai TV ads in which the pair starred.





#### **PRETTY LIGHTS** Electronic Fort Collins, CO

This Denver-based electro/ dance DJ, also known as Derek Vincent Smith, has been building serious buzz online, most likely thanks to performance slots at Bonnaroo, Lollapalooza, and Camp Bisco. Smith releases his music on his own label, Pretty Lights Music, and raked in 25.000 of his 283.000 Facebook fans in the past month alone.

#### SAM TSUI Singer-songwriter New Haven, CT

The golden-voiced recent Yale grad comes in at No. 41 this month for his YouTube videos, which easily garner millions of views each and include both original songs and pop covers like Lady Gaga's "Born This Way" and Britney Spears' "Hold It Against Me."



## TOP 5 BY FACEBOOK FANS\*

	ARTIST	NEW FANS	UNCHARTED RECAP RANK
1	PoRtA	183,426	15
2	Jesus Adrian Romero	144,853	16
3	Bondan Prakoso & Fade2Black	137,773	22
4	Superman is Dead	122,038	24
5	DJ BL3ND	102,103	1

New fans during recap period, May 14 through June 4 chart weeks

# TOP 50 UNCHARTED Chart Weeks May 14 - June 4, 2011

	DJ BL3ND www.myspace.com/blendizzy	
2	TRAPHIK www.myspace.com/traphik	
3	TYLER WARD www.myspace.com/tylerward	
4	LAURA ROPPE www.myspace.com/lauraroppe	
5	MADDI JANE www.myspace.com/maddijanemusic	
6	MODULAR PUNK	

	mming space.com, measterpenk
7	OTENKI www.myspace.com/onteki
8	DIYAR PALA www.myspace.com/diyarpala

9	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemie
10	SUNGHA JUNG www.myspace.com/jungsungha

	THE RESERVE THE PROPERTY OF THE PARTY OF THE
11	CHILDISH GAMBINO www.myspace.com/childishgambinotherapper

	www.myspace.com/bandapitty
13	POMPLAMOOSE www.myspace.com/pomplamoosemusic

14	MAREK HEMMANN	
	www.myspace.com/marekhemmanr	

PITTY

	www.myspace.com/portal
16	JESUS ADRIAN ROMERO www.myspace.com/jesusadrianne
	A STATE OF THE PARTY OF THE PAR

1/	www.myspace.com/denoisia
18	DAVE DAYS

PORTA

IV	www.myspace.com/davedays	
19	THE BLOODY BEETROOTS - DEATH CREW 77 www.myspace.com/thebloodybeetroots	
20	ALVESA REDNAL	

	Willing Space Colly the Slocal Sections
20	ALYSSA BERNAL www.myspace.com/alyssabernal
21	GIRL TALK www.myspace.com/girltalk
22	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/bondanfade2black
23	METRONOMY www.myspace.com/metronomy

LL	www.myspace.com/bondanfade2black
23	METRONOMY www.myspace.com/metronomy
24	SUPERMAN IS DEAD www.myspace.com/supermanisdead
25	YANN TIERSEN www.myspace.com/yanntierseninprogress

20	
<b>26</b>	T. MILLS
LU	www.myspace.com/tmills

77	CALL US FORGOTTEN
LI	www.myspace.com/callusforgotten

28	DASH BERLIN
20	www.myspace.com/dashberlin

29	www.myspace.com/ajrafael
30	ENTER SHIKARI

	www.myspace.com/entersnikar	
31	JAVIER JOFRE	
	www.myspace.com/javierjofre	

77	NICOLAS JAAR
JL	www.myspace.com/nicolasjaar

22	www.myspace.com/sozay	
7/	JOSEPH VINCENT	

77	www.myspace.com/josephvincentmu
75	PAROV STELAR

22	www.myspace.com/stelar1
36	MANGA www.myspace.com/mangaweb

77	PRETTY LIGHTS
- 7/	www.myspace.com/prettylights

38	ROSA DE SARON www.myspace.com/bandarosadesaron
	www.myspace.com/bandarosadesaron

Zu	BOMBAY BICYCLE CLUB www.mvspace.com/bombaybicycleclul
77	www.myspace.com/bombaybicycleclul

40	www.myspace.com/nanaworl
41	SAM TSUI www.myspace.com/samtsui

NANA

12	GOD IS AN ASTRONAUT
44	www.mvspace.com/godisanastronaut

	THE RESIDENCE OF THE PARTY OF T
43	AEROPLANE
47	www.myspace.com/aeroplanemusiclove

$\Lambda\Lambda$	NEOCLUBBER
	www.myspace.com/neoclubber

45	JAMIE WOON
	www.myspace.com/jamiewoon

46	HADOUKEN!
40	www.myspace.com/hadouken

47 RUSSIAN RED www.myspace.com	m/russianready

7/	www.myspace.com/russianready	
48	ONRA www.myspace.com/onra	

The second	
49	HAYDEN PANETTIERE www.myspace.com/haydenpanettiere

50	LIL CRAZED THE K.I.D
JU	www.myspace.com/lilcrazed

# DREAMSEEKERS THE BEST MUSIC YOU'VE NEVER HEARD



IN MARCH, BILLBOARD OFFICIALLY LAUNCHED BILLBOARD PRO (PRO.BILLBOARD.COM), A SUBSCRIPTION-BASED SERVICE FOR INDEPENDENT AND EMERGING ARTISTS, AS WELL AS THEIR MANAGERS, LABELS, PROMOTERS, AND OTHER ENTREPRENEURS WHO SUPPORT THEM.

In addition to personalized analytics and tailored editorial. Billboard Pro connects its members to the power of the Billboard brand. Members have the opportunity to receive exposure to thousands of industry insiders and more than 10 million passionate music fans through Billboard's websites and social media, profiles in the widely read Billboard Bulletin, Billboard Pro's Featured Artist program, and the chance for their music to be featured on Billboard.com.

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

For the industry, Billboard Pro's platform can help labels, publishers, and managers identify emerging artists who have built their fanbases from the ground up.

This insert features a four-week recap of Uncharted, Bill-board's ranking of artists who have yet to appear on another major Billboard chart, as well as spotlights on Pro members, including the recent winner of Billboard and Chevy's Battle of the Bands. Stay tuned for more opportunities, both for developing artists and for industry players to catch an early glimpse of burgeoning musical talent.



# BIII DE LEATURED ART



YOUR FAVORITE ENEMIES NEVER DREAMED OF PLAYING SOLD-OUT INTERNATIONAL TOURS WHEN THEY FORMED FOR FUN BACK IN 2006—ESPECIALLY NOT THROUGHOUT CHINA. BUT WHEN THE MONTREAL-BASED ROCK BAND DECIDED to combine their personal interest in humanitarianism with a willingness to respond to an overseas audience, that's exactly where they found themselves this spring.

The tour and the band's vigorous online fan interaction have kept them ranking high on Billboard's Uncharted chart for 16 weeks running (In this month's recap, they come in at No. 9 overall).

Formed in 2006, Your Favorite Enemies' online success was a "happy accident," according to frontman Alex Foster. Within a year, their online buzz led them to tour Europe.

"We had to get organized pretty [quickly]," he explains of the sudden response from the online listeners. "Suddenly, people wanted more music, so we said, 'Let's do an EP,' and then we needed all

our friends to help with shipping, and then we had to [actually] build a website. It was crazy."

Foster says that the addition of multilingual translations of the band's home site (done by willing friends and supporters) was one move that helped them reach a wider audience.

Your Favorite Enemies have been touring in China since April, which Foster says has been a long time coming. The band had had plans to tour China in 2008, but when a 8.0-magnitude earthquake hit Sichuan, they had to postpone until this spring. Turning down invitations to play the country's major music festivals, Foster says that YFE chose instead to tour relatively smaller Chinese cities, some of whom had never seen a foreign band play live.

"It's very humbling, to see people waiting like that, just for a little spark," he says.

Last week, Your Favorite Enemies then headed to Japan, where they will play three shows in Tokyo, as part of the Hope Project, the band's own outreach initiative to benefit survivors of the March 11 earthquake.

Foster says that YFE's members, who are well-known to fans as outspoken supporters of Amnesty

International, wanted to do something meaningful in the wake of the catastrophe, but weren't sure that raising money was enough. So they did some research and, as Foster tells it, found that what was lacking from relief efforts was simple: "They needed hope."

Under the Hope Project banner, Your Favorite Enemies asked fans to write postcards and other messages of empathy and encouragement from fans. In a combined effort with the Red Cross, Foster says that the response was overwhelming--so many fans replied to the call that the band's website crashed repeatedly in the days following the project's inauguration.

Rather than chasing the highest-paid gig, Foster explains that the choices Your Favorite Enemies has made as a band have been guided by a combination of the band's personal convictions and what their fans ask of them.

"Instead of being that new toy, that people will throw away overnight, we really want to give the people what they want," he says.

To contribute to the Hope Project, go to http://www.yourfavoriteenemies.com/hope.

## TOP 5 BY YOUTUBE VIEWS\*

	ARTIST	YOUTUBE VIEWS	UNCHARTED RECAP RANK
1	Traphik	814,566	2
2	Tyler Ward	546,529	3
3	Pitty	336,722	12
4	Sungha Jung	284,416	10
5	Pomplamoose	246,195	13

'Views during recap period, May 14 through June 4 chart weeks

## TOP 5 BY TWITTER FOLLOWERS\*

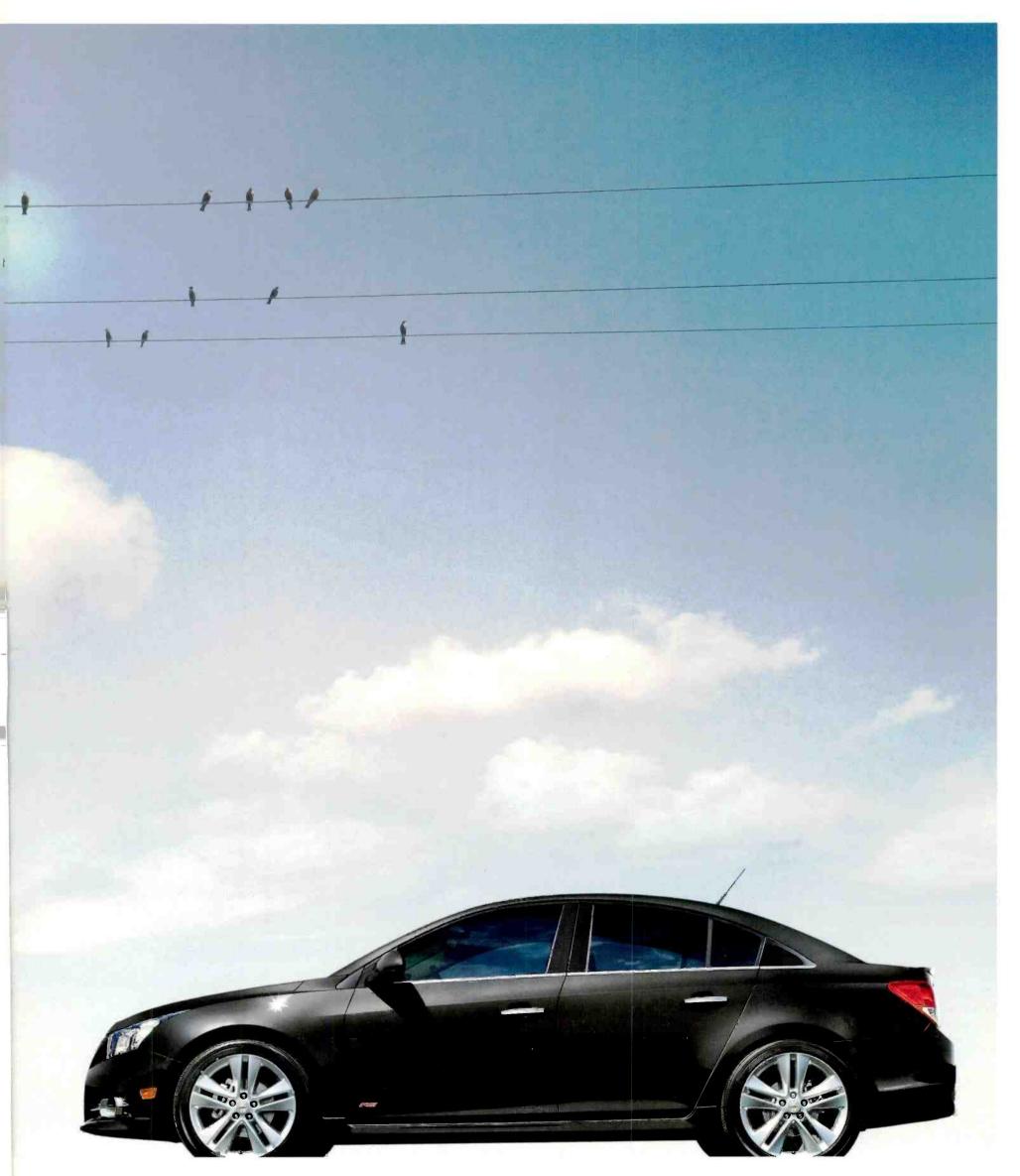
	Name and Address of the Owner, where the Person of the Owner, where the Person of the Owner, where the Person of the Owner, where the Owner, which is the Owner, where the Owner, where the Owner, where the Owner, which is the Owner, where the Owner, which is the Owner, where the Owner, which is	والأراق الأراق		
	ANTIST	NEW FOLLOWERS	UNCHARTED RECAP RANK	
1	Ariana Grande	45,787	N/A**	
2	Childish Gambino	34,239	11	
3	Ernie Halter	<b>14,55</b> 8	N/A**	
4	Bondan Prakoso & Fade2Black	11,463	22	
5	Bombay Bicycle Club	10,390	39	

\*New followers during recap period, May 14 through June 4 chart weeks. \*\*New to weekly chart or graduated, not ranked in recap Top 50

### TOP 5 BY MYSPACE SONG DI AVS\*

Bra Bra	TOT ACE S	OF ACE SONG PEATS		
	ARTIST	MYSPACE SONG PLAYS	UNCHARTED RECAP RANK	
1	Javier Jofré	412,619	31	
2	Laura Roppé	326,171	4	
3	Otenki	281,402	7	
4	Modular Punk	268,347	6	
5	Sozay	265,881	33	

'Song plays during recap period, May 14 through June 4 chart weeks.



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## NIELSEN BROADCAST DATA SYSTEMS BDSCertified Spin Awards April 2011 Recipients:

#### ♦900,000 SPINS

Apologize/Timbaland Feat. OneRepublic/Mosley/Blackground/Interscope

#### **♦800,000 SPINS**

Complicated/Avril Lavigne/Arista/RMG
Need You Now/Lady Antebellum/Capitol Nashville/Capitol

#### **♦700,000 SPINS**

All Summer Long/Kid Rock/Top Dog/Atlantic

#### ♦600,000 SPINS

Dynamite/Taio Cruz/Mercury/IDJMG
TiK ToK/Ke\$ha/Kemosabe/RCA/RMG
Who Knew/P!nk/LaFace/JLG

#### ♦500,000 SPINS

Calling All Angels/Train/Columbia
Picture/Kid Rock/Atlantic/RRP/Universal South
Pocketful Of Sunshine/Natasha Bedingfield/Phonogenic/Epic

#### ♦400,000 SPINS

Collide/Howie Day/Epic

Cooler Than Me/Mike Posner/J/RMG

Fallin' For You/Colbie Caillat/Universal Republic

Give A Little Bit/Goo Goo Dolls/Warner Bros.

Grenade/Bruno Mars/Elektra/Atlantic

I'm With You/Avril Lavigne/Arista/RMG

Paparazzi/Lady GaGa/Streamline/KonLive/Cherrytree/Interscope

Raise Your Glass/P!nk/LaFace/JLG

Telephone/Lady GaGa Feat. Beyonce/Streamline/KonLive/Cherrytree/ Interscope

U + Ur Hand/P!nk/LaFace/JLG

#### ♦300,000 SPINS

Tonight (I'm Lovin' You) / Enrique Iglesias Feat. Ludacris & DJ Frank E / Universal Republic

We R Who We R/Ke\$ha/Kemosabe/RCA/RMG

#### **♦ 100,000 SPINS**

For The First Time/The Script/Phonogenic/Epic
Just Can't Get Enough/Black Eyed Peas/Interscope
Lay It Down/Lloyd/Young Goldie/Zone 4/Interscope
Look At Me Now/Chris Brown Feat. Lil Wayne & Busta Rhymes/Jive/JLG

Nina De Mi Corazon/La Arrolladora Banda El Limon/Disa

Our God/Chris Tomlin/sixsteps/Sparrow/EMI CMG

This/Darius Rucker/Capitol Nashville

What The Hell/Avril Lavigne/RCA/RMG

#### ♦ 50,000 SPINS

Backseat/New Boyz Feat. The Cataracs & Dev/Shotty/Warner Bros.

Bleed Red/Ronnie Dunn/Arista Nashville

Georgia Clay/Josh Kelley/MCA Nashville

I Need A Doctor/Dr. Dre Feat. Eminem & Skylar Grey/Aftermath/Interscope

Live A Little/Kenny Chesney/BNA

Price Tag/Jessie J Feat. B.o.B/Lava/Universal Republic

Roll Up/Wiz Khalifa/Rostrum/Atlantic/RRP

Rope/Foo Fighters/Roswell/RCA/RMG

The Cave/Mumford & Sons/Gentleman Of The Road/RED/Glassnote

Walking/Mary Mary/My Block/Columbia

Written In The Stars/Tinie Tempah Feat. Eric Turner/Disturbing London/ Parlophone/Capitol

You Lie/The Band Perry/Republic Nashville



34

Alina Simone releases album, book of essays



Matt Nathanson employs '80s influence

35



LMFAO still knows how to party hearty

38



Danish act Oh Land lands key ad campaigns

39

LATIN BY LEILA COBO

## LIVE—AND DIRECT TO DVD

"Everything

revolved

around the

video. Cuts.

lights,

makeup,

things I don't

have in a live

show. As

a result.

musically, it's

a completely

different

thing."

-FRANCO DE VITA

#### Franco De Vita's 'Primera Fila' Heats Up

Back in January, a clearly exasperated Franco de Vita wiped heavy sweat from his brow and peered through the bright lights into the audience packed into a Miami TV studio. He was searching for his makeup assistant.

"Boy, is it hot!" the iconic Venezuelan singer/ songwriter exclaimed, to laughs, as he waited for a makeup artist to blot his makeup for the umpteenth time during the filming of his

"Primera Fila" (First Row) live DVD. With his soulful voice, solid piano chops and a repertoire driven by irresistible hooks, de Vita, 57, is Latin pop's answer to Billy Joel. But despite a deep catalog of live albums cut throughout his 20-year-plus career, until the "Primera Fila" taping, he'd never recorded a live set where the performance was specifically designed to play

"Every other time, the cameras have [just] been running during the concert " de Vita said a month later. "Here, everything revolved around the video. Cuts, lights, makeup . . . things I don't have in a live show. And as a result, musically ["Primera Fila" is] a completely different thing."

Due May 31, de Vita's release is the latest one to join Sony Music Latin's successful "Primera Fila" franchise. Launched in 2008 with ranchera star Vicente Fernandez. the series packages live, intimate, acoustic performances by established acts as CD/DVD sets

that include lengthy behind-the-scenes spe-

cials. In addition to Fernandez, whose set has

sold 262,000 units in the United States and

Puerto Rico, according to Nielsen SoundScan, past releases have included Thalía (96,000 units), Argentina's Miguel Mateos and Mexican pop group OV7.

"These are artists who don't need to establish credibility and already have a fan base," says Paul Forat, VP of A&R for Sony Music's Latin region. "But it allows them to take a moment to thank fans and gain new adepts."

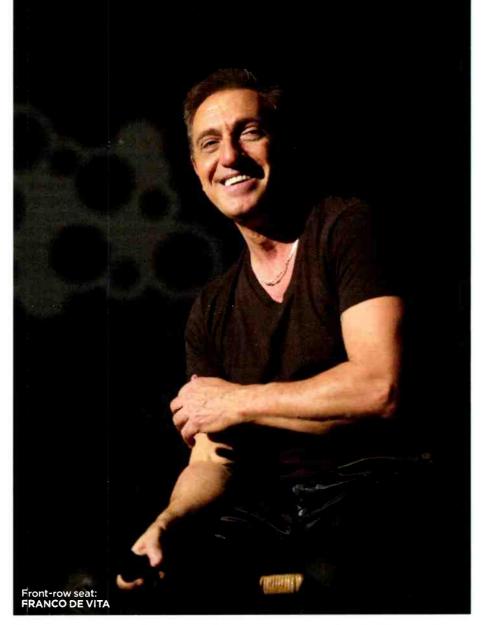
Unlike the Mateos and OV7 projects, which were released only in their respective marketplaces, de Vita's "Primera Fila" will receive the

> same treatment as the Fernandez and Thalía sets, getting a wider release in keeping with his status as a pan-regional star. Instead of sticking to one or two duets, as on earlier "Primera Fila" editions, de Vita's features six, including such major artists as Alejandra Guzman (who sings on the first single, "Tan Solo Tu") and developing acts like Debi Nova, a former Decca artist who'll soon sign to Sony Latin.

In fact, apart from EMI's Guzman, all of the guests are signed to Sony Latin, which has development plans for each artist in different countries. Soledad, who appears on "No Se Olvida," for example, is a major Argentine star; Colombia's Santiago Cruz ("Calido y Frio") will soon be worked in Brazil: and Gilberto Santa Rosa. the Puerto Rican salsa singer who appears on "Te Veo Venir

Soledad," could pick up some of de Vita's fans who are also salsa devotees in the United States and Puerto Rico, while appearing alongside de Vita might open doors for him in places like Argentina. Choosing the set list, however, was "traumatic," de Vita says.

"I began with 40 tracks, we went down to 30, then to 20," he says. "Every arrangement is com-



pletely new. I didn't want to change the melodies, because people hate when you do that. But the musical arrangements we changed greatly, and it took a lot of time to do. Most of them gelled when were playing with the band."

"Primera Fila" will be released region-wide and the concert itself, as well as the behindthe-scenes special, will also air on TV in various countries.

According to Forat, the franchise has now gained enough notoriety that Sony no longer has to aggressively work the series in order to get the show aired, now that the networks and cable channels, as well as several brands, are approaching the label. As a result, Sony plans to produce six more "Primera Fila" releases in the next 12 months, including one with English tenor Russell Watson, another with Italian Gig D'Alessio and four others with Latin American artists. As for de Vita, he says he's always wanted to do an "Unplugged"-like project, but he never imagined it would be this tough.

"After so much time in the business. I think I've never worked this hard before," he says with a laugh. "I had to step up and do all kinds of things. We have 20 tracks, a 20-song video [and] a documentary. It's an ambitious project." ••••

#### **ACTOR TIM ROBBINS PREPS** ALBUM

Actor Tim Robbins and the Rogues Gallery Band will release their first album July 19 on 429 Records and tour North America beginning July 8. Robbins, who won a supporting actor Academy Award for "Mystic River" (2003), has been an active musician for decades, creating the music for his film "Bob Roberts" and contributing to various soundtracks. He plays guitar and wrote the nine songs that appear on the set. Album producer Hal Willner connected Robbins with keyboardist Roger Eno, musical saw player David Coulter and multi-instrumentalist Kate St. John, formerly of Dream Academy.

#### >>> 'THE VOICE' **LANDS SUPER BOWL SLOT**

NBC will air its music competition show "The Voice" after the Super Bowl in February. An hourlong episode will air Feb. 5 following the network's telecast of Super Bowl XLVI, according to NBC **Entertainment chairman** Bob Greenblatt. "There is no better showcase on television than to follow the Super Bowl," Greenblatt said in a statement.

#### >COACHELLA **EXPANDS TO TWO WEEKENDS**

Coachella 2012 will be held on two consecutive weekends at the Empire Polo Club in Indio, Calif., according to organizers. The festival will "attempt to produce two identical weekends" with the same lineup, location and art installations. The Coachella website cited its inability to accommodate demand last year for the 2011 edition and the rise of counterfeit tickets as the primary reasons behind its decision. Tickets to this year's festival, which took place April 15-17, sold out in a week. The price of three-day passes for 2012 (and for the sixth year in a row) will be \$269 plus fees. Weekend passes go on sale June 3.

Reporting by Phil Gallo and the Hollywood Reporter.

ROCK BY REBECCA SWANNER

## THE BEST YET?

#### In The Studio With Switchfoot As The Band Prepares Its New Release

The morning the tsunami hit Japan in March, Jon Foreman, lead vocalist of Grammy Award-winning rock band Switchfoot, was asleep on a sandy beach in Hawaii, where he had been spending some time hitchhiking with a friend. "Three sirens went off and then a plane flies by with a siren on it and we didn't get up," Foreman says. "But then we got a text from [drummer] Chad Butler. He was like, 'Praying for Japan. Hope you guys are safe with the tsunami.' I was like, 'We have to get out of here."

Even though Foreman escaped unharmed, the band was still shaken by the event. In response, Switchfoot aligned with Direct Relief International to raise money for relief and recovery efforts. It wasn't the first time the group has used its celebrity for good. For the past seven years, the San Diego-based band-Foreman, his brother Tim (bass), Butler, Jerome Fontamillas (guitar, keyboards) and Drew Shirley (guitar)—has put on Bro-Am, a free concert that benefits StandUp for Kids, an organization that helps homeless youth. Previously, such acts as OK Go and Jason Mraz have performed at the event, and Switchfoot had originally intended to release its new album, "Vice Verses," at this year's Bro-Am on June 18, but the project won't be ready by then.

The band is working on the release at Sunset Studios in Hollywood, where during a recent session the group recorded gang vocals on the track "Where I Belong." Foreman snapped photos of the group cracking jokes between takes and when the session was done, Butler and Foreman relaxed outside by the studio's fire pit. But the pinball machines and fire pit aren't the reasons that the band is finishing up the album in Los Angeles instead of the group's own home studio in San Diego.

"They have a lot of great things we don't have," Foreman says of Sunset. "Their mic selection is way, way better than ours. Also, [producer] Neal [Avron] always mixes here."



Avron, in conjunction with executive producer Mike Elizondo (P!nk, Eminem, Jay-Z), is helping take Switchfoot in a direction fans might not expect. Building on the few harder tracks that appeared on 2009 album "Hello Hurricane," such as "The Sound (John M. Perkins' Blues)," the songs in the works at Sunset and slated for "Vice Verses" go even further

Of the five songs the band played, only one, "Blinding Light," could slide comfortably into Switchfoot's catalog to date. The track, driven by a big hook and filled with harmony, is reminiscent of "Stars," from the group's fifth album, "Nothing Is Sound," which reached No. 37 on Billboard's Mainstream Top 40 chart in 2005. The other four songs Switchfoot played were powerful, anthemic rockers that sounded like an amalgamation of U2's "Achtung Baby," Linkin Park and Filter. "If it sounded like what we'd done before," Foreman says, 'we saved it for another record."

For "Hello Hurricane," which won the Grammy Award for best rock or rap gospel album at this year's ceremony, the band members tracked 80 songs before selecting the final 12. "This one was the antithesis of that," Foreman says of the new album. "We were really selective on this one. Everything was built with a lot of intention. It wasn't just us playing in a room and seeing what happened. I feel like there are a lot of different sides to us that we haven't shown."

The group spent last summer listening to the Beastie Boys (especially "Sabotage") and the influence shows on "Spreading the News," a mostly spoken-word track. "The Original" captures the infectious sound of the Greyboy Allstars, one of the band members' favorite San Diego acts. The harder spirit buoys the album's theme, which centers on the polarity between life and death and dark and light. "Afterlife," a song about living in the present, has been pegged as a possible opener, and "Where I Belong," which references "Afterlife" and suggests that everything isn't quite right, is being considered to close the album.

Despite releasing such a thematic set in an age where singles rule, the overarching narrative won't be entirely lost on fans. That's because, like it did with "Hello Hurricane," Switchfoot plans to play the album from beginning to end on tour.

It's an ambitious undertaking, but Foreman says the band wouldn't have it any other way. "We're at a place in our career," he says, "where we're really eager to push ourselves."



In 2008, Ukraine-born, Brooklyn-based singer/songwriter Alina Simone, 36, covered the songs of Soviet cult punk artist Yanka Dyagileva for the album "Everyone Is Crying Out to Me, Beware." This spring, Simone returns, taking inspiration from her more immediate New York surroundings for "Make Your Own Danger," a new album of original material set to be self-released June 7 on her own Pentar Records. The street date also corresponds with Simone's debut as an author. "You Must Go and Win," a collection of essays in which Simone traces her musical career and explores her Russian heritage, will be published by Faber & Faber in June.

#### How is "Make Your Own Danger" different from what you've done in the past?

This is my first original fulllength in four years. It's just a much more well-developed effort. The orchestration is more lush, the songs are a lot more diverse. My previous original EP and album [2005's "Prettier in the Dark" and 2007's "Placelessness," respectively] are a lot more of a DIY effort. They had that kind of '90s alternative rock sound, or '90s riot grrrl sound—a lot more yelling and electric guitars. This album has more lovely lullabies and more polished songs that don't jar you. I don't know if that's good or bad, but for me, it's an evolution

#### 2 Who did you work with on the new set?

The [album's] producer was Steve Rivette. We've been working together for about 10 years. I have tried other producers on a one-off basis, and I always go ible. Most of the bands he works with have a really different sound than me; he doesn't work with female singer/songwriters. So I feel he kind of gives my music that edge, and that's what I need, because whenever I would talk to other producers I would see them adopting this attitude like, "We have to give this a softer edge." They'd have these presumptions because I was a girl and I was solo, and I'm not interested in any of that. I want my music to sound powerful. Steve really understands that.

back to him. I think he's incred-

#### 3 You have a book, "You Must Go and Win," arriving in conjunction with the album. How did that project come about?

After I released "Placelessness," I was contacted by an editor at Farrar, Straus & Giroux, out of



the blue. I thought it was a joke. It was just the weirdest thing that's ever happened to me. Since I've never written anything, we worked together over the course of the year to figure out what form the book would take. I feel very, very lucky. It was a nice outcome for kind of feeling like I was slogging through the music circuit for so long and not necessarily feeling like I was going anywhere fast. It was really nice to know there was someone out

## **Modern Romance**

Last Album: Double-Platinum, Plus 11 Film/TV Synchs. Now Matt Nathanson Leans Into His Return

Matt Nathanson had been recording and releasing records for more than 10 years before 2007 album "Some Mad Hope" took off. But when that project clicked, it clicked big. The success of lead single "Come On Get Higher," which peaked at No. 20 on Billboard's Mainstream Top 40 chart, led to Nathanson being named a VH1 You Oughta Know artist and the album selling 2 million-plus copies. In addition, 11 of the album's 12 tracks were synched for film

"One of the things I'm most proud of is that our three biggest sales weeks took place in three

different calendar years," says Stephen Brower, VP of marketing at Vanguard Records, which handled the "Some Mad Hope" release. "Our biggest sales week was. in 2007, our second-biggest in '08 and our third in '09."

After taking a year off to record. Nathanson returns hoping to build on the success of "Some Mad Hope" with his ninth album, "Modern Love," due June 21 on Vanguard. The release is a departure for Nathanson,

whose previous work has been marked by an intimate singer/songwriter aesthetic. On the new set, the 38-year-old artist is now backed with full instrumentation, including strings and horns. While songs like "Kept" and "Room at the End of the World" will be familiar to Nathanson's fans, "Mercy" and "Queen of (K) nots" channel his

"I didn't want to keep making records that were singer/songwriter records," Nathanson says. "I felt like I really wanted to make a record that felt like those '80s bands-that idea of production.

The songs were there and the production hung on the song and that's what we went for." Synch licenses have already snapped up the somber "Kiss Quick," which was featured in the season finale of "One Tree Hill" (May 17), in conjunction with a preorder campaign for "Modern Love."

"["Kiss Quick"] was the turning point of the record," Nathanson says. "When that song happened everything really started to click. We went back to the other songs and dismantled them and came at them with the same idea."

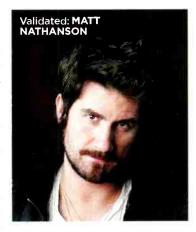
The success of "Some Mad Hope" afforded Nathanson several opportunities, including the

> luxury to spend a year making a new record, but he says he benefited from the project's success in other, less tangible forms "It gave me validation," Nathanson says. "I co-write all the songs with my friend Mark [Weinberg] and it made us both feel incredible. We don't have to be underdogs. We can be overdogs."

Nathanson just wrapped an opening slot on his second tour with country duo Sugarland, with whom

Nathanson is friends. The pair covered "Come On Get Higher" for the bonus edition of its "Love on the Inside" album, and the duo appears on "Modern Love" track "Run," which Sugarland co-wrote. In August, Nathanson will support Maroon 5 and Train before setting up the rest of his touring cycle for the new album.

"I don't think the record is really finished until you bounce it off of people, until you give it away," Nathanson says. "I'm looking forward to everyone hearing it and having them take it in as their own.'





there listening to literally call and change my life. As an artist you're always waiting for that call.

#### 4 Has getting involved in the literary world opened up more opportunities to combine music and writing?

Nobody knows of me as a writer. People know of me because of my music. But the past year-whether it's been because of my publisher or a growing tendency in the literary world—I've been asked to do a lot of literary events. Every month I get a request to sing at a reading or some kind of literary benefit. It's really great because it definitely introduces you to different audiences. The audiences at literary events are a lot more attentive than indie rock shows.

#### 5 What are some outlets you're involved with that com-

bine music and literature? The Rumous [therumous.net] has monthly events that are music and writing. Largehearted Boy [largeheartedboy .com] also combines music and writing. He asks musicians to write about what kind of literature inspires [them] and asks writers what kind of music inspires [them]. I'm finding there is a lot more of that—the worlds are melding.

#### 6 How does your Russian background influence your song or essay writing?

My last album was totally a labor of love-there's obviously not a big market in indie rock for a Russian-language punk rock cover album. The essays are autobiographical, but half of them are about Russia or touch on Russian themes. It's very different. The last album was very dark-very haunting, very sad music. Music of a woman who killed herself. Touring that album for a year-and-a-half sucked me dry. But when I started writing, I turned that all on its head. There are a lot of funny things about Russia, and I've had a lot of strange and humorous experiences there. My family is definitely weird—I just welcome the humor you can find in those situations.



BY PHIL GALLO

## **Brooklyn Bound**

Sondre Lerche Delivers A Gritty Album-Conceived In His **New Hometown** 

"There were

some big

moments

when we got

closer to the

intensity that

is experienced

in a live show.

I wanted that

urgency and

risk and

potential."

-SONDRE LERCHE

Singer/songwriter Sondre Lerche has called Brooklyn home for six years. Unlike many residents of the borough's hip Williamsburg neighborhood, however, he didn't move there to be part of hipster nation or because it was the epicenter of indie rock.

"I wanted to disappear," says Lerche, 29, who was already a well-established pop star in his native Norway before he decided to relocate to New York in 2005. After three years in Brook-

lyn, the move became permanent. "The first half year, I felt no need to leave the apartment," he says. "I had had a couple of years of intense traveling after some nice acclaim. Wonderful things had happened and I remember thinking, 'At this point, I can live anywhere I want and work as a musician.' Coming from a small town in a small country, I felt I should take advantage of that."

