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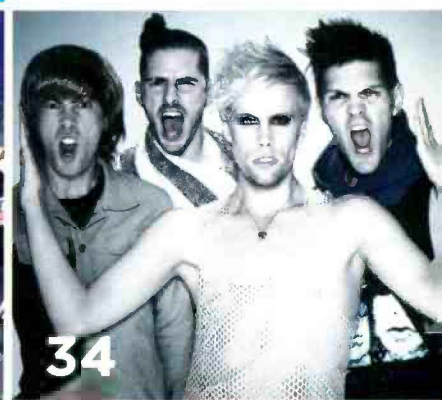
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.COM EXCLUSIVES
Catch up on all of our behind-the-scenes coverage of the season-nine "American Idol" finale. Plus, dive into a video feature of all the artists and fans who've been inspired to cover Lady Gaga. Check it all out at billboard.com.

30 UNDER 30
Final two weeks! Billboard's 30 Under 30 report this summer will recognize young executives who are driving our business forward. Readers may submit nominations through June 11 at billboard.biz/30Under30.

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COUNTRY MUSIC
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MUSIC & ADVERTISING
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Back From The Rave

Why The Dance Music Revival Has Important Lessons For The Rest Of The Biz

BY PETE TONG

It's no great secret that electronic music is back—and in a big way. The success of DJs and producers like David Guetta, Tiësto and Swedish House Mafia was well-documented, even before the Guetta co-penned and produced "I Gotta Feeling" became the most downloaded track in iTunes history for the Black Eyed Peas.

And, while urban music's adoption of dance producers and sounds has brought the genre chart success, what's less obvious is that, this time, dance music is back for good, and not just a media hype. The genre is now built on solid global foundations, with audiences that connect and drive the scene through the Internet.

Dance music's roots lie firmly in the United States, with pioneering clubs like the Warehouse and Paradise Garage. But that scene was centered on cities like Chicago, New York and Detroit rather than across the whole country—the genre was never really a mainstream success the first time around the way it was in the United Kingdom and Europe, where dance music practically took over mainstream '90s youth culture.

The biggest DJs back then were all European and, while that first wave of U.K. and European dance acts, including the Prodigy and the Chemical Brothers, did come to the States, they were really only booked for the big festival shows. They didn't build the foundations by touring 75 clubs across the country. And despite the successes, the record business never took electronic music seriously. It was usually considered to be a short-term thing, as opposed to the long-term album artist rock/pop business that the record labels had been built on.

Consequently, when file sharing and Napster emerged as a real threat to the record business model at the turn of the century, the first thing to be made redundant was labels' dance departments. This decimated the sector, with many associated businesses, especially magazines, also disappearing.

Yet, plunged into recession five years before the rest of the business, what happened next laid a strong and lasting foundation for the sector.

Electronic music is a genre by definition at ease with technology, and dance artists and DJs have always been among the earliest adopters of new media, be it mailing lists, Facebook groups or Twitter feeds. And, with earnings declining state-side, they did all they could to serve fans from South America to Singapore, playing out to these fans wherever they were,

steadily building their live businesses. Shoring up support in this way led to the genre quietly, steadily growing through the years. Eight years on, it has become a massive ticket business, with recordings very much the cherry on top.

This may not look that groundbreaking now, but electronica was way ahead of the curve.

When Guetta's production career blew up, Virgin Records America was only just waking up to the talent it had on its books. Now that same company is building successful 360-degree partnerships with the likes of Deadmau5 and Swedish House Mafia, with live concerts and merchandise as important as the records. The irony

is that when Deadmau5 and Swedish House Mafia got their record deals, they didn't actually need them in the same way they would have done in 2001.

In the United States, the steady growth of the genre has been even more profound.

The success of specialist electronic online retailer Beatport has played a significant factor. I would cite Deadmau5 as the first act to break via Beatport: His savvy use of exclusive releases built up a rapport with the store and its users and helped to turn him into the phenomenon he is today.

Electronic music is now supported by major events and festivals operating in

many cities. These aren't MTV- or radio-led scenes, but have again grown via text; chat rooms; such blogs as Stereogum, Brooklyn Vegan, the Fader; websites; and social networks.

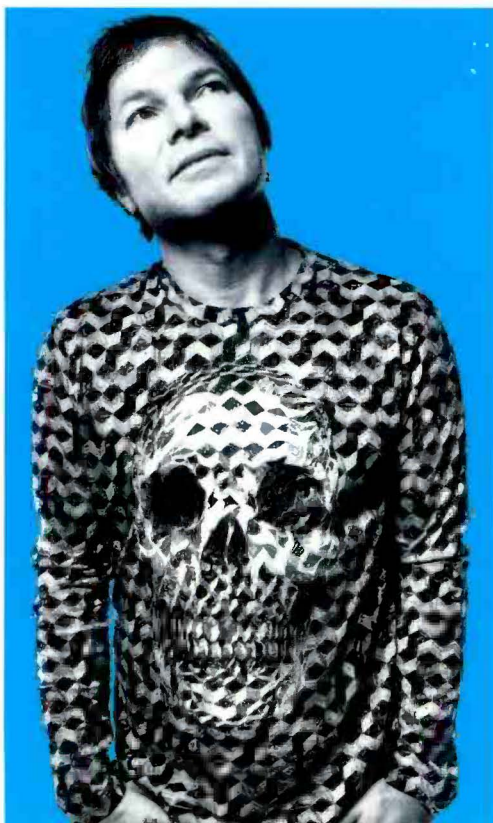
Crucially, events like the Electric Daisy Carnival, Ultra Music Festival, Monster Massive, Hard, Electric Zoo Festival and the Detroit Electronic Music Festival have finally granted unrestricted access to the genre to those under 21 years old, who were previously locked out of the club scene by U.S. drinking laws.