When Lerche moved to New York, his third album, "The Duper Sessions," was already in the works. In Norway, where he was signed to EMI. Lerche's brand of chamber pop bounced between the melancholic and the cheerful. In the United States he

took a jazzy interlude with "The Duper Sessions" before opting for punchy rock songs that retained a level of pop sophistication as heard in the arrangements on 2007's "Phantom Punch" (Astralwerks) and, two years later, "Heartbeat Radio" (Rounder). He also wrote a song score for the 2007 Steve Carell film "Dan in Real Life."

Lerche's new self-titled disc is the first he has self-financed and the first album on which every song was written in New York. Although he says he would've preferred to record the album in Brooklyn as well, he wound up in a studio in Los Angeles with a collection of collaborators from his new hometown.

"When I looked for a studio [in Brooklyn], I

wound up meeting a lot of musicians I wanted to pursue and experiment with," says Lerche, who brought in longtime producer/collaborator Kato Adland to work with his new bandmates. "I really wanted him around, thinking he would get the most out of me working with new people. I also wanted the limitations. 'Heartbeat Radio' was layer upon layer and I felt I didn't want to dress up these songs. I wanted to capture a moment rather than make it stylistic."

Lerche says the difference between the new album and his previous efforts is "a stronger connection with reality." Dreamy elements have been replaced with some assertive, no-holdsbarred band performances, giving some songs hearty improvisations as they conclude, as on the song "Domino."

"You keep pushing," he says of the recording process. "It was very new to me in a way. I wanted the atmosphere of a song to set the tone. There were some big moments, times when we got closer to the intensity that is experienced in a live show.

I wanted that urgency and risk and potential. It can get tricky and uncomfortable.

Lerche created his own label for the project, Mona, that Yep Roc will distribute stateside when it's released June 7. Telle Records released the album May 30 in Norway and will issue it Sept. 5 in the rest of Europe. Deals in Japan and Australia are forthcoming.

"I was looking for independent solutions," he says of his decision to not sign with a label. "I'm far more in control of the situation and ultimately it's self-released, though I have good helpers. I feel blessed to have established a career in the last 10 years and also to [have] made

## ALBUMS

#### **DANGER MOUSE & DANIELE LUPPI**

Rome

Producers: Danger Mouse, Daniele Luppi

Capitol Records

Release Date: May 17

Brian "Danger Mouse" Burton certainly has a knack for getting himself into interesting musical projects—and given his track record, interesting is a gross understatement. But "Rome" stands out even alongside the likes of Gnarls Barkley. "Dark Night of the Soul" and Broken Bells, Written and produced with composer/arranger Daniele Luppi, the 15-track set is an homage to such forms as Italian film music and spagnetti westerns. It's made all the more authentic with musicians who played on Ennio Morricone scores-the Marc 4 band and the reunited | Cantori Moderni chorale, whose wordless vocals add an appropriately cinematic texture and soulful ambience. Additionally, Jack White and Norah Jones sing on (and in White's case wrote lyrics for) three tracks each; White is featured on "The Rose With a Broken Neck," "Two Against One" and "The World," while Jones appears on "Season's Trees," "Problem Queen" and "Black." Some of those tracks rank with their best career work to date. Burton and Luppi even brought in a "visual director" for the



#### LADY GAGA

Born This Way

Producers: various

Streamline/KonLive/Interscope

Release Date: May 23

Last year Lady Gaga promised her fans (perhaps a tad prematurely)

that her new album would be the greatest of the decade. But even if the next nine years bring something better, we're unlikely to hear anything bigger than "Born This Way," which opens with Gaga declaring herself a warrior queen over a stomping techno-metal beat and only gets: more grandiose from there-witness the goth-gospel choral vocals in "Bloody Mary," the ersatz flamenco guitars in "Americano" or the equality-endorsing stump speech in the Madonna-esque title track. Like a lot of current pop, "Born This Way" is obsessed with the '80s. The bassline in "Highway Unicorn (Road to Love)," for instance, keeps threatening to turn into the bassline from "Don't Stop Believin'." while "Marry the Night" is more or less a rewrite of Bonnie Tyler's "Holding Out for a Hero." (For the power ballad "You and I" Gaga even got Robert "Mutt" Lange to lend his arena-rock production finesse.) Yet the singer uses these unabashedly retro moves to ponder some up-to-the-minute themes, including gay marriage and our always-on gossip culture. It's a wonder Gaga didn't find room for a song about 2012 presidential hopeful Tim Pawlenty -MW



project (Chris Milk), but their

#### ELECTRONIC

Destroyed Producer: Moby

Mute Records

Release Date: May 17

sonics create a rare brand of aural pictures that require no enhancement.-GG

#### MORY

Nine studio albums in, it's safe



#### IL VOLO

II Volo

Producers: Humberto Gatica.

Tony Renis

Geffen Records

Release Date: May 17

The operatic pop world has had all kinds of groups-II Divo, Amici Forever-but has yet to welcome a boy band to its ranks. Say hello, then, to Il Volo, three teenage tenors from Italy who nevertheless sing with the booming authority of those twice their age. The trio's selftitled debut is polished-to a fault, in fact-and loaded with enough firepower to ensure hit potential, including hitmaking producers (Humberto Gatica, Tony Renis), songwriters (Diane Warren, Walter Afanasieff, Josh Groban) and arrangers (Paul Buckmaster, David Campbell). Most of the album's 12 tracks are delivered in Italian-nicely, but it makes the set a touch less accessible. However, the vocal interplay among the three is convincing and the troupe shows its chops best on "E Piu Ti Penso," a medley of Ennio Morricone movie themes. Other highlights include "This Time" and Warren's keening "Painfully Beautiful."-GG

to call Moby reliable. The baldheaded vegan nerd who became synch licensing's reluctant poster boy with 1999's multiplatinum "Play" has a baseline sound and feel-simple melodies and themes, breathy electronic soundscapes, an underlying sense of solitude—that doesn't vary too wildly from album to album. despite their different themes. Coming off 2009's winsome and sad "Wait for Me," "Destroyed" is a much more plugged-in, uncomfortable affair. Inspired by Moby's insomniac international touring during the last few years, the whole album feels on the brink of some sort of-ves-destruction, the kind wrought upon one's self in the lonely hotel rooms in which it was recorded. There's a troubled instrumental named after Sylvia Plath's pen name on "The Bell Jar" ("Victoria Lucas"), a meditation on the bitter end with throaty vocals by Inyang ("The Right Thing") and an empathetic plea to a drug addict (first single "The Day"). With an accompanying book of similarly isolated photographs, "Destroyed" succeeds in making a solo artist's tour fatigue palpable.-KM

#### TYLER, THE CREATOR

Goblin

Producers: Tyler, the Creator;

Left Brain XL Recordings

Release Date: May 10

As media-conscious as any rap-

per since Eminem, newcomer Tyler, the Creator is well aware of the volume required to make himself heard over the hype surrounding his first label-affiliated full-length. And on "Goblin" the 20-year-old frontman of Los Angeles' Odd Future happily pro-



#### FRANKIE BALLARD

Frankie Ballard

Producer: Michael Knox

Warner Bros. Records

Release Date: May 24

Opening for Bob Seger during a recent Nashville show, newcomer Frankie Ballard demonstrated a seasoned country-rock swagger that earned enthusiastic audience response not generally afforded an opening act. This self-titled debut captures the energy and charisma of Ballard's live show. A Battle Creek, Mich., native with a soulful voice and a bluesy edge, Ballard is also opening for Taylor Swift on the North American leg of her current Speak Now tour. The song "Tell Me You Get Lonely" is a well-crafted tune about a failed romance and a guy hoping his ex hasn't really moved on. And the single "A Buncha Girls" is a slice of fun penned by Ballard, Rhett Akins, Ben Hayslip and Dallas Davidson. Elsewhere, the track "Sober Me Up" is a honky-tonk plea for a good woman's love to change a wayward man. Far from being a nostalgic ode, "Grandpa's Farm" is a funky uptempo tune about a guy looking forward to a girl's visit to her grandfather's farm. This album is laced with a sense of good-natured fun and anchored by Ballard's impressive voice. It's an auspicious debut from one of the country format's hardestworking young talents.-DEP

vides it, describing in ampedup detail his outrageous hatred (for any number of subjects) atop ominous, Neptunesinspired beats he largely produced himself. Musically speaking, the album never rises above the standard set by "Yonkers," the bracingly stripped-down single from earlier this year in which Tyler threatens to stab Bruno Mars in the esophagus. But for all the MC's talk about wanting to win a Grammy, you only occasionally get the sense from "Goblin" that perfect musical moments are what matter to Tyler: Spewing words by the bucket load, he seems concerned primarily with lightening a mental load grown only heavier since his first taste of fame. The hour-plus result is clearly too long: Tyler probably wishes it were longer.-MW

#### THE CARS

Move Like This

Producers: Garret "Jacknife"

Hear Music/Concord Music

Group

Release Date: May 10

This isn't exactly the full-on Cars. reunion fans have long craved owing to bassist/vocalist Beniamin Orr's death in 2000. But with frontman Ric Ocasek and drummer David Robinson strapped in again, it's much more authentic and satisfying than 2005's New Cars experiment. The first set of new, Ocasek-penned Cars music in 24 years picks up where the group left off in the late '80s, a testament to how timeless and forward-looking the Cars were in their heyday. Blending quitar drive and synthesized colorings, "Blue Tip," "Free," the crunchy "Keep On Knocking" and first single "Sad Song" could be dropped onto any of the Cars' previous six albums, as could gentler, ambient fare like "Too Late" and "Take Another Look." Ocasek exercises a Dylanesque, dissociative trippiness throughout the album ("Your waxy face is melting on your lap/I sat there trying to crush a ginger snap"). though his old man's lament on the closing "Hits Me" is a bit disingenuous since "Move Like This" achieves the rare and admirable feat of sounding as cur-

rent as it does retro.-GG

## REVIEWS

## SINGLES

#### LADY GAGA

The Edge of Glory (5:21)

Producers: Lady Gaga, Fernando

Writers: Lady Gaga, F. Garibay, D.

White Shadow

Publishers: various

Streamline/Konlive/Interscope

A five-minute album closer dominated by an extended saxophone solo from the E Street Band's Clarence Clemons may not be most pop stars' idea of a hit single, but for Lady Gaga, it's practically conventional. On "The Edge of Glory," the third proper single from Gaga's much-touted sophomore album, "Born This Way," highbrow European electronica finds a home alongside '80s power ballads, with the two styles melded seamlessly by glorious synthesizers. Clemons' standout sax solo is. in fact, the highlight of the uplifting track, but it's also the curveball element that nestles the track among the burst of weirdness that is "Born This Way." Not only is "The Edge of Glory" a stronger single choice than misguided predecessor "Judas," it's a club-ready anthem ripe for fist-pumping glorification all summer long.—JM



#### POP

maiestic.-RR

#### DAVID GUETTA **FEATURING** FLO RIDA AND **NICKI MINAJ**

Where Them Girls At (3:14)

offered from more studio

refinement. As always with Vernon, it's hard to decipher

what he's cooing about in "Cal-

gary," but it sounds absolutely

Producer: David Guetta

Writers: various

Publishers: various

Capitol Records

Few DJ/producers know how to condense a party into a few minutes quite like David Guetta-and recruit as formidable a posse of friends to join him. "Where Them Girls At" is the first shout from the French auteur's forthcoming fifth artist album, and came out after an unfinished version of the song was leaked online. His pain is our gain, as the track thumps with an infectious, minimal melodic hook while Flo Rida and Nicki Minai are in their best role-playing modes. Flo Rida plays the Lothario eyeing a sexual smorgasbord ("10 to one of me/I can handle that love"), and Minai is a spitting toughie who slides into a British accent and is pleased with the situation



#### **NICKI MINAJ FEATURING ESTER DEAN**

Super Bass (3:19)

Producers: Kane Beatz, JMike

Writers: N. Minaj,

D.A. Johnson, E. Dean

Publishers: various

Young Money/Cash Money/Universal

Motown

The love-crazed, vivacious

new single from the deluxe version of Nicki



Minaj's debut album, "Pink Friday," couldn't come at a better time: the beginning of summer, perfect for booming from the car stereo. The Kane Beatz and JMike-produced track features one of hip-hop and R&B's best-kept secrets, Ester Dean, on the infectious hook. Meanwhile, "Super Bass" showcases Minaj at her lyrical best, as she offers a spellbinding flow without trying to show off her skills. The Harajuku Barbie fuses seductive lyricism with clean, booty-shaking soundscapes and an addictive bubble-gum hook. The single's breakdown, in between the final two choruses, slows the tempo to match the enticing subject matter. It's easy to see why non-rap stars like Taylor Swift and Selena Gomez have recently name-checked "Super Bass" as their new favorite jam-Minaj's latest is undeniable summertime fun.—ER

ALTERNATIVE **BON IVER** 

Calgary (4:10)

Producer: Justin Vernon

Writers: J. Vernon, M. McCaughan

Publisher: April Base

Publishing (ASCAP)

Jagiaguwar

Justin Vernon's breakout debut as Bon Iver, "For Emma, Forever Ago," was the sound of a lonely man in a Wisconsin cabin wrestling with heartbreak through his acoustic guitar. Judging from the soulful expansiveness of "Calgary," the

first single from sophomore album "Bon Iver. Bon Iver." his follow-up should be just as brilliant, but brighter: "Calgary" is the lone track on the set written with another person (Matt Mc-Caughan), but it's unmistakably Vernon—from the random, wind-blown guitar noise to the organic percussion to the cathartic mass of heaven-sent harmonies. There are new tricks too, like the acoustic 12-string strum and the production gloss

herself ("So many boys in here, where do I begin?") before ultimately being blown off. Guetta's rhythm skips and gallops, playfully underscoring

the brazen attitude of their raps. The Guetta Blaster remains hot as we head into the summer.-GG



#### FRANK OCEAN

Novacane (5:03)

Producer: not listed

Writer: not listed

Publisher: not listed Self-released

It's hard to believe that Frank Ocean, the 24-year-old R&B

crooner who adds some soul to the cult hip-hop collective Odd Future, had to post his debut EP, "Nostalgia, Ultra," online for it to ever see the light

of day, "Nostalgia" is an astoundingly assured set, and its

five-minute-long first single, "Novacane." demonstrates the

bad/She's in school, paying for tuition doing porn in the Val' . At least you're working," Ocean sings) morphs into a meditation on drugs, sex, fleeting pleasure and everlasting numbness. With its shifting tones and complex melodies. "Novacane" is a difficult song to master vocally, but Ocean skips through its muted percussion and the multiple pauses of the backing track with amazing ease. "Nostalgia" is set for a proper release in July, but until then, let's hope "Novacane" continues climbing Billhoard's Hot R&B/Hip-Hop Songs chart. -JL

depth of Ocean's songwriting

ability. What begins as a tale of

cracked romance ("She said

she wants to be a dentist really



#### SWEDISH HOUSE MAFIA

Save the World (3:35)

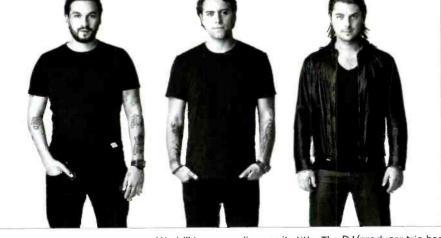
Producer: Swedish House Mafia

Writer: Swedish House

Mafia

Publisher: Universal Music Publishing, administered by Universal Songs of PolyGram International (BMI)

"Who's gonna save the world tonight?" asks vocalist John Martin, as synth hums mount and a syncopated bassline chugs in "Save the World." Why, Steve Angello, Axwell and Sebastian Ingrosso, aka Swedish House Mafia, of course. Debuted in front of 15,000 Miami revelers during its beachfront Masquerade Motel event in March, SHM's "Save the



World" is as grandiose as its title. The DJ/producer trio has made a global brand out of big-room vocal anthems with addictive hooks, like "One" with Pharrell and "Leave the World Behind" with Deborah Cox. While "World" takes a more contemplative stance, the synthesizers swish in epic ways, the breakdown still warrants a proper fist-pump and the bass propels the whole affair. "Turn the crowd up now/We'll never back down," Martin pledges, sounding a bit like Train's Pat Monahan. Coming from Swedish House Mafia, that's a promise, not a threat.  $-\ensuremath{\textit{KM}}$ 

#### 

EDITED BY MITCHELL PETERS LIPSHUTZ (SINGLES)

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## The Last Laugh

Electro-Hip-Hop Duo LMFAO Are Chuckling All The Way Up The Charts



cross much of the United States and Europe, winter's chill has finally lifted and summer is around the corner. And with it comes the desire for big, fun pop songs to blast from cars and clubs.

While there are plenty of contenders for this year's "song of the summer" title, including Beyoncé and Lady Gaga, a dark horse candidate has emerged in the form of Los Angeles' LMFAO. The duo's new single, "Party Rock Anthem," featuring Lauren Bennett and Goon Rock, last week jumped 20-8 on the Billboard Hot 100, and this week stands at No. 9 with a bullet. The track, from LMFAO's sophomore set, "Sorry for Party Rocking" (June 21, Party Rock/Will.i.am/Cherrytree/Interscope), sold 154,000 downloads in the past week for a total of 769,000, according to Nielsen SoundScan.

LMFAO's Redfoo (Stefan Kendal Gordy) and nephew SkyBlu (Skyler Husten Gordy) have found a formula that works. Three of the four singles from the pair's debut album, 2009's "Party Rock," cracked the Hot 100, including "I'm in Miami Trick/Bitch" (No. 51) and "La La La" (No. 55). The act's total track sales, including guest appearances on such songs as David Guetta & Chris Willis' "Getting Over You," are at 6.1 million. The pair's own biggest-selling song is "Miami," at 1.7 million.

But behind the goofy songs—whose primary themes, if it isn't clear by now, are "partying" and "rocking"—are two serious musicians and producers who are connected to everyone from Will i.am to Kanye West.

"Redfoo is a true student of music," Cherrytree chairman Martin Kierszenbaum says. "He knows the history of dance music and all the technical skills that go into creating a true pop gem. He's also got great comedic timing."

Which only makes sense, given that Redfoo dabbled in stand-up comedy and acting during a break from music a few years ago. But he couldn't stay away forever. "I've always loved

DJ'ing," he says. "When I was 10, my mom drove me to Compton [Calif.] to buy turntables." After spending time in Sweden as a high school student, Redfoo returned to the States and started hanging out with his classmate Will.i.am, who would later co-sign LMFAO with Cherrytree.

After doing some production work and DJ'ing, Redfoo connected with SkyBlu and formed LMFAO. "I saw a void in the market—no one was rapping over house music," he says. "We made the track 'I'm in Miami, Bitch,' put it on a mixtape and then we did the entire album on our laptops.

The "Party Rock" album has since sold 213,000 copies, according to SoundScan. It also snared LMFAO its first Grammy Award nomination for best electronic/dance album at the 52nd annual event, as well as a hosting gig at that year's pretelecast ceremony.

Follow-up "Sorry for Party Rocking" keeps the fun going. In addition to "Party Rock Anthem," the set includes "Champagne Showers," featuring Natalia Kills; "Put That A\$\$ to Work": "Take It to the Hole," featuring Busta Rhymes; "Best Night," featuring Will.i.am, GoonRock and Eva Simmons; and "Hot Dog."

Managed by Ian Fletcher, LMFAO makes it a point to engage fans on Twitter and its Party-RockPeople.com network. And the pair will further cement that bond when it hits the concert trail with Ke\$ha in July. However, the duo has recently been spending time with a special new fan. "I was DJ'ing a party at the recent Cannes Film Festival and played our second single, 'Champagne Showers,' " Redfoo recalls. "I also threw in some dubstep, a Skrillex track, just to mix things up. After my set, someone came over and told me Kanye West wanted to see me.'

A few days later LMFAO went to Paris to work with West in his hotel studio. Redfoo adds, "He told me that when he heard 'Champagne Showers' and the Skrillex cut, those were some of the best moments he'd ever had in a club."

#### START OF SOMETHING 'BIG'

Newly crowned "American Idol" champion Scotty McCreery's "I Love You This Big" blasts onto the Billboard Hot 100 at No. 11, fueled by a No. 3 start on Hot Digital Songs (171,000 downloads sold, according to Nielsen Sound-Scan). The 17-year-old's digital launch marks the best opening sum for an Idol in three seasons; David Cook's "The Time of My Life" began with 236,000 downloads in 2008.

Among all "Idol" winners' maiden efforts, Ruben Studdard's "Flying Without Wings"

opened with the highest sales: 286,000 (physical singles) in 2003. However, runner-up Clay Aiken outsold Studdard's debut track with his "This Is the Night" in the same week (393,000).

With 121,000 downloads sold for her introductory single "Like My Mother Does," 2011 "Idol" runner-up Lauren Alaina logs the best digital start for a second-place finisher and the second-best such sum (counting digital and physical sales) after Aiken's arrival.

-Gary Trust



#### IDOLS INTRODUCED

A look at the Billboard Hot 100 peak positions and sales for each of the 10 "American Idol"

PEAK DATE	ARTIST	TITLE	POS.	SALES
6/11/11	Scotty McCreery	"I Love You This Big"	11 (to date)	171,000
6/12/10	Lee DeWyze	"Beautiful Day"	24	95,000
6/6/09	Kris Allen	"No Boundaries"	11	134,000
6/7/08	David Cook	"The Time of My Life"	3	236,000
6/9/07	Jordin Sparks	"This Is My Now"	15	74,000
7/1/06	Taylor Hicks	"Do l Make You Proud"	1 (1 week)	228,000
7/2/05	Carrie Underwood	"Inside Your Heaven"	1 (1)	169,000
7/10/04	Fantasia	"l Believe"	1 (1)	142,000
6/28/03	Ruben Studdard	"Flying Without Wings"	2	286,000
10/5/02	Kelly Clarkson	"A Moment Like This"	1 (2)	236,000

SOURCE: Nielsen SoundScan. Reflects digital sales (2007-11), physical and digital sales combined (2005-06) and physical sales (2002-04)



Danish Artist Oh Land Nets High-Profile Placements With Honda, Hershev's And More

From an underwear fantasy, to a chocolatey indulgence, to a furry creature named Teeny, the music of quirky Danish pop artist Oh Land is making inroads across the media landscape this spring.

Born Nanna Øland Fabricius, the 25-year-old singer/ songwriter released her selftitled Epic debut on March 15. It has since sold 11,000 copies, according to Nielsen Sound-Scan. However, its drumdriven, buoyant electro-pop is catching the ears of music supervisors, landing high-profile commercial campaigns for brands like Honda and Hershey's plus synchs on TV's "Gossip Girl" (four different songs across four episodes), "Victoria's Secret Fashion Show" (the track "Son of a Gun" was played during commercial breaks) and the trailer promoting the upcoming premiere of "Teen Wolf."

Epic executive VP of marketing Lee Stimmel says it's all part of the label's artist development strategy, with the next step being a more aggressive mainstream marketing push. "We knew early on that her music had a lot of possibilities in the synch realm; it's uptempo with a

feel that works visually." Stimmel says. "It was just a matter of understanding where we wanted to go between film, television and commercials, while keeping on-brand for Oh Land.

The Honda spot in particular is so aligned with Oh Land's fantastical vibe that it could have been one of her videos. It's part of the current "To Each Their Own" campaign for the 2012 Civic, which features a different fictional character for each of the five Civic models including a ninja (for the performance-driven Si model). The intent? To get Gen Y-ers to add "cool" to the list of adjectives usually associated with Honda like "reliable" and "well-established."

The Oh Land spot features Teeny, a giant furry female creature straight out of a Maurice Sendak book. She is tooling around town with her human girlfriends in a fuelefficient HF model Civic, listening to Oh Land's clanging party tune "We Turn It Up.

"It was an easy sell," recalls Andrew Charles Kahn of Good Ear Music Supervision, who placed the tracks for Honda's longtime creative

agency RPA. "The creative was emailing me while listening to the track selects. She was responding well to a few and then she got to the Oh Land. All capitals: 'OMG I LOVE TURN IT UP, this one is fucking awesome."

Also on-air now is a more

traditional spot on behalf of Hershey's Bliss line. The female-targeted commercial uses the dreamier, humalong track "White Nights."

Stimmel, who hints that film placements are also in the works, says Epic's next step is focusing on mainstream outlets, MTV, radio and video. "The idea was to build a groundswell of viral critical buzz, press and digital media," he says. "Now it's on her to just be everywhere; for people to keep seeing her and asking, 'Who is this girl?'

## Media darling: OH LAND

## **MORNING** WARS

Lady Gaga kicked off the "Good Morning America" summer concert series on May 27. But her presence wasn't enough to deliver a ratings crown for ABC-the one thing the singer/songwriter didn't win this week.

NBC's daytime powerhouse "Today," with Rihanna first up on its Rockefeller Center summer concert series. bested "GMA" by 600,000 viewers on May 27, according to Nielsen's fast national ratings supplied by NBC. Full ratings have been delayed by the Memorial Day holiday, but in the week prior (May 16-20) "Today" averaged 5.7 million viewers versus 4.8 million watching "GMA," according to Nielsen. Gaga's presence, therefore, cut into the "Today" lead by nearly 300,000 viewers. A year earlier on July 9, 2010, when Gaga performed on "Today," NBC topped ABC by 1.2 million viewers

Gaga's appearance was tied to the release of her album "Born This Way," Rihanna's to her tour that started June 4 in Baltimore. This year and last, morning-TV summer concerts more often than not support tours rather than new releases.

Acts booked this summer for "Today" that'll play the Rockefeller Center Plaza prior to album releases are Pitbull, with T-Pain and Ne-Yo, on July 1 and Lenny Kravitz on Sept. 2. Three of the coaches on "The Voice" will appear on the "Today" concert seriës-Blake Shelton (July 8), Cee Lo Green (July 22) and Adam Levine's band Maroon 5 (Aug. 5)—while Bruno Mars (June 24), Journey (July 29) and Enrique Iglesias (Aug. 19) will be promoting tours

Besides Lady Gaga, acts with new albums to promote on the "GMA" stage include Selena Gomez (June 17) and Beyoncé (July 1). Supporting tours will be Florence & the Machine (June 24), Miranda Lambert (July 8), Nicki Minai (Aug. 5) and American Idols Live (Aug. 12). -Phil Gallo

#### Woman up: RIHANNA



## TRUE CALLING

Fueled by the success of its annual Winter Jam tour, Christian rock group NewSong has scored its first No. 1 album in a 30-year career. Bowing atop Billboard's Christian Albums chart, "One True God" arrived May 17 on the band's HHM label through EMI Christian Music Group Distribution.

"A lot of this has to do with our touring," says Eddie Carswell, a founding member of NewSong, which includes Billy Goodwin, Russ Lee, Mark Clay, Jack Pumphrey, Matt Butler and Rico Thomas. "People hear it [the album] live and say, 'Yeah! I want a copy of that.' "

"There aren't lot of artists who have been around as long as NewSong and the list is even shorter when you talk about artists whose career trajectory is still in an upward pattern," band manager Troy VanLiere says. "NewSong continue to reinvent themselves."

Produced by Ian Eskelin and Christopher Stevens, "One True God" includes "The Way You Smile," a duet (and potential wedding standard) with Francesca Battistelli, "All four of my kids have asked me to write a song for their weddings," Carswell says, "and I wrote 'Smile' for my youngest son Stephen. When Francesca sang it at the wedding with us, it went well. So I said, 'How about doing it with us on the CD?'

Fans who preordered "One True God" immediately received three songs from the new album. They also got a free download of the title track first single and were registered to win a guitar autographed by the artists featured on this year's Winter Jam. Founded in 1995 by NewSong, Winter Jam has become one of Christian music's largest and most popular annual tours. In addition to NewSong and Battistelli, this year's multi-artist lineup included Red, the David Crowder Band, Kutless, Chris August, Sidewalk Prophets, Chris Sligh and KJ-52.

Continuing a practice started with its 2009 album "Give Yourself Away," NewSong is including a free extra copy of "One True God" with each purchase for buyers to give to a friend. "We encourage people to pray over it and figure out someone in their life that is in need of encouragement," VanLiere says.

Carswell adds, "We've felt called to ministry from the beginning. You can't go on forever. But until God tells us differently, we'll -Deborah Evans Price keep doing it."

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# WEEKLY ROUNDUP F NOTABLE CHART ACHIEVEMENTS

#### DANCE 'TONIGHT'

among men (elght) on Dance Tonight" ascends to No. 1—his first since 1995's "Scream." His 15-year, 11-month break between Lauper closed a 24-year, threeonth gap In 2008

#### WHAT THEY GOT

>Sublime—now known as Sublime With Rome—returns to the top 10 on the Alternative chart for the first time since 1997's "Wrong Way" (No. 3) as "Panic" pushes 14-10. It's the



#### **WEB SIGHTING**

Off the Dark," debuts at No. 74 on the Biliboard Hot 100 with the show's "Rise Above 1" Edge, writers of the show's music and lyrics). The trio performed the track on the May 25

## Billboard

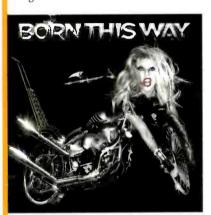
## Lady Gaga's 'Way' To No. 1; 'Idol' Makes Impact

**Over The** 

Counter

KEITH CAULFIELD

Lady Gaga's "Born This Way" album debuts at No. 1 on the Billboard 200 with 1.11 million copies sold in its first week, according to Nielsen SoundScan. It's only the 17th album to sell a million in a week since SoundScan began tracking sales data in 1991, and the highest sales week since 2005.



"Born This Way" also marks Gaga's first No. 1 album-her "Fame" debut peaked at No. 2, while "The Fame Monster" EP reached No. 5 and dance effort "The Remix" hit No. 6.

"Born This Way" reaps the largest sales week of any album since 50 Cent's "The Massacre" did 1.14 million in its first week, in March 2005. The last time we had a million-plus frame was when Taylor Swift's "Speak Now" premiered at No. 1 with 1.05 million in November 2010. The SoundScan-era record week is held by 'N Sync's "No

Strings Attached," when it debuted at No. 1 with 2.4 million in 2000.

Additionally, Gaga is only the fifth woman to notch a million-plus week. The record frame for a female artist was set when Britney Spears' "Oops! . . . I Did It Again" started with 1.3 million

upon its release in May 2000. The soundtrack to "The Bodyguard," driven mostly by Whitney Houston songs, was the first SoundScan-era album to shift a million, and it did so during Christmas week in 1992 (1.06 million). Later, Norah Jonas' "Feels Like Home" debuted with 1.02 million in 2004, followed by Swift last year.

While there wasn't any doubt as to whether Gaga's "Born This Way" album would debut atop the Billboard 200—that's been an assumption for months—its first-week number was always in question. A month ago, industry prognosticators were expecting a first-week total of 400,000.

That number escalated to 650,000-

700,000 by its release on Monday, May 23—the same day Amazon MP3 announced its controversial decision to sell the album for 99 cents for one day.

By Wednesday, May 25, sources indicated that a million-unit week seemed plausible. Once Amazon opted to again sell the set for 99 cents on Thursday, May 26, the album's million-unit week was all but guaranteed. It's estimated that Amazon sold upwards of

440,000 downloads of the 99 cent "Born This Way" album.

Gaga's total downloads haul from all digital retailers was 662,000—the biggest week for a digital album in SoundScan history. It represents 60% of the set's overall first week. Gaga beats the previous record, held by the arrival of Coldplay's "Viva La Vida or Death and All His Friends," which bowed with 288,000 downloads in the July 5, 2008, issue.

WE'RE UP! Thanks to Lady Gaga's arrival, year-to-date album sales are up 0.35%—the first time album volume has grown year-to-date since the Nielsen SoundScan week ending Jan. 22, 2006, when we were up 2%.

Billboard 200's top 10, at No. 12, "American Idol" winner Scotty Mc-Creery's "American Idol Season 10" digital hits album bows with 23,000 downloads. Last year, Lee DeWyze's similar best-of did a meager 2,000 in its first week, while 2009 champ Kris Allen premiered with 10,000 of his digital set (2009 runner-up Adam Lambert sold more than Allen with his "Favorite Performances" set, moving 16,000 in its first week.)

McCreery is also the big news on the Digital Songs chart, as his coronation single, "I Love You This Big," debuts at No. 3 with 171,000 downloads sold. It's the best debut sales week for an "Idol" winner's first single since David Cook moved 236,000 with "The Time of My Life" in 2008.

McCreery-and second-place finisher Lauren Alaina-are both Southern country singers: He's from North Carolina, she's from Georgia. Traditionally, Southern "Idol" contestants have fared well on the show (seven of the 10 winners hail from the South), while the most successful (in terms of album sales) winner is Oklahoman Carrie Underwood. Could McCreery go on to become the male equivalent of Underwood?

Backstreet Boys team for their fifth and eighth Billboard 200 top 10s, respectively, as the boy bands' "NKOTBSB" bows at No. 7 The album features 10 fan-voted favorites (five by each act), two new songs by all nine singers first single "Don't Turn Out the Lights" and "All in My Head" and the set-closing "NKOTBSB

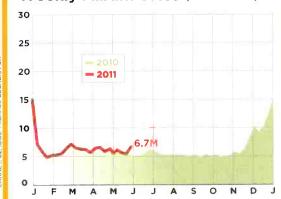
>>With five debuts on the Billboard Hot 100 this week, the 'Glee" cast extends its record to 156 chart entries dating to its 2009 arrival. As its "I Love New York/New York, New York" enters at No. 81, a name synonymous with the Big Apple fittingly starts directly above at No. 80: "Donald Trump," by rapper Mac Miller.

### Warket Watch A Weekly National Music Sales Report

#### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,669,000	2,454,000	24,691,000
Last Week	5,407,000	1,779,000	24,284,000
Change	23.3%	37.9%	1.7%
This Week Last Year	4,984,000	1,425,000	21,746,000
Change	33.8%	72.2%	13.5%
*Digital album sales a*	e also counted within	album sales.	