No wonder North America is now producing dance DJs and artists to rival even the biggest European names. Headline-grabbing appearances at Coachella last month by Deadmau5, Richie Hawtin and Kaskadee show just how far dance music has penetrated mainstream American pop culture.

And this time, there's no going back. ■■■

Pete Tong is a partner in the International Music Summit in Ibiza, held May 26-28; a BBC Radio 1 DJ; and a partner at William Morris Electronic.

Dance music is built on solid foundations, with audiences that drive the scene through the Internet.



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PLATINUM PRIESTS
Three men of the cloth top the charts in Brazil



PROGNOSIS NEGATIVE
Marc Geiger on the biz's 'year of sludge'

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>>>VEVO LANDS WORLD CUP WEBCAST DEAL

Vevo will webcast the June 10 FIFA World Cup Kick-Off Celebration Concert. The event is being produced by Control Room, which will handle the filming and editing. Vevo will act as the broadcaster and will have exclusive rights to make the archived footage available for on-demand after the event. The concert will feature performances from Alicia Keys, Amadou & Mariam, the Black Eyed Peas, John Legend and others.

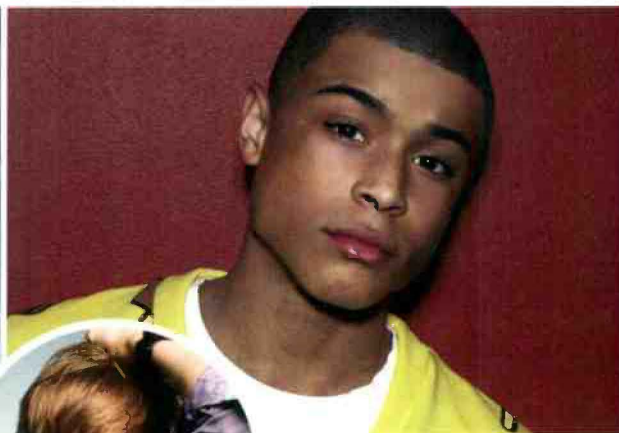
>>>RHINO PRESIDENT PASCUCCI TO EXIT

Rhino Records president Scott Pascucci is leaving the company, according to a statement issued to Billboard. Rhino executive VP/GM Kevin Gore will assume management responsibilities for Rhino. Pascucci will remain onboard as a consultant to help the transition.

>>>NBA ROLLS OUT FINALS MASH-UPS

The NBA has rolled out the last piece of its "Amazing Is..." post-season campaign, which was created by DJ Steve Porter and the NBA's ad agency, Goodby, Silverstein & Partners. For the spots, Porter took audioclips from star players at key moments in NBA history and created mash-ups under different themes for different stages of the playoffs: "Belief" for the first round, "Unity" for the conference semifinals, "The Journey" for the conference finals and "The Dream" for the finals.

UP FRONT



POP BY MONICA HERRERA

MEET THE BIEBERS

In The Wake Of Justin Bieber's Success, Labels Eagerly Search For The Next Teen Pop Sensation

What does 16-year-old Justin Bieber share in common with musical icons Bob Dylan, Bruce Springsteen, Nirvana and Britney Spears?

They all, at one time or another, have inspired record company A&R executives en masse to aggressively sign up artists who sound, and sometimes even look, decidedly like them. Dylan's brilliance sparked the signings of folkies from Donovan to Steve Forbert; Springsteen led to Joe Grushecky and John Cafferty; Nirvana minted Radish, Candlebox and countless others; Britney Spears begat Willa Ford.

Seizing on the opportunities created by a phenomenon like Bieber is nothing new, and it's certainly not unique to the music business. But in the case of Bieber and the search for the next teen heartthrob, the pace at which it's happening appears as frenzied as the girls who bum-rush Bieber for autographs after shows.

Perhaps the most extreme example is the preternaturally talented Greyson Chance, who in less than one month has secured two A-list managers and motivated a major TV personality to launch a record label. On April 28, Chance posted a YouTube video of himself covering Lady Gaga's "Paparazzi" for his sixth-grade classmates in Oklahoma. Ellen DeGeneres booked the 12-year-old—who sports a swooping, Bieber-esque haircut—for a May 13 appearance on her ABC daytime show, then brought him back May 26 to announce that she'd launched her own record label, eleveneleven, and signed Chance as her first artist.

Though Chance was rumored to have signed with Interscope the same week of his first "Ellen" visit, a representative for DeGeneres says, "A partnership with a major label is still in the works."

Chance is co-managed by Guy Oseary (Madonna) and Troy Carter (Lady Gaga). A source familiar with the deal says that no material has been recorded yet, but Chance's team is searching for music in the vein of Coldplay's "Viva la Vida."

Comparisons between Bieber and Chance are inevitable, given their age and online origin. But a more fitting comparison can be made with Cody Simpson, a 13-year-old from Australia signed to Atlantic. Simpson also started playing guitar and singing at a young age and was discovered last summer by an enterprising YouTube viewer: producer Shawn Campbell (Missy Elliott, Ciara).

"My parents thought it was some weirdo trying to get to me," Simpson says, "but he seemed legit and I've been wanting to make music since I was 7, so I told my parents to let me try this."

"I've never worked with anyone this young before, but Cody is so focused," says Campbell, who helped Simpson get signed to Atlantic through executive VP of A&R Mike Caren.

Caren says that there's room for more than one teen male artist in the marketplace. "Justin Bieber opened the door for teen music on rhythm and pop radio," he says. "The really talented ones can break through."

Simpson's debut single, "iYiYi," featuring labelmate Flo Rida, will be released June 1, and a full album is in progress. Caren says that it will be "more uptempo, energetic pop" than Bieber's R&B-driven material. "It's reminiscent of the Backstreet Boys and 'N Sync sound."

Kids today (from left): **CODY SIMPSON; GREYSON CHANCE with ELLEN DeGENERES; and KHALIL; inset: JUSTIN BIEBER.**

Simpson is managed by Blue Williams, who also manages 15-year-old Khalil, signed to Island Def Jam Music Group's Teen Island label. The label was first created for Bieber, says Kawan "KP" Prather, senior VP of A&R at Def Jam, adding that due to Bieber's success, "people are less scared" to sign teen artists outside of the Disney/Nickelodeon formula.

Khalil's debut single, "Girlfriend," was written by Sean Garrett and sent to urban and rhythm radio formats May 24, and Williams says the focus is on developing him into a long-term artist. "Justin Bieber tapped into something that we had gotten away from as an industry," he says. "Little girls like to have artists that make them scream, whose posters they can put up on their walls. We've been so busy chasing a hit single or a hot record, we stopped making stars."

Also on Teen Island is Aaron Fresh, a 17-year-old native of Trinidad and Tobago signed to a joint venture through Nick Cannon's Ncredible Entertainment. Fresh's debut single, the reggaetted "Spending All My Time," is bubbling under the Mainstream Top 40 chart, with airplay detected at 64 stations, according to Nielsen BDS.

"The youth movement is definitely in effect right now," says Cannon, who was introduced to Fresh through a producer. "It comes around about every 10 years, and last time it was Usher, Justin Timberlake and Beyoncé. I see Aaron as a future superstar right up there with them."

Meanwhile, even Simon Cowell appears to be on the hunt for the next Bieber. During an interview on ABC's "The Oprah Winfrey Show" before his departure from "American Idol," the music/TV mogul revealed that "The X Factor" will come to the United States next fall with a lower age limit—14.

>>>HOUSE TO UPDATE COMM ACT

The leaders of several House committees and subcommittees announced they will "start a process to develop proposals to update the Communications Act." The first step in the process is an invitation to stakeholders to take part in a series of meetings beginning in June. No other details were given. The last time the act was completely overhauled was in 1996, and one of the changes was a loosening of limits on consolidation of media ownership.

>>>LIVEWIRE MOBILE PLANS DOWNLOAD SERVICE

Ringtone aggregator LiveWire Mobile is getting into the full-song business. The company laid out plans for a digital rights management-free music download service that it says will be offered by two North American wireless operators later this year. The service has licensing deals with all four majors. Pricing details weren't given, as the operators offering the service will set those figures. LiveWire says its service can facilitate a la carte or subscription payment models.

>>>BMI READIES MOBILE APP

BMI is creating an app that will allow its members to access the organization's online services area. The app, which will launch by the end of June, will give BMI songwriters, composers and music publishers secure account access to their royalty statements and catalog of musical works via their smart phones. Additionally, BMI recently launched a mobile version of its website for iPhone, Android, Palm, Symbian and the upcoming BlackBerry 6.0 phones.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Glenn Peoples, Chris M. Walsh and Reuters.

UPFRONT

DIGITAL BY ED CHRISTMAN and ANTONY BRUNO

MAC ATTACK

Initial Focus Of DOJ's Inquiry Into Apple's Digital Music Service Centers On Allegations Of Price Fixing

Seeking information on possible price fixing in the digital music marketplace, the U.S. Department of Justice contacted the legal departments of the major record labels as part of an initial inquiry into Apple, sources tell Billboard.

The DOJ also spoke with a number of digital music services.

The inquiry into iTunes was first reported by the New York Times. That story said the DOJ was examining allegations that Apple had strong-armed labels from participating in rival music seller Amazon's Daily Deal program.