#### Weekly Album Sales (Million Units)

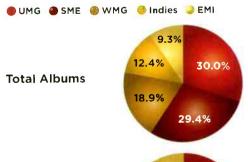


#### Year-To-Date

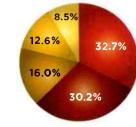
OVERALL U	NIT SALES							
Albums	125,416,000	125,861,000	0.4%					
Digital Tracks	488,008,000	536,135,000	9.9%					
Store Singles	826,000	1,125,000	36.2%					
Total	614,250,000	663,121,000	8.0%					
Albums w/TEA*	174,216,800	179,474,500	3.0%					
'Includes track equi- to one album sale	valent album sales (TEA) v	vith 10 track downloads	s.eguivalent					
DIGITAL TRACKS SALES								
'10		488.0 milli	on					
'10 ·		488.0 milli 536.1 r						
<sup>2</sup> 11		536.1 r						
<sup>2</sup> 11	ALBUM FORMA	536.1 r						
<sup>2</sup> 11	ALBUM FORMA 90,257,000	536.1 r						
SALES BY		536.1 r	nillion					
SALES BY A	90,257,000	<b>536.1</b> r <b>T</b> 83,715,000	-7.2%					



#### **Distributors' Market Share:** 05/02/11-05/29/11



**Current Albums** 



## THE Billboard 200

WEEK WEEK 2 WEE AGO	ARTIST TITLE    IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT PEAK POSITIO	8	THIS	LAST WEEK 2 WEEKS	WEEKS	ARTIST  NUMBER / DISTRIBUTING LABEL (PRICE)
OT SHOT DEBUT	1 #1 LADY GAGA STREAMLINE KONLIVE/INTERSCOPE 015373/IGA (13.98)  Born This Way	1	"Torches" saw 70% of its first-week	51	49 40		VARIOUS ARTISTS UNIVERSAL EM 50NY WISIC 46746 CAPITOL (18.98)  NOW 37
NEW	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98) This Is Country Music	2	sales (33,000) come	52	99 11	8 17	THE CIVIL WARS
1 1	ADELE *** ********************************	2	from downloads, an unsurprising number	53	51 49	3 21	MIGUEL All L West In You
NEW	SOUNDTRACK Glee, The Music: Season Two Volume 6		as the iTunes store	54	11 -		DANGER MOUSE & DANIELE LUPPI STARRING JACK WHITE & NORAH JONES
NEW	20TH CENTURY FOX TWCDLUMBIA 8981/SONY MUSIC (13.98)  VARIOUS ARTISTS  Maybach Music Group Presents: Self Made: Vol. i	- 8	promoted the set last week, offering				LUPE FIASCO
_	VARIOUS ARTISTS		its "Helena Beat" as	55	55 43		1ST & 15TH, ATLANTIC 520870 ' AG (18 98)  THE BLACK EYED PEAS
2	UNIVERSAL/EMI SONY MUSIC 95749/CAPITOL (18.98)  NKOTESE	- 2	its free single of the	56	60 52	2 26	INTERSCOPE 015039 / IGA (13 98)
NEW	COLUMBIALIJIVE/LEGACY 89740.SONY MUSIC (11 98) + NKOTBSB  FOSTER THE PEOPLE		week.	57	46 14	1 3	RAPHAEL SAADIQ COLUMBIA 62560*/SONY MUSIC (11.98) Stone Rollin
NEW	STARTIME/COLUMBIA 74457*/SONY MUSIC (9.98)	8	2000	58	63 57	7 0	HOLLYWOOD UNDEAD A&M. OCTONE 015275 (E4. (1.98)  American Tragedy
10 3	JASON ALDEAN BROKEN BOW 7697 (18 98)  My Kinda Party			59	59 55	5.2	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170: UMRG (13 98)  Lungs
12 8	2 MUMFORD & SONS GENTLEMAN OF THE ROAD 0109* GLASSNOTE (12.98) ⊕ Sigh No More	T	10	60	61 61	112	SOUNDTRACK Glee: The Music, Season Two: Volume 5
	SEETHER WIND: UP 13250 (11 98)  Holding Onto Strings Better Left To Fray	1	The set will cross	61	<b>12</b> 0 87	20	PACE HUEY LEWIS & THE NEWS SETTER CAPITOL 62996 (18.98)  Greatest Hits
NEW	SCOTTY MCCREERY 19 DIGITAL EX (9 98)  American Idol Season 10: Scotty McCreery	12	the 1.5 million sales threshold next	62	52 30	4	SADE EPIC 904144 SONY MUSIC (17 98) The Ultimate Collection
NEW	JOURNEY NOMOTA 104 EX (13.98)  Eclipse	13	week. With 25,000	63	NEW		TEDASHII Placklight
6	BEASTIE BOYS Hat Source Committee Part Tue		sold this week, its	64	54 46	A	COLT FORD Every Chance I Got
0 -	IL VOLO	40	to-date total rises to 1.5 million. The	65	32 5	181	TYLER. THE CREATOR
42 <b>1</b> 3	GREATEST LADY GAGA		title hasn't been				XL 529*(11.98) Goblin VARIOUS ARTISTS
7 13	SOUNDTRACK		absent from the top 20 since the Jan. 8	66	57 45		EMI WARNER BROS SONY UNIVERSAL 90504/UMRG/UMRG/SONY MUSIC/SONY MUSIC (9.98) Songs For Japan TIM MCGRAW
	WALT DISNEY 013440 (13.98)  Lemonade Mouth  JENNIFER LOPEZ		issue.	67	113 105		CURB 7 CUB (18 98) Number One Hits
9	ISLANO 014975;10JMG (13.98) Love?		25 & 74	68	77 74	*	THE BLACK KEYS NONESUCH 5202667/WARNER BROS (15.98)  Brothers
22 4	CAPITOL 846017 (18.98) Teenage Dream	1	Josh Groban and	69	90 81	132	ZAC BROWN BAND ROAR/BIGGER PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)  The Foundation
3 18 3	BRUNO MARS  LEKTRA 525393* (10.98)   Doo-Wops & Hooligans	3	Rascal Flatts benefit from performances	70	21 -	2	TINIE TEMPAH DISTURBING LONDON 70635/CAPITOL (12.98)  Disc-Overy
15 8	ADELE 19 I	10	during all-star	71	66 60	23	SOUNDTRACK RCA NASHVILLE 72911 SMN (11.98)  Country Strong
8	FLEET FOXES SUB FOF 888 (13 98)  Helplessness Blues	4	episodes of "The Oprah Winfrey	72	82 86	35	KENNY CHESNEY BNA 57445 SMN (11 98) + Hemingway's Whiskey
11 1	JUSTIN BIEBER SCHOOLBOYRAYMONO BRAUN/ISLAND 015397/IDJMG (9.98)  Never Say Never: The Remixes (EP)	1	Show" that aired	73	79 68	29	CEE LO GREEN RADICULTURE 325801 ELEKTRA (18.98) The Lady Killer
33 3	ZAC BROWN BAND SOUTHERN GROUND-ROAR BIGGER PICTURE/ATLANTIC 524722/AG (18 98)   You Get What You Give	• 1	May 23 and 24. Groban's	74	RE-ENTRY	25	JOSH GROBAN
48 2	RASCAL FLATTS Nothing Like This	6	"Illuminations"	75	71 67	33	BIG TIME RUSH
26 3	TAYLOR SWIFT	3	rises 118% (No. 74) while Rascal's		72 62		RADIOHEAD
3 3	THE LONELY ISLAND		"Nothing Like This"				ALTICKER TAPE DOT TBD (7 98)  ORIGINAL BROADWAY CAST RECORDING  Wieled
5 23	UNIVERSAL REPUBLIC 015547* UMRG (15.98 CD DVD) :: Turtleneck & Chain WIZ KHALIFA		gains by 53% (No. 25).	0	RE-ENTRY		MARSHA AMRROSIUS
	ROSIRUM ALLANTIC 527099-AG (13 98) ⊕ Rolling Papers CHRIS BROWN		(110. 23).		65 59	13	J 64826 RMG (9 98)  Late Nights & Early Mornings
3 20 1	JVE 86067 μG (11.98)  P.A.M.E.	1000		79	45 -	2	Pirates Of The Caribbean: On Stranger Tides  RANDY TRAVIS
35 2	SRP DEF JAM 01492710JMG (13.98) ⊕ Loud FOO FIGHTERS	3	6	80	67 63	4	WARNER BROS 8635 EX CRACKER BARREL (11.98) Handy Travis
) 17	ROSWELL RCA 8/493° RMG (11.98) ⊕ Wasting Light  CHRISTINA PERRI		67	81	74 69	87	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854-SMN (12.98) Revolution
1 4 3	ATLANTIC 525853/AG (13.98) <b>⊕</b> lovestrong.		Tim McGraw's	82	84 72	28	KID ROCK TOP DOG ATLANTIC 521682*/AG (18.98) ⊕  Born Free
37 2	NICKI MINAJ YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG (13.98) Pink Friday	1	"Number One Hits" posts a handsome	83	73 71	13	AARON LEWIS STROUDAYARIOUS 01013 (7.98) Town Line (EP)
29	BRITNEY SPEARS JIVE 85332 JUB 113 981  Femme Fatale	1	43% gain following	84	70 54	10	JENNIFER HUDSON ARISTA 50819 RMG (11 98) +  I Remember Me
27 6	3 JUSTIN BIEBER SCHOOLBÜY:RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) € My World 2.0	2	his duet of the set's "Live Like You Were	85	53 24	3	MATTHEW MORRISON MERCURY 015501 10JMG (13 98) Matthew Morrison
34 1	KIRK FRANKLIN F0 Y0 SOUL/VERITY 77917/JLG (11.98) Hello Fear	3	Dying" with	86	68 64	45	MICHAEL W. SMITH REUNION 10133/SONY MUSIC (13 98)  A New Hallelujah
36	SOUNDTRACK  20TH CENTURY FOX TV COLUMBIA 89813/SONY MUSIC (11.98)	2	"American Idol" winner Scotty	87	179 176	71	LADY GAGA STREMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)  The Fame Monster (EP)
53 3	THE BAND PERRY REPUBLIC MASHVILLE 014839/JUMRG (10 98) The Band Perry	4	McCreery on the	88	15 –	2	BEN HARPER BEN HARPER BEN HARPER 95097 VIRGIN (12.98) Give Till It's Gone
28 2	PINK LAFACE 80657/JLG (13.98) Greatest Hits So Far!!!	• 1	show's finale (May 25).	89	86 80	29	BON JOVI Greatest Hite
EW 1	JADAKISS I Love You (A Dedication To My Fans): The Mixtape	40		90	87 66		SUGARLAND The Incredible Machine
39 70	D-BLOCK RUFF RYDERS DEF JAM 015684/IOJMG (9.98)  LADY ANTEBELLUM  Need You Now  Need You Now	3	AL DE		96 88		LIL WAYNE
EW 1	LAUREN ALAINA American Idol Season 10: Louren Alaine	40	A CA	92		100	STEPHEN MARLEY  STEPHEN MARLEY  Revelation Pt. 1: The Root Of Life
25 7	PAUL SIMON	Sal	TO SECOND		NEW		GHETTO YOUTHS THIF GONG UNIVERSAL REPUBLIC 015247 UMRG (13.98)
-	HEAR 32814* CDNCORD (13.98) € So Beautiful Or So What		The album's "For	$\sim$	114 116		FANTASY 2: CONCORD (17.98 12 98)  Chronicle the 20 Greatest Hits
- 2	EPIC MINOR (11.98) MIChael Grimm	13	Good" (up 143%) got some serious TV		106 90		COLUMBIA LEGACY 85889/SONY MUSIC (13.98) ⊕ Journey's Greatest Hits
56 12	THE CARS Stronger	- (10)	love last week as	95	64 44		MUSIQ SOULCHILD SONGBOOK ATLANTIC 524542/AG (18.98)  musiqinthemagiq
7 3	SYNCRO 4 HEAR 32872*/CONCORD (14.98)		the show's original cast member Kristin	96	89 92	81	TRAIN COLUME A 7736 SONY MUSIC (12 98)  Save Me, San Francisco
16 4	STEVIE NICKS REPRISE 527247 WARNER BROS. (18 98)  In Your Dreams	6	Chenoweth	97	165 167	166	BOB SEGER & THE SILVER BULLET BAND  CAPITOL 30334* (16 98)  Greatest Hits
47 49	WEB/SHADY/AFTERMATH INTERSCOPE 014411-/IGA (13.98)  Recovery		(pictured) performed it on	98	188 –	4	JOSH TURNER MCA NATHVILLE 015348 UME (7 98) icon: Josh Turner
31 7	ALISON KRAUSS & UNION STATION ROUNDER 610665* CONCORD (18.98)  Paper Airplane	111	"Oprah" while the	99	92 100	16	THOMPSON SQUARE STONEY CREEK 7677 (13 98) Thompson Square
77 29	BLAKE SHELTON REPRISE (NASHVILLE) 525092:WMN (18.98)  Loaded: The Best Of Blake Shelton	24	"Glee" cast sang it on its season finale.	100	94 75	11	JOHNNY CASH/WILLIE NELSON AMERICAN/COLUMBBA/SONY MUSIC CMG 58490/SONY MUSIC (6.98)  VH1 Storytellers
		NGER MOUS			45 FORE	IGNER	MILLITONI DULUMINISTA MUSIC ONG 30490 OOH NICOLO (0.30)
3. 2	AVENGED SEVENFOLD 119 JUSTIN BIEBER CREEDENCE CLEARWATER JA	ANIELE LUPI ACK WHITE A	PI STARRING & NORAH	_	FOR 1	THE FAI	ILLEN DREAMS         GUNS N' ROSES         200         IL VOLO         15         KESHA         .128, 131         LADY ANTEBEL          187         R. KELLY         .126         LAOY GAGA         .1
10	32 AVENTUDA 105 32 35 407 417 PEVIVAL	ONES DAY TO REME ADMAUS	MBER . 190 FIVE FINGER D PUNCH	EATH	KIRK	FRANK	E PEOPLE

WEEK	WEEK	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	129	THIS	LAST WEEK 2 WEEKS AGO WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
107 98		AVRIL LAVIGNE RCA 55870/RMG (11.98) ⊕ Goodbye Lullab		Album includes	151	140 145 111	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)  Number On
78 51		KELLY PRICE	v 3	Mike Tyson's sure-	152	NEW 1	FRIENDLY FIRES
		MY BLOCK/SANG GIRLI 32'01/MALACO (14.98)  AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection		to-be-classic cover	-	NEW 1	xt. 530* (9.98) SHE WANTS REVENGE Valleyhe.
104 95		GEFFEN 001101/UME (9.98)		of the Billboard Ho 100 No. 3 hit "One			FIVE SEVEN 850* (13.98)
109 123	92	ARDENTIINO/ATLANTIC 519927/AG (13.98)		Night in Bangkok"	154	141 129 25	WALT DISNEY 005872* (13.98)
102 89	43	LYNYRD SKYNYRD MCA 111941 (9 98) The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collectio	n 23 6	by Murray Head. The soundtrack to	155	148 189 112	SWAN SONG 313145 ATLANTIC (19.98) ⊕
75 19	3	WARREN HAYNES STAX 32912*/CONCORD (15.98)  Man In Motion	n 1	the sequel also	156	149 149 82	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕  War Is The Answ
76 70	26	JUSTIN BIEBER SCHOOLBOYRAYWOND BRAUN/ISLAND 015084 EXIDJMG (12.98) My Worlds Acousti	С	features previously	157	163 173 36	SELENA GOMEZ & THE SCENE A Year Without Re
21 120	27	KANYE WEST My Regultiful Dark Twisted Fantas	v <b>B</b>	released hits from Kanye West and	158	130 117 8	FOREIGNER Extended Version
		ROC-A-FELLA/DEF JAM 014695*/IDJMG (13.98) ⊕  NEW BOYZ  Too Cool To Car	-	Billy Joel, as well a	100000	172 172 24	TRIGGER; SONY MUSIC CMG 82725/SONY MUSIC (6.98)  DEADMAU5  4X4=
41 –	2	SHOTTY 522931/WARNER BROS. (13.98)	_	Danzig's new "Black Hell"	-		MAUSTRAP 2518/ULTRA (15.98)
91 58	7	WARNER LATINA 526530 (16.98) <b>⊕</b>		(4,000).	160	164 170 41	UNIVERSAL MOTOWN 014469/UMRG (13.98) ⊕
35 125	103	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)  The E.N.D.	). <b>2</b>		161	171 186 41	RICK ROSS MAYBACH/SLIP-N-SLI0E/0EF JAM 014366*/IDJMG (9.98)  Teflon D
10 112	2 7	JESSIE J LAVALUNIVERSAL REPUBLIC 015337/UMRG (10.98) Who You Ar	е		162	RE-E STRY 48	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)  Thank Me La
33 124	1 18	THE SCRIPT Science & Fait	h	133	163	191 - 52	ONEREPUBLIC MOSLEYINTERSCOPE 013607/IGA (13.98)  Waking
28 119		PHONOGENIC SPICE 81227/SONY MUSIC (11.98)  ARCADE FIRE  The Suburb		At No. 4, "Glee, Volume 6" is the	164	137 110 9	BAD COMPANY Extended Version
		MERGE 385* (15.98)		11th "Glee" set to	-		ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG 80851/SONY MUSIC (6.98)  TAYLOR SWIFT  Fearle
127 111	185	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailer TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕		arrive in the top 10 but it also marks		174 161 133	BIG MACHINE 0200   18 98) +
05 103	3 11	RISE AGAINST DGC/INTERSCOPE 015325*/IGA (13.98)  Endgam	е	the second-lowest	166	152 154 74	CAPITOL NASHVILLE 20810* (12.98)
95 93	79	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)  My World (EP	P) 🔳	sales start of any o		138 121 27	SOUNDTRACK RCA 80205 RMG (11 98)  Burlesq
08 94	22	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collectio CHRONICLES/POLYDOR 002759/JMR (9.98)	n 6	them (80,000). The only volume with a		RE-ENTRY 12	AMOS LEE BLUE NOTE 29766* BLG (17.98)  Mission B
19 132	44	AVENGED SEVENFOLD Nightman	e	smaller sales tally		159 140 8	JANIS JOPLIN SONY MUSIC CMG 05280/SONY MUSIC (6 98) Super H
		HDPELESS/SIRE 524026*/WARNER BROS. (18.98)	~~	was posted by the	170	160 162 129	NICKELBACK Dark Hor
31 38		WARNER BROS 3010* (18.98)	-8	"Rocky Horror" EP (48,000).			RDADRUNNER 618028 (18.98)  VARIOUS ARTISTS WOW Gospel 2011: The Year's 30 Top Gospel Artists And Sor
16 107	29	TOP STOP 30020 SONY MUSIC LATIN (10.98)	e 2 7	7 (40,000).	171	143 139 17	WORD-CURB/EMI CMG/VERITY 77918/JLG (13.98)
93 73	9	MARY MARY MY BLOCK, COLUMBIA 62330/SONY MUSIC (11.98)  Something Bi	g 1	0	172	189 179 10	PANIC! AT THE DISCO DECAYDANCE 526550; FUELEO BY RAMEN (10.98)  Vices & Virtu
38 50	4	SIXX: A.M. ELEVEN SEVEN 860 (13.98)  This Is Gonna Hu	rt 1	142	173	111 84 4	DONNY & MARIE MPCA 25742/BDG (14.98)  Donny & Ma
31 -	,	ORIGINAL BROADWAY CAST RECORDING The Book Of Mormo	n 3	All three of the band's full-length	174	147 135 9	ROY ORBISON SONY BMG CUSTOM MARKETING GROUP 05283/SONY MUSIC (5.98) Super H
	97	GHOSTLIGHT DIGITAL EX/SH-K-800M (10.98)  EMINEM  The Marshall Mathers L	_	studio sets were	175	176 - 32	FOO FIGHTERS Greatest H
97	9/	WEB/AFTERMATH 490629*/INTERSCOPE (13.98)		sale-priced for \$5 i	n 🚐		ROSWELL/RCA 36921*/RMG (11.98) ⊕  GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collect
80 83	24	JIVE 80874/JLG (11.98)	er	Amazon's MP3 stor in May. This title	e 176	161 143 29	MGA NASHVILLE 170280/UMGN (9.98)  SOUNDTRACK Glee: Season One: The Music Volume
83 65	3	ROY ORBISON  ORBISON/LEGACY 89568 EX/STARBUCKS (12.98)  Opus Collectio	n	gains by 33%.	177	RE-ENTRY 75	20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)
55 142	2 73	KESHA KEMOSABE/RCA 49209*/RMG (11.98)  Anima	al 🔳	Another \$5 deal, fo	178	150 131 18	SOUNDTRACK WALT DISNEY 006508 (13.98) Tangl
NEW		SOUNDTRACK The Hangover Part	11	Huey Lewis & the News, is up by 849	179	RE-ENTRY 3	WILLIE NELSON COLUMBIA 64184 (9 98 5 98) Super H
19 –		PARACHUTE The Way It Wa	9	at No. 61.	180	RE-ENTRY 7	DAFT PUNK Tron: Legacy Reconfigur
		MERCURY 015292/IDJMG (10.98)			181	154 137 9	WALT DISNEY 013540 (13.98)  STEVIE RAY VAUGHAN Martin Scorsese Presents The Blues: Stevie Ray Vaugh
32 108	3 27	KEMOSABE/RCA 80560/RMG (9.98)	101				EPIC/SONY MUSIC CMG 26655 SONY MUSIC (6.98)  EMINEM Curtain Call: The H
NEW	1	BARSUK 113* (13.98)		2	182	183 160 119	SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)
RE-ENTRY	Y 25	SOUNDTRACK Glee, The Music: Season Two: Volume 20th CENTURY FOX TV/COLUMBIA 79214/SONY MUSIC (13.98)	4		183	RE-ENTRY 233	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕  Taylor Sv
NEW	1	LOS TIGRES DEL NORTE MTV/FONDVISA 354644 UMLE (12 98) ⊕  MTV Unplugge	d 1	34	184	167 178 30	KINGS OF LEON RCA 64698*/RMG (13.98)  Come Around Sundo
85 193	3 23	LADY GAGA The Remi	ix	100 ×	185	162 144 8	THE COUNTDOWN KIDS 50 Silly Sor
82 191	1 109	STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE 014633-7/GA (9.98)  RASCAL FLATTS  Greatest Hits Volume	1	His album (up 33% returns following		142 126 5	THE AIRBORNE TOXIC EVENT
		CREEDENICE CLEADWATER REVISITED		iTunes' placement	187	NEW 1	MAJOROOMO ISLAND 015293 IDJMG (13.98) ⊕  FOR THE FALLEN DREAMS  Back Burn
17 104		POOR BOY/SONY MUSIC CMG 52336/SONY MUSIC (6 98)	_	of "Flower" as its free music video o	No. of Contract		RISE 134 (12 98)
29 127	7 32	A&M/OCTONE 014821/IGA (13.98)	er 🛡	the week—and its	100	139 190 28	SIXSTEPS 93444,SPARROW (17.98) ⊕
NEW	1	THURSTON MOORE ECSTATIC PEACEI 953 */MATA00R (14.98)  Demolished Thought	ts 1	sale pricing of the	189	175 182 34	VARIOUS ARTISTS PROVIOENT-INTEGRITY-WORD-CURB/EMI 09516/EMI CMG (17.98)  WOW Hits 20
03 128	8 19	KIDZ BOP KIDS RAZOR & TIE 89244 (18.98)  Kidz Bop 1	9	set for \$7.99.	190	Maria 17	A DAY TO REMEMBER VICTORY 603* (13.98) What Separates Me From Y
E-ENTRY	Y 3	BILLY CURRINGTON MERCURY NASHVILLE 015290/UME (7.98)  Icon: Billy Curringto	n 1	18	191	88 1 M 81 29	MY DARKEST DAYS MVR/604/MERCURY 014719/10JMG (8.98)  My Darkest Da
E-ENTRY	Y 14	ARCADE FIRE Funer:	al	195	192	eg-18081 14	HINDER All American Nightm
		MERGE 225* (15.98)  LAURA STORY  Blessing	_	While the quartet is			ASKING ALEXANDRIA  Reckless & Relentle
46 164		INO COLUMBIA 86417/SONY MUSIC (10,98)		busy at work on separate projects			SUMERIAN 50 (11 98)
E-ENTRY	Y 156	BLUE NOTE 32088*/BLG (17.98)		away from	de et	181 136 10	RCA 53472*/RMG (11.98)
NEW	11	LYNYRD SKYNYRD GEFFEN 014523/UME (10.98)  Icon: Lynyrd Skynyr		Aventura, its first	195	NEW 1	PREMIUM LATIN 80211/SONY MUSIC LATIN (14:98 CD/DVD) €
26 101	1 14	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 001098/JME (9.98)	on III	greatest-hits package launches	196	RE-ENTRY 20	SHAKIRA  EPIC 17433/SONY MUSIC LATIN (11.98)  Sále El
36 122	2 9	HANK WILLIAMS JR. CURB 77638 (9.98) Greatest Hits, Vol.	1 5 1	with 3,000 (No. 4)	197	118 85 3	BOOKER T. JONES ANTI: 87101*/EPITAPH (16.98)  The Road From Memp
45 146	6 36	BILLY CURRINGTON Enjoy Yourse	-	Latin Albums). The under-the-rad	198	173 141 16	PARRY WHITE The Bost Of Barry White: 20th Century Masters The Millennium Collect
0.0	00	MERCURY NASHVILLE 014407/UMGN (9.98)  BRAD PAISLEY  Hits Aliv		set boasts nine	"	187 148 9	ISLAND/CHRONICLES/IDJANG D00884/UME (9:98)  REO SPEEDWAGON  EPIC/SDIV/ MUSIC CMG 48527/SDNY MUSIC (12:98)  The Second Decade of Rock & Roll 1981-19
	28	ARISTA NASHVILLE 75878/SMN (11.98)		of its 11 Hot Latin			CLINE N' DOCEC
31 114	4 11	RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)  An Afternoon In The Garde	en 🔚	Songs top 10 hits.	200	RE-ENTRY 20	GEFFEN 001714/INTERSCOPE (16.98)
Y ISLAND OPEZ MYRD . 10	18 105, 145	8 MIGUEL         .53         STÉVIE NCKS         47         BRAD PAISLEY         2, 149         RADIOHEAD         .76           6 THURSTON MOORE         .139         NKOTBSB         .7         PANICI AT THE DISCO         .172         RASCAL FLATTS         .25, 136           MUMPFORD & SDNS         .10         .10         CHISTIMA PERRI         .32         RIHANNA         .30           MY DARKEST OAYS         .191         ROY ORBISON         .127, 174         PINK         .39         RICK ROSS         .161	BOB SEG BULLET SHAKIRA BLAKE S SHE WAN	BAND	STRAIT OKES AND WIFT 26, 165	.176 PRESENT .194 WARBLEF .90 GLEE. THE .183 SEASON 1	S: THE         129         34         MAYBACH MUSIC GROUP         KANYEW           S

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	0	Ť	17	YOUR FAVORITE ENEMIES WWW.MYSPACE.COM/YOURFAVORITEENEMIES
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			THETTI CIGITO WWW.MITGFAGE.GOWFRETTIGHTG
35	34	28	AJ RAFAEL WWW.MYSPACE.COM/AJRAFAEL

36	29	PITTY WWW.MYSPACE.COM/BANDAPITTY
37	36	BEARDYMAN www.myspace.com/beardyman

38	RE-E	HTRY	CASPA WWW.MYSPAGE.COM/CASPADUBSTEP
39	Ħ	6	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOV

38		0	AEROPLANE WWW.MYSPAGE.COM/AEROPLANEMUSICLOVE
40	39	E	LAZY RICH WWW.MYSPACE.COM/DJLAZYRICH

41	33 9	PAROV STELAR WWW.MYSPACE.COM/STELAR1
42	NEW	MARDUK WWW.MYSPACE CDM/TRUEMARDUK

Daniel I			
43	31	×	RUSS CHIMES WWW.MYSPACE.COM/RUSSCHIMES
Section 201			

44	40	1	BOMBAY BICYCLE CLUB WWW.MYSPACE COM/BOMBAYBICYCLECLUB
45	48	19	SAM TSIII MAAAA AAYSPACE COM/SAMTSIII

		CAMP I COT WWW.INTO ACE.COM/SAMITOO
46	HEN	DON TETTO WWW.MYSPACE.COM/DONTETTO

47	64-110mt	HADOUKENI WWW.MYSPACE.COM/HADDUKEN
48	NEW	DARK FUNERAL WWW.MYSPACE.COM/DARKFUNERAL

48	NEW	DARK FUNERAL www.myspace.com/darkfuneral
-		

49	RE-ENTRY		ROBERT M WWW.MYSPACE.COM/ROBERTMOFFICIAL
50	42	5	ROSA DE SARON WWW.MYSPACE.COM/BANDAROSAOESARON

Canadian dubstep artist Excision re-enters the Uncharted top 10 with more than 22,000 new Facebook fans, who no doubt rushed to his profile after he racked up 47,000 plays of four new tracks uploaded to his Soundcloud account. Additionally, fans who "liked" his Facebook page received a free download. Excision is playing multiple dates in Canada and the United States throughout the summer.



18 22 19 25 15 31 28	27 27 27 13	ARTIST IMPRINT/LABEL  LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE  JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG  AKON KONVICT/UPFRDNT/SRC/UNIVERSAL MOTOWN  RIHANNA SRP/DEF JAM/IDJMG  SHAKIRA SDNY MUSIC LATIN/EPIC  EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE  BEYONCE MUSIC WORLD/COLUMBIA  DON OMAR ORFANATO/MACHETE  LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST//POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC  CHRIS BROWN JIVE/JLG
33 8 10 13 14 17 18 22 19 25 15 31 28	27 27 27 27 27 27 27 26 27 27 27 27 27 27 27 27 27 27 27 27 27	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE  JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUWISLAND/IDJMG  AKON KONVICT/UPFRDNT/SRC/UNIVERSAL MOTOWN  RIHANNA SRP/DEF JAM/IDJMG  SHAKIRA SDNY MUSIC LATIN/EPIC  EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE  BEYONCE MUSIC WORLD/COLUMBIA  DON OMAR ORFANATO/MACHETE  LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
33 8 10 113 114 117 18 22 119 25 115 31 28	27 27 27 27 27 27 26 27 27 27 27 27 27 27 27 27 27 27 27 27	AKON KONVICT/UPFRDNT/SRC/UNIVERSAL MOTOWN  RIHANNA SRP/DEF JAM/IDJMG  SHAKIRA SDNY MUSIC LATIN/EPIC  EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE  BEYONCE MUSIC WORLD/COLUMBIA  DON OMAR ORFANATO/MACHETE  LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
8 10 13 14 17 18 22 19 25 15 31 28	27 27 27 27 27 26 27 27 27 27 27 27 27 27 27 27 27 27 27	AKON KONVICT/UPFRDNT/SRC/UNIVERSAL MOTOWN  RIHANNA SRP/DEF JAM/IDJMG  SHAKIRA SDNY MUSIC LATIN/EPIC  EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE  BEYONCE MUSIC WORLD/COLUMBIA  DON OMAR ORFANATO/MACHETE  LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
8 10 13 14 17 18 22 19 25 15 31 28	27 27 27 27 26 27 27 27 27 27 27 27 27 27 27 27 27 27	RIHANNA SRP/DEF JAM/IDJMG  SHAKIRA SDNY MUSIC LATIN/EPIC  EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE  BEYONCE MUSIC WORLD/COLUMBIA  DON OMAR ORFANATO/MACHETE  LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
8 10 13 14 17 18 22 19 25 15 31 28	27 27 26 27 27 27 27 27 27 27 27 27 27 27 27 27	EMINEM WEBISHADY/AFTERMATH/INTERSCOPE  BEYONCE MUSIC WORLD/COLUMBIA  DON OMAR ORFANATO/MACHETE  LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/DJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
8 10 13 14 17 18 22 19 25 15 31 28	27 27 26 27 27 27 27 27 27 27 27 27 27 27 27 27	EMINEM WEBISHADY/AFTERMATH/INTERSCOPE  BEYONCE MUSIC WORLD/COLUMBIA  DON OMAR ORFANATO/MACHETE  LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/DJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
8 10 13 14 17 18 22 19 25 15 31 28	27 27 26 27 27 27 27 27 27 27 27 27 27 27 27 27	BEYONCE MUSIC WORLD COLUMBIA  DON OMAR ORFANATO/MACHETE  LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
8 10 13 14 17 18 22 19 25 15 31 28	27 26 27 27 27 27 27 27 27 27 27 25 27 25	DON OMAR ORFANATO/MACHETE  LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/JDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
8 10 13 14 17 18 22 19 25 15 31 28	26 27 27 27 27 27 27 27 13 27 25 27	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN  KATY PERRY CAPITOL  MICHAEL JACKSON MJJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
10 11 13 14 17 18 22 19 25 15 31 28	27 27 27 27 27 27 27 13 27 25 27 25	KATY PERRY CAPITOL  MICHAEL JACKSON MJJ/EPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
10 11 13 14 17 18 22 19 25 15 31 28	27 27 27 27 27 13 27 25 27	MICHAEL JACKSON MJJEPIC  NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
13 14 17 18 22 19 25 15 31 28	27 27 27 27 13 27 25 27 25	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN  AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
13 14 17 18 22 19 25 15 31 28	27 27 27 13 27 25 27 25	AVRIL LAVIGNE ARISTA/RMG  THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
14 17 18 22 19 25 15 31 28	27 27 13 27 25 27 25	THE BLACK EYED PEAS INTERSCOPE  TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
17 18 22 19 25 15 31 28	27 13 27 25 27 25	TAYLOR SWIFT BIG MACHINE  JENNIFER LOPEZ ISLANDADJIMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
18 22 19 25 15 31 28	13 27 25 27 25	JENNIFER LOPEZ ISLAND/IDJMG  USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
22 19 25 15 31 28	27 25 27 25	USHER LAFACE/JLG  PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG  ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
19 25 15 31 28	25 27 25	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
25 15 31 28	27 25	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
15 31 28	25	
31	7	CHRIS BROWN JIVE/JLG
28	26	
- 1		LUDACRIS DTP/DEF JAM/10JMG
24	24	BRITNEY SPEARS JIVE/JLG
21	4	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
34	27	TIESTO MUSICAL FREEDOM
20	27	LINKIN PARK MACHINE SHOP/WARNER BROS.
24	24	WIZ KHALIFA ROSTRUM/ATLANTIC
29	27	DAVID GUETTA GUMVIRGIN/CAPITOL
16	27	SELENA GOMEZ HOLLYWOOD
23		ADELE XL/COLUMBIA
30	25	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
32	7	50 CENT SHAOY/AFTERMATH/INTERSCOPE
35	27	KE\$HA KEMOSABE/RCA/RMG
38	27	GREEN DAY REPRISE
10	25	BOB MARLEY TUFF GONG/ISLANO/UME
27	8	DEADMAU5 MAU5TRAP/ULTRA
39	19	KANYE WEST ROC-A-FELLA/DEF JAIM/IDJMG
49	23	CHRISTINA GRIMMIE UNSIGNED
		COLDPLAY CAPITOL
	25	SNOOP DOGG PRIORITY/CAPITOL
		DAFT PUNK VIRGIN/CAPITOL
		AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.
		SLIPKNOT ROADRUNNER  GLINS N' POSES CEEEEN
a 1		GUNS N' ROSES GEFFEN
		DEMI LOVATO HDLLWOOD
	Acc	BEASTIE BOYS BROOKLYN DUST/CAPITOL
		THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL
		BEN HARPER BEN HARPER/VIRGIN
		KID CUDI G.O.O.D./UNIVERSAL MOTOWN
RE-EN	IRY	MY CHEMICAL ROMANCE REPRISE
	29 16 23 30 32 35 38 27 39 49 40 26 42 43 46 42	29 27 16 27 23 30 25 32 7 35 27 38 27 27 8 39 19 49 23 40 26 25 43 8 40 26 25 41 42 21 42 21 43 7 5

In support of his new album, "Give Till It's Gone," Ben Harper appeared on both the "Late Show With David Letterman" Web concert series "Live on Letterman" (May 19) and its parent talk show on CBS. The week following, the set list premiered on Vevo, pulling in nearly 500,000 plays, a 290% week-to-week increase. In turn, he debuts at No. 47 on the Social 50 chart.