Amazon's Daily Deal first launched in June 2008 but it became the subject of iTunes' ire last summer when the Seattle-based merchant pushed for labels to make new releases available on the Monday before the initial Tuesday street date. In September, iTunes began grumbling about that promotion to the majors, but the big pushback began when Island placed Mariah Carey's "Memoirs of an Imperfect Angel" in the promotion a day before its Sept. 29, 2009, release. In January, iTunes extended its vocal displeasure about Amazon to the independent community when Vampire Weekend's "Contra" was the Daily Deal on Jan. 11, selling at \$3.99 a day before its official street date.

Earlier this month, according to sources, the DOJ reached out to the majors to learn whether Apple's clout in the marketplace could affect pricing. Since the featured album in Amazon's Daily Deal usually sells for the low prices of \$3.99-\$5.99, as opposed to the almost standard \$9.99 price point for digital al-

bums, any attempt to discourage labels from participating in the Amazon promotion might be construed as price fixing, sources say.

The DOJ "cares a lot when monopolies do things that keeps prices high," a source familiar with the DOJ conversations says. "The conversation with Justice has nothing to do with Amazon getting [music] early. It has everything to do with whether iTunes is trying to control pricing."

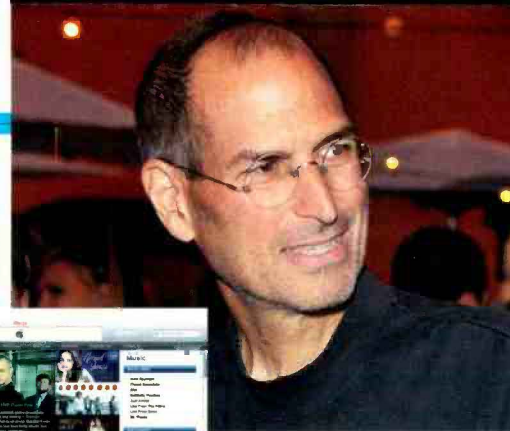
While iTunes has significant market share, it's not a monopoly. Overall, iTunes had 26.7% U.S. market share last year, which translates into 65.5% of digital market share, Billboard estimates. For a la carte download sales, its U.S. presence is overwhelming, with an estimated 93% market share.

In contrast, Amazon's MP3 store had an overall 1.3% market share, which translates into about 5% of U.S. market share for a la carte downloads, while Walmart's MP3 store has an estimated 0.17% of overall market share, or 0.6% of downloads.

Earlier this month, according to press reports, the Federal Trade Commission (FTC) and the DOJ were considering investigating the rules Apple places on iPhone application developers, specifically those rules requiring developers to use the Apple programming tools rather than those from third parties. Doing so would mean apps created for the iPhone could only work on the iPhone, and developers would have to create separate apps for other devices.

The DOJ reacted similarly to Microsoft's dominance

Leader of the pack: STEVE JOBS; inset: iTunes home page



in the late '90s, claiming the company was using its Windows operating system to get an unfair advantage in the browser wars.

Apple's market capitalization reached \$222 billion this month, overtaking rival Microsoft to become the world's largest tech firm and the second-largest company of any kind in the United States behind Exxon-Mobil.

As yet, the DOJ has only asked to speak with the legal departments of the record labels, and hasn't sought any documentation on the topic at hand.

In the mid- and late '90s, when the FTC explored the music industry's involvement in price fixing, the initial inquiry blossomed into a full-scale investigation in which numerous label sales and distribution executives were deposed. Also, the FTC demanded and received what at the time was described as "tractor-trailer" loads of documentation, including e-mails.

If the iTunes inquiry ever moves to the investigation stage, the DOJ may have a hard time getting documentation. According to sources, practically all iTunes communications on the topic have been verbal, and iTunes executives haven't detailed their position to all the labels.

Apple, Amazon, the DOJ and the major labels all declined to comment for this story. Digital retailer eMusic confirmed that it had received a phone call from a federal regulator but declined further comment.

Additional reporting by Glenn Peoples.

The Devil's In The Details

Labels, Publishers Continue To Squabble Over Parts Of The Section 115 Copyright Update

While music publishers and labels have found common ground on many key elements of the still-to-be-determined Section 115 regulations update, some issues still divide the two groups.

When the Copyright Royalty Board finally set royalty rates for downloads, interactive streaming and subscription downloads, and advertising-supported music on Jan. 26, 2009, the regulations regarding the Section 115 compulsory license needed to be updated to account for the new digital realities. Consequently, the U.S. Copyright Office asked the stakeholders—the publishers, labels and digital service providers—to reach a consensus proposal on the regulations in August 2009.

On April 30 this year, the

stakeholders sent a letter to the Copyright Office detailing the areas of agreement, as well as the areas of conflict. Those include the labels' desire to, in essence, cross-collateralize digital and physical royalty payments due to publishers and songwriters; the publishers' demand to receive from labels detailed accounting, broken down service by service, where the pass-through song license has been employed; and the publishers' demand to receive mandated electronic reporting of accounting from labels and digital service providers.

With regard to the cross-collateralization of digital and physical royalty payments, labels contend that if a "negative reserve balance" exists due to higher than anticipated returns, they should be able to recapture that royalty overpayment by reducing the amount payable on

all configurations, including the digital delivery of music.

"If we overpay from the right pocket, we want to take it out of the left pocket, which is reasonable," one executive in the label camp says.

Others in the label camp say that before there was a unitary rate structure regardless of format when dealing with CDs and tapes. But now with different royalty rates for different kinds of music consumption, the reserve balance should be converted from units to dollars to preserve the right to recover a negative balance, or—as it's known in music-industry lexicon—being "upside down."

Publishers dispute that logic. "There is a long history of [label] reserve practices that have caused concern," National Music Publishers' Assn. president/CEO David Israelite says. "There is no such thing

as breakage, overshipment and returns in digital, so there should be no reserves for digital delivery. The labels want to let the physical problems bleed into the digital world, and we think this is a bad idea and shouldn't be allowed."

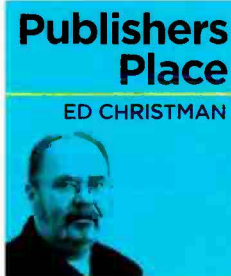
Concerning the issue of whether compulsory licensing reporting should be detailed on an account basis, labels say that they currently don't provide such reports on a chain-by-chain basis and see no need to do so in the digital world. Music publishers have long been stymied by their inability to see what iTunes is selling and want access to sales information on an individual account basis wherever the pass-through license is applied.

Finally, on the third point of difference, the labels say they already provide electronic reporting of royalty accounting when requested but don't want to have it mandated, as requested by publishers.

Despite the areas of discord, Israelite says that both sides

took a "very constructive approach" to work through the issues. Both sides have already agreed on a number of topics, including allowing the compulsory licensee to extend the deadline for providing annual statements of account from three months to six months after the close of the licensee fiscal year; allowing the compulsory licensee to make an estimated payment when the exact performance royalty deduction isn't known; maintaining records up to five years after service of an annual statement; and establishing a \$50 threshold before royalties are paid out.

On the points where there's agreement, it's still up to the Copyright Office to decide whether to adapt the suggested changes into the regulations. On the unresolved issues, the office will likely hold a hearing to help it decide on what to do.



Publishers Place
ED CHRISTMAN



MELODY
AND IN MEMORIAM Ronnie James Dio
MIGHT

6 QUESTIONS

with CURT MOTLEY
by RAY WADDELL

As co-head of the Nashville office of the Paradigm Talent & Literary Agency and the longtime responsible agent for touring powerhouse Toby Keith, Curt Motley is a major player in one of the most vital music markets in the world. Paradigm Nashville books tours and personal appearances for a wide range of country and Americana acts, and last year it entered the Christian booking business with the acquisition of Third Coast Artists. Just one day back from a three-week USO tour with Keith in Afghanistan, Motley spoke with *Billboard* about the health of touring and why working with the USO is important to him.

1 What were the shows in Afghanistan like?

When you play a Forward Operating Base, or FOB, like the one in the Helmand Province, where there's all kinds of killing going on, those guys are out getting shot at and blown up, and they're on edge all the time. They're real polite, they stand rigid, and they've got that faraway stare. You get to a bigger base, like Bagram, that got attacked yesterday, it has 30,000 people, it's like a city. Those people are all crazy. If you get even further away, maybe a refueling center or something like that, they're going berserk. Those guys are way into the music, but if you're watching them, you can't tell if they dug it. But you always hear from their families about how much it meant to them. You'll never play for a more appreciative group of people. I really wish I could do a better job of getting more artists over there. I'm on the board of the USO, and it's really difficult to get people over there.

2 Why do you go?

I asked Toby to go and I am not going to let him go by himself. And it's the only way I know to do anything that means anything to the troops. [Live Nation country president] Brian O'Connell goes every year, and [singer/songwriter] Scotty Emerick, and Toby's assistant Mitch DeNeui, and we've got our little group of guys. You don't have to be a warmonger, right wing, left wing, any of that, you've just got to show some cats who are in a volunteer military over there, getting killed or being away from their families two or three years at a time, that you care. They just want to know that we give a shit. We've had Rascal Flatts over, Montgomery Gentry. I need some more A-listers, some big names. I've got to do a better job.

3 Why has Toby Keith maintained such consistency in touring?

The one thing you can count on when you go see Toby is that the show is going to take you out of the environment you're in and transport you to a gigantic honky-tonk. For two hours you're going to forget about your mortgage, your job and how much some things suck, and you're just going to have fun. It's something you can't get any other way. He has as much fun as the audience does, and he surely doesn't have to do it for any other reason. Every year he gives them what they want. They can count on him.

4 Who's in the pipeline that you think has a chance to break through in country?

Someone that I hope is close is Jason Aldean. I really like him. We had him out for some dates, and it's sort of that same kind of deal. He gets up there and does it without a lot of bells and whistles, just brings it to the people.

5 Paradigm acquired Third Coast last year. Any possibility of further expansion?

There could be. People were jumping off bridges and stuff, telling us it was stupid to try and expand when everyone is contracting, but it felt right. You have to take chances if you want to move stuff forward and grab another rung. And it's met all our expectations. I think you'll see Third Coast inside of Paradigm blossom and grow. We're integrated now, we have all the platforms available to our artists: film, television, soundtracks, everything.