0		MS	IYSPACE TOURSIC
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (MPRINT/LABEL)
1	1	3	#1 ROLLING IN THE DEEP 3 WKS ADELE (XL/COLUMBIA)
2	5	3	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
		3	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
•	1	E	MOTIVATION KELLY ROWLAND FEATURING LIL WAYNE (UNIVERSAL MOTOWN)
			DOWN ON ME JEREMIH FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
		1.2	PARTY ROCK ANTHEM LMFAO FEAT LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL.) AM/CHERRYTREE/INTERSCOPE
	Ω	K	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IOJMG)
	0	L	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
	10	۲	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
10	9	3	E.T. KATY PERRY FEATURING KANYE WEST (CAPITOL)
11	19	3	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	13	3	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)
13		n	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
14	Ш	1	WRITTEN IN THE STARS TINIE TEMPAH FEATURING ERIC TURNER (DISTURBING LONDON/CAPITOL)
1/5	17	111	MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)

ARTIST (IMPRINT/LABEL)  1 1 12 TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)  2 2 10 S&M RIHAMNA (SRP/DEF JAM/IOJMG)  9 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)  4 3 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)  5 6 DOWN ON ME JEREMIH FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)  6 ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)  12 BLOW KESHA (KEMOSABE/RCA/RMG)  ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)  7 THE LAZY SONG 8 BRUNO MARS (ELEKTRA/ATLANTIC) 8 BRUNO MARS (ELEKTRA/ATLANTIC)	0		Y	AHOO! ONGS
BRINEY SPEARS (JIVE/JLG)  S&M RIHANNA (SRP/DEF JAM/IDJMG)  JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)  ROLLING IN THE DEEP ADELE (XL/COLUMBIA)  DOWN ON ME JERMIH FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)  ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)  12 BLOW KESHA (KEMOSABE/RCA/RMG)  ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)  THE LAZY SONG BRINOW MARS (ELEKTRA/ATLANTIC)  MOMENT 4 LIFE NICKI MINIAL FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW  F**KIN' PERFECT PINK (LAFACE/JLG) F**K YOU (FORGET YOU)  ECL IC GREEN (RAD/CULTURE/ELEKTRA/RRP)  RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)  BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  THE SHOW GOES ON	THIS	LAST	WEEKS ON CHT	
3 PUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)  4 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)  5 DOWN ON ME JERMIN FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)  6 ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)  12 BLOW KESHA (KEMOSABE/RCA/RMG)  ALL OF THE LIGHTS KANYE WEST (RIOC-A-FELLA/DEF JAM/IOJMG)  9 4 THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)  10 3 MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW 11 11 F*KIN' PERFECT PINK (LAFACE/JLG) 12 12 F*K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/ATRP)  13 13 5 RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)  15 20 BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  15 THE SHOW GOES ON	1	1	12	
THE BLACK EYED PEAS (INTERSCOPE)  A ROLLING IN THE DEEP ADTER (XL/COLUMBIA)  DOWN ON ME JERMIN FEATURING SO CENT (MICK SCHULTZ/DEF JAM/IDJMG)  ON THE FLOOR JERMINE FEATURING PITBULL (ISLAND/IDJMG)  12 BLOW KESHA (KEMOSABE/RCA/RMG)  ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)  14 THE LAZY SONG BRUVO MARS (ELEKTRA/ATLANTIC)  MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW)  MOMENT 4 LIFE PINK (LAFACE/JLG)  11 14 F*KIN' PERFECT PINK (LAFACE/JLG)  12 12 F**K YOU (FORGET YOU)  CEL O GREEN (RADICULTURE/ELEKTRA/RRP)  13 13 5 RUN THE WORDED (GIRLS)  BEYONGE (COLUMBIA)  14 15 20 BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  THE SHOW GOES ON	2	2	10	
ADELE (XL/COLUMBIA)  DOWN ON ME JERMIN FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)  ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)  12 BLOW KESHA (KEMOSABE/RCA/RMG)  ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)  9 9 THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)  10 3 MOMENT 4 LIFE NICKI MINKAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW  11 11 F**KIN' PERFECT PINK (LAFACE/JLG) 12 12 F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/FLEKTRA/ATRP)  13 13 5 RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)  14 15 20 BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  15 THE SHOW GOES ON	3		9	
JEREMIH FEATURING 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)  ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)  12 BLOW KESHA (KEMOSABE/RCA/RMG)  ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)  THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)  MOMENT 4 LIFE NICKI MINIAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW)  MILL F*KIN' PERFECT PINK (LAFACE/JLG)  12 12 F**K YOU (FORGET YOU) CEE LO GREN (RADICULTURE/LEKTRA/RRP)  RUN THE WORLD (GIRLS) BEYONGE (COLUMBIA)  15 20 BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  THE SHOW GOES ON	4		3	
JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)  12 BLOW KESHA (KEMOSABE/RCA/RMG)  ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)  9 9 THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)  10 3 MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW  11 11 F**KIN' PERFECT PINK (LAFACE/JLG) CEE LO GREEN (RADICULTURE/FLEKTRA/ATRP)  12 12 F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/FLEKTRA/ARP)  13 13 5 RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)  14 15 20 BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  15 21 THE SHOW GOES ON	5		6	
KESHA (KEMOSABE/RCA/RMG)  ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)  THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)  MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW)  F**KIN' PERFECT PINK (LAFACE/JLG)  F**KYOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)  RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)  BYONCE (COLUMBIA)  BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  THE SHOW GOES ON	6		Ĝ	
KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)  THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)  MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW F**KIN' PERFECT PINK (LAFACE/JLG)  12 12 F**K YOU (FORGET YOU) CE LO GREEN (RADICULTURE/ELEKTRA/RRP)  13 13 5 RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA) BYONCE (COLUMBIA)  14 15 20 BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  THE SHOW GOES ON	П		12	
BRUNO MARS (ELEKTRA/ATLANTIC)  MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW  F**KIN' PERFECT PINK (LAFACE/JLG)  F**K YOU (FORGET YOU) CEE LO GREN (RADICULTURE/ELEKTRA/RRP)  RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)  BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  THE SHOW GOES ON			1	
11 11 14 F**KIN' PERFECT PINK (LARACE/JLG) 12 12 F**K YOU (FORGET YOU) CEE LO GREEN (RADIOLUTURE/ELEKTRA/RRP) 13 13 5 RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA) 14 15 20 BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE) 15 20 THE SHOW GOES ON	9	9	4	
PINK (LAFACE/JLG)	10	10	3	MOMENT 4 LIFE NICKI MINAJ FEATURING DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
13 13 5 BUN THE WORLD (GIRLS)  BACK TO DECEMBER  TAYLOR SWIFT (BIG MACHINE)  14 15 20 THE SHOW GOES ON	11	11	14	
14 15 20 BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)  15 2 THE SHOW GOES ON	12	12	H	
TAYLOR SWIFT (BIG MACHINE)  THE SHOW GOES ON	13	13	5	
THE SHOW GOES ON	14	15	20	
	15		2	THE SHOW GOES ON

0	NEXT BIG SOUND 25" BIG SOUND
THIS	The lastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve ARTIST (uture success, as measured by Next Big Sound.
-19	AMR MOSTAFA
2	WARPAINT
10	RONNIE DAY
<b>X</b>	NEOCLUBBER
100	NAFF
	2DFRNT
3	FLURE
0	FOR ALL THOSE SLEEPING
	ANDREW P
10	RECKLESS LOVE
100	DJ SHADOW DUBAI
12	SUNNY CHOI
13	BEAT CONNECTION
14	WALK OFF THE EARTH
15	J-KING Y MAXIMAN

plays, page views and fans according to MySpace, as well as s charts (more than 80 overall). SOCIAL 50: A ranking of the r charts (more than 80 overall). Prometheus Global Media, LLC

ALINE ALINE STATION STATIONS, ENCOMPASSING DOD, BOUIT, TOCK, COUNTY, R&B/NIP-HOD, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen and Service, especific, especific, especific, especific and previously downloaded rateds, as compiled from Internet sales reports collected and provided by businesses. Incl. And not seek and provided by an and hot bigins long and as used to compile the Billioard field fold. Plants 8, 2011, Promethaus Globals Media, LLC and Neisen Soundscan, Inc. All rights reserved.

A		HC	OT 100 AIRPLAY™				
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS	LAST		TITLE ARTIST (IMPRINT/PROMOTION LABEL)
0	2	11	#1 ROLLING IN THE DEEP  1 WAR ADELE (XL/COLUMBIA)	26	27	11	WITHOUT YOU KEITH URBAN (CAPITOL NASHVILLE)
9	1	14	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)	27	26	8	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.O./OEF JAM/IDJMG
3		14	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)	28	23	32	FIREWORK KATY PERRY (CAPITOL)
4	1	H	GIVE ME EVERYTHING PITBULL (MR. 305/POLO GROUNDS/J/RMG)	29	29	9	MEAN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	1	12	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IOJMG)	30	33	6	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)
		13	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)	31	24	15	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)
7	B.	11	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)	32	35	11	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)
×	8	13	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)	33	31	10	PRICE TAG JESSIE J FEATURING B.O.B (LAVA/UNIVERSAL REPUBLIC)
9	12	12	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	34	28	30	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
10	10	16	LOOK AT ME NOW CHRIS BROWN (JIVE/JLG)	36	32	14	BACKSEAT NEW BOYZ FEAT, THE CATARACS & DEV (SHOTTY/WARNER BROS.)
11	U1.	17	S&M RIHANNA (SRP/DEF JAM/IDJMG)	36	44	4	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
1/2	9	24	DOWN ON ME JEREMIH FEAT, 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)	37	36	10	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
13	15	21	F**KIN' PERFECT PINK (LAFACE/JLG)	38	43	8	IF HEAVEN WASN'T SO FAR AWAY JUSTIN MOORE (VALDRY)
	13	1	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)	39	42	8	TOMORROW CHRIS YOUNG (RCA NASHVILLE)
15	14	Je.	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	40	30	16	HEART LIKE MINE MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
16	16	27	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)	41	51	2	DON'T WANNA GO HOME JASON DERULD (BELUGA HEIGHTS/WARNER BROS.)
44	17	<u></u>	BLOW KESHA (KEMOSABE/RCA/RMG)	42	45	3	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
18	18	8	MOTIVATION KELLY ROWLAND FEAT, LIL WAYNE (UNIVERSAL MOTOWN)	43	39	12	FAR AWAY MARSHA AMBROSIUS (J/RMG)
19	22	9	OLD ALABAMA BRAD PAISLEY FEAT, ALABAMA (ARISTA NASHVILLE)	44	61	15	BLEED RED RONNIE DUNN (ARISTA NASHVILLE)
20	25	7.	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)	45	69	2	I'M ON ONE DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN)
21	20	44	JUST THE WAY YOU ARE	46	53	V	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)
22	19	19	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	47	46	7	SOMEWHERE ELSE TOBY KEITH (SHOW DOG-UNIVERSAL)
22	21		SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)	48	49		COUNTRY GIRL (SHAKE IT FOR MI
24	37	3	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	49	50	4	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
25	40	5	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/MILLI, AM/CHERRYTREE/INTERSCOPE)	50	60	2	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)

.48	(a. b)		LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)		30	on	*	LADY ANTEBELLUM (CAPITOL NASHVILLE)
~	1			714				
		10	OT DIGITAL SON	gs"				
	IST EEK	EEKS N CHJ	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT	THIS	AST	N CH	TITLE
=	1	<b>≥</b> 5	#1 ROLLING IN THE DEEP	2	-	23	30	TITLE ARTIST (IMPRINT/PROMOTION LABEL) HONEY BEE
	15.1	7	GIVE ME EVERYTHING		26			BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)  BLOW
B	2	9	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLD GROUNDS/J/RMG)		27	21	17	KESHA (KEMOSABE/RCA/RMG)
3		1	I LOVE YOU THIS BIG SCOTTY MCCREERY (19/INTERSCOPE/MERCURY NASHVILLE)		28	16	28	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)
3	4	3	THE EDGE OF GLORY LABY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)		29	20	40	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
Ÿ		1	I'M ON ONE		30	19	13	WRITTEN IN THE STARS
4			DARTY ROCK ANTHEM	ing	1		1955	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)  MOTIVATION
	-	9	LINFAC FEAT LAUREN BENNETT & GOOMBOOK (PINTLY ROCK/WILLLAIMC/EFRYTREE/NTERSCOPE)  E. T.		31	25	7	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN) FOR GOOD
		16	KATY PERRY FEAT. KANYE WEST (CAPITOL)	2	32		1	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
	6	2	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)	•	33	1-	1	1+1 BEYONCE (COLUMBIA)
ì	TO.	14	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IOJMG)		34	48	14	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)
)			SUPER BASS		35	1	11	WHO SAYS
4		(a)	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)  LIKE MY MOTHER DOES			1000		TONIGHT TONIGHT
4		1.	LAUREN ALAINA (19/INTERSCOPE/MERCURY NASHVILLE)		36	36	5	HOT CHELLE RAE (JIVE/JLG) PRICE TAG
1	10		TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)	N.,	37	30	12	JESSIE J FEAT. 8,0.B (LAVA/UNIVERSAL REPUBLIC)
	8	13	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)		38	17	16	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
N	12	12	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)		39	29	163	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
Ř		17	LOOK AT ME NOW		40	46	3	KNEE DEEP
1		100	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)  DON'T WANNA GO HOME				-	20C BROWN BAND FEAT JAMAY BUFFETT (SOUTHERN GROUNCYSTLANTIC BIGGER PICTURE)  COUNTRY GIRL (SHAKE IT FOR ME)
ä		1	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		41	41		LUKE BRYAN (CAPITOL NASHVILLE)
I			LIGHT UP THE WORLD GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)		42	34	20	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
Ŋ			YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	19/1	43	28	33	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
Ņ	44	<b>A</b>	RUN THE WORLD (GIRLS)		44	42	32	FIREWORK KATY PERRY (CAPITOL)
Ĭ	26	7	GOOD LIFE		45	100	9	MEAN
			ONEREPUBLIC (MOSLEY/INTERSCOPE)  PRETENDING			20		TAYLOR SWIFT (BIG MACHINE)  I NEED A DOCTOR
			GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	WS II o	46	33	17	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)  BEST LOVE SONG
	15	4	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)		47	51	10	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
)	22	8	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)		48	13	1	DIRTY DANCER ENRIQUE IGLESIAS WITH USHER PEAT. UL WAYNE (UNIVERSAL REPUBLIC)
	18	14	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)		49	39	22	F**KIN' PERFECT PINK (LAFACE/JLG)
	24	19	S&M RIHANNA (SRP/DEF JAM/IDJMG)		50	49	4	HELLO MARTIN SOLVEIG & DRAGDNETTE (BIG BEAT/ATLANTIC)

<b>(</b>	<b>▶</b> ROCK"						
THIS	LAST	WEEKS		CERT.			
1	1	6	# ROLLING IN THE DEEP 6 WKS ADELE (XL/COLUMBIA)	2			
2	2	29	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	•			
3			RISE ABOVE 1 REEVE CARNEY FEAT. BOND & THE EDGE (MERCURY/INTERSCOPE)				
26	20000000	19	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)				
5			EVERY TIME YOU GO 3 DODRS DOWN (UNIVERSAL REPUBLIC)				
		12	COUNTRY SONG SEETHER (WIND-UP)				
TO.	7	a	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)				
3	6	29	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	•			
C		46	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)				
10		7	DREAM ON AEROSMITH (COLUMBIA/LEGACY)				
11		10	CREEP RADIOHEAD (CAPITOL)				
12		45	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)				
13		32	MARRY ME TRAIN (COLUMBIA)				
14	H	72	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)	1			
115	13	54	SECRETS ONEREPUBLIC (MDSLEY/INTERSCOPE)				
4							

0	)	R	&B/HIP-HOP™
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	# GIVE ME EVERYTHING  *** TRULL FRAI IN-TO, AFROLACK & MATER (MR. 305/FOLD GROUNDS/JENIG)
2	34	2	I'M ON ONE DJ KHALED (WE THE BEST/CASH MONEYJUNIVERSAL MOTOWN/JUNIPG)
3		8	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWAVUMRG)
A		28	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
0		17	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
6	14	100	RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)
1	6	16	ROLL UP wiz Khalifa (Rostrum/Atlantic)
6		29	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)
9		33	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
10		15	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
11	ā	7	MOTIVATION KELLY ROWLAND FEAT LIL WAYNE (UNIVERSAL MOTOWN/UMRG)
12	1160	1	1+1 BEYONCE (COLUMBIA)
13	10	15	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
14	12	22	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
1/5	10	17	I NEED A DOCTOR  DR. DRE FEAT, EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)

<b>(</b>	)	J	\ZZ"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	PEDT
1	1	73	#1 WHAT A WONDERFUL WORLD SWKS LOUIS ARMSTRONG (A&M/UME)	
2	2	73	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)	
3	4	33	DON'T KNOW WHY NORAH JONES (BLUE NOTE/CAPITOL)	
4	8	v(3)	EVERYTHING MICHAEL BUBLE (143/REPRISE)	
5	D	73	COME AWAY WITH ME NORAH JONES (BLUE NOTE/CAPITOL)	
6			THE REVOLUTION WILL NOT BE TELEVISED GIL SCOTT-HERON (ARISTA/LEGACY)	
7			PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	
		-	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)	
		73	FEELING GOOD MICHAEL BUBLE (143/REPRISE)	
93	10	4	SWAY MICHAEL BUBLE (143/REPRISE)	
311		73	BY YOUR SIDE SADE (EPIC)	
95			HOLD ON MICHAEL BUBLE (143/REPRISE)	
13		71	GEORGIA ON MY MIND RAY CHARLES + THE COUNT BASIE ORCHESTRA (HEAR/CMG)	
14	43	8	MAGALENHA SERGIO MENDES (EMARCY/VERVE)	
15		73	THE WAY YOU LOOK TONIGHT MICHAEL BUBLE (143/REPRISE)	

0	<b>▶</b> COUNTRY					
THIS	LAST	WEEKS		CERT		
1	-	1	I LOVE YOU THIS BIG SCOTTY MCCREERY (19/INTERSCOPE/MERCURY)			
2	-	1	LIKE MY MOTHER DOES LAUREN ALAINA (19/INTERSCOPE/MERCURY)			
100			JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)			
4			DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)			
<b>K</b> (	E		HONEY BEE BLAKE SHELTON (WARNER BROS./WMN)			
6			I WON'T LET GO RASCAL FLATTS (BIG MACHINE)			
7	8		KNEE DEEP ZAC BROWN BAND FEAT JUNKEY BUFFETT (SOUTHERN GROUND/ATLANTIC/BIGGET PICTURE			
8	•	6	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)			
9	4	50	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	12		
10	7	16	MEAN TAYLOR SWIFT (BIG MACHINE)	•		
(11)	12	37	A LITTLE BIT STRONGER SARA EVANS (RCA)	٠		
12	5	32	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)			
13	10	15	TOMORROW CHRIS YOUNG (RCA)			
14	11	7	OLD ALABAMA BRAO PAISLEY FEAT. ALABAMA (ARISTA NASHVILLE)			
15	13	12	HOMEBOY ERIC CHURCH (EMI NASHVILLE)	ĮÜ,		
100		(US				

0	)	L/	XTIN"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	41	DANZA KUDURO  SWKS DONOWA & MOROCO (MISCOSPANTO NACETEUMERSA, MUSCUATRO)	
2	2	55	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	•
3	3	13	TABOO DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)	Ì
4	4	73	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	u
1	7	73	HIPS DON'T LIE SHAKIRA FEAT, VYYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
6	5	<b>3</b> 0	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
7	6	32	RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)	
0	9	73	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	Л
9	8	3	YOU ROMEO SANTOS (SONY MUSIC LATIN)	
		1	AGUANILE MARC ANTHONY (NORTE/SONY MUSIC LATIN)	
11	10	37	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
12	12	52	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
0	15	38	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	Ī
14	13	19	EL AMOR QUE PERDIMOS PRINCE ROYCE (TOP STOP)	
15	14	67	STAND BY ME PRINCE ROYCE (TOP STOP)	
5				



## POP/ADULT/ROCK Billboard.

١	<b>@</b>		M	AINSTREAM OP 40
ı	Ä		1	)P 40
	MEEK	AST	EEKS I CHT	TITLE
ł	1		-	ROLLING IN THE DEEP
H		3	11	ADELE (XL/COLUMBIA)  E.T.
	2	1	14	KATY PERRY FEAT. KANYE WEST (CAPITOL)
	3	2	16	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
		T,	12	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
1	5	1	Ħ	THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)
1	6	1	15	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLANO/IOJMG)
	7	7	16	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPITOL)
	8	10	7	GIVE ME EVERYTHING
	9	8	19	PITBULL FEAT, NE-YO, AFROJACK & NAYER (MR. 305/PDLO GROUNDS/J/RMG)  BLOW
	10	9	18	S&M
	-			RIHANNA (SRP/DEF JAM/IDJMG) FOR THE FIRST TIME
	11	12	18	THE SCRIPT (PHONOGENIC/EPIC) THE SHOW GOES ON
	12	14	10	LUPE FIASCO (1ST & 15TH/ATLANTIC)  PRICE TAG
I	100	13,	17	JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
	14	18	3	GREATEST THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
	15	11	14	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
	16	21	7	ROLL UP wiz khalifa (ROSTRUM/ATLANTIC/RRP)
K	17	19	8	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
K	18	17	12	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
(	19	20	9	TONIGHT TONIGHT
I	20	24	8	PARTY ROCK ANTHEM
	21	23	6	LINFAD FEAT, LAUREN BENNETT & GOORROCK (PARTY ROCK/WILLLAUNCHERRYTREEINITERSCOPE)  GOOD LIFE
	22	27	3	ONEREPUBLIC (MOSLEY/INTERSCOPE)  DON'T WANNA GO HOME
b	$\prec$		AUS	JASON DERULD (BELUGA HEIGHTS/WARNER BROS.) HELLO
	23	22	8	MARTIN SOLVEIG & DRAGDNETTE (BIG BEAT/ATLANTIC) THE STORY OF US
	24	26	5	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)  BORN THIS WAY
	25	25	16	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
	26	33	2	DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT. UL WAYNE (UNIVERSAL REPUBLIC)
	27)	36	3	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
	28	29	20	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
15	29	30	6	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
	30	34	7	SAY HELLO TO GOODBYE SHONTELLE (SRP/SRC/UNIVERSAL MOTDWN)
-	31	N		CALIFORNIA KING BED RIHANNA (SRP/DEF JAM/IOJMG)
1	32	38	2	WHERE THEM GIRLS AT
	33	28	14	BOW CHICKA WOW WOW
	34	100		MIKE POSNER FEAT. LIL WAYNE (J/RMG) NEVER GONNA LEAVE THIS BED
	35		12	MARODN 5 (A&M/OCTONE/INTERSCOPE)  I NEED A DOCTOR
	36	J1		DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)  IF I DIE YOUNG
h				THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC) HOLD IT AGAINST ME
	37	39	20	BRITNEY SPEARS (JIVE/JLG) SING
	38	35	15	MY CHEMICAL ROMANCE (REPRISE)
	39	R :	TTEST	YOUNG FOREVER THE READY SET (SIRE/DECAYDANCE/REPRISE)
K	40	NE	W	YOUR SURRENDER NEON TREES (MERCURY/IDJMG)

Exactly six months after topping Hot Country Songs (Dec. 11, 2010), the Band Perry's "If I Die Young" debuts on Mainstream Top 40 at No. 36. While Universal Republic has been promoting the song to pop radio since the beginning of the year, "American Idol" runner-up Lauren Alaina boosted its profile when she sang the ballad on the series' May 16 episode. The track soared by 149% in digital sales last week following Alaina's performance and has sold 2 million downloads since its release, according to Nielsen SoundScan.

"Young" is the 15th former Hot Country Songs leader to cross over to the Mainstream Top 40 tally and just the fifth by a group. Lonestar reached No. 7 with "Amazed" in 2000, followed by Bon Jovi's "Who Says You Can't Go Home" (No. 30, 2006), Rascal Flatts' "What Hurts the Most" (No: 22, 2006) and Lady Antebellum's "Need You Now" (No. 2, 2010)



THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	34	JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC)
2	2	22	FIREWORK KATY PERRY (CAPITOL)
3	8	12	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
4	4	21	MARRY ME TRAIN (COLUMBIA)
6	5	25	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6	3	42	SEPTEMBER DAUGHTRY (19/RCA/RMG)
7	6	18	F**KIN' PERFECT PINK (LAFACE/JLG)
8	9	23	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
×	8		MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC
10	10	12	HOLD ON MICHAEL BUBLE (143/REPRISE)
o.	13	18	GRENADE
12	F	21	JAR OF HEARTS
13	15	11	F**K YOU (FORGET YOU)
14	14	17	BACK TO DECEMBER
15	16	10	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC FOR THE FIRST TIME
16	18	9	SUMMER RAIN
17	17	11	MATTHEW MORRISON (MERCURY/IDJMG)  DOWNTOWN TRAIN
18	19	5	WHEN YOU LOVED ME
19	20	21	DJ GOT US FALLIN' IN LOVE
20	21	13	SOMEWHERE WITH YOU
21	22	7	GOD GAVE ME YOU
22	25	15	DAVE BARNES (RAZOR & TIE) BORN THIS WAY
23	26	2	HIGHER WINDOW
24	20	2	JOSH GROBAN (143/REPRISE) FAR FROM HOME
25	23	4	THE DOOBLE BAOTHERS (HOR)  E.T.

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A.			-			

TITLE
ARTIST (IMPRINT / PROMOTION LABEL)

#1 ROLLING IN THE DEEP

U	1	25	SWKS ADELE (XL/COLUMBIA)
2	2	21	F**KIN' PERFECT
Part of			PINK (LAFACE/JLG)
3	3	31	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
		44	E.T.
4	4	11	KATY PERRY (CAPITOL)
5	5	19	F**K YOU (FORGET YOU)
			CEE LO GREEN (RAOICULTURE/ELEKTRA/RRP)
6	6	17	NÉVER GONNA LEAVE THIS BED MARGON 5 (A&M/OCTONE/INTERSCOPE)
7	9	11	GREATEST GOOD LIFE
	,	"	GAINER ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	8	17	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
9	7	17	1 DO
3	1	17	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	13	7	THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)
	40		GRENADE
11	10	25	BRUNO MARS (ELEKTRA/ATLANTIC)
12	11	13	FALLING IN
			LIFEHOUSE (GEFFEN/INTERSCOPE) SING
13	12	19	MY CHEMICAL ROMANCE (REPRISE)
14	14	19	UNCHARTED
			SARA BAREILLES (EPIC)
15	18	ы	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
16	20		DON'T YOU WANNA STAY
	20		JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
(17)	17	M,	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL).
18	40	20	SOMETHING TO BELIEVE IN
U.	19	130	PARACHUTE (MERCURY/IDJMG)
19	22	8	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
60			TILL THE WORLD ENDS
20	23	8.	BRITNEY SPEARS (JIVE/JLG)
21	21	14	PARIS
	-		GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)  BORN THIS WAY
22	16	16	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
23	15	20	WHAT THE HELL
			AVRIL LAVIGNE (RCA/RMG)
24	29	6	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
25	24	10	S&M
25	24	10	RIHANNA (SRP/DEF JAM/IDJMG)

	<u>a</u>		
	9)) <b>4</b>	R	OCK SONGS"
THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	12	COUNTRY SONG SEETHER (WIND-UP)
3	3	19	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
E	4	30	THE CAVE
5	16	4	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)  ADOLESCENTS
6	10	16	RIP TIDE
17	6	9	SICK PUPPIES (RMR/VIRGIN/CAPITOL)  YOU ARE A TOURIST
8	7	20	PUMPED UP KICKS
9	5	28	SHAKE ME DOWN
10	11	14	CAGE THE ELEPHANT (DSP/JIVE/JLG)  LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
11	9	21	HOWLIN' FOR YOU
12	14	24	BURN
13	17	-	PAPA ROACH (ELEVEN SEVEN)  SAY YOU'LL HAUNT ME
14	21	3	PANIC
15	15	52	SUBLIME WITH ROME (FUELED BY RAMEN/RRP)  TIGHTEN UP
16	20	10	THE BLACK KEYS (NONESUCH/WARNER BROS.)  WARRIOR
17	12	15	CHANGING
18	18	21	ROLLING IN THE DEEP
19	19	17	LOST IN YOU
20	13	38	WAITING FOR THE END
21	22	20	MY BODY
22	16	8	MAKE SOME NOISE
23	23	14	BEASTIE BDYS (BROOKLYN DUST/CAPITOL) SAIL
24	26	7	SO FAR AWAY
25	25	13	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)  DIE TRYING
26	24	10	ART OF DYING (INTOXICATION/REPRISE)  OLD MAN
27	32	3	REDLIGHT KING (HOLLYWOOD)  LOWLIFE
28	28	10	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
29		7	SICK
30	31	5	IRIDESCENT
31	29	12	YOUNG BLOOD
32	30		THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDORAUNIVERSAL REPUBLIC)  GHOST OF DAYS GONE BY  LYCO SOURCE (ALTER OR DOCUMENT)
33	34		GET UP!
34	35		WHAT YA GONNA DO
35	37	4	HINDER (UNIVERSAL REPUBLIC)  WHITE TRASH MILLIONAIRE  BLACK STONE CHERRY (IN DE COOT/POADBUNIER/DRB)
36	33	4	BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP). TWO AGAINST ONE
37	39		DANGER MOUSE & DANIELE LUPPI STARRING JACK WHITE (CAPITOL)  DIGITAL (DID YOU TELL)  STORE SOUR (ROADBIINDER/BRP)
38	38		STONE SOUR (ROADRUNNER/RRP) FROM THE CLOUDS JACK JOHNSON (RRIJSHEIRE/JINIVERSAL REPLIELIC)
39	43	12	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) WINDOWS ARE ROLLED DOWN
40	42	4	FALLEN
41	41	6	SAINTS AND SINNERS GODSMACK (UNIVERSAL REPUBLIC)
42	<b>a</b> 4	ni) wa	BULLETPROOF HEART MY CHEMICAL ROMANCE (REPRISE)
43	36	20	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
44			AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
45	40	8	MISS AMERICA SAVING ABEL (SKIODCO/VIRGIN/CAPITOL)
46	NE	w	RUMOUR HAS IT ADELE (XL/COLUMBIA)
47		7	SAD SONG THE CARS (HEAR/CMG)
48	100		WHAT YOU KNOW TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
49	i de re	orusais	FASTER MATT NATHANSON (VANGUARD)
50	50	2	THE AFTERLIFE PAUL SIMON (HEAR/CMG)
			THE DIMOR (TERN/ONG)

Eddie Vedder notches his third solo Triple A top 10 in as many tries, as "Longing to Belong" lifts 12-10. (He has tallied five top 10s as Pearl Jam's frontman.) Vedder's second solo set, "Ukulele Songs," will bow on next week's Billboard 200, Rock, Alternative and Folk Albums charts.