6 What's your take on the general health of the touring business?

We were probably out ahead of the economic situation last year, when everybody was holding their breath thinking we were going to get hit. I think we will feel it more this year. Not so much on the big headliners, but the \$15,000-\$25,000 bands are really going to feel it. The major headliners, they're an escape for people. There's nothing as good as live music for me... well, one thing. But you can't sit at your computer or watch TV and get that live music experience, I don't care if they shoot it in 3-D or with a 20-camera HD shoot. You can't get what you feel sitting in the audience with the subs pounding you in the chest, beers getting spilled on you, and everyone united in having a good time. That's the one thing that will rise above all the technology.

RETAIL BY ED CHRISTMAN

THE HEAT IS ON

Retailers Are Cautiously Optimistic About This Summer's Album Releases

Maybe it's the promise of a new season. Maybe it's just the heat. But despite the troubles besetting music retailers, they're mostly expressing optimism about this summer's slate of scheduled album releases, hoping that school vacation and priority releases from such A-listers as Drake, Eminem, Miley Cyrus, Maroon 5, Sarah McLachlan and Ozzy Osbourne add up to increased business.

The release schedule "looks really good," Trans World Entertainment VP of music and new media Ish Cuebas says, an opinion echoed by Alliance Entertainment group VP of vendor managed inventory services Cindi Barr, who adds that "June looks great, particularly for rap." That month will feature a bumper crop of superstar hip-hop releases from Drake, Plies, Young Jeezy, Eminem, Sean "Diddy" Combs and the-Dream.

The June 22 schedule alone features a diverse range of big-name titles: Eminem's "Recovery," which is expected to ship about 1 million units; Miley Cyrus' "Can't Be Tamed," which will ship about 900,000; and Osbourne's "Scream," which will ship about 175,000.

Beyond June, rap and hip-hop will be well-represented throughout the summer, with albums coming from Soulja Boy Tell'Em, Trina, Bone Thugs-N-Harmony, Pitbull, T.I., Musiq Soulchild, Lil Jon, Big Boi, Fat Joe, Rick Ross and Game.

In addition to Eminem, merchants tout Drake, who's expected to ship about 400,000 units, as having large sales potential. "Drake could be a big one; his last album had crazy legs for us," Newbury Comics head of purchasing Carl Mello says.

The rock release schedule from summer through September also looks strong with albums coming from Kid Rock, Weezer, Maroon 5, Limp Bizkit, Robert Plant, Stone Temple Pilots, Widespread Panic, Jack Johnson, Beastie Boys, My Chemical Romance, Orianthi, Saving Abel, Linkin Park, Soulfly, Papa Roach, Buckcherry and Los Lonely Boys.

For older fans, this summer will see the release of albums from Elvis Costello, Josh Groban, Steve Miller, Tom Petty, Lynyrd Skynyrd and a U2 Blu-ray version of "360" at the Rose Bowl.

Merchants have particularly high hopes for McLachlan's "The Laws of Illusion," which Newbury's Mello says could be like the second coming of Sade, whose "Soldier of Love," with 1.1 million scans, is the second-best-selling title in the United States so far this year.

"Illusion" is expected to ship about 400,000 units, as is Christina Aguilera's "Bionic." Other merchants say they expect brisk sales from the new "Twilight: Eclipse" soundtrack.



High hopes: Retailers are anticipating new releases from (clockwise from top left) EMINEM, DRAKE, CHRISTINA AGUILERA and SARAH McLACHLAN.

Other mainstream soul, hip-hop, pop, rock and country acts with summer releases include Enrique Iglesias, Katy Perry, Rascal Flatts, Akon, Taio Cruz, Fantasia, Keri Hilson, Ne-Yo, Dierks Bentley, Clay Aiken, Phil Collins and Kenny G, in addition to a "Jersey Shore" soundtrack and a Celine Dion live CD/DVD.

Many retail executives caution that shifting album release dates can play havoc with their fortunes, and that the propensity for these dates to move at the last minute has increased dramatically through the years.

"Nowadays, it seems that the release schedule is controlled by the whims of artist management," one wholesale executive says. Another wholesaler complains that "the labels can't seem to predict anything anymore on when releases will be coming out." Trans World's Cuebas notes that a Jay-Z greatest-hits set and a new Chamillionaire album have already been pulled from their planned June releases.

A lack of vision from the labels continues to rattle retailers. At one point, Cuebas notes, four hip-hop albums were planned for June 22. "I just don't get it. How many records do the labels think that rap fans can afford to buy on one day?" she asks. "The video industry is so far ahead of the record labels in terms of planning. Have you ever been to a home video label's war room? You would see a white board 50 feet long and they have every studio going down the right-hand side with all of their releases and street dates for the year. They want to make sure that they don't release a title on the same day a title may be going to a similar audience."

Another wholesaler chides the labels for not taking advantage of unifying pop-culture moments that bring people into stores in droves. He cites the home video release of "Avatar," which "was the world's fastest-selling DVD, with 7 million units sold in a four-day weekend." Other than the "Glee" cast's "The Power of Madonna" album—a No. 1 debut with 98,000 units, according to Nielsen SoundScan—little else came out that day, the wholesaler says.

Besides planning, labels need to step up their marketing game too, one retailer says. "There are plenty of other product lines that are keeping the lights on in our stores that demand our attention nowadays," a purchasing executive says. Consequently, other than the occasional genre sale, he doesn't have big plans for music this summer.

DIGITAL BY ANTONY BRUNO

Catch A Wave

Mobile Payment Systems Hold Promise For Merch Vendors

If there's one thing music merchandise veteran Steve Gerstman has learned, it's that cashless payments are essential to a successful merch stand.

Gerstman, the founder of Cut Merch in Emeryville, Calif., estimates that at least 44% of merch sales at any given concert are placed on credit cards.

Moreover, credit card purchases, on average, are larger than cash purchases. Giving fans the ability to charge for items isn't just the difference between a sale or no sale—it could also be the difference between a \$40 sale or an \$80 sale.

That's why Gerstman is keeping a close eye on how advancements in mobile phone technologies could facilitate sales.

"Is there a need for this in the touring and merch business?" he asks. "My answer is definitively 'yes.' It would be a great innovation."

Mobile payment services serve both ends of the sales spectrum, offering solutions for vendors and customers alike. Gaining the most traction today are services that let vendors use their mobile phones to take credit card payments. Of greater long-term potential are services that turn mobile handsets into wireless payment devices that the consumer waves in front of a terminal to make a purchase.

One promising card-based mobile payment system comes from San Francisco startup Square, which emerged from beta testing in

May. Led by Twitter co-founder Jack Dorsey, Square provides clients with a special credit card swiper attachment about the size of a nickel that can be plugged into an iPhone's headphone jack. The merchandiser simply sets up a Square account, downloads the app and begins swiping cards for payments.

One of its early beta testers was the band Spoon, which used it to replace its traditional wireless card-reading terminal system at venues that didn't have a built-in point-of-sale system in place.

"It worked great for us," says Sarah Smith of Spoon's management company, Constant Artists, which runs the band's DIY merch stand. "The standard credit-card terminals we used were just a bit more bulky and there's more steps involved. Enabling our merchandiser to use a device he uses every day anyway with virtually no setup ended up being a lot easier."

Square charges 15 cents plus a 2.75% processing fee for each transaction, compared with the typical credit card processing charge of 3.5%. Since there isn't a paper receipt or need for signatures, each transaction is about two minutes faster than a traditional credit card purchase.



Hip to be square: The Square mobile payment app utilizes a credit card swiper attachment that plugs into a device's headphone jack.

Another approach to mobile payments that holds greater promise are systems that do away with the credit card completely. Companies in this emerging market are embracing various technologies to accomplish the same basic goal: enable users to simply wave their phone near a terminal to settle any transactions.

DeviceFidelity of Richardson, Texas, has developed a special microSD card that can be placed in a mobile handset to enable users to wave it by a wireless Visa payWave terminal to complete a purchase. In May, the company said it has developed an iPhone case that can be outfitted with a DeviceFidelity microSD card.

Elsewhere, Starbucks just expanded a mobile payment program with partner m-Foundry from eight stores in Seattle and Northern California to a nationwide rollout at locations inside select Target stores. The system enables customers to pay for purchases using an iPhone app that displays a scannable bar code, which can be used in place of a Starbucks gift card.

There's also Bling Nation, which enables users to attach a radio frequency identifica-

tion, or RFID, tag to their phone and wave in front a tag reader at participating retailers to pay for purchases. Even Apple has applied for a patent on a mobile payment and ticketing system that it calls Concert Ticket+.

Nearly all such systems require retailers to install special equipment, as well as train staff and customers in its use.

Given the ubiquity of credit cards, why should merch vendors bother? For starters, most cardless mobile payment systems charge lower transaction fees than credit card companies. They also claim to process payments faster than traditional credit card readers and eliminate costs associated with paper receipts.

Bling Nation CEO Meyer Malka offers an even more compelling reason—the opportunity to collect customer data.

"If you buy online on Amazon, Amazon knows exactly when the last time you visited the site, what you bought, and they can send you e-mails or coupons," Malka says. "That's nonexistent in the physical world."

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

BITS & BRIEFS

TV BEATS WEB FOR ENTERTAINMENT

TV is the primary entertainment outlet for more Americans than the Internet, according to the annual Trust in the Entertainment Industry survey conducted by PR firm Edelman. Among U.S. respondents ages 18-54, 58% said they turn most frequently to TV for their entertainment, compared with 32% who said surfing the Web was their primary outlet. The Internet ranks higher among younger respondents ages 18-34, of whom 42% picked the Web as their main entertainment source, up from 27% last year. The study also found that 58% of U.S. respondents will pay for content if they can access it across multiple devices.