© A		A	LTERNATIVE"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	19	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
3		8	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
4	6	9	YOU ARE A TOURIST DEATH CAB FOR CUTIE (ATLANTIC)
5		19	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
		17	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG
7	4	20	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BRDS.)
	IA.	30	THE CAVE MUMFORO & SONS (GENTLEMAN OF THE RDAD/RED/GLASSNOTE
		28	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
10	14	3	GREATEST PANIC GAINER SUBLIME WITH ROME (FUELED BY RAMEN/RRP
11	9	8	MAKE SOME NOISE BEASTIE BOYS (BRODKLYN DUST/CAPITOL)
12	11	17	SAIL AWOLNATION (RED BULL)
13	12	12	COUNTRY SONG SEETHER (WIND-UP)
14	13	24	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
18.	15	15	RIP TIDE SICK PUPPLES (RMR/VIRGIN/CAPITOL)
16	16	17	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC
17	20	10	OLD MAN REDLIGHT KING (HDLLYW000)
18	19	9	BULLETPROOF HEART MY CHEMICAL ROMANCE (REPRISE)
19	17	16	BURN PAPA ROACH (ELEVEN SEVEN)
20	18	15	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
21	23	5	IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
22	21	8	TWO AGAINST ONE DANGER MOUSE & DANIELE LUPPI STARRING JACK WHITE (CAPITOL
23	24	8	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
24	22	13	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
	2 3 4 5 7 10 11 12 13 14 16 17 18 19 20 11 22 23	1 1 2 2 3 4 6 5 5 1 1 1 1 9 12 11 13 12 11 13 12 11 15 16 16 16 17 20 18 19 17 20 18 19 17 20 18 11 23 22 21 23 24	1 1 14 2 2 19 3 8 4 6 9 5 19 7 4 20 8 30 28 10 14 3 11 9 8 12 11 17 13 12 12 14 13 24 15 15 16 16 17 17 20 10 18 19 9 19 17 16 20 18 15 11 23 5 22 21 8 23 24 8

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SH E	E SE TITLE		

26 3 AROUND MY HEAD CAGE THE ELEPHANT (OSP/JIVE)

二子	23	30	ARTIST (IMPRINT / PROMOTION LABEL)
0	1	9	YOU ARE A TOURIST DEATH CAB FOR CUTIE (ATLANTIC)
2	5	27	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
3	2	27	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
4	6	11	FASTER MATT NATHANSON (VANGUARD)
5	3	17	FROM THE CLOUDS  JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
6	4	16	GIVE ME SOMETHING SCARS ON 45 (CHOP SHOP/ATLANTIC)
7	10	5	RUMOUR HAS IT

-	8	11	SAD SONG THE CARS (HEAR/CMG)
10		9	LONGING TO BELONG EDDIE VEDDER (MONKEYWRENCH/UNIVERSAL REPUBLIC)
11	a	30	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE
			THIS IS WHY WE FIGUR

THE AFTERLIFE

	26	4	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE
12			THIS IS WHY WE FIGHT THE DECEMBERISTS (CAPITOL)
13	14	8	LOST IN MY MIND

١			N.	THE HEAD AND THE HEART (SUB PUP)
	14	11	29	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
	15	13	36	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
1	16	17	5	REPO MAN

16	17	5	RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED)
17	27	2	GREATEST OPTIONS

17	27	2	GREATEST OPTIONS GAINER GOMEZ (ATO/RED)
18	23		HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
19	18		STEAL YOUR HEART AUGUSTANA (EPIC)
20	21	4	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
			DOLL AWAY YOUR STONE

	-		FOSTER THE PEOPLE (STARTIME/COLUMBIA)
21	20	5	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
22	22	5	I'LL BE WAITING MICHAEL FRANTI & SPEARHEAD (800 800 WAX/CAPITOL)

1			MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE
22	22	5	I'LL BE WAITING MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
23	25	13	LET THE LIGHT IN BOB SCHNEIDER (KIRTLAND)
24	19	19	TREE BY THE RIVER

24 15 ONLY THE WINE
DAVID GRAY (IHT/MERCER STREET/DOWNTOWN

## HOT COUNTRY SONGS

A						
WEEK	LAST	Z WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.
1	1	2	12	#1 OLD ALABAMA FROGERS (B.PAISLEY,C.DUBOIS,D.TURNBULL,R.OWEN)	Brad Paisley Featuring Alabama  • ARISTA NASHVILLE	1
2	4	5	17	WITHOUT YOU D.HUFF.K.URBAN (O PAHANISH.J.WEST)	Keith Urban ⊙ Capitol NaSHVILLE	2
2	2	4	21	I WON'T LET GO D.HUFF.RASCAL FLATTS (S ROBSON, J. SELLERS)	Rascal Flatts  • BIG MACHINE	2
4	5	6		MEAN N CHAPMAN, T SWIFT (T.SWIFT)	Taylor Swift  © BIG MACHINE	4
5	8	9	8	GREATEST HONEY BEE GAINER S.HENDRICKS (B.HAYSLIPR.AKINS)	Blake Shelton  @ warner Bros./wwn	5
6	7	8	25	YOU LIE P.WORLEY (B HENNINGSEN.C.HENNINGSEN, A.HENNINGSEN)	The Band Perry  • REPUBLIC NASHVILLE	6
7	3	1	23	HEART LIKE MINE ELIDDELL M WRUCKE (M LAMBERT, T.HOWARD, A. MONROE)	Miranda Lambert  O COLUMBIA	1
8	11	10		IF HEAVEN WASN'T SO FAR AWAY J.STOVER (D DAVIDSON.R HATCH, B.JONES)	Justin Moore • VALDRY	8
9	9	W.	16	TOMORROW J.STROUD (C.YOUNG.F.J.MYERS.A.SMITH)	Chris Young  © RCA	9
0	10	12		BLEED RED R.DUNN (A OORFF, L. JAMES)	Ronnie Dunn • ARISTA NASHVILLE	10
0	14	17	19	DIRT ROAD ANTHEM M. KNOX (B. GILBERT.C. FORD)	Jason Aldean  • BROKEN BOW	11
12	12	13		SOMEWHERE ELSE T.KEITH (T.KEITH.B PINSON)	Toby Keith  • SHOW DOG-UNIVERSAL	12
3	13	14	11	COUNTRY GIRL (SHAKE IT FOR ME) M BRIGHT, J. STEVENS   L BRYAN D DAVIDSON)	Luke Bryan	13
4	16	16		AM I THE ONLY ONE J.R STEWART (J BEAVERS, J R.STEWART, D.BENTLEY)	Dierks Bentley  O CAPITOL NASHVILLE	14
5	17	20	4	JUST A KISS RWORLEY, LADY ANTEBELLUM (O.HAYWOOD, C.KELLEY, H. SCOTT, D.D.	Lady Antebellum AVIDSON) @① CAPITOL NASHVILLE	15
16	18	21		KNEE DEEP KSTEGALL.Z.BROWN (Z BROWN.WDURRETTE.C.BOWLES.J.STEELE)	wn Band Featuring Jimmy Buffett  • SOUTHERN GROUNDIATLANTIC/BIGGER PICTURE	16
17	20	18		TEENAGE DAUGHTERS  B.GALLIMORE, M. MCBRIDE (M. MCBRIDE, B. WARREN)	Martina McBride ⊙ REPUBLIC NASHVILLE	17
18	21	22	15	AIR HOMEBOY POWER J.JOYCE (E.CHURCH, C.BEATHARD)	Eric Church  © EMI NASHVILLE	18
19	19	19	22	LOOK IT UP B CANNON (A.PRESLEY.R.E.ORRALL)	Ashton Shepherd  • MCA NASHVILLE	19
20	22	23	10	AIR POWER M.KNOX (C.BEATHARD, M.CRISWELL, E.M. HILL)	Trace Adkins  • SHOW DOG-UNIVERSAL	20
21)	27	33	4	YOU AND TEQUILA Kenny B CANNON, K CHESNEY (M.BERG.D.CARTER)	Chesney Featuring Grace Potter  BNA	21
22	23	24		I WOULDN'T BE A MAN FROGERS (R M BOURKE M B REID)	Josh Turner ⊙ MCA NASHVILLE	22
23	24	27	10	BAREFOOT BLUE JEAN NIGHT J.MOI R CLAWSON ID ALTMA VE PASLAY, I SAWCHUK)	Jake Owen • RCA	23
24	25	26		LAST NIGHT AGAIN D.HUFF (J.S.JONES M LINSEY,H LINDSEY)	Steel Magnolia  • BIG MACHINE	24
25	28	29		CRAZY GIRL M.WRUCKE (L.BRICE.L.ROSE)	Eli Young Band  P REPUBLIC NASHVILLE	25

Tenth-season "American Idol" winner posts the highest start for a debut single in the Nielsen BDS era (since January 1990), previously held by "Nashville Star" victor Brad Cotter's "I Meant To" (No. 42 in 2004). With 171,000 downloads, "Big" debuts at No. 1 on **Country Digital** Songs.



Lead single from "American Idol runner-up bows with 171 000 downloads at No. 2 on Country Digital Songs, while Nielsen BDS reports 1 million audience impressions from airplay at 50 country stations

Song hits the Hot 100

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK
26	26	28	27	WON'T BE LONELY LONG M.KNOX (J.THOMPSON,A.ALBRITTON,G.DUCAS)	Josh Thompson		2
27	29	30		LOVE DONE GONE C.CHAMBERLAIN.B.CURRINGTON (S.CAMP.M GREEN)	Billy Currington  • MERCURY		2
28	30	32		TAKE A BACK ROAD THEWITT R.ATKINS (R.AKINS, L.LAIRD)	Rodney Atkins  © CURB		2
29	31	31		LOVE DON'T RUN L MILLER (J LEATHERS, B. GLOVER, R. THILBODEAU)	Steve Holy  © CURB		2
30	36	-	2		y Duet With Carrie Underwood ARISTA NASHVILLE		-3
31)	32	34		COUNTRY MUST BE COUNTRY WIDE D.HUFF (M. DEKLE, C. FORD B GILBERT)	Brantley Gilbert  • VALORY		13
32		SHOT BUT	1	I LOVE YOU THIS BIG M.BRIGHT (R.JACKSON,E DEAN,B.JAMES)	Scotty McCreery  19/INTERSCOPE/MERCURY		3
33	33	35	15	A BUNCHA GIRLS M.KNOX (F.BALLARO, B. HAYSLIRD. DAVIDSON. R. AKINS)	Frankie Ballard  • warner Bros war		3
34	40	41		I GOT YOU NV (S.THOMPSON.K.THOMPSON.J SELLERS.P.JENKINS)	Thompson Square  Thompson Square		3
35	34	36	8	TONIGHT  B.GALLIMORE, K. BUSH, J. NETTLES (J.O. NETTLES, K. BUSH, K. GRIFFIN)	Sugarland  • MERCURY		2
36	35	37	ij.	LET IT RAIN FILIDDELL C AINLAY (D.NAIL.J.SINGLETON)	David Nail  • MCA NASHVILLE		3
37	38	39		MR. BARTENDER J. RICH, C. PENNACHIO (B.GASKIN)	Bradley Gaskin		ı
38	37	38	20	1,000 FACES	Randy Montana  • MERCURY	n	1
39	41	40		JUOYDE (R MONTANA T DOUGLAS)  WANNA TAKE YOU HOME  HOTELETIC OF COSSINAL SECULIAR HORIESTA	Gloriana  • EMBLEM/WARNER BROS. WAR		0.00
40	44	46		M SERLETIC (T GOSSIN.M.SERLETIC.W.MOBLEY)  AMEN	Edens Edge  • BIG MACHINE		
41	39	45		M.BRIGHT (S.BLACK, H.BLAYLOCK, C.GRAVITT, G.O'BRIEN)  SHOTGUN GIRL	The JaneDear Girls  • WARNER BROS./WMN		
42	54			J RICH (D.LEVERETT.O RUTTAN)  I GOT NOTHIN'	Darius Rucker  O CAPITOL NASHVILLE		4
43	43	43		ROGERS (D RUCKER.C.MILLS) WHEN LOVE GETS A HOLD OF YOU	Reba  O STARSTRUCK VALORY		4
44	45	44		D.HUFF (J.ALEXANDER.G NICHOLSON.J.R.STEWART)  GENERATION LOVE	Jennette McCurdy  O CAPITOL NASHVILLE		4
45	42	42		J.DEMARCUS (T.DOUGLAS.H.MORGAN, R.COPPERMAN) THE REASON WHY	Little Big Town		4
46	46	47	7	W.KIRKPATRICK.LITILE BIG TOWN (K.FAIRCHILO, W.KIRKPATRICK.K.SCHLAPMAN, PSWEE DIDN'T I	James Wesley  • BROKEN BOW		i
47	47	59	1	D.FRIZSELL R CLAWSON (B.GLOVER,K.JACOBS.R.MONTANA)  STORM WARNING	Hunter Hayes		ı
48	48	48	1	O. HUFFH HAYES (H HAYES G SAMPSON.BUSBEE) STAYING'S WORSE THAN LEAVING	Sunny Sweeney		4
49		EW	4	B BEAVERS (J CLEMENTI R FOSTER S SWEENEY)  LIKE MY MOTHER DOES	REPUBLIC NASHVILLE  Lauren Alaina  O COUNTERSCORE MERCULON	i	
50		54		C STEWARLA PEARCE (N.CHAPMAN.L ROSE.N.WILLIAMS)  OH, TONIGHT E HERBST (J ABBOTT, S.HELMS)  Josh Abbott Ba	19/INTERSCOPE MERCURY  nd Featuring Kacey Musgraves		

#### TOP COUNTRY ALBUMS

1000												_	
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)	CERT.	PEAK
0	HOT :	SHOT But	1	BRAD PAISLEY  ARISTA NASHVILLE 83274/SMN (11.98)  This Is Country Music		1	26	23	24	36	BILLY CURRINGTON MERCURY 014407.UMGN (9.98)  Enjoy Yoursel		2
2	1	1	30	JASON ALDEAN BROKEN BOW 7697 (18 98)  My Kinda Party	-	1	27	30	31		BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98) Hits Alive	•	4
3	NE	W	1	SCOTTY MCCREERY 19 DIGITAL EX (9 98) American Idol Season 10: Scotty McCreery		1	28	24	<b>2</b> 6	114	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)  Carolina	•	À
4	3	4	<b>3</b> 6	ZAC BROWN BAND SUITEM BOUNDRASSEE PRIDE MAINT SATZING 1839 YOU Get What You Give	•	1	29	21	18		DONNY & MARIE MPCA 25742/B0G (14 98)  Donny & Marie		i
6	6	7	28	RASCAL FLATTS BIG MACHINE RF0100A (13.98) Nothing Like This		1	30	26	27	46	JERROD NIEMANN JEAGATE ANSWELLE SCRUSSIN (1989) Judge Jerrod & The Hung Jury		
6	2	2	31	TAYLOR SWIFT BIG MACHINE TS0300A (18 98) ⊕  Speak Now	3	1	31	25	20	S	EMMYLOU HARRIS NONESUCH 525966 WARNER BROS. (18.98)  Hard Bargain		3
7	5	8	3.1	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98) The Band Perry	•	×	32	28	28	17	SOUNDTRACK STREET CRIST TO COUNTRY STREET AND COUNTRY Strong: More Music From The Motion Picture.		5
8	7	5	70	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98) Need You Now	3	1	(3)		VEW	1	FRANKIE BALLARD WARNER BROS. 520713/WMM (7.98) Frankie Ballard (EP		33
9	NE	EW	1	LAUREN ALAINA 19 DIGITAL EX (9 98)  American Idol Season 10: Lauren Alaina		9	34	10		2	HANK III SIDEWALK 79233 / BRUC (18.98) Hillbilly Joke		11
10	9	9	12	SARA EVANS RCA 49693 SMN (10 98) Stronger		1	35	31	25		DARIUS RUCKER CAPITOL NASHYILLE 26939 (18.98) Charleston, SC 1966	•	1
	4	3		ALISON KRAUSS & UNION STATION ROUNDER 610665*(CONCORD (18 98) Paper Airplane			36	32	29		KEITH URBAN CAPITOL NASHVILLE 47695 (11.98) Get Closer	•	2
12	17	16		BLAKE SHELTON REPRISE 525092 WMN (18.98) Loaded: The Best Of Blake Shelton		10	37	33	30		EASTON CORBIN MERCURY 013644/JMGN (10.98)  Easton Corbin		4
13	8	6		COLT FORD AVERAGE JOE'S 226 (14.98)  Every Chance I Get	ī	3	38	34	32	27	ALAN JACKSON ARISTA NASHVILLE 78681 SMN (11.98) 34 Number Ones	•	7
14	22	22		TIM MCGRAW CURB 79205 (18 98) Number One Hits	•	,6	39	29	23		STEVE EARLE NEW WEST 6195* (17.98)  I'll Never Get Out Of This World Alive		4
15	19	17	132	ZAC BROWN BAND ROAD PROPERTY GROUNTLANTIC 516931/AG (13.96) The Foundation	2		40	43	-	1	JOHN RICH WARNER BROS. 527844/WMN (7 98) For The Kids (EP)		40
16	11	10	31	SOUNDTRACK RCA 72911/SMN (11 98) Country Strong			41	37	40		JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)  Haywire		
	15	1.0	35	KENNY CHESNEY BNA 57445/SMN (11 98) Hemingway's Whiskey	•		42	36	33		ZAC BROWN BAND SOUTHERN GROUNDATLANTIC 52372546 (2598 CDD/M)  Pass The Jar: Live	•	
18	12	11		RANDY TRAVIS WARNER BROS 8835 EXCRACKER BARREL (11.98) Randy Travis		11	4	41	39		BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)  Halfway To Heaven		19
19	14	14	87	MIRANDA LAMBERT COLLIMBIA 46854 SMN (12.98) Revolution		1	4	40	37	34	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98) Bullets in The Gun		
20	13	15		AARON LEWIS STROUGAVARIOUS 01013 (7.98) Town Line (EP)		1	45	39	36		BLAKE SHELTON REPRISE 52449F.WMN (7.98) All About Tonight (EP)		
21	18	13	32	SUGARLAND MERCURY 01-4758 "IUMGN (13.98)  The Incredible Machine		1	40	3 35	i -		JOHN RICH WARNER BROS 523992/WMN (7.98)  Rich Rocks (EP)		35
22	27	38	10	JOSH TURNER MCA NASHVILLE 015348 UME (7.98) ICON: Josh Turner		20	4	67	68	39	PACE DON WILLIAMS SETTER MCA NASHAULE 014519-UME (7.98) Icon: Don Williams		47
23	20	21		THOMPSON SQUARE STONEY CREEK 7677 (13 98) Thompson Square	T		4		NEW	n	CARTER'S CHORD SHOW DOG-UNIVERSAL 015486 (5.98) Wild Together (EP)		48
24	16	12		ROY ORBISON ORBISONLEGACY 89568 EXSTARBUCKS (12.98) Opus Collection	i	12	49	9 44	41	36	STEEL MAGNOLIA BIG MACHINE SM0100A (10.98)  Steel Magnolia		3
25	33	35		BILLY CURRINGTON MERCURY 015290/UME (7.98)  Icon: Billy Currington		22	5	73	69		DIXIE CHICKS COLUMBALEGACY 61981/SONY MUSIC (7 98) Playlist: The Very Best Of The Dixie Chicks		27

#### BLUEGRASS ALBUMS

THIS	LAST	WEEKS ON CHI	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	7027
1	1	8	#1 ALISON KRAUSS & UNION STA	ATION Paper Airplane	
2	3	11	STEVE MARTIN AND THE STEEP CANYON 40 SHARE ROUNDER 610660 CONCORD	RANGERS Rare Bird Alert	
3	2	2	SARAH JAROSZ SUGAR HILL 4062 WELK	Follow Me Down	
4	4	52	DIERKS BENTLEY CAPITOL NASHVILLE 15410	Up On The Ridge	î
	5	3	CHRIS THILE & MICHAEL DAVES NONESUCH 527603 WARNER BROS	Sleep With One Eye Open	
6	8	16	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars	
7	.6	59	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	
8	7	36	STEVE IVEY IMI 0017/SONOMA	Best Of Bluegrass	
0	13	20	THE GRASCALS The Grascals & Frenc Cracker Barrel 1002 Exibilitegrascal	ts: Country Classics With A Bluegrass Spin	
0	14	7	PRESERVATION HALL JAZZ BAND & THE OEL MCCOURY MCCOURY 0015^	BAND American Legacies	

#### BETWEEN THE BULLETS

#### 'THIS IS' NO. 1



As the album's second radio single, "Old Alabama," logs a second week atop Hot Country Songs. Brad Paisley's "This Is Country Music" posts the biggest openingweek Nielsen SoundScan sum on Top Country Albums so far this year. With 153.000 copies and Hot

Shot Debut applause, Paisley's eighth set of new songs is also his sixth to start at the summit. The lead single and title track from the new set stopped at No. 2 in March, and unsolicited album play for a third track, "Remind Me" (with Carrie Underwood), boosts the song 36-30 on the radio list.

#### OP R&B/HIP-HOP LBUMS ARTIST #1 VARIOUS ARTISTS SELF MADE: VOIL 1-1110-1-1111 1 4 BEASTIE BOYS 4 9 WIZ KHALIFA CHRIS BROWN 3 10. GREATEST RIHANNA 6 27 NICKI MINAJ KIRK FRANKLIN 8 10 JADAKISS EMINEM 12 26 MIGUEL LUPE FIASCO LASERS 1ST & 15TH/ATLANTIC 52 14 12 RAPHAEL SAADIQ 12 10 3 SADE THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC 13 4 TYLER, THE CREATOR 5 3 TINIE TEMPAH CEE LO GREEN 9 29 MARSHA AMBROSIUS JENNIFER HUDSON LIL WAYNE 19 35 STEPHEN MARLEY MUSIQ SOULCHILD KELLY PRICE 18 4 KANYE WEST 25 28 NEW BOYZ TOO COOL TO CARE SHOTTY 5 9 2 MARY MARY SOMETHING BIG MY BLOCK/CO 20 24 27 42 KEM RICK ROSS 29 29 31 51 BOOKER T. JONES YOLANDA ADAMS BECOMING N-HOUSE 4000 WAKA FLOCKA FLAME 32 32 34 34 29 KID CUDI TREY SONGZ PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 37 JEREMIH THE TEMPTATIONS 40 39 35 26 T.I. NO MERCY GRAND HUSTLE/ATLANTIC 523753\*/AG 43 24 DIDDY - DIRTY MONEY KEYSHIA COLE **GUCCI MANE** 39 10 SNOOP DOGG 36 9 KERI HILSON **3**7 23 ARETHA FRANKLIN 43 JIM JONES TRAVIS BARKER 28 24 KILLER MIKE 47 23 50 62 USHER RAYMOND V RAYMOND LAFACE 61552/JL 45 25 CHARLIE WILSON

Lupe Fiasco scores his first Rhythmic charttopper as "The Show Goes On" stens 2-1 in its 18th week. The Chicago MC first appeared on the list as the featured artist on Kanye West's "Touch the Sky" in 2006 (No. 24 peak), and his best prior showing was "Superstar, featuring Matthew Santos (No. 9 in 2008).

50 57 37

MARVIN GAYE ICON MOTOWN 014578/UME



A	1	M R	AINSTREAM &B/HIP-HOP"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
0	1	10	# MOTIVATION 2 WKS KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIFIG)
3	2	17	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
3	F	12	MY LAST
		18	LOOK AT ME NOW
5	la.	9	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)  SHE AIN'T YOU
6	9	13	CHRIS BROWN (JIVE/JLG) FAR AWAY
		13	MARSHA AMBROSIUS (J/RMG) RACKS
	H	15	HUSTLE HARD
	1		ACE HOOD (WE THE BEST/OEF JAM/IDJMG)  DID IT ON'EM
	7	16	NICKI MINAJ (YOUNG MONEY, CASH MONEY/UNIVERSAL MOTOWN/UMRG)  ALL OF THE LIGHTS
	8	19	KANYE WEST (ROC-A-FELLA/OEF JAM/IDJMG)  ROLL UP
	11	14	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)  CUPID
12	12	10	LLOYD FEAT. AWESOME JONES (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)  BEST NIGHT OF MY LIFE
13	16	10	JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG) YOUR LOVE
45	13	12	DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE) UNUSUAL
15	21	4	TREY SDNGZ FEAT. ORAKE (SONGBOOK/ATLANTIC)  ONE NIGHT STAND
16	13	×	KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
17	32	2	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWIVUMRG)
0	18	6	RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)
19	14	20	LOVE FACES TREY SONGZ (SONGBOOK/ATLANTIC)
20	17		JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
21	22	Ħ	SOMEONE TO LOVE ME (NAKED) MARY J. BLIGE FEAT. DIDDY & LIL WAYNE (MATRIARCH/GEFFEN/INTERSCOPE)
22	20	16	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
23	23	16	GROVE ST. PARTY WAKA FLOCKA FLAME FEAT KEBO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
24	26	3	BALLIN' YDUNG JEEZY FEAT. LIL WAYNE (CTE/OEF JAM/IOJMG)
25	30	3	TUPAC BACK MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
26	28	5	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
27	29	3	MAN DOWN RIHANNA (SRP/DEF JAM/IDJMG)
28	25	8	HOW MANY TIMES K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)
29	27	14	ALL YOUR LOVE K' LA (MUSIC LINE/IDJMG)
30	31	4	9 PIECE RICK ROSS FEAT. LIL WAYNE OR T.L. (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJING)
31	24	15	I DON'T DESERVE YOU LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)
32	33	11	GOIN STEADY RDCKO (A-1)
33	36	7	WE CAN GET IT ON YO GOTTI FEAT. CIARA (INEVITABLE)
84	34	7	PLATINUM SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/PRIORITY/CAPITOL)
35	35	6	TWISTED GORILLA ZOE FEAT, LIL JON (BLOCK/ATLANTIC/EONE)
0	16		COUNTRY SH*T BIG K.R.I.T. (CINEMATIC/DEF JAM/IOJMG)
37	37	4	I GET MONEY BIRDMAN FEAT LIL WAYNE, MACKMAINE & T-PAIN (CASH MONEY,UM/VERSAL MOTOWN/UMRG)
	38	11	WHAT YO NAME IZ KIRKO BANGZ (LMG/UNAUTHORIZED/WARNER BROS:)

R&B/HIP-HOP Billboard

OF A		RI	HYTHMIC"
Ą			
Ex	AST	EEKS CHT	TITLE
三三	22	30	ARTIST (IMPRINT/ PROMOTION LABEL)
0	2	18	THE SHOW GOES ON LUPE FIASCD (1ST & 15TH/ATLANTIC)
2	3	10	GIVE ME EVERYTHING PITBULL FEAT. NE.YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
31	1	13	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
4	4	13	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
5	6	13	JUST CAN'T GET ENOUGH
		16	THE BLACK EYEO PEAS (INTERSCOPE)  LOOK AT ME NOW
		27	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)  DOWN ON ME
8	11	10	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/OEF JAM/IDJMG)  MY LAST
		10	SHE AIN'T YOU
9	13		CHRIS BROWN (JIVE/JLG)
10	12	14	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
11	17	1	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	9	11	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
13	14		RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
14	8	17	S&M RIHANNA (SRP/OEF JAM/IDJMG)
15	10	21	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
16	19	5	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)
17	18	9	THE LAZY SONG
18	16	2	BACKSEAT
19	15	17	WRITTEN IN THE STARS
20	21	8	PARTY ROCK ANTHEM
7 3 1	22		LIMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCKWILL LAMCHERRYTREE/INTERSCOPE)  SURE THING
22		4	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)  MAN DOWN
22	23		RIHANNA (SRP/DEF JAM/IOJMG)  GREATEST ROLLING IN THE DEEP
23	28	3	GAINER ADELE (XL/COLUMBIA)
24	26	2	DON'T WANNA GO HOME JASON DERULD (BELUGA HEIGHTS/WARNER BROS.)
25	20	5	RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)
26	32	1	WHERE THEM GIRLS AT DAVID GUETTA FEAT, FLD RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
27	33	3	OUT OF MY HEAD LUPE FIASCO FEAT, TREY SONGZ (1ST & 15TH/ATLANTIC)
28	4	8	BEST LOVE SONG T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG
29	NE	w	I'M ON ONE DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWAVUMRG)
30	24	14	BLOW KESHA (KEMOSABE/RCA/RMG)
31	35	3	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
32	30	11	DID IT ON'EM
33	31	6	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) HUSTLE HARD
34	34	5	TWISTED
35	25	16	GORILLA ZOE FEAT. LIL JON (BLOCK/ATLANTIC/EONE)  I NEED A DOCTOR
SA I			DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)  JOHN
36	36		LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN) THE EDGE OF GLORY
37	NE		LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)  LOSE CONTROL
38	ME		KERI HILSON FEAT. NELLY (MOSLEY/ZONE 4/INTERSCOPE)  BRING IT BACK
39	37	9	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)  UNUSUAL

#### BETWEEN THE BULLETS

WALKING MARY MARY (M)

#### RICK ROSS BOSSES UP



Besides his now-infamous grunt, Rick Ross' favorite adlib has always been "Boss!" With the release of "Maybach Music Group Presents: Self Made: Vol. 1" debuting at No. 1 on Top R&B/Hip-Hop Albums with 59,000 copies (according to Nielsen SoundScan), a boss he has proved to be. His Maybach Music signees Pill, Wale and Meek Mill take center stage on the album with the skills that made them established figures in the underground rap world while Ross plays a supporting role on the set. "Self Made" boasts the success of lead single "Tupac Back," which is No. 25 on Mainstream R&B/Hip-Hop and No. 39 on Hot R&B/Hip-

Hop Songs. In 2009, Maybach released Triple C's "Custom Cars & Cycles," which 5, selling 12,000 in its first week.

which opened at No.	l
—Rauly Ramirez	

THIS	CAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	2	19	I SMILE  KIRK FRANKLIN (FO YO SOUL-GOSPO CENTRIC/VER
0	3	20	4EVERMORE ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
	1	26	FAR AWAY MARSHA AMBROSIUS (J/RMG)
4	1	7	SO IN LOVE JILL SCOTT FEAT, ANTHONY HAMILTON (BLUES BABE/WARNE)
-	5	27	LOVE LETTER R. KELLY (JIVE/JLG)
6	72	20	NOT MY DADDY KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRLI/M
==	6	18	WHERE YOU AT JENNIFER HUOSON (ARISTA/RMG)
1	8	37	YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG)
9	13	8	GREATEST PIECES OF ME GAINER LEDISI (VERVE FORECAST/VERVE)
10	9	28	WALKING MARY MARY (MY BLOCK/COLUMBIA)
11	12	11	IF IT'S LOVE KEM FEAT. CHRISETTE MICHELE (UNIVERSAL MOTOWN)
12	10		ANYTHING MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)
13	19	-1	COLLARD GREENS & CORNBRE FANTASIA (\$/19/J/RMG)
14	17		STILL IN LOVE WITH YOU SADE (EPIC/GOLUMBIA)
15	16	16	BEAUTIFUL NDEL GOURDIN (MASS APPEAL/EDNE)
16	20	6	CLOSER JOE (DEXTERITY SOUNOS)
	15	20	GONE AND NEVER COMING BAC
18	14	16	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)  GOOD MAN  BARNAEL SAADIO (COLUMBIA)
19	18	19	RAPHAEL SAADIQ (COLUMBIA)  CAUGHT MY EYE MINT CONDITION (SHANACHIE)
20	21	10	LOVE FACES TREY SONGZ (SONGBOOK/ATLANTIC)
21	22	4	FALL 5.0
22	23	6	BRIAN MCKNIGHT (HARD WORK/EONE)  RADIO MESSAGE R. KELLY (JIVE/JLG)
23	26		LIFE OF THE PARTY CHARLIE WILSON (P MUSIC/JIVE/JLG)
24	RE-E	ITRY	YES MUSIQ SOULCHILD (ATLANTIC)
25	24	6	I CAN'T MAKE YOU LOVE ME TANK (MOGAME/SONG DYNASTY/ATLANTIC)

		R.	AP SONGS™
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 LOOK AT ME NOW

			CHAIS BROWN PEAL OF WATHE & BUSIA HATMES (JIVE/JUL)
2	2	13	ROLL UP Wiz Khalifa (rostrum/atlantic)
3	B	10	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
4	5	1,7	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
		21	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
6		7	GIVE ME EVERYTHING PITBULL FEAT, NE-YO, AFROJACK & NAYER (MR. 305/POLD GROUNDS/JRMG)
			RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
8	16	2	I'M ON ONE  DI KHALED OVE THE REST/CASH MONEYA NAVERSAL MOTTOWAY MIRG

8	16	2	DJ KHALED (WE THE BEST/CASH MONEY/LANVERSAL MOTOWN/LMRG
9	8	25	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	11	14	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
.11	10	15	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	9	24	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)

13 04 6 OUT OF MY HEAD

			LUPE FIASCO FEAT. TREY SUNGZ (TST & 15TH/ATLANTIC)
	13	38	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS
5	12	8	JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOW)
	200	- 41	SUPER BASS

		200		MICKI MINES (TOOMS WONE) CASH WUNET/ONIVERSAL MUTUWIN
		y)	32	YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
	18	19	15	GROVE ST. PARTY  WAKA FLOCKA FLAME FEAT. KEBO GOTTI (1017 BRICK SQUAD/ASYLUN/WARNER BROS
	19	20	15	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
	20	24	+	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
- 11			Telephone in the	VOUD LOUE

20	24	+	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL, I.AM/CHERRYTREE/INTERSCOPE)
21	21	8	YOUR LOVE DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE)
22	18	16	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)

100				NEW BUYZ FEAT. THE CATARACS & DEV (SHUTTY/WARNER BR
	23	22	8	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/CAPT
305	24	25	3	9 PIECE RICK ROSS FEAT. LIL WAYNE OR T.I. (MAYBACH/SLIP-N-SLIDE/DEF JAM/D.
	25	23	15	I DON'T DESERVE YOU LLOYD BANKS FEAT, JEREMIH (G UNIT/CAPITOL)

TRADITIONA

ARTIST
TILLE IMPRINT & NUMBER / DISTRIBUTING LABEL

1 5 VARIOUS ARTIST
VARIOUS ARTISTS

1 4 5 VARIOUS ARTISTS

1 4 5 VARIOUS ARTISTS

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CHICAGO SYMPHONY ORCH.

ALEXANDRE THARAUD
ALEXANDRE THARAUD
ALEXANDRE THARAUD PLAYS SCAPLATTI
ALEX

SIMONE DINNERSTEIN KAMMERORCHESTER BACH: A STRANGE BEAUTY SONY CLASSICAL 81742/SONY MASTERWORKS BACH A STRANGE BEAUTY SONY CLASSICAL 81742 SONY
JONAS KAUFMANN
VERISMO ARIAS DECCA OF SERVI AND PORTON

FRITZ WUNDERLICH DIETRICH FISCHER-DIESKAU MAHLER DG 015508 1 NIVERSAL CLASSICS EROUP EMANUEL AX YO-YO MA/ITZHAK PERLMAN NILSSON RYSANEK LUDWIG VICKERS STEWART

NOW ENSEMBLE AWAKE NEW AMSTERDAM A

DAWN UPSHAW LARLA OLIONAIRD CRASH ENSEMBLE DONNACHA DENNEHY NONESUCH 527663/WARNER BROS.

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2 24 MORMON TABERNACLE CHOIR
MEN OF THE MORMON TRBERNACLE CHOIR FOR SOSSIZE VARIOUS ARTISTS

BIZET CARMEN SUGARIDED: A DELEVATA JOSH WRIGHT ERIC WHITACRE

## DANCE CLUB SONGS

THÎS	25		TITLE  ARTIST IMPRINT / PROMOTION LABEL  ARTIST IMPRINT / PROMOTION LABEL					
W.	2	7	1 WK MICHAEL JACKSON MJJ/EPIC					
2	3	10	FADE					
			KRISTINE W FLY AGAIN					
3	5	10	WORLD KEEPS TURNING SYLVIA TOSUN SEA TO SUN					
4	6	5	JUDAS LADY GAGA STREAMLINE/KÖNLIVE/INTERSCOPE					
5	7	8	MIRRORS HATALIA KILLS CHERRYTREE/INTERSCOPE					
1	4.	8	TILL THE WORLD ENDS BRITNEY SPEARS JIVE JLG					
7	11	6	CALL YOUR GIRLFRIEND ROBYN KONICHIWA CHERRYTREE/INTERSCOPE					
M.	1	9	ORIGINAL SIN INXS FEAT ROB THOMAS & INTRODUCING DJ YALEIDYS PETROL ELECTRIC/ATCO/RHINO					
•	13	9	ALL HERE NOW AVID GARCIA & HIGH SPIES FEAT. SARAH TANCER SOLMATIC					
10	10	13	BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG					
11	18	7	WE OWN THE NIGHT ANDREA ROSARIO HECHTIC					
12	22	3	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL					
13	14	12	WHERE YOU AT Jennifer Hudson Arista/RMG					
14	20	6	CATCH A FIRE JOHN LEPAGE FEAT. DEBBY HOLIOAY & LFB GRODVE					
15	19	7	MOVE WITH IT LINNEA & CO.					
16	27	3	RUN THE WORLD (GIRLS) BEYONCE COLUMBIA					
,	16	11	SWEAT SNOOP DDGG OOGGYSTYLE/PRIORITY/CAPITOL					
18	8	10	KICK US OUT Hyper Crush Universal Motown					
19	31	2	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE ISLAND/IOJMG					
20	25	6	PARTY ROCK ANTHEM LMFAQ FEAT, LAUREN BENNETT & GOOKPOCK 1- WIT FOLKWALLLAMCHEPRYTREE INTERSCOPE					
21	17	10	ROLLING IN THE DEEP ADELE XL/COLUMBIA					
22	28	5	NOT MY DADDY EVA IN YA FACE/BUNGALO					
23	29	7	YOU CAN'T STOP THE RAIN MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAPORT					
24	12	10	SAN FRANCISCO IS MY DISCO LAURA LARUE NEAR					
25	21	10	CHANGES DIRTY VEGAS OM					

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
26	30	5	SEE THE NEW HONG KONG JOSIE COTTON SCRUFFY
27	35	4	PRICE TAG JESSIE J FEAT. B.O.B LAVA/UNIVERSAL REPUBLIC
28	37	9	WHO SAYS SELENA GOMEZ & THE SCENE HOLLYWOOD
29	26	8	WHAT A FEELING ALEX GAUDINO FEAT, KELLY ROWLAND ULTRA
30	40	2	POWER WHERE THEM GIRLS AT PICK DAVID GUETTA FEAT FLO RIDA & NICKI NINAJ WHAT A MUSICASTRALMERKS CAPITO
31	<b>3</b> 6	4	GAVE UP ON LOVE KELLI DENTZ
32	38	4	SWEET SUGAR POISON DAVE MATTHIAS VS. JULISSA VELOZ CARRILLO
33	24	7	SEXY SEXY CHARO UNIVERSAL WAVE
34	44	2	GIVE ME EVERYTHING PITBULL FEAT, NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/J/RMG
35	9	12	DANCING TONIGHT  KAT DELUNA GLOBAL MUSIC BRAND/UNIVERSAL MUSIC BELGIUM
36	34	4	PERFECT STRANGER MAGNETIC MAN FEAT. KATY B COLUMBIA
37	15	15	TURN IT UP ULTRA NATE DEEP SUGAR/STRICTLY RHYTHM
38	33	5	TAKING OVER NOW HMC: HANNAH & MIAMI CALLING SNOWDOG
39	32	7	DANCE WITH ME HOT ROD G NOTE
40	HOT DE	SHOT But	SAVE THE WORLD SWEDISH HOUSE MAFIA SHM/ASTRALWERKS/CAPITOL
41	48	2	PRETTY UGLY YENN DOWN UNDER
42	20	14	PUSH IT JESSIE AND THE TOY BOYS FEAT, YELAWOLF PROSPECT PARK
43	49	2	GET MY MONEY BACK CAZWELL PEACE BISQUIT
44	43	6	DO YOU WANT TO OR NOT?  LIKE IT ELECTRIC FEAT. SOPHIA LOLLEY HEAT CONGRESS/STRICTLY RHYTHIM
45	NI	W	I WROTE THE BOOK BETH DITTO DECONSTRUCTION/COLUMBIA
46			WORLDWIDE ROGER SANCHEZ FEAT, MC FLIPSIDE & MOBIN MASTER STEALTHULTRA
47	42	15	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
48	N	EW	LONG TIME (TAKIN' MY TIME) STATIC REVENGER VS. ANGGER DIMAS WHITE HOUSE
49	NI	EW	AWAKEN JES ULTRA
50	45	4	ALL ABOUT SEX SARIAH REIGNING HEARTS
		للسلبا	

	4		ECTRONIC ALBUM	5
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	10	2	LADY GAGA  BORN THIS WAY STREAMUNE NORM TERSCOPE 015373/IGA	
2	1	135	LADY GAGA THE FAME STREAMLINE/KONLI/VE/CHERRYTREE/INTERSCOPE 01 1805*/JGA	3
3	6	43	LADY GAGA THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA	
	3	25	DAFT PUNK TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*	
5	4	25	DEADMAU5 4X4=12 MAUSTRAP 2518/ULTRA	
6	8	8	DAFT PUNK Tron: Legacy reconfigured walt disney 013540	
7	7	23	SKRILLEX Scary Monsters and Nice Sprites (EP) Big Beat/ATLANTIC 526918/AG	
3	2	2	MOBY DESTROYED LITTLE IDIOT 9502*/MUTE	
. 9	0	10	KESHA I am the dance commanger + 1 commund, you to dance kenosaberca 8650r/FMG	
10	11	7	GORILLAZ THE FALL VIRGIN 97588*/CAPITOL	
		26	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX	
12	15	18	VIC LATINO ULTRA DANCE 12 ULTRA 2734	
13	14	16	JAMES BLAKE JAMES BLAKE POLYDOR/UNIVERSAL REPUBLIC D2/UMRG	
14	12	8	TIESTO CLUB LIFE VOL, ONE: LAS VEGAS MUSICAL FREEDOM 001	
15	NE	w	THE PRODICY LIVE WORLD'S ON FIRE TAXE ME TO THE HOSPITAL, COOKING VINYL 4XTHE END®	
16	17	33	VARIOUS ARTISTS NOW THAT'S WHAT I CALL OLUB HITS 2 EMMUNIVERSAL/SONY MUSIC 17803/CAPITOL	
17	NE	W	WOLFGANG GARTNER Electric daisy carnival volume 2 insomniac digital exultra	
18	16	54	LCD SOUNDSYSTEM THIS IS HAPPENING DEA/VIRGIN 09903*/CAPITOL	
19	19	16	CUT /// COPY ZDNOSCOPE MODULAR 134*⊕	
20	18	48	30H!3 STREETS OF GOLD PHOTO FINISH 523412/AG®	
21	RE-É	WTR"	BASSNECTAR Timestretch (EP) amorphous digital ex	
22	NE	W	VARIOUS ARTISTS	

	_				
LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL			
1	9	# MR. SAXOBEAT 4WKS ALEXANDRA STAN ULTRA			
7	11	ROLLING IN THE DEEP  ADELE XI, COLUMBIA			
2	9	ADDICTION MEDINA ULTRA			
4	9	TILL THE WORLD ENDS BRITNEY SPEARS JIVE/JLG			
3	7	PARTY ROCK ANTHEM LIMFAD FEAT LAUREN BEWIETT & GOOD/ROCK PA'TH ROCK/WILLLIAM/CHERTYTREE.WITERSCO			
9	3	WHERE THEM GIRLS AT DAVID GUETTA FEAT FLO RIDA & NICKU MINAJ WHAT A MUSIC/ASTRALWERKS/CAPTO			
6	25	HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC			
10	5	GIVE ME EVERYTHING PITBUILL FEAT. NE-YO. AFROJACK & NAYER MR. 305/POLO GROUNDS/J/RM			
8	0	NITON (THE REASON) ERIC PRYOZ ULTRA			
12	17	ON THE FLOOR JENNIFER LOPEZ FEAT, PITBULL ISLAND/IDJMG			
11	6	CALL MY NAME SULTAN & NED SHEPARD FEAT, NADIA ALI HAREM			
5	13	E.T. KATY PERRY FEAT, KANYE WEST CAPITOL			
15	5	SUN & MOON			
19	6	ABOVE & BEYOND FEAT, RICHARD BEDFORD ULTRA WHAT A FEELING ALEX GAUDING FEAT, KELLY ROWLAND ULTRA			
16	10	BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG			
18	20	MORE USHER LAFACE/JLG			
17	11	WALKIN' ON THE MOON KRIS MENACE FEAT. EMIL NERVOUS			
RE-E	NTRY	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE			
20 16		S&M RIHANNA SRP/DEF JAM/IOJMG			
21	4	DROWNING			
22	2	ARMIN VAN BUUREN FEAT. LAURA V ULTRA SAVE THE WORLD SWEDISH HOUSE MAFIA SHM (ASTRALWERKS/CAPITOL			
14	12	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER OISTURBING LONDON/CAPITOL			
NE	EW	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE			
25	9	RAINING			
		RASKADE & ADAM K FEAT. SUNSUN ULTRA RUN THE WORLD (GIRLS)			
	1 7 2 4 3 9 6 10 8 12 11 5 15 19 16 18 17 RE-1 20 21 14 NI	7 11 2 9 4 9 3 7 9 3 6 25 10 5 8 12 17 11 6 5 13 15 5 19 6 16 10 18 20 17 11 RE-ENTRY 20 16 21 4 22 2 14 12 REW			

0	4	JΑ	ZZ ALBUMS*	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CENT
1	1	82	# MICHAEL BUBLE 72 WKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS.	2
2	3	18	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE RILI PACK FRANK SINATRA ENTERPRISES REPRISE SEECH, WARNER BROS	
3	5	35	SOUNDTRACK TREME: SEASON 1 HBO/GEFFEN 014910/IGA	
530	2	9	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES HERE WE GO AGAIN BLUE NOTE 95388/BLG	
(8)	1)	13	HARRY CONNICK, JR.  IN CONCERT ON BROADWAY OF LAW BLALEGACY 77295/SONY MUSIC	
(0)	6	8	GRETCHEN PARLATO THE LOST AND FOUND OBLIGSOUND 113	
100	7	31	MICHAEL BUBLE HOLLYWOOD: THE DELUXE 143 REPRISE 526141/WARNER BROS	
8			THE DV PLAYERS CARLETON VARNEY: MUSIC WITH STYLE DC RECORDS 145499	
(3))	10	4	KARRIN ALLYSON ROUNO MIDNIGHT CONCORD JAZZ 32662/CONCORD	
10	9	15	NINA SIMONE S.D.U.L. SÖNY MUSIC CMG 83788/SONY MUSIC	
0	17	7	GORDON GOODWIN'S BIG PHAT BAND THAT'S HOW WE ROLL TELARC 32363/CDNCORD	
12	NI	EW	LOUIS ARMSTRONG ICON: LOUIS ARMSTRONG HIP-0 015528/UME	
13	RE-E	WTRY	IRVIN MAYFIELD LOVE LETTER TO NEW ORLEANS BASIN STREET 0406	
1	H	EW	SEAN JONES NO NEED FOR WORDS MACK AVENUE 1057	
1/5	19	10	CHARLIE HADEN QUARTET WEST SOPHISTICATED LADIES EMARCY 015347/DECCA	

SMOOTH JAZZ SONGS

2 12 BOTSWANA BOSSA NOVA
DAVID BENOIT HEADS UP/CMG

14 CONTACT
BONEY JAMES VERVE FORECAST/VERVE
20 IT'S TIME
BRIAN CULBERTSON GRP/VERVE

4 17 UNDUN STEVE COLE MACK AVENUE/ARTISTRY SUMATRA
JEFF LORBER HEADS UP/CMG ENCANTADORA
BLAKE AARON FEAT. NAJEE INNERVISION PUSH TO START
PAUL TAYLOR PEAK/EÖNE ANYTHING'S POSSIBLE DAVE KOZ CONCORD/CMG

AFFIRMATION KEIKO MATSUI SHANAC S7VEN LARGE EUGE GROOVE SHANACE

11 SPIN CYCLE
OREW DAVIDSEN CREATIVE SOUL JAZZ
12 17 I FOUND THE KLUGH
GERALD ALBRIGHT HEADS UP/CMG

15 15 6 HEAVEN IN YOUR EYES
ELAN TROTMAN FEAT. BRIAN SIMPSON SPECTRA JAZZ

MASSIVE TRANSIT
CINDY BRADLEY TRIPPIN 'N: RHYTHM
STILL IN LOVE WITH YOU
SADE EPIC/COLUMBIA

14 4

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	T	0,0	NTEMPORARY			Y	c L	ASSIC
Ċ	1	JΑ	NTEMPORARY ZZ ALBUMS"		0		CR	ASSIC/
WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CENT	· 和S WEEK	LAST	WEEKS ON CHT	ARTIST
1	2	9	BONEY JAMES  BWKS CONTACT VERVE FORECAST 015375/VG		1	1	5	# IL VO
2	1	2	BELA FLECK & THE FLECKTONES ROCK-ET > SCIE-NCE EDNE 2133		2	3	45	DAVID GAR
<b>3</b> //	3	2	EUGE GROOVE STVEN LARGE SHANACHIE 5190				27	STING FT. THE ROY
	4	41	ESPERANZA SPALDING CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD		0	8	28	JACKIE EV
5	RE-E	NTRY	GIL SCOTT-HERON			6	13	ALFIE BOE BRING HIM HOME
6)	5	58	TROMBONE SHORTY BACKATOWN VERVE FORECALT 014194/VG			5	2	JAMES CAI
	10	48	KENNY G HEART AND SOUL CONCORD 32048		7	2	2	ALFIE BOE
•10	6	33	DAVE KOZ HELLO TOMORROW CONCORD 31753		8	7	2	ZOE KEATI
9	1		GALACTIC THE OTHER SIDE OF MIDNIGHT ANTI- 87152/EPITAPH		0	RE-E	NTRY	DUE VOCI
0	11	31	FOURPLAY LET'S TOUCH THE SKY HEADS UP 32030/CONCORD		10	9	47	STING SYMPHONICITIES CHERRY
1	12	4	VARIOUS ARTISTS SMOOTH JAZZ HUMBER 1 HITS CUILDING JAZZ PEAKHEADS UP 32854 CONCORD		0	10	49	KATHERINI BELIEVE 143/REP
2	18	45	BRIAN CULBERTSON XII GRP 014460/VG		12	RE-E	NTRY	ROB GARDNE
1	13	17	THE RIPPINGTONS FT. RUSS FREEMAN COTE D'AZUR PEAK 32580/CONCORD		13	11	56	MORMON THEAVENSONG MO
A	15	16	HERB ALPERT & LANI HALL I FEEL YOU CONCORD JAZZ 32757/CONCORD		33	15	35	MIKE PATTON WITH MONDO CANE IPE
5	23	46	VARIOUS ARTISTS LEE RITENOUR'S 6 STRING THEORY CONCORD 31911		15	14	26	THE IRISH THE VERY BEST OF
	100	THE STREET	SELO MININE MININE	EWE I	110	10		HEAL HAR SAIN

小EEK	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	5	#1 IL VOLO  2 WKS IL VOLO OPERA BLUES/GATICA-RENTOR/GEFFEN 015517/IGA
2	3	45	DAVID GARRETT ROCK SYMPHONIES DECCA 014442
		27	STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH. STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA ®
0	8	28	JACKIE EVANCHO 0 HOLY NIGHT SYCOLCOLUMBIA 81151/SONY MUSIC ⊕
	6	13	ALFIE BOE BRING HIM HOME DECCA 015330
	5	2	JAMES CARTER CARIBBEAN RHAPSODY EMARCY 015172/DECCA
7	2	2	ALFIE BOE YOU'LL NEVER WALK ALONE EMI CLASSICS 96789
8	7	2	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX
0	RE-E	NTRY	DUE VOCI DUE VDC1 TUNETONES 014271/UME ⊕
10	9	47	STING SYMPHONICITIES CHERRYTREE/DG 014464*/JUNIVERSAL CLASSICS GROUP
0	10	49	KATHERINE JENKINS BELIEVE 143/REPRISE 522190 WARNER BROS.
12	RE-E	NTRY	ROB GARDNER FT. THE SPIRE CHORUS LAMB OF GOD SPIRE 15
13	11	56	MORMON TABERNACLE CHOIR HEAVENSONG MORMON TABERNACLE CHOIR 503592
33	15	35	MIKE PATTON WITH ORCH, FILARMONICA A. TOSCANINI MONDO CANE IPECAC 119
15	14	26	THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS EONE 2300

0		W	ORLD ALBUMS**	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	-
1	2	14	# CELTIC THUNDER 6WKS HERITAGE CELTIC THUNDER 015195/DECCA	
2	1	70	CELTIC WOMAN SONGS FROM THE HEART MANHATTAN 58360/BLG	
3	NE	W	VIEUX FARKA TOURE SECRET SIX DEGREES 61179	
4	3	15	CELTIC WOMAN LULLABY MANHATTAN 47069/8LG	The same of
5		28	LOREENA MCKENNITT THE WIND THAT SHAKES THE BARLEY QUINLAN ROAD/VERVE 015015*/VG	
6	10	67	CELTIC THUNDER IT'S ENTERTAINMENT! CELTIC THUNDER 013924/DECCA	
	n	33	COUNTDOWN ORCHESTRA	ĺ
	91	12	VARIOUS ARTISTS MELE I HAWAY DINGS OF HAWAY DAY 9NG CLISTOM NAPS ETTAG GROUPHEAR 01916 STARBUOS	
		6	DENGUE FEVER CANNIBAL COURTSHIP FANTASY 32622/CONCORD	١
10		9	YELLE SAFARI DISCO CLUB RECREATION CENTERA/2/COOPERATIVE 76009/DOWNTOWN	Ì
0	14	111	JAKE SHIMABUKURO PEACE LOVE UKULELE HITCHHIKE 1112	Ì
70	13	3	VARIOUS ARTISTS NIGERIA 70: SWEET TIMES: AFRO-FUNK, MIGHLIFE & JUJU FROM 1970S LAGOS STRUT 079	Section 1
13	15	10	VARIOUS ARTISTS IRISH FAVORITES SONOMA 0062	Ì
14	RE-E	NTR"	COUNTDOWN SINGERS & ORCHESTRA CELTIC FAVORITES SONOMA 0064	
15	7	3	JOHNNY CLEGG	1

GIL SCOTT-HERON AND JAMIE XX WE'RE NEW HERE YOUNG TURKS 517\*/XL

ROBYN BODY TALK KONICHWA/CHERRYTREE/INTERSCOPE 015111/IGA

SWEDISH HOUSE MAFIA

#### **HOT LATIN SONGS** TITLE SES TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 YOU 7 8 VEN A BAILAR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG) 13 TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN) 4 14 14 GG CONTESTAME EL TELEFONO ALEXIS & FIDO FEAT. FLEX (SONY MUSIC LATIN) LLUVIA AL CORAZON TABOO ME ENCANTARIA 5 17 EL CULPABLE EL ARDIDO CORAZON SIN CARA PRINCE ROYCE (TOP STOP) CUANTO ME CUESTA LA ARROLLADORA BANDÁ EL LIMON (DISA) GRACIAS A DIOS PROMETI INTOCABLE (G.I. 13 16 6 VEN COMMIGO DADDY YANKEE FEAT. PRIN 13 6 NCE ROYCE (EL CARTEL) DANZA KUDURO O/MACHETE/UNIVERSAL MUSIC LATIN EL TIERNO SE FUE 15 9 GIVE ME EVERYTHING TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT LUDACRIS & DJ FRANK E (UNIVERSAL REP NO ME DEJES CON LAS GANAS MI CORAZON ESTA MUERTO 21 19 16 LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO (FONOVISA) LLAMA AL SOL TITO "EL BAMBINO" (SIENTE 22 32 5 RABIOSA SHAKIRA FEAT, PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN) PELIGRO REIK (SONY MUSIC LATIN) 82 6 TU ANGELITO CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO) MAS 21 10 RICKY MARTIN (SONY MUSIC LATIN) TENGO TU LOVE SIETE (LA VIDA BUENA) GRITAR 30 3 ENTRE TUS ALAS EL AMOR QUE PERDIMOS HABITACION 69 TAN SOLO TU FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN) 40 2 MIENTRAS DORMIAS MR. SAXOBEAT 34 10 MI ULTIMA CARTA 42 MI VIDA 37 LA ULTIMA SOMBRA GERARDO ORTIZ (OFI /SONY MILEU LA HUMMER Y EL CAMARO 39 33 9 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE) 47 3 ERES MI NECESIDAD EL BEBETO Y SUS BANDA PATRIA CHICA (DISA/ASL) OLVIDAME HILION ALVAREZ Y SU NORTENO BANOA (FONOVISA) 42 36 19 LA MELODIA LA REINA DEL SUR DONDE ESTAS PRESUMIDA CHUY LIZARRAGA Y SU BANOA TIERRA SINALDENSE (DISA) 45 AL FINAL DE NUESTRO AMOR ALEX RIVERA (EKKORECORDS) 46 DI QUE REGRESARAS ESTOY ENAMORADO DANNY FORNARIS (ORFANATOMACHETE/UNIVERSAL MUSIC LATINO) 43 7 48 HOY LO SIENTO ZION & LENNONX FEAT. TONY DIZE (PINA NINAS PUDIENTES Y PODEROSAS VOZ DE MANDO (DISA)

Almost six years after debuting on the list, Alexis & Fido post their first No. 1 on Tropical Airplay as "Contestame El Telefono" leaps 9-1. WSKQ New York is responsible for 94% of the 3.8 million listener impressions the song garnered in the tracking period (7)



		MTV UNPLUGGED MTV/FONOVISA 354644/UMLE   **TOTAL CONTROL OF THE CO	BUT	DE	3
5			EW	N	4
Company Language   Company La		GG SHAKIRA	32	10	6
To Nome Propriet Company in the United States (1987) AND STATE CONTROL OF STREET CO		ENRIQUE IGLESIAS	47	3	6
### THE WARMAS THE MIDS SINCL DORAD/OFFICE PRINCIPE WARDS THE MIDS SINCL DORAD/OFFICE PRINCIPE WARDS AND MIDS AND SIDE			28		-
10			-		-
DEJARNE DE AMAR SONY MUSIC LATIN 59891  2 CONJUNTO ATARDECER LIEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE  10 INTOCABLE 2011 G.I.M. 029/0ASM  12 8 JOAN SEBASTIAN  10 BIULOS RANCHEROS FONOVISA 354639/UMLE  13 12 19 LOS BUKIS 35 ANIVERSARIO FONOVISA 354639/UMLE  15 13 9 GERARDO ORTIZ MORRY EXETRE EN WOD GEL 8273350NY MUSIC LATIN  16 14 6 TIERRA CALI LISSODE MINE ILITRINO DEL SEZISSONY MUSIC LATIN  17 16 10 GLORIA TIREVI  18 15 52 GERARDO ORTIZ NITORA CALI LISSODE MINE ILITRINO DE SEZISSONY MUSIC LATIN  19 26 17 RICKY MARTIN MUSICA + ALINA + SEZIO SONY MUSIC LATIN DE SEZISSONY MUSIC LATIN  19 26 17 RICKY MARTIN MUSICA + ALINA + SEZIO SONY MUSIC LATIN SA472  VARIOUS ARTISTS DE REMOSES PRESENTA DEPREDAMAN DE SEZISSONY MUSIC LATIN  20 17 6 VARIOUS ARTISTS DE REMOSES PRESENTA DEPREDAMAN DE SEZISSONY MUSIC LATIN  21 NEW EL COMPA SACRA: EL ULTIMO RAZO  22 19 18 VARIOUS ARTISTS DE REMOSES PRESENTA DEPREDAMAN DE SEZISSONY MUSIC LATIN SA472  VARIOUS ARTISTS DE SENSOS PRESENTA DEPREDAMEN DE SEZISSON MISCUME  21 NEW EL COMPA SACRA: EL ULTIMO RAZO  22 19 18 VARIOUS ARTISTS DE REMOSES PRESENTA DEPREDAMEN DE SEZISSON MISCUME  23 18 28 LAS BANDAS ROMANTICAS DE AMERICA DES 725667/UMLE  24 29 PESADO  25 JOS SIMPER EXITOS MENDETAFONOVISA 570058 UMLE  26 20 30 PITBULL  27 30 PITBULL  28 30 53 MARCA ANTHONY  29 PORTON DE MEXICO  29 PITBULL  29 26 10 EL TRONO DE MEXICO  20 SIDE ESTANDO CONTIGO FONOVISA 354687/UMLE  29 26 10 EL TRONO DE MEXICO  30 DE SINALOA PARA EL MUNDO DISA 721639/UMLE  29 26 10 EL TRONO DE MEXICO  30 DE SINALOA PARA EL MUNDO DISA 721639/UMLE  31 72 51 SELETION SONO DE MEXICO  32 DIAN SEBASTIAN  34 16 TITO "EL BAMBINO"  35 33 33 MARCO ANTONIO SOLIS  36 34 16 TITO "EL BAMBINO"  37 10 ALEXIS & FIDO  38 34 16 TITO "EL BAMBINO"  39 NEW LOS COLATES DE SINALOA  30 10 PERREDOGRI SONO MUSICA CATIN 7513  41 45 4 EL COVOTO EN DES SINALOA  31 10 CALISIE SINTE ESONO MUSICA CATIN 7513  42 28 VARIOUS ARTISTS  8 AND ALEXE SONO MUSICA CATIN 7513  42 14 5 4 EL COVOTO EN DES SINALOA  39 NEW LOS COLATES DE DURANGO  NOEL TIANES DED DURANG		VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE ⊕	26	5	8
LIEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	L	DEJARTE DE AMAR SONY MUSIC LATIN 59881	68	6	(3)
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23 18 28 LARRY HERNANDEZ 20 SUPER EXTION MENDICITAFONOVISA 570058/UMLE 24 24 9 PESADO UNA HISTORIA PARA SI DISA -721636/UMLE 25 30 53 MARC ANTHONY 100NOS SONY MUSIC LATIN 67402 26 20 30 PITBULL ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN 27 21 29 VARIOUS ARTISTS 40 MARSANDOS ARDRIS 1980 500 MY MUSIC LATIN 28 25 10 CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE 29 29 10 EL TRONO DE MEXICO SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE 29 29 10 EL TRONO DE MEXICO SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE 30 17 2 51 PAGE JUAN LUIS GUERRA Y 440 SELIEB ASONDEBUERRA CAPITOL LATIN 42483 31 24 60 CHINO Y NACHO MI NINA BONTA MACHETE 014142/UMLE 33 51 7 JOAN SEBASTIAN EL POETA DEL PUBELO MUSART 4438/BAL80A ⊕ EL POETA DEL PUBELO MUSART 4438/BAL80A ⊕ 36 32 10 ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992 37 N LOS PRIMOS DE DURANGO GRUPERAS QUE HICREON HISTORIA ASJODA 721649/UMLE 39 INFO LOS PRIMOS DE DURANGO GRUPERAS QUE HICREON HISTORIA ASJODA 721649/UMLE 39 INFO LOS PRIMOS DE DURANGO GRUPERAS QUE HICREON HISTORIA ASJODA 721649/UMLE 39 INFO CUSISILLOS 10 CUSISILLOS 20 CIUSILLOS 21 CUSISILLOS 22 EL COYOTE Y SU BANDA TIERRA SANTA ESCUELA DE LA VIDA ISA 2112/MORENA 44 43 29 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN 45 46 9 LOS TITANES DE DURANGO MUY AFORTUMADOS DISA 721637/UMLE 46 47 20 NOEL TORRES ALFRENTEY DE FRENTE DEL BORT/ISONY MUSIC LATIN 47 48 46 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENES DE DURANGO MUY AFORTUMADOS DISA 721637/UMLE 48 46 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENES DE DURANGO MUY AFORTUMADOS DISA 721637/UMLE 48 46 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENES DE DURANGO MUY AFORTUMADOS DISA 721637/UMLE 48 46 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENES DISA 721551/UMLE 49 41 4 LOS HURACAONES DEL NORTE SOY MEXICANO MUSIORIE/DISA 721641/UMLE 50 OLGA TANON 50 OLGA TANON		VARIOUS ARTISTS	18	19	22
24		LARRY HERNANDEZ	28	18	23
25 30 53 MARC ANTHONY ICONOS SONY MUSIC LATIN 67402  26 20 30 PITBULL 27 21 29 VARIOUS ARTIST 33050/SONY MUSIC LATIN 27 21 29 VARIOUS ARTISTS 40 MARSARDONA 800568 1980 ACADAN EDITIS 2001 -2870 LATIN 28 25 10 CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721539/UMLE 29 25 10 ESTANDO DE MEXICO SIGO ESTANDO CONTIGO FONOVISA 354537/UMLE 29 25 10 SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE 29 25 10 SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE 29 25 10 SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE 30 172 51 SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE 31 72 51 SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE 32 24 60 CHINO Y NACHO MININA BONITA MACHETE 014142/UMLE 33 5.1 7 JOAN SEBASTIAN EL POETA DEL PUBBLO MUSART 4438/BALBOA ⊕ EL POETA DEL PUBBLO MUSART 4438/BALBOA ⊕ EL POETA DEL PUBBLO MUSART 4438/BALBOA ⊕ EN TOTAL PLENTUD FONOVISA 354570/UMLE ⊕ ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992 37 IL LOS PRIMOS DE DURANGO GRUPERAS QUE HICIERON HISTORIA ASJOSA 721649/UMLE 39 NE CUISILLOS PARA SIEMPER MUSART 4439/BALBOA 40 35 4 TERCER CIELO 37 15 LOS CUATES DE SINALOA 37 15 LOS CUATES DE SINALOA 37 15 LOS CUATES DE SINALOA 38 40 41 6 TERCER CIELO 39 ARA SIEMPER MUSART 4439/BALBOA 40 35 4 TERCER CIELO 30 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN 41 32 9 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN 44 43 29 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN 45 46 9 LOS CITANES DE DURANGO MUY AFORTUMADOS DISA 721637/UMLE 46 47 20 NOEL TORRES BANDA #13 2010 DISA 721637/UMLE 47 8 46 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721537/UMLE 48 46 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721537/UMLE 49 41 4 LOS HURACANES DEL NORTE SOY MEXICANO MUSINORTE/DISA 721641/UMLE 50 ADRIAN SONO SONO SONO SONO SONO SONO SONO SO					
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29 29 10 DE SINALOA PARA EL MUNDO DISA 721639/UMLE 29 29 10 EL TRONO DE MEXICO SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE  41 VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097 APOE JUAN LUIS GUERRA Y 440 SILIER ASONDEDERRA CAPITOL LATIN 42483  32 24 60 CHINO Y NACHO MINIA BONITA MACHETE DI 1142/UMLE  33 3.7 7 EL POETA DEL PUEBLO MUSART 4438/BALBOA ⊕ EL POETA DEL PUEBLO MUSART 4438/BALBOA ⊕  34 22 3 GERARDO ORTIZ EN YOU LAS TIAND EL POETA DEL PUEBLO MUSART 4438/BALBOA ⊕  35 33 33 MARCO ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/UMLE ⊕ EN TOTAL PLENITUD FONOVISA 354570/UMLE ⊕  36 32 10 PALEXIS & FIDO PERRECUGIIA SONY MUSIC LATIN 76992  37 1 COS PRIMOS DE DURANGO GRUPERAS QUE HICERON HISTORIA ASLOISA 721649/UMLE  38 34 16 TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE  39 NE CUISILLOS PARA SIEMPRE MUSART 4439/BALBOA  40 35 4 TERCER CIELO WAE AUSSTREILA MASAMERIA SOLUMENSOLIATIN 77513  42 45 4 EL COYOTE Y SU BANDA TIERRA SANTA ESCUELA DE LA VIOA ISA 2112/MORENA  43 29 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN  44 43 29 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN  45 46 9 LOS TITANES DE DURANGO MUY AFORTUMADOS DISA 721637/UMLE  46 47 20 NOEL TORRES ALPHAN AND ARTISTS BANDA #15 2010 DISA 721637/UMLE  47 8 46 JULION ALVAREZ Y SU NORTENO BANDA NILO INTENTES DISA 721551/UMLE  48 46 JULION ALVAREZ Y SU NORTENO BANDA NILO INTENTES DISA 721551/UMLE  49 41 4 LOS HURACANES DEL NORTE SOY MEXICANO MUSINORIE/DISA 721641/UMLE  50 OLGA TANON		40 ANYERSARIO DISA RECORDS 1ERA. DECADA DE EXITOS 2000 - 2010 DISA 729590 UALE	29	24	27
10   SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE		DE SINALOA PARA EL MUNDO DISA 721639/UMLE	10	25	28
AMARCER BALANDO PLATINO 11097		SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE	10	25	29
32 24 60 CHINO Y NACHO  MININA BONTA MACHETE 014142/UMLE  33 5.1 7 JOAN SEBASTIAN EL POETA DEL PUBELO MUSART 4438/BALBOA ⊕ EL POETA DEL PUBELO MUSART 4438/BALBOA ⊕ 34 22 3 GERARDO ORTIZ EN YWO: LAS TUNDRAS DEL 8917/SONY MUSC LATIN 35 33 33 MARCO ANTONIO SOLIS 36 32 10 ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992  37 N LOS PRIMOS DE DURANGO GRUPPAS QUE HOLFRON HISTORIA ASLOISA 721649UMLE 38 34 16 TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE 39 NE CUAS EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE 30 TERCER CIELO WAR ALB STREIJ KANSAMERMISCUMPISSA MISC LATIN 7613 42 45 4 EL COYOTE Y SU BANDA TIERRA SANTA ESCUELA DE LA VIDA ISA 2112/MORENA 43 42 28 VARIOUS ARTISTS TOP LATINO YS DISCOS 605 76157/SONY MUSIC LATIN 44 43 29 VARIOUS ARTISTS TOP LATINO YS DISCOS 605 76157/SONY MUSIC LATIN 45 46 9 LOS TITANES DE DURANGO MUY AFDRIUNADOS DISA 721637/UMLE 46 47 20 ALEXEN SUBBLANDA TIERRA SANTA ENTRE MUSART 1432/BALBOA 47 18 46 JULION ALTISTS TOP LATINO YS DISCOS 605 76157/SONY MUSIC LATIN 47 48 46 JULION ALVIERE DE DURANGO MUY AFDRIUNADOS DISA 721637/UMLE 47 10 NOEL TORRES ALFRENTEY DE FRENTE DEL BORT//SONY MUSIC LATIN 48 46 JULION ALVIERE DEL BORT//SONY MUSIC LATIN 49 41 40 LOS HURACANES DEL NORTE SOY MERCICANO MUSICAR AT 1551/UMLE 49 41 4 LOS HURACANES DEL NORTE SOY MERCICANO MUSINORTE/DISA 721641/UMLE 50 OLGA TANON		AMANECER BAILANDO PLATINO 11097	41	23	200
33 3.1 7 JOAN SEBASTIAN 34 22 3 GERARDO ORTIZ 55 13 3 33 MARCO ANTONIO SOLIS 6 EN VYOL LAS TILNORAS DEL 8917/SONY MUSIC LATIN 35 33 33 MARCO ANTONIO SOLIS 6 10 ALEXIS & FIDO 7 PERREOLOGIA SONY MUSIC LATIN 76992  36 32 10 ALEXIS & FIDO 9 PERREOLOGIA SONY MUSIC LATIN 76992  37 IN LOS PRIMOS DE DURANGO 6RUPERAS QUE HICERON HISTORIA ASLOISA 721649\(\text{UMLE}\) 38 34 16 ITTO "EL BAMBINO" 11 INVENCIBLE SIENTE 655070/JUMLE 39 IN LOS CUATES DE SINALOA 37 15 LOS CUATES DE SINALOA 37 15 LOS CUATES DE SINALOA 37 16 LOS CUATES DE SINALOA 38 42 28 VARIOUS ARTISTS 8 AND A#13 2010 DISA 72167/JUMLE 49 40 30 VARIOUS ARTISTS 8 AND A#13 2010 DISA 721637/JUMLE 40 41 30 29 LOS CUATES DE SINALOA 41 43 29 LOS CUATES DE SINALOA 42 28 VARIOUS ARTISTS 8 AND A#13 2010 DISA 721637/JUMLE 44 43 29 LOS CUATES DE SINALOA 45 46 9 LOS CITANES DE DURANGO MUY AFORTUNADOS DISA 721637/JUMLE 46 47 20 ARTISTO SANDA #13 2010 DISA 721637/JUMLE 47 8 46 JULION ALVAREZ Y SU NORTENO BANDA 10 INTENTES DISA 721537/JUMLE 48 46 JULION ALVAREZ Y SU NORTENO BANDA 10 INTENTES DISA 721537/JUMLE 49 41 LOS HURACANES DEL NORTE 50 MEXICANO MUSICANO BOLINO SOLIS MUSICALINI 50 Q9 5 OLGA TANON	0	SETTER ASONDEGUERRA CAPITOL LATIN 42483	51	72	31
34 22 3 GERARDO ORTIZ GENARDO ORTIZ SEN YWO: LAS TUNDRAS DEL 89177/SONY MUSIC LATIN 35 33 33 MARCO ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/UMLE ⊕  36 32 10 ALEXIS & FIDO PERRECUGIA SONY MUSIC LATIN 76992  37 1 LOS PRIMOS DE DURANGO GRUPERAS QUE HICERD NI MUSIC LATIN 76992  38 34 16 TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE  39 NE CUISILLOS PARA SIÉMPRE MUSART 4439/BALBOA  40 35 4 TERCER CIELO WAE ALASSTREILAKSAMERMISCUMERSA M.SCLATIN 95016UMLE  41 TOCANDO WITH THE MARIA SONY MUSIC LATIN 77513  42 45 4 EL COYOTE Y SU BANDA TIERRA SANTA ESCUELA DE LA VIDA ISA 2112/MORENA  43 42 28 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN  44 43 29 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN  45 46 9 LOS TITANES DE DURANGO MUY AFORTUMADOS DISA 721637/UMLE  46 47 20 NOEL TORRES AL FRENTEY DE FRENTE DEL BOST//SONY MUSIC LATIN  47 48 46 JULION ALVAREZ Y SU NORTENO BANDA IN IO INTENTES DES JOS 721537/UMLE  48 44 6 JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA  49 41 4 LOS TURACANES DEL NORTE SOY MEXICANO MUSINORTE/DISA 72164//UMLE  50 OLGA TANON			60	24	32
34 22 3 GERARDO ORTIZ  35 33 33 MARCO ANTONIO SOLIS  81 10 ALEXIS & FIDO  92 PERREJOGIAI SON MUSIC LATIN 75092  37 N ■ COS PRIMOS DE DURANGO  93 GRUPERAS QUE HICERON HISTORIA SALOSA 721649 UMLE  38 34 16 TITO "EL BAMBINO"  1170 "EL BAMBINO"  118			7	31	33
35 33 33 MARCO ANTONIO SOLIS en 1071AL PLENITUD FONOVISA 354570/UMLE ⊕  36 32 10 ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992  37 IN LOS PRIMOS DE DURANGO GRUPERAS QUE HICIERO HISTORIA ASLOISA 721649/UMLE  38 34 16 TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE  39 IN LOUISILLOS PARA SIEMPRE MUSART 4439/BALBOA  40 35 4 TERCER CIELO VARIOUS ARTISTS COLATES DE SINALOA TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513  42 45 4 EL COYOTE Y SU BANDA TIERRA SANTA eSCUELA DE LA VIDA ISA 2112/MORENA  43 42 28 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN  44 43 29 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN  45 46 9 LOS TITANES DE DURANGO MUY AFDRIUNADOS DISA 721637/UMLE  46 47 20 NOEL TORRES AL FRENTEY DE FRENTE DEL BOST//SONY MUSIC LATIN  47 48 46 JULION ALVAREZ Y SU NORTENO BANDA IN LO INTENTES DISA 721551/UMLE  48 46 JULION ALVAREZ Y SU NORTENO BANDA IN LO INTENTES DISA 721551/UMLE  49 41 LOS HURACANES DEL NORTE SOY MEXICANO MUSINORTE/DISA 721641/UMLE  50 99 5 OLGA TANON			3	22	34
36   32   10   ALEXIS & FIDO   PERRECUGIA SONY MUSIC LATIN 76992		MARCO ANTONIO SOLIS	33	33	35
COS PRIMOS DE DURANGO		ALEXIS & FIDO	10	32	36
38   34   16		LOS PRIMOS DE DURANGO		N	37
19	0	TITO "EL BAMBINO"			
PARA SIEMPRE MUSART 4439/8ALBOA		CUISILLOS			
37   15   LOS CUATES DE SINALO A TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513		TERCER CIELO			
10			1471		790
43 4 ESCUELA DE LA VIDA ISA 2112/MORENA  44 43 28 VARIOUS ARTISTS TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN  44 43 29 VARIOUS ARTISTS BANDA #1'S 2010 DISA 721622/UMLE  45 46 9 LOS TITANES DE DURANGO MUY AFORTUNADOS DISA 721637/UMLE  46 47 20 NOEL TORRES AL FRENTE Y DE FRENTE DEL BOST//SONY MUSIC LATIN  47 18 46 JULION ALVAREZ Y SU MORTENO BANDA N1 O INTENTES DISA 721551/UMLE  48 44 6 JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA  49 41 LOS HURACANES DEL NORTE SOY MEXICANO MUSINORTE/DISA 721641/UMLE		TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513		السنا	
10 TOP LATINO VS DSCOS 805 76157/SONY MUSIC LATIN 11 VARIOUS ARTISTS BANDA #15 2010 DISA 721622 UMLE 12 LOS TITANES DE DURANGO MUY AFORTUNADOS DISA 721637/UMLE 13 NOEL TORRES AL FRIENTE Y DE FRENTE DEL BOST//SONY MUSIC LATIN 14 M		ESCUELA DE LA VIDA ISA 2112/MORENA			
45		TOP LATINO V5 DISCOS 605 76157/SONY MUSIC LATIN	28	42	43
MUY AFORTUNAOOS DISA 721637/UMLE		BANDA #1'S 2010 DISA 721622 UMLE	29	43	44
47		MUY AFORTUNADOS DISA 721637/UMLE	9	46	45
47 / 18 46 JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 725151/JUME 48 41 6 JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA 49 41 LOS HURACANES DEL NORTE SOY MEXICANO MUSINORTE/DISA 721641/JUMLE 50 JOAN SON BORDON DEL NORTE SOY MEXICANO MUSINORTE/DISA 721641/JUMLE			20	47	46
48 44 6 JOAN SEBASTIAN 20-20: ROMANTICAS MUSART 4322/BALBOA 49 41 LOS HURACANES DEL NORTE SOY MEXICANO MUSINOTE/DISA 721641/JUMLE 50 39 5 OLGA TANON		JULION ALVAREZ Y SU NORTENO BANDA	46	48	47
LOS HURACANES DEL NORTE SOY MEXICANO MUSINORTE/DISA 721641/UMLE  DO 39 5 OLGA TANON		JOAN SEBASTIAN	6	44	48
50 39 5 OLGA TANON		LOS HURACANES DEL NORTE	10	41	49
THE CHARLES MAN MAN MUST SURVEY MUSIC LATIN		OLGA TANON	5	39	50
	5	O CHA PROFILING MIND MIND MUDDE SUDZUSURY MUSIC EATIN			

**OP LATIN ALBUMS** 

ARTIST

SE SE ARTIST

TITLE (IMPRINT / DISTRIBUTING LABEL)

2 2 65 PRINCE ROYCE
PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN

3 NOT SHOT LOS TIGRES DEL NORTE

1 1 7 #1 MANA

Don Omar breaks into the top 10 of Hot Latin Songs for the third consecutive time as "Taboo" jumps 12-6 with 10.3 million listener impressions. "Hasta Abajo" peaked at No. 9 in March 2010; "Danza Kuduro" (No. 15), featuring Lucenzo, continues its decline after spending 15 weeks at No. 1.



(0		RE ME	GIONAL EXICAN ALBUMS	
THIS WEEK	WEEK	w =	ARTIST TITLE IMPRINT / DISTRIBUTING LABEL)  LOS TIGRES DEL NORTE  MTV UNPULIGED NTVFENNINSA SSARAMANIE (*)	CERT.
2	1	2	CONJUNTO ATARDECER LLEGAMOS Y NOS QUEOAMOS DISA 721650/UMLE	
-	1	10	INTOCABLE 2011 G.I.M. D29/DASMI	
	2	8	JOAN SEBASTIAN LOS HUEVOS RANCHEROS FONOVISA 354639/LIMLE	
	1	19	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE	
E@	5	9	GERARDO ORTIZ Morir y existir: en vivo del 82733/Sony music latin	C
37		6	TIERRA CALI UN SIGLO DE AMOR VICTORIA VENERALISICULIVERSALI MUSICILATINO 654133/UNILE	
8	7	45	GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SDNY MUSIC LATIN	0
	8	6	VARIOUS ARTISTS DEL RECORDS PRESENTA ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
0	N	EW	EL COMPA SACRA: EL ULTIMO RAZO BOLA DE RATAS SONY MUSIC LATIN 83991	
(0.0)	10	18	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
12	9	24	LARRY HERNANDEZ 20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MENDIETAFONOVISA 57.0058/LIMLE	
13		8	PESADO UNA HISTORIA PARA SI DISA 721636/UMLE	U
14	11	25	VARIOUS ARTISTS 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
15	14	10	CALIBRE 50 DE SINALOA PARA EL MUNOO DISA 721639/UMLE EL TRONO DE MEXICO	
16	13	10	SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE VARIOUS ARTISTS	
17	16	28	AMANECER BAILANDO PLATINO 11097  JOAN SEBASTIAN	
18	18	7	EL POETA DEL PUEBLO MUSART 4438/BALBOA  GERARDO ORTIZ	
19	12	3	EN VIVO: LAS TUNDRAS DEL 89177/SONY MUSIC LATIN  LOS PRIMOS DE DURANGO	
20	NE	W	GRUPERAS QUE HICIERON HISTORIA ASL/DISA 721649/UMLE	

THIS	LAST	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	7	#1 MANA 7 WKS DRAMA Y LUZ WARNER LATINA 526530 @
2	5	32	SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN
*	2	47	ENRIQUE IGLESIAS  EUPHORIA UNIVERSAL REPUBLICUMIVERSAL MUSIC LATINO 014448/UMRIGUMUI
	3	26	CRISTIAN CASTRO VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE (£)
	4	68	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881
	6	10	GLORIA TREVI GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE
7	7	17	RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 5447
0	8	53	MARC ANTHONY ICONOS SDNY MUSIC LATIN 67402
9.	9	33	MARCO ANTONIO SOLIS EN TOTAL PLENITUD FONOVISA 354570/UMLE ⊕
10	10	4	TERCER CIELO WAJE A LAS ESTRELLA KASAVEHENUS CUNIVERS AL MUSIC LATINO 6541 N.Q.YUM.
0	12	28	VARIOUS ARTISTS TDP LATING V5 DESCUS 605 6157/SONY MUSIC LATIN
12	13	- 5	MYRIAM HERNANDEZ SEDUCCION UNIVERSAL MUSIC LATINO 015484/UMLE
13	11	5	SIE7E Mucha cosa buena la vida buena 8941
10	14	13	MARC ANTHONY DOS CLASICOS SONY MUSIC LATIN 84367
16	15	25	JUANES  PA.R.C.E. UNIVERSAL MUSIC LATINO 015027/UMLE €
16	16	4	LOS ANGELES NEGROS INOLVIDABLES CAPITOL LATIN 97368
17	RE-	NTRY	ROCIO DURCAL MIS FAVORITAS SONY MUSIC LATIN 70909
18	RE-E	ENTRY	ZOE MTV UNPLUGGED/MUSICA DE FONDO MTV 95147/CAPITOL LATIN @
19	19	35	LUIS MIGUEL LUIS MIGUEL WARNER LATINA 525835
20	20	15	NAPOLEON 20 SUPER TEMAS UNIVERSAL MUSIC LATINO 015192/JUMLE

LATIN RHYTHM

(0		T F A L	ROPICAL LBUMS	
THIS WEEK	LAST	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	65	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
2	NE	W	AVENTURA 14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN ⊕	
3	5	51	JUAN LUIS GUERRA Y 440 Asondeguerra capitol latin 42483	0
[6]	2	5	OLGA TANON NI UNA LAGRIMA MAS MIA MUSA 90020/SONY MUSIC LATIN	
*	4	32	HECTOR ACOSTA: EL TORITO OBLIGAME DA MUNICIPAL DE LATINO 654093/UNILE	
6	3	3	TOBY LOVE LA VOZ DE LA JUVENTUD SONY MUSIC LATIN 65662	
7	7	29	EL GRAN COMBO SALSA POPULAR 1035	1
	9	42	GILBERTO SANTA ROSA MIS FAVORITAS SONY MUSIC LATIN 74217	
	6	2	JOAQUIN "JOE" CLAUSELL HAMMOCK HOUSE: AFRICA CARIBE FANIA 08004/C001G0	
	8	20	VARIOUS ARTISTS I LOVE BACHATA 2011 PLANET 90125/SONY MUSIC LATIN	
	10	49	GILBERTO SANTA ROSA IRREPETIBLE SONY MUSIC LATIN 42868	
12	14	22	NUEVO VOCES BEST OF HOT AND SPICY SALSA SONOMA 4019	
13	20	61	EL GRAN COMBO DE PUERTO RICO SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758	
	15	14	OLGA TANON 20 Grandes Exitos Warner Latina 526580	
15	11	8	VARIOUS ARTISTS Rumba, Mambo. Cha cha cha putumayo 238	
16	RE-E	ITRY	FRANKIE RUIZ 15 EXITOS: VOL.2 MACHETE 014862/UMLE	10
17	19	7	VARIOUS ARTISTS CULT CARGO: SALSA BORICUA DE CHICAGO NUMERO 036*	
18	17	3	JERRY RIVERA MIS FAVORITAS SDNY MUSIC LATIN 70875	Time to
0	ME B		HECTOR ACOSTA EL TORITO THE ULTUMATE BACHATA COLLECTION VENEMUSICAUNIVERSAL MUSIC LATINO 653770 LUNLE	
20	18	3	VARIOUS ARTISTS JOHN LEGUIZAMO: GHETTO KLOWN FANIA 07118/CODIGO	3

0	1	ĄĮ	_BUMS"	
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
0	1	28	#1 DON OMAR  9 WAXS MEET THE ORPHANS THE KING IS BACK ORFANATOWACHETE O14057/JUNE   •	
2	2	18	WISIN & YANDEL LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	E
	3	30	PITBULL ARMANDO MIR. 305/FAMOUS ARTIST 33050/SOMY MUSIC LATIN	0
(40)		60	CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE	0
	5	10	ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992	
	6	16	TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE	
0	7	15	RKM & KEN-Y FOREVER PINA 70204/SONY MUSIC LATIN	
	9	45	PLAN B HOUSE OF PLEASURE PINA 02022/SONY MUSIC LATIN	
	8	37	DADDY YANKEE MUNDIAL EL CARTEL BOO3D/SONY MUSIC LATIN	
10	10	27	CALLE 13 ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 73431	
0	13	30	ZION & LENNOX LOS VERDADEROS PINA 70203/SONY MUSIC LATIN	
12	11	46	IVY QUEEN DRAMA QUEEN MACHETE 014536/UMLE	
13	12	<b>3</b> 6	WISIN & YANDEL LA REVOLUCION: LIVE: VOL. ONE WY/MACHETE 014857/JJMLE	
14	16	36	WISIN & YANDEL LA REVOLUCION, LIVE, VOL. TWO WY/MACHETE 014857/JUMLE	
15	15	36	FUEGO LA MUSICA DEL FUTURO CHOSEN FEW EMERALD 8770	
16	17	12	GOCHO MI MUSICA NEW ERA/VENEMUSIC/UNIVERSAL MUSIC LATINO 654125/JUNILE	
17	19	18	VARIOUS ARTISTS ULTRA LATINO ULTRA 2726	
18	14	32	KINTO SOL EL ULTIMO SUSPIRO MACHETE 014905/UMLE	
19	18	56	VARIOUS ARTISTS LATIN URBAN KINGZ 2 MACHETE 014254/UMLE	
20	20	₹0	COSCULLUELA EL PRIMOPE NUEVA KAMADAMANTE LIRINSTENTEN IMAFESAL MUSIC LATINO 6538350 IM E	

#### BETWEEN THE BULLETS

#### LOS TIGRES DEL NORTE ON MTV



Los Tigres del Norte break new ground with the release of "MTV Unplugged" opening at No. 3 on Top Latin Albums with 4,000 copies, according to Nielsen SoundScan. Though other Latin acts like Maná, Shakira, Alejandro Sanz and most recently Zoe have charted with "Unplugged" sets, Los Tigres are the first regional Mexican band to be featured in the series. The album's appeal is widened by appearances from Juanes, Paulina Rubio and Calle 13. -Rauly Ramirez

n pop., 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan LATIN SONGS: 113 stations (64 regional Mexican, 26 Lati LATIN ALBUMS; Sée Charts Legend on billboard,blz for

#### **EURO**

#### DIGITAL SONGS

EN	LAS	INTERNATIONAL)	JUNE 11, 201
1	1	GIVE ME EVERYTHIN PITBULL FT. NE-YO, AFROJACK & NAYES	
2	2	PARTY ROCK ANTHE LMFAO FT. LAUREN BENNETT & GOOMBOCK PART	
3	3	THE LAZY SONG BRUND MARS ELEKTRA	

MR. SAXOBEAT ALEXANDRA STAN PLAY-ON 11 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE:PRIORITY

ON THE FLOOR
JENNIFER LOPEZ FT. PITBULL ISLAND I NEED A DOLLAR
ALDE BLACC STONES THROW

BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE JUDAS LADY GAGA STREAMLINE/KONLIVE

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

#### JAPAN

#### BILLBOARD JAPAN HOT 100

WEE	LAST	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JUNE 11, 2011	
1	23	EVERYDAY, KATYUSHA	

LET'S TRY AGAIN TEAM AMUSE!! AMUSE

JUDAS LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE 13 3 MARU MARU MORI MOR! KAORU TO TOMOKI, TAMANI MUCC. UNIVERSAL LASER BEAM

BOOM! MAIA HIRASAWA VICTOR MIAGETA RYUSEL

EVERY Greeeen Nayutawaye I REMEMBER ME

### #UNITED KINGDOM

WEEK	LAST	(THE OFFICIAL UK CHART CO.) JUNE 11, 201	1
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCO	P
2	1	21 AOELE XL	
3	3	19 ADELE XL	

DOO-WOPS & HOOLIGANS LIVE: WORLD'S ON FIRE
THE PRODIGY TAKE ME TO THE HO

WHO ARE YOU JESSIE J LAVA THE FAME
LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

LET THEM TALK NO MORE IDOLS CHASE AND STATUS MERCURY

DELETED SCENES FROM THE CUTTING ROOM FLOOR
CARO EMERALD GRANDMONO DRAMATICO

#### GERMANY ALBUMS NEW BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE 21 ADELE XL BARRIKADEN VON EDEN SOHNE MANNHEIMS SOHNE MANNHEIMS GEGENGIFT: 10 JAHRE 2001-2011 LIVE AT RIVER PLATE JENSEITS VON GUT UND BOSES

SCHIFFSVERKEHER
HERBERT GROENEMEYER GRONLAND/CAPITOL

MAUREEN JOY DENALANE NESOLA/FOUR

INFECTED
HAMMERFALL NUCLEAR BLAST

(NIELSEN SOUNDSCAN AST PARTY ROCK ANTHEM SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE PRIORITY GIVE ME EVERYTHING
PITBULL FT. NE-YO. AFROJACK & NAYER NR. 305 POLD GROUNDS

ROLLING IN THE DEEP 3 J'AIMERAIS TROP KEEN'V FT. SAP YAZ

PRICE TAG JESSIE J FT. B.O.B LAVA TILL THE WORLD ENDS BRITNEY SPEARS JIVE

JUDAS LADY GAGA STREAMLINE/KONLIVE DONIT STOP THE PARTY
THE BLACK EYED PEAS INTERSCOPE

CHERIE COCO
MAGIC SYSTEM & SOPRANO SHOWBIZ

#### **W**CANADA

EEK EEK	<b>E</b>	N SOUNDSCAN)		
	> INIFISE	N SOUNDSCANT	JUNE 11. 2	2011

1 NEW BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE

THIS IS COUNTRY MUSIC

GLEE, THE MUSIC: SEASON TWO VOL. 6

LOVE? JENNIFER LOPEZ ISLAND NKOTBSB NKOTBSB COLUMBIA/JIVE/LEGACY

TORCHES
FOSTER THE PEOPLE STARTIME/COLUMBIA

DIAMONDS & PLASTIC

LOUD RIHANNA SRP/DEF JAM SUMMER SESSION/11

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JU	INE 1	1, 201
1	3	GIVE ME EVERYTHING PITBULL FT, NE-YO, AFROJACK & NAYER MR. 3	05/POLC	GROUND

PARTY ROCK ANTHEM
LMFAO FT, LAUREN BENNETT & GOONROCK PARTY ROX

LIPSTICK JEDWARD PLANET JEDWARD

THE LAZY SONG

JUDAS LADY GAGA STREAMLINE/KONLIVE 5

#### AUSTRALIA

WEEK	LAST	(ARIA) MAY 30, 2011
1	NEW	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
1	=	21 ADELE XL
3	2	RUMOURS FLEETWOOD MAC WARNER BROS.
•	8	WHO YOU ARE JESSIE J LAVA/ISLAND
5	26	SOME KIND OF TROUBLE JAMES BLUNT CUSTARD/ATLANTIC

DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA WASTING LIGHT FOO FIGHTERS ROSWELL/R 7 5 ROY DAMIEN LEITH SONY MUSIC

TORCHES
FOSTER THE PEOPLE STARTIME/COLUMBIA

THE WOMBATS PROUDLY PRESENT... THIS MODERN GLTCH THE WOMBATS 14TH FLOOR

#### ITALY

#### DIGITAL SONGS

THIS	AST	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 11, 2011

MR. SAXOBEAT ALEXANDRA STAN PLAY-DN

GIVE ME EVERYTHING
PITBULL FT. NE-YO. AFROJACK & NAYER MR 305/POLD GROUNDS FAR L'AMORE BOB SINCLAR RAFFAELLA CARRA YELLOW

PRICE TAG JESSIE J FT. B.O.B LAVA

10 RE BASTA COSI
NEGRAMARO WITH ELISA TOFFOLI SUGAR

## SET FIRE TO THE RAIN ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND

PARTY ROCK ANTHEM
LIMFAO FT. LAUREN BENNETT & GOONROCK PARTY ROCK/WILLLAM CHERRYTRE

LE TASCHE PIENE DI SASSI

#### SPAIN

#### DIGITAL SONGS

WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 11, 2011	
1	2	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
2	13	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
3	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305/POLO GROUNDS	
4	4	LEAD THE WAY	

CARLOS JEAN NOVAEMUSII SOLAMENTE TU
PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES 5 S&M RIHANNA SRP

JUDAS LADY GAGA STREAMLINE/KONLIVE MR. SAXOBEAT ALEXANDRA STAN PLAY-ON

WHERE THEM GIRLS AT PARTY ROCK ANTHEM
LMFAD FT LAUREN BENNETT & GOONROCK PARTY ROCK

#### SGREECE.

DIGITAL SONGS

MELSEN SOUNDSCAN ON THE FLOOR
JENNIFER LÖPEZ FT. PITBULL ISLAND

BABY IT'S OVER HELENA PAPARIZOU COLUMBIA NEW HEY YOU DIMENSION-X FT. NIKKI PONTE SONY MUSIC

10 FILI VEGAS WARNER 4

AN MOU FTANAN TA LEFTA

JE VEUX ZAZ PLAY-ON 9 NEW NEVER

10 RE IN LOVE WITH YOU JARED EVAN INTERSCOPE

#### IRELAND

#### DIGITAL SONGS

I NEED A DOLLAR ALOE BLACC STONES THROW

ON THE FLOOR
JENNIFER LOPEZ FT. PITBULL ISLAND SWEAT SNOOP DOGG VS. DAVIO GUETTA DOGGYSTYLE/PRIORITY

SOMEONE LIKE YOU ADELE XL

BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVI

#### SWEDEN

#### DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND SAVE THE WORLD MR. SAXOBEAT ALEXANDRA STAN PLAY-ON

GIVE ME EVERYTHING
PITBULL FT: NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS 5 ROLLING IN THE DEEP LIPSTICK JEDWARD PLANET JEDWARD

JAG KOMMER VERONICA MAGGIO UNIVERSAL COCONUT TREE MOHOMBI FT. NICOLE SCHERZINGER 2101 9

POPULAR ERIC SAADE KING ISLAND ROCKYSTAR

#### FINLAND

#### DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 11, 2011 POIKA (SAUNOO) TAIVAS VARJELE! FINNISH HOCKEY MAFIA FT. ANTERO MERTARANTA SONY MUSIC

HAISSA JARE & VILLEGALLE MONSP ON THE FLOOR
JENNIFER LOPEZ FT. PITBULL ISLAND

MR. SAXOBEAT ALEXANDRA STAN PLAY-ON MAAILMAN TOISELLA PUOLEN

PARTY ROCK ANTHEM GIVE ME EVERYTHING
PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS

SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORIF

## # NORWAY

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 11. 201	
1	1	WHAT ARE WORDS CHRIS MEDINA 19	
1	2	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
3	6	GIVE ME EVERYTHING: PITBULL FT. NE-YO. AFROJACK & NAYER MR. 305/POLD GROUN	
4	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	

PARTY ROCK ANTHEM
LIMFAO FT LAUREN BENNETT & GOONROCK PARTY ROCK-VALLIAM CHERRYTREE SOMEONE LIKE YOU ADELE XL 10 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY 7 8 TILL THE WORLD ENDS 7 OLBRILLER ERIK OG KRISS MTG

10 NEW JUST CAN'T GET ENOUGH

## BELGIUM

(NIELSEN SOUNDSCAN DANCING ON MY OWN KATO 19 1 5 SET FIRE TO THE RAIN

PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOONROCK PARTY ROA NEW SHE'S GOT MOVES GIVE ME EVERYTHING PITBULL FT, NE-YO, AFROLACK & NAYER MR 305/POLO GROUNDS 5 8

6 4 RIVERSIDE
AGNES OBEL AGNES OBEL CUBA
ROBERT ABIGAIL & DJ REBEL FT. THE GIBSON BROTHERS BIP 7 3 SWEAT SNOOP DOGG VS. DAVIO GUETTA DOGGYSTYLEJPRIORITY

9 9 ROLLING IN THE DEEP 10 NEW MELVIN ARSENAL PLAYOUT

2

#### AUSTRIA

#### DIGITAL SONGS

(NIELSEN SOUNDSCAN JUNE 11, 2011 PARTY ROCK ANTHEM SWEAT SNDOP DOGG VS. DAVID GUETTA DOGGYSTYLE:PRIDRITY

SET FIRE TO THE RAIN GIVE ME EVERYTHING
PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305-POLO GROUNDS ON THE FLOOR
JENNIFER LOPEZ FT. PITBULL ISLAND

WHERE THEM GIRLS AT DAVIO GUETTA FT. FLO RIDA & NICKI MINAJ.WHAT A MUSIC A NIGHT LIKE THIS CARD EMERALD GRANDMOND

DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO

THE LAZY SONG SOMETHING IN THE WATER

#### LUXEMBOURG

#### DIGITAL SONGS

HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL

BORN THIS WAY

WEE	LAS	INTERNATIONAL) JUNE 11, 2011	
1	NEW	DR. ACULA VINTAGE GIGOLOS VINTAGE GIGOLOS	
2	1	GIVE ME EVERYTHING PITBULL FT, NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS	
3	3	SWEAT SNOOP DOGG VS. DAVID GUETTA OOGGYSTYLE/PRIORITY	
		ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
5	7	SET FIRE TO THE RAIN ADELE XL	
	9	MORE USHER LAFACE	
7	6	PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOONROCK PARTY ROCK-WILL LAAN-CHERRYTREE	
8	NEW	SAVE THE WORLD SWEDISH HOUSE MAFIA SHM	

### DIGITAL SONGS

## MELSEN SOUNDSCAN

RE BORN THIS WAY
LADY GAGA STREAMLINE/KONLIVE 5 RUN THE WORLD (GIRLS)
BEYONCE COLUMBIA BEAUTIFUL LIE KEEMO & TIM ROYKO FT. COSMO KLEIN VEDISCO

10 RE SOMEONE LIKE YOU ADELE XL

#### PORTUGAL

3	23	INTERNATIONAL) JUNE 11. 2011
1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
4	3	ROLLING IN THE DEEP ADELE XL
3	2	A MAQUINA (ACORDOU) AMOR ELECCTRO ARTHOUSE
1	NEW!	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
5	4	HIGHER Taio Cruz Ft. Kylie 4th & Broadway
3	NEW	PORTO CAMPEAO ZIMBRO EDICOES VALENTIM DE CARVALHO SA
	-	

#### **MEXICO**

10 6 SONE ZOE CAP

THIS	LAST	(NIELSEN BOS) JUNE 11, 201	
1	1	LLUVIA AL CORAZON MANA WARNER	
2	4	EL TIERNO SE FUE CALIBRE 50 DISA	
3	2	DIA DE SUERTE Alejandra Guzman Capitol	
*	5	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
5	3	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOP	
	16	GOLPES EN EL CORAZON LOS TIGRES DEL NORTE FT. PAULINA RUBIO FONOVIS	
7	7	ENTRE TUS ALAS CAMILA SONY MUSIC	
	13	PELIGRO REIK SONY MUSIC	
9	14	FIREWORK KATY PERRY CAPITOL	

#### 😝 BRAZIL

WEEK

1

#### ALBUMS

LAST	(APBO/NIELSEN) MAY 15,
U	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
2	AO VIVO NO RIO LUAN SANTANA SOM LIVRE

2 25 ANOS AO VIVO EXALTASAMBA RADAR EXTRAORDINARIO AMOR DE DEUS ALINE BARROS MK RE ILUMINAR AO VIVO

INSENSATO CORAÇÃO: INTERNACIONAL VOL. 2 VARIOUS ARTISTS SOM LIVRE PISTA SERTANEJA REMIX VARIOUS ARTISTS SOM LIVRE BOLA DE CRISTAL AO VIVO FERNANDO & SOROCARA SOM LIVRE

INSENSATO CORAÇÃO: INTERNACIONAL VOL. 1 E A MUSICA DE TOM JOBIM
CAETAND VELOSO SONV SALISIO

1,000 FACES (Sony/ATV Tree Publishing Company, BMI/Tom-doublasmusic, BMI), HL, CS 38

douglasmusic, BMI), HL US 38 1+1 (2082 Music Publishing ASCAP/WB Music Corp., ASCAP/EMI April Music, Inc. ASCAP/B Day Boy Publishing ASCAP/RZE Music Publishing, ASCAP/Universal Music Cor-poration ASCAP), AMP/HL H100 57 (Comporation ASCAP), AMP/HL H100 57

AMP/HL H100 57
ScanWorkel Music ASCAP/Bug Music Sc. ASCAP/Bug Music Sc. ASCAP/Bug Music In Theory ASCAP/Bbt 19
Sung Money Publishing inc., BML/Warne Ing Corp. BMV/Galassi Foreign Floss Pull busic Scan Busic Publishing Company sic Corp. ASCAP/Chrysalis Omptany sic Corp. ASCAP/Chrysalis One Music Scorp.

PACLARY\_Latine Music Corp. ASSAP/Chrysals One Music LLC. ASCAP) AMP/CLMH-L RBH 26 PEDE (First N Gold Publishing, BM//Sony/ATV Songs LLC BM//Kmain Music, BM//Songs Ol Miray Follerlamment. Inc BM//Kmain Music, BM//Songs Ol Miray Follerlamment. Inc BM//Wamer-lametane Publishing Corp. BM//Young Money Publishing Inc., BM/), AMP/HL RBH 36

AL FINAL DE NUESTRO AMOR (Not Listed) LT 46
ALL OF THE LIGHTS (Please Gimme My Publishing Inc.
BM/FM/Blackwood Music Inc. BM/FM/A Pabore Music
BM/Son/ATV Songs LLC, BM/UNIVERSH Music Corporation,
ASCAP/Jabrel Iz Myre. ASCAP). AMP/FL, H100 32, FBH 7
AMEN (Son/ATV Tee Publishing Compan, BM/ATV 18 Yee
Music BM/Fouche River BM/Kyeya con Bus Publishing,
BM/I/TA IPM Aman Music. SEA-ACOngs of Max Publishing
SESAC/Tunes of R and T Direct. SESA/CSyd And Sophie
Songs. SOCA/Music Services SMI), HL, CS AI
AM 1 THE ONLY ONE (SonyATV Tee Publishing Company,
BM/Beavertine Tunes, BM/Persong Publishing Corp.
BM/M/Ne Ye Say Music. BM/Big White Tracks. ASCAP). HL.
CS 14, H100 T.

LA HILUI 71

EL AMOR QUE PERDIMOS (Songs Of Top Stop Music Pub-Ishing BM/Ore 2 Strong Music Publishing BM/) LT 30

ANYTHING (Soul Child Music, ASCAP/Inversal Music Corp-ration, ASCAP/Tee-Bass Music Inc. BM/VEM/Blackwood,
Music Inc. BM/Almin Music Inc. BM/Almid Songs

BABY (Cainon's Land Music Publishing: ASCAP/EMI April Music, Inc., ASCAP/Licky June Music Publishing, ASCAP).

BACKSEAT (New Boyz Publishing LLC, BMI/Primary Wave Brian, BMI/Niles Hollowell-Dhar Publishing Designee

89, RBH 35

BAREFODT BLUE JEAN NIGHT (Music Of Calify, BMVCalify

Later and LLC DIALOGALY Space ASCAP/Papertown

Entertamment, LLC, BM/Cal IV Songs, ASCAP/Papertown Songs, SOGAN, CS 23, H100 7, SOR ACK/ADAII Music Pub-lishing America, inc., ASCAP/Mas Appeal Entertainment, BM/Seichein L. Saron Jr. ASCAP) RBH 70 BEEF IT UP (LSE Music Publishing, BM) RBH 94 BEST LUWE SOM (Palpp/Plb) Music. BM/Paeth Global Songs BM/Universia Music. - Z Songs, BM/Songs Of Univer-sal, Inc. BM/Culture Beyord UF September Publishing BM/Kasa, LLC, BM/Nappy Boy Lyng, BMI), AMP/HL, H100 61

Productions, BMI) AMPH (10 6)

CAT OADDY (Arthouse Publishing, SESAC/Publishing Designee, BMI) RBH (3)

CAUGHT MY EYE (Caged Bird Music, BMI) RBH 73

THE CAVE (Universal Tures SESAC), AMP/HL, H100 87

CLOSER (Not Listed) RBH 59

COLDER WEATHER (Weimerhound Music, BMI/D Dub Music, BMI/Sugleife Music, BMI/S

Music, BMI/Angelika Music, BMI/Sournerii Ground BMI/Poppsolatamus Music, BMI) H100 76 CDLLARD GREENS & CORNBREAD (Crow's Tree Publishing ChairPhysial Stock Entertainment.

SMUSonyATV Sorgis LIC. BMMPhyrate Slock Entertainment. BMMSonyATV Sorgis LIC. BMMPhyrate Slock Entertainment. BMMSonya Of Universal Inc. BMMThyra Savage Publishing. ASCAPEMB Angli Musice, Inc. SCAPA, bette BMsisse inc. ASCAP/SoryATV Tunes LIC. ASCAP). HIL RBH 57 COLLIDE (RIM Musice Publishing BMMSongs Of Knobalt Music Publishing America, Inc. BMX/10 Ray Dean Music BMMSong/ATV Songs LIC. BMM.) HIL CS 53 CONTESTAME EL TELEFOND (SonyATV Discos Music Pub-

CDRAZON SIN CARA (Songs Of Top Stop Music Publishing

COUNTRY BOY (WB Music Corp., ASCAP/Greenfund ASCAP).

COUNTRY GIRL (SHAKE IT FOR ME) (Sony/ATV Tree Pub-

CDUNTRY MUST BE COUNTRY WIDE (Square D Music. ASCAP/Average JZS Music Publishing BM/Myamer-Tamertane Publishing Corp. BM/modiana Angel Music BM/l). AMPCS 31 COUNTRY SHT (Big Kirl Publishing, ASCAP/Whare-Tamer-liane Publishing Corp. BM/l). AMP RBH 58 COUNTRY SMC (Seether Publishing, BM/FSMc) [MRD/Myckdalkal Music BM/Chrysals One Songs, BM/l)

AMP-H100 82

CRAZY GIRL (Mike Curb Music BM//Sweel Hysleria Music, BM//Swey AVI Time Publishing Company BM//Cake Taker, BM//Gie Pall, CS 25 H100 86

CUANTO ME CURSTA (Fetca Publishing, BMI) LT 11

EL CULPAGEL (Arpa Musical LLC BMI) LT 8

CUPTO (See Mager Musica) BMI/My Diet Start's Tomororav Inc BMI/Songs Of Universal, Inc. BMI/Lason s Lyrics. SESAC/Reach Global Times SESAC/Reach Global Times SESAC/Reach Global Times SESAC/Reach SESAC

OANZA KUOURO (Crown P Music Publishing BMI/Heila Publishing Sart/EMI Blackwood Music Inc., BMI) H100 96 LT 15
DATS MY LIL DIP (Not Listed) BBH 87

ILI COP (Not Listed) R8H 87

FEM I Harajuu Barbe Music, BW/Money Mack
MKSongs Ci Ilinavasa Iline BM/Galabss Foreign
bishing Inc. BM/Gcaliboogs Music, SSSAC).

H100 8A R8H 1-H00 8A R8H 1-H

DI QUE REGRESARAS (Sinaloa Music, LLC BMI) LT 47
OIRT ROAD ANTHEM (Warner Tamerlane Publishing Cor

ASCAP). HL H100 51

DONALO TRUMP (Thumbs Up BM//Sapdabeatman.

THE EDGE DF GLORY (Stefani Germanotta pAVa Lady Gaga BMI/Sony/ATV Songs LLC BMI/House of Gaga Publishting Inc., BMI/GloJoe Music Inc., BMI/Warner-Tamerlane Publishing Corg BMI/Garby Music Publishing, BMI/Mawwell And Carter Publishing. ASCAP/Linversal Music Corporation.

SACM) LT 29

ERES MI NECESIDAD (Latin Power Music Inc., BMI) LT 41

ESTOY ENAMORADO (Crown P Music Publishing, BMI/Unit
sal-Musica Unica Publishing, BMI/Optix Music Publishing,

ASCAP), AMP.H100.3 EVERYDAY (COOLIN') (Swizz Beatz Publishing, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/Lady bug Publishing, ASCAP/Joe Lindsay, BMI/Beats by Firefly Group, ASCAP/Ryde Or Die Publishing, ASCAP) RBH 86

FALL'S, 0. (Brian McKinghi Music LLC, ASCAP/Kobalt Music Publishing America, inc. ASCAP/I BBH 79
FAR AWAY (Marshmelrow Music, BM/SPZ Music, Inc. BM/Downlown DMPS Songs, SMIN/OK Music Publishing LLC, ASCAP/F 0. B Music Publishing, ASCAP/SP. Dribtishing LLC, ASCAP/Ford Agale Music BM/J, AMPH100 BS, 58H14
FERRIS WHEEL (Curb Songs, ASCAP/Lacobsong, ASCAP/Forture Favors The Bird Music, Curb, ASCAP/DM/SACAP/MBM/BM/SCAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/BM/SACAP/MBM/SA

H100 21

FOOL FOR YOU (Jacks Love Emponum, BMI/EMI Blackwood

Music Inc. RMI/Chrysalis Sonas, BMI/God Given Music

FOR GOOD (Grey Dog Music ASCAP) H100 58 FOR THE FIRST TIME (Universal Music - Z Songs, BMI)

ASCAP/Sony/ATV Tunes LLC, ASCAP/UteelJ Publishing, SESAC) HL, RBH 27 (Bold Market Publishing, BMU/DJ Khaled Pub-lishing, BMI/Kimani Music BMI/Songs Of Mizay Entertain-ment Inc., BMI/Warner-Tamerlane Publishing Corp BMI). AMD RBH 38 (BMI/S)

3 Midnite Miracle Music, ASCAP/Velvet Hammer AP/Sony/ATV Tunes LLC, ASCAP/Acomman GOUD LIFE (Midnite Minacie Music, ASCAP/Velheit Hammer Music, ASCAP/Sony/ATV Tune (L) C, ASCAP/Acommen Music, ASCAP/Sony/ATV Tune (L) C, ASCAP/Acommen Music, ASCAP/Flotal Music Publishing AscAP/LF Publishing C aSCAP/Ento Games Publishing ASCAP/LF Publishing C aSCAP/Sony HL, H100 23 (GOUD MAN (Upmoe Music, ASCAP/Noting Hill Music GOUD MAN (Upmoe Music, ASCAP/Noting Hill Music GOUD, ASCAP) AMPHIL, BRI S ASCAP/Noting Hill Music Group, ASCAP/AP AMPHIL, BRI S BMI/U Can'l Teach Bier The Shith, BMI/Universial Music Corporation, ASCAP/Sayin High Music ASCAP/Rondor Music, ASCAP) AMPHIL, BRI 490

90'
GRACIAS A 010S (Marcha Musical Corporation, ASCAP) LT 12
GRENADE (Mars Force Music ASCAPRupinoses ASCAPRupi Musica ASCAPRo Letton Music ASCAPRupinoses ASCAPRupinose LLC, ASCAP/ENII April Music, Inc., ASCAP/Top Plane Music, ASCAP/Art for Art's Sake Music, ASCAP/Arthouse Entertain-ment LLC, ASCAP/Westskier Independent Publishing.

Corp., BMVAndrew Wyalt bMV/Downtown DMP Songs, BMI).

AMPHL. H100 50

GRITAR (DaFons Songs, BMVSony/ATV Latin Music Publishing LLC, BM/Grantunes Music Publishing ASCAP/Sony/ATV Discos Music Publishing LLC ASCAP) LT 28

GROVE ST. PARTY (Juaquinnalphurpublishing.

HABITACION 69 (Ideas Enterprises, Inc., BMI/Los Compos tores Publishing, BMI/LGA Music Publishing, BMI) LT 31

lla Cam Music, BMI/Slime Flu Publishing, Productions, ASCAP/Dolla Bill Kidz, ASCAP ASJAPT retrieve Toolston.
RBH 84
HOMEBOY (Sony/ATV Tree Publishing Company
The Acute Rose Music BMI/Six Ring Circus Songs

CS 5, H100 24 CHOWN TIMES (Team S Dot Publishing, BMV Songs OI Universia. Inc. BM/Etivis Ise Music BM/EtiM Backwood Music Inc. BMM, AM/PHI, BBH 54 CHOWN TO LOWE Young Money Publishing Inc., BMM/Warner-Tamertane Publishing Corp., BM/EMM Blackwood Music Inc. BMM/You Need Me. Don't Isaew Be, BMM/AMA Seymour Publishing Designee, ASCAP/Lalvelle Seymour Publishing Designee, ASCAP/Bamer Bip yobbishing, ASCAP/Bling Bling Music, ASCAP/Songs OI Universal, Inc. BMM), AMP/HL, H100

69, RBH bU HOY LO SIENTO (Los Magnifikos Music Publishing, ASCAP) LT

HUSTLE HARD (Gutta Publications, BMI) H100 63, RBH 9

ICAN'T MAKE YOU LOVE ME (Almo Music Corp.
ASCAP/Bro Blues Music. ASCAP/Songs of Evergreen Copyrights, ASCAP/Linversal Music. - MGB Songs ASCAP).
AMPHIL, RBH 7 Music. BM/Cad Songs, LLC, ASCAP/EM/April Music. Inc., ASCAP/Sas Music. Media ASCAP/EM/April Music. Inc., ASCAP/Sas Music. Media ASCAP/EM/GLUTOPE ASCAP/Australia, BMI), HL, H109 95
100NT DESERVE YOU (Colone Book Barto Publishing, BM/Marine-Tamerlane Publishing Corp. BM/L floyd Banks Music. ASCAP/Songs of Universal Inc., BM/Murresal Music. Corporation. ASCAP/Ohaji. Publishing. ASCAP), AMP/HL, RBH 42

42
IF HEAVEN WASN'T SO FAR AWAY (Big Borassa Music, LLC, BM/VJniversal Music, - Careers BM/VDown The Hatcl Music, BM/VJonesbones Music, ASCAP) AMP/HL, CS 8,

RBH.43
I GET MONEY (Money Mack Music, BM/Voung Money Pub-lishing Inc, BM/Warner-Tamerlane Publishing Corp., BM/Dearner Boy Publishing ASCAP/NappyPub Music, BM/Universal Music - Z Songs BM/fize N Feld Entertain-ment LLC, ASCAP/WB Music Corp., ASCAP), AMP/HI, RBH

68 IGOT NOTHIN' (Universal Music Corporation, ASCAP/Cadaja Publishing, ASCAP/MxC Music, ASCAP/Still Working For The Woman, ASCAP/EverGreen Copyrights, BMI), AMP/HL CS 42 IGOT THAT LOVE (CCW Publishing, ASCAP/Camp, Jshawn, ASCAP/Carp, Jshawn,

ASCAP), RBH 95
160T Y0U (This is Hif. Inc., ASCAP/Fibber & Molly Music.
ASCAP/Big Loud Songs, ASCAP/Magic Mustang Music,
BMI/Mack 2 Music BMI/Big Loud Bucks, BMI/Sony/ATV
Cross Keys Music Publishing ASCAP/Sony/ATV Tree Publish ing Company BMI). HL, US 34

I LOVE NEW YORK / NEW YORK, NEW YORK (Webo Girl

ILOVE NEW YHAM, NEW YORK, NEW YORK WEED GIT Publishing line, ASCAP/Ebdons Songs List. ASCAP/WB Music Corp. ASCAP), AMPHOD 81 LIOVE YOU THIS BIG (Emor Music. ASCAP/WB Music Corp., ASCAP/Dat Damn Dean Music BM/Songs Of Univer-al Inc. BM/Great Lames Cornelius Music. ASCAP/Combus ton Music. BM/Cradia Music. ASCAP), AMP CS 32, H100 ITM DOING ALRIGHT (Lines of Bigger Facture, ASCAP/Bigg Picture Group. LLC. ASCAP/Scarlet Moorn Music., line BM/1

I'M INTO YOU (EMI April Music, Inc., ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI)

AMP/HL. RBH 93
I'M DN ONE (DJ Khaled Publishing, BML/Young Money Pub-

(IT) FEELS SO GDOD (20 Summers Music, ASCAP/Sienna Sienes Sooge DAN Labor Da

JOHN (Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp BMI/Zone 4, Inc., ASCAP/My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/I Want M

KNEE OEEP (Weimerhound Music, BMIVLII' Dub Music, BMIVAngelika Music, BMIVPoppsolotamus Music, BMIVeffrey 45

#### LA CIUDAD OEL DLYIDO (Vander Music, ASCAP/Fato Music

cal, ASCAP, ILT 21
LA HUMMER Y EL CAMARD (Not Listed) IT 39
LA MELODIA (Flow Con Clase BM/EM) Blackwood Music Inc
BM/Victor Detgado Publishing Designee, BMI) IT 43
LA REINA DEL SUR (Repertion Vega, BMI/Tigres Del Norte
Ediciones Musicales, BMI) IT 44
SEX MUSICA ACM, Uldiseració More Compension

Educories Musicales, BM/I LT 44

LAST MIGHT AGAIN (Universal Music Corporation.
ASCAP/Min Ube, ASCAP/Melgran Linsey Music BM/Steel
Mag Music, BM/EM/B Blackwood Music line, BM/Paylene
Music, ASCAP, AMP/HL, CSZ
LA ULTIMA SOMBRIA (DEL Publishing, BM/I) LT 38

HE LAZY SOMBRIA (DEL Publishing, BM/I) LT 38

ASCAP/Bug Music, ASCAP/Ros Nation Music, ASCAP/Bug
Plane Music, ASCAP/Ari For Art's Sake Music, ASCAP/AriPlane Music, ASCAP/Ari For Art's Sake Music, ASCAP/Ari-

House Enterlainment LLC ASCAP/Sony/ATV Music Muturoliming Canada, SOCAN), AMPRIL. HOOG ELETT FRAIN (Scarabler Music, ASCAP/Camival Music Group, ASCAP/BMG Gold Songs, ASCAP/Glastsbean, ASCAP/We Jam Winter Sorug, ASCAP (Signal Sorug, ASCAP) (Si

LIGHT UP THE WORLD (TCF Music Publishing Inc

ASCAP/Maratone AB. STIM/Maratone. ASCAP/Songs 01 Kobali Music Publishing America. Inc.: BM/Maratone Molffor Ending Music Corporation. BM/J HL, H100 33 LIKE MY MOTHER DOES (SonyATV Ties Publishing Company, BM/Case Faber, BM/Case MA/Para in The AP Publishing, BM/Grafiect Mess Music, BM/J HL, CS. 49, H100 20 LIVE A LITTLE (FM) Blackwood Music Inc.: BM/Share Minor Music. BM/Wolfd Desperados, LLC., ASCAP/NLG. ASCAP, HL, H100 90 Company, Inc., ASCAP/Carol Vincent And Associates, LLC., ASCAP, HL, H100 90

ASCAP/.HL, H100 90

LLAMA AL SOL (Sony/ATV Discos Music Publishing LLC,
ASCAP/filto El Palron Publishing, ASCAP/Periect Music Corpo

Corp., ASCAP/Vallincito Songs, BMI/Universal Music.

Music, ASCAP (CS. 19

LOVE DONE GOME (DIMERTATIONAL DIS) Music, BMVBig Yellow
Dog, LLC, BMVScamporee Music, BM/Marier-lameriane
Publishing Corp, BMS, AMP CS 27

LOVE OON'T RUM (Mile Cubin Music, BM/Chemikyle Music,
BM/91 One Songs, ASCAP/Anose Music, ASCAP/Liftle
Champion Music, LLC, ASCAP/Deam Rock Music, Inc.
ASCAP), AMP CS 29

LOVE FACES, CAn'LS Boy Muzik, BM/Warner-lamerlane Publishing Corp, BM/Mo Duncydence Music Publishing
BM/Domition DMP Sorus, BMWC Misstakus, BMVSongs
BM/Domition DMP Sorus, BMWC Misstakus, BMVSongs

MAN DOWN (Hublishing Designee, BMI/Universal Music Cor-poration, ASCAP/Inving Music, Inc. BMI/Shotlay, BM/Merokee Music, ASCAP), AMPPHI, H100 94, BBH 34 MARRY THE MIGHT (Stelan Germanotta pi/k1 day Gaga, BMI/Sony/ATV Songs LLC BM/House Of Gaga Publishing, Inc. BM/Globe Music Inc. BM/Meroker-Tameriane Publishing Ong. BM/Globe Music Publishing, BMI), AMP/HI, 19 CODE. BMI/Ganbay Music Publishing, BMI), AMP/HI,

MARY WAS THE MARRYING KIND (Music Of Stage Three.

51 MAS (Dharmik Music Publishing, BM/EMI Blackwood Music linc, BM/Bantunes Music Publishing, ASCAP/Sony/ATV Dis cos Music Publishing LLC ASCAP/Blue Kralt Music Publishing IB, BM/Cowar Ard Scepter Music; ASCAP/Pisconia Music, ASCAP/Universal Music Corporation, ASCAP I LT 26 MEAN (Sony/AT Viere Publishing Company, BM/Taylor Swift Music, BMI). HL CS 4, H100 39

ng ASCAP) LI 20
MIENTRAS DORMIAS (Marcha Musical Corporation, ASCAP)

MI ULTIMA CARTA (Songs Of Top Stop Music Publishing BMI) Li 36
MI VIDA (Luar Music Publishing, BMVRaul Lopez Publishing,

BMI) LT 37

MDMENT 4 LIFE (Harajuku Barbie Music, BMI/Money Mack
Music, BMI/Songs Of Linnersal, Inc. BMI/Live Write LLC.
BMI/EM Blackwood Music Inc. IBMI/Brother Bagz Publishing.
BMI/Marien-Famerater Publishing Corp, BMI/Brother Bagz
Publishing, SOCAN), AMP/HL, RBH 23

MORE THAR PRENDS (RIB WHITE) Group, BCAP/Kango
Slim, BMI/Big Freedra, BMI/Reallionare Publishing, BMI) RBH 30

SMIT, powboy creedus, polytekamustaer rudinshing, asvir) had MOTIVATION (EMI Blackwood Music Inc.) BMIVI Impub Music. BMIVEM Foray Music. SESAC/Roc Love Is Still A Rapper. SESAC-Phypnotic Beats BMIVPited Music LLC, BMIVSongs Of Koball Music Publishing America, Inc., BMIVYoung Money Publishing Inc., BMIII, AMPAIL, H100 25, RBH 1 MR. BARTENOER ISongs of Program 360. ASCAP/Do Write Misse LLC. ASCAP ICS 37 MR. SAXOBEAT (MediaPro Music Entertainment, SOCAN) LT 354

35 MY GIRL (Conjunction Entertainment BMVEMI Blackwood Music Inc, BMVBoodleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Globe Music Inc, BMXSonyATV Song LLC, BMX/VI PM Music, BMXMaponificent BMXSongs Of Universal Inc, BMX/Seconditand Starship, ASCAP) AMP/HL BRI 4.52

RBH 52 
MY LAST (FT To Del Publishing, LLC, BM/Let The Story Begin Music Publishing, ASCAP/Chrysalis Music, ASCAP/EMI April Music, line, ASCAP/EMI April Music, line, ASCAP/Songs Of Universal Inc, BM/Culture Beyond Ur Experience Publishing, BMI) AMP/HL, H100 53, RBH 5

AMP/HL, H100 72

NINAS PUDIENTES Y PODEROSAS (Marcha Musical Corpo

ACCAD Thirmwara Maridourde Music, ASCAP) LT 50 ration, ASCAP/Primavera Worldwide Music, ASCAP) LT 50

NO HANDS (Juaquinmalphurpublishing, ASCAP/Roscoe Das
Publishing, ASCAP/Dead Stock Music, BM/WB Music Corp

ASCAP/Drum Squad LLC, ASCAP/Young Drumma, ASCAP)

AMP, RBH 33 NO ME DEJES CON LAS GANAS (Ferca Publishing, BMI) LT

19
NO ONE GONNA LOVE YOU (Darn Rich Music, BMI/EMI Blackwood Music Inc , BMI), HL, RBH 65
NOT MY DADDY (For The Write. Price, ASCAP/Roynet Music

NOT MY DADDY (Ho I ne Write. 1916. Association of AscAP) Related AscAP, Belt 29.

NOVACANE (RZE Music Publishing ASCAP/dinversal Music Corporation ASCAP/dig Music, Inc., BMM-Revents Research, BMM/Copyright Control); AMPH. Belt 49.

NUMBER ONE HIT (R Kelly Publishing, Inc., BM/Universal Music - 2 Songs, BMI), AMP/CLM. RBH 88.

OH MY (Not Listed) RBH 45
OH, TONIGHT (Pretty Darnn Tough, ASCAP/RandDazz, ASCAP)

OH, TONIGHT (Petr) Darrin Grugh, ASCAP/RandDazz, ASCAP)
CS 50

IDD ALABAMA (House Of Sea Gayle Music, ASCAP/Words &
Music, ASCAP/Circle C Songs, ASCAP/Sullis Music,
ASCAP/FILICITE Waser, Publishing, LLC, ASCAP/SongAPV
Tree Publishing Company, BMI), AMP/HL, CS 1, H100 43

DUI/OAME (CAM Fotinos Musica), SA de CV) H2

DNE MORE DRINKIN'S SONG (New Songs Of Sea Gayle
BMI/Oxonth Musics, BMI), HL, CS 98

DNE NIGHT STAND (Songs Of Universal, Inc., BMI/Culture
Beyond Un Experience Publishing, BMI/SMAC Muzic, BMI/Culture
Beyond Un Experience Publishing, BMI/SMAC Muzic, BMI/Culture
Desynd Un Experience Publishing, ASCAP/BMI Ayrol
Music, CA, CASCAP/Mel in Red Music, ASCAP/BMI Ayrol
Music, BMI/Chard Arthory Share Publishing Designee,
BMI/Hypnotic Beals, BMI/Rebel Made (LC, BMI/Songs) Of
MAT LEVEL Publishing, AFFICE, Inc., BMI/MI/SA, BMI),
AMP/PL, RBH: 61

VEN A BALLAR (Songs Of Red One, BMI/Sony/ATV Songs LLC,
BMI/2101 Songs, BMI/Pbull's Legacy Publishing BMI/Universal Musics, Careers, BMI/EMI/Ann) Indication, ASCAP/MI
Songs France, SARI/Sony/ATV Tunes LLC, ASCAP), AMP/HL,
H100 4, L1 2

PARTY ROCK ANTHEM (Party Rock, ASCAP/Sony/ATV Melody, BMI/Three Wise Boys Music LLC, BMI/Rude Music.

ASULAYWarele-lamerane Hunishing Lorp , 5MN), AMP/HL R8H 64
POP THAT (Not Listed) R8H 80
PRETENDING (TFC Mussic Publishing Inc. ASCAP/Fox Film Music Corporation. BM/H0R Songs, SMM) H100 40
PRETTY GIRL ROCK (Universal Musics - 2 Tunes LLC. ASCAP/Pen In The Ground Publishing, ASCAP/Computed Finetramment BM/Chick Hammon's House Publishing, ASCAP/Strauss Co. LLC. ASCAP/Komatarris Music Publishing, ASCAP/SEM APIN Music. Cai. en. ASCAP/SITION (SMM) HIS ASCAP/SITION (SMM) ASCAP/SITION (SMM)

PROMETI (Not Listed) LT 13
PUMPED UP KICKS (Smims Coffee And Tea Music Publishing.

RABIOSA (The Caramel House Music, BMI/Sony/ATV Melody BMI/Pilbull's Legacy Publishing, BMI/Universal Music -Careers, BMI/Los Duenos Del Negocio Publishing, ASCAP),

Carees, BM/Los Duenos Lee regueste.
AMP/HL, LT 23
RACKS (High Hopville USA Music, BM/Great South Bay Music, BM/Gronry Digital Music Group, BM/Nayvadus Maximus, BM/Christopher Miller Publishing Designee, BM/). H100 49, RBH 8

RADIO MESSAGE (R Kelly Publishing, Inc., BMI/Universal Music. - 7 Sonos, RMI). AMP/HL. RRH 69

Nation Int. Rocker/John Have to be Wilsic, Assort (H. C.)

RIGHT THERE (EMI Blackwood Music inc., BMI/Jimijub Music BM/Permusic.

BMI/2412 Songs LLC, BMI/Jesse Jaye Music, ASCAP/Reach Global, inc., ASCAP/So Cart Music Publishing, ASCAP/Nu-versal Music Corporation, ASCAP/Hyprotic Beats, BMI/Pebel Music Corporation, ASCAP/Hyprotic Beats, BMI/Pebel Music Cubic BMI/Songs Of Kobal Music Publishing America. Inc. BMI/J. AMP/Pil., H100 97

RISS ABOVE 1 (Universal-PolyGram International Publishing, ASCAP), AMP/Pil., H100 74

ASCAP), AMP/HL, H100 74

ROLLING IN THE DEEP (Songs Of Universal, Inc., BMVEMI
Blackwood Music Inc., BMI), HL, H100 1, R8H 100

ROLL UP (PGH Sound Publishing ASCAP/WB Music Corp.,
ASCAP/EMI April Music, Inc., ASCAP), AMP/HL, H100 15,

RBH 17

ROPE (M.J. Twelve Music, BMI/Songs Of Universal, Inc., BMI/I
Love The Punk Rock Music, BMI/Living Under A Rock Music
ASCAP/Universal Music Corporation, ASCAP/Flying Earform ASCAP/Universal Music Corporation, ASCAP/Flying Earform Music BMI/Bug Music, Inc. BMI/Ruthensmear Music, BMI) AMP/HL, H100 100

PIIN THE WORLD (GIRLS) (2082 Music Publishing ASCAP/WB Music Corp. ASCAP/EMI April Music, Inc ASCAP/B-Day Publishing, ASCAP/Switch Werd Music ASCAP/I Like Turtles Music. ASCAP/Music By Talari. Inc BMI/Jack Russell Music Ltd., PRS/Tenyor Music. BMI). AMP/HL, H100 29, RBH 32

AMP/HL, H16) 29, HBH 32

SHARE MY LIFE (Sangs Of Universal, Inc., BM//Kemunity
Song Chest, BM//Uncle Buddie's Music, Inc., ASCAP).

SHARE MY LIPE, SOMING TO STATE OF THE STATE

ASCAP/Danielle Leveetir Publishing Company ASCAP). HL GS 41 THE SHOW GOES DN (Hey Lu Chill Music. BM/Heavy As Heaven Music. BM/Universal Music. Careers, BM/Songs Ol Universal, Inc. BM/Marst Publishing Gloup West, ASCAP/Dushin William Brower Publishing Designee. ASCAP/Dushin William Brower Publishing Designee. ASCAP/Song/ATV Harmony. ASCAP/The Best Dressed Chick-en In fown. ASCAP/Schuld Music. ASCAP/Diply Casanova Music. ASCAP/ AMP/HL. H100 12 SIMG (Bette Lunning Industries BM), Milliam Lines. ASCAP/Dipu strl. ASCAM/Dal Darm Dean Music. BM/Permissic. BM/2412 Songs LLC. BMI), AMP/HL. H100 16 S&M (EM April Music. Inc. ASCAP/Dillia Tuines. ASCAP/Dipu strl. ASCEM/Dal Darm Dean Music. BM/Permissic. BM/2412 Songs LLC. BMI), AMP/HL. LT 30, RBIS SM/2412 Songs LLC. BMI), AMP/HL. LT 30, RBIS SM/2412 Songs LLC. BMI), AMP/HL. LT 30, RBIS SM/2412 Songs LLC. BMI, AMP/HL. LT 30, RBIS SON IN LOVE (Blue's BBy Music. ASCAP/Dinheirsal Music Co-pacition. ASCAP/Tappy Whysis Music. LLC. BM/Songs Of Universal. Inc. BM/Musich Miss. BM/EM Blackwood Music Rice. BM/Musich Alla Lesten BBH 31

SOMEONE TO LOVE ME (NAKED) (Not Listed) RBH 31 SOMEWHERE ELSE (Tokeco Tunes, BMI/Music of Stage

taville Songs, BMI/Sonya Isaacs Müsic, BMI/WB Müsic Corp. ASCAP/Mellissa's Money Music Publishing, ASCAP/Gel A Lead Of Triss Misic, ASCAP). AMPCS 55 STILL IN LOVE WITH YOU (Poppin The Friendry R anger Music Company, Ltd., ASUniversal-Pub/Garm International Publish-ing, ASCAP). AMP/PLL, RBH 56.

STILL IN LOVE WITH YOU (Popon The Frendly Rauger Music Company, Ltd., ASCIANPSIA, Physican International Publishing, ASCAP). AMPPHL, IBBH 56.
STORM WARKING Gongs of Universal, Inc., BM/Happy Little Man Publishing, BM/LhashB Music, ASCAP/Bughouse. BM/Stappy Bughouse. BM/Stappy BM/Stappy BB/Stappy BM/Stappy BB/Stappy BB/St

TABOD (Crown P Music Publishing, BM/EMI Blackwood Music Inc. BM/EMI Songs France, SARI U.T.6.
TAKE A BACK ROAD, FMB Blackwood Music Inc., BM/Phetineck Music BM/Linwersa Music - Carees, BM/High Powersd Machine Music BM/L AMPH. LC. S. 29.
TAKE IT OFF (EMI Blackwood Music Inc., BM/Simg Streicher Music BM/Simg Streicher BM/Simg J/Edernal Combustion Music, ASCAP/Out Of the Taper-

AMPAHL CS 17

TENGO TU LOVE (Warner-Tamerlane Publishing Corp
BMVLaVida Buena Music Publishing BMI) LT 27

EL TIERNO SE FUE (Marcha Musical Corporation, ASCAP) LT

16 TILL THE WORLD ENDS (Kasz Money Publishing, ASCAP/Wamer/Chappell Music Scandnawa AB STIM/Mara-tone AB, STIM/Koball Music Publishing America, Inc., ASCAP/Dynamite Cop Music, BMI/Where Da Kasz AI, BMI) AARD HOLD.

TOMORROW (Runnin' Behind Publishing ASCAP/Emi April
Music, Inc., ASCAP/Safeen Stars Music, BM/Frank Myers
Music BM/Grand Poblach Publishing, SESAC/Dreams To
Music SESAC). HL. CS 9: H100 SMI) CS 357
TONIORIT (Jennier Neites Publishing, ASCAP/Duright Music
BM/Grantel Group Music, Inc., BMI) CS 35
TONIORIT (Jennier Neites Publishing ASCAP/Duright Music
BM/Control Group Music, Inc., BMI) CS 35
TONIORIT (Jennier Neites Publishing Group, BMI) Grands Publishing Group
BM/Manner-Barnerlane Publishing Group, BMI) Sariake Publishing, ASCAP/Anter Publishing Group West, ASCAP/Dineys
al Music, Capters BM/Aurater Drivisky Sings, BM/Mudacris
Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc.
ASCAP/BMIPMI Control Music, Inc., BM/Misch Office, BMISCAP/SAP/Here Stookin Ay You Add
Music, BM/MScarler Moorin Music, Inc., BM/MScah O
Music, BM/MScarler Moorin Music, Inc., BM/MScah O
Music, BM/MScarler Moorin Music, Inc., BM/MScah O
Music, BM/MScarler Moorin Music, BMISCAP/SORS, HL. H100 AT
TU AMGELITO (Universal-Musica Unica Publishing BMI) LT 25
TUPAG BASK (Appert Multime Ascaparation)

ica, inc., AsUAP), Ht., H1UU 41
TU ANGELITO (Universal-Musica Unica Publishing BMI) LT 25
TUPAC BACK (Robert Williams, ASCAP/4 Blunts Lif At Once
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**RECORD COMPANIES: Universal Music Group promotes** Amanda Marks to global head of digital accounts. She was executive VP/GM of Universal Music Group Distribution.

Sony Music Nashville appoints Kevin Kay national director of strategic partnerships. He was founder/president of marketing company Entertainment Sponsorship Group.

PUBLISHING: Kobalt Music Group names Kevin O'Byrne head of operations. He was director of copyright development at Sony/ATV Music Publishing.

Universal Music Publishing Group promotes Jessica Rivera to VP of creative for urban music on the East Coast. She was senior director of creative affairs.









DIGITAL: 7digital taps James Wheatley as VP of business development. He was director of business development for Europe at eMusic.

Topspin Media appoints Mark Montgomery to its board of advisers. He is a music and technology entrepreneur who co-founded digital marketing company echomusic

Vevo names Stephanie Fried VP of research insights and analytics. She was director of digital research at **NBC** Universal.

Digital entertainment consulting firm TAG Strategic appoints Corey Denis VP of digital marketing and social media. He founded Not Shocking.

**MANAGEMENT: Universal Republic Records and Twenty** First Artists, divisions of Universal Music Group, launch Twenty First Republic, a management division that caters to U.S.-based music producers and engineers. Worlds End Management CEO Sandy Roberton and Universal Republic executive VP of A&R Tom Mackay will oversee the new division.

RADIO: Univision Radio names Jose Valle president. He was VP/GM at Univision Radio in Los Angeles.

-Edited by Mitchell Peters

## **GOODWORKS**

#### LOS LONELY BOYS TEAM WITH CHILDHOOD **CANCER NONPROFIT**

As family men with children of their own, sibling rock trio Los Lonely Boys understand the importance of taking care of loved ones. So for the band's upcoming summer tour in support of its latest album, "Rockpango," the group has partnered with nonprofit Padres Contra El Cancer (Parents Against Cancer) to help raise money for battling childhood cancer.

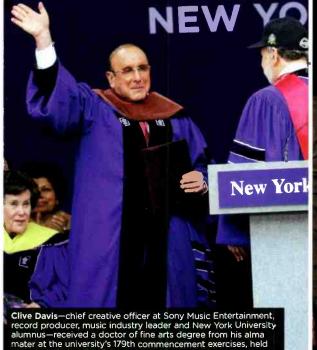
"If one of my children ended up with cancer and I couldn't somehow pay for it, then I'd wish there was some kind of organization like this that would help me," drummer Ringo Garza says.

During its upcoming tour, which begins June 14 at Infinity Hall in Norfolk, Conn., the band will encourage concertgoers to donate \$5 to the organization by texting "IAMHOPE" to 85944. In addition to their tour stops and recording a public service announcement for the nonprofit, Garza says the act will raise awareness of Padres Contra El Cancer through its Facebook page, website and fan meet-and-greets.

Los Lonely Boys have also teamed with shoe company Stacy Adams to launch their own shoe line, with a portion of sales supporting Padres Contra El Cancer. "We were honored that [Stacy Adams] would even say yes to something like that," Garza says. -Mitchell Peters

## BACKBEAT













During her sold-out show at New York's Beacon Theatre on May 19, Grammy Award-winning May 19, Grammy Award-winning artist Adele was presented with multiple plaques for her certified double-platinum album "21," platinum debut set "19" and double-platinum single "Rolling in the Deep." "Rolling in the Deep."
Celebrating the achievement
are (from left) September
Management manager Rose
Moon; Columbia Records senior
VP of marketing Scott Greer;
September Management manager Jonathan Dickins: manager Jonathan Dickins; Sony Music Entertainment executive VP/CFO Kevin Kelleher, executive VP of U.S. sales Darren Stupak and executive VP of business affairs/general counsel Julie Swindler; Adele; Epic/Columbia Label Croup VP of sales Steve Kennedy; Columbia Records president Ashley Newton and VP of promotion Jon Borris; Columbia/Epic Label Group chairman Rob Stringer; Columbia Records marketing manager Erika Alfredson, senior VP of promotion Pete Cosenza, VP of digital marketing **Kathy Baker**, VP of publicity Benny Tarantini and chairman Steve Barnett. PHOTO:







ABOVE: More than \$600,000 was raised on behalf of the Agahozo-Shalom Youth Village in Rwanda at a May 17 event in New York honoring S-Curve Records founder/CEO Steve Greenberg (center). Records founder/CEO Steve Greenberg (center). The event featured musical performances by (from left) the Roots' Captain Kirk Douglas, F. Knuckles, Kamal Gray and James Poyser; Betty Wright, Nick Jonas; the Roots' Ahmir "Puestlove" Thompson and Diane Birch. The village provides a positive living environment and education for 500 Rwandan teenagers who were purposed as a result of the teenagers who were orphaned as a result of the Rwandan genocide. PHOTO: LORI HEDDINGER

LEFT: Mercury Records Australia recording artist and former Savage Garden member Darren Hayes (right) came out to support his friend and fellow pop singer Simon Curtis at the latter's debut London concert on May 14. Curtis was in town for the EQ Live and Kinect for Xbox 360-sponsored event promoting his new single—the just-released "Superhero"—and his forth coming second studio effort, "R?" Hayes' fourth solo studio album, and first for Mercury, is due later this year. PHOTO JAMES PAUL COOK



Bon Jovi's Circle tour is among the top 10 highest-grossing tours of all time. Kicking off in February 2010, the trek has sold out stadiums and arenas worldwide, was attended by more than 1.5 million fans and has grossed more than \$146 million. Nielsen Entertainment VP of merchant services and emerging growth Chris Muratore caught up with Jon Bon Jovi at New York's Nassau Coliseum on May 6 to present him with an award for more than 20 million albums sold since 1921 pagge pagge 1940. since 1991, PHOTO: DAVID BERGMAN



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