U.S. ONLINE VIDEO AD REVENUE TO RISE

U.S. online advertising revenue will surge 39% this year to \$1.3 billion, according to a Parks Associates study of U.S. broadband households. The company bases its prediction on the steady growth in online video viewership and the ability to target viewers based on preferences and viewing

history. But the study found that almost 50% of heads of households ages 18-34 are indifferent to targeted advertising, while 42% aged 25-54 and 25% aged 55-plus are similarly neutral. Online video doesn't have the same audience as traditional TV, but more than half of heads of households ages 25-54 watch online video at least once per week, while 75% aged 18-34 do so. The company estimates U.S. online video advertising revenue will grow at a 32% compound annual rate to top \$4 billion by 2014.

REGRETTING SOCIAL NETWORK POSTS

A Retrevo survey of Internet users finds that 32% of respondents regret a post they made on a social network. That number jumps to 59% for those under 25 and for iPhone owners, but drops to 27% of those aged 25 and older. Among respondents of all ages who felt regret, 13% were able to remove the offending post, 6% said the post caused problems at work or at home, and 3% said the post had ruined either their marriage or another relationship.

HOT MASTER RINGTONES™ MAY 29 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ORIGINAL ARTIST
1	5	4	#1 AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS
2	6	6	OMG USHER FEATURING WILL.I.AM
3	1	34	NEED YOU NOW LADY ANTEBELLUM
4	4	9	OVER DRAKE
5	3	11	MY CHICK BAD LUDACRIS FEATURING NICKI MINAJ
6	2	13	RUDE BOY RIHANNA
7			NOTHIN' ON YOU B.O.B FEATURING BRUNO MARS
8	13	5	UN-THINKABLE (I'M READY) ALICIA KEYS
9	8	15	HEY, SOUL SISTER TRAIN
10	10	5	LOSE MY MIND YOUNG JEEZY FEATURING PLIES



Alicia Keys collects her third top 10 this year and fifth overall with her No. 1 R&B/hip-hop song "Un-Thinkable (I'm Ready)." Among female solo artists Keys is tied with Lady Gaga with five top 10s and trails only Rihanna and Beyoncé, who each have seven.

11	9	6	YOUR LOVE IS MY DRUG KESHA
12	16	34	SMILE UNCLE KRACKER
13	14	17	DROP THE WORLD LIL WAYNE FEATURING EMINEM
14	11	19	TELEPHONE LADY GAGA FEATURING BEYONCÉ
15	12	22	BEDROCK YOUNG MONEY FEATURING LLOYD
16	15	14	BABY JUSTIN BIEBER FEATURING LUDACRIS
17		16	HEY DADDY (DADDY'S HOME) USHER FEATURING PLIES
18	40	2	PRAY FOR YOU JARON & THE LONG ROAD TO LOVE
19	23		SHE GOT IT MADE PLIES
20	28	2	RIDE CIARA FEATURING LUDACRIS

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



SOUND BOARD

While plenty has been written about docks for the iPhone and the iPod, a new one from Finite Elemente is worth noting.

An elegant mix of technology, design and décor, the Hohorizontal 51 is a wall-mounted shelf with an integrated iPhone/iPod dock and built-in speakers. The dock also allows for video output, which is situated at the front edge of the shelf, making it perfect for linking the portable device to a flat-screen TV.

The Hohorizontal 51, which supports up to 55 pounds, comes in seven colors and costs \$660. —AB



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UPFRONT

Plug In, Baby

Muse Could Be The Year's Breakout Touring Band

It seems to happen annually—as if out of nowhere, an act emerges with eye-popping grosses to suddenly become one of the biggest touring stories of the year.

The surge could be an established act that realizes widespread traction through incendiary performances (**Pink** in 2009). Or it could be an up-and-coming band that suddenly catches fire (**Jonas Brothers** in 2008). Or it could even be a synergistic classic rock package that resonates with music fans (**Journey/Def Leppard** in 2006).

When this happens, it's lightning in a bottle, and the touring industry lives for it. Though plenty of pundits might not see these dark horses coming, their success is never an accident. Instead, it's a case of the artists and those behind the scenes having done the necessary heavy lifting it takes to propel an act to the next echelon.

British rock trio **Muse** is on a path to be this year's live breakout act. The band is touring in support of its fifth studio album, "The Resistance" (Warner Bros.), which last fall bowed at No. 3 on the Billboard 200, its highest-ever chart debut, with sales of 128,000, according to Nielsen SoundScan.

Seventeen headlining shows reported to Billboard Boxscore so far this year recorded grosses exceeding \$9 million and moved almost 200,000 tickets. The average nightly take for Muse this year is \$533,441 in gross and 11,436 in attendance. That's up significantly from the band's road work for "Black Holes & Revelations" in 2006-07, when the nightly gross was \$444,647 and per-night ticket sales were 8,607, despite huge sellouts at London's Wembley Stadium elevating the average, according to Boxscore.

This spring in North America, Muse was on fire, with production-heavy concerts awing fans and rampant word-of-mouth building momentum. In March alone, according to Boxscore, the band grossed \$821,705, with attendance of 15,818 at the Bell Centre in Montreal; topped \$800,000 with 16,284 tickets sold at Chicago's United Center; netted \$737,795 with 14,770 in attendance at Boston's TD Garden; and grossed \$683,712 with attendance of 15,380 at the Wachovia Center in Philadelphia.

"They are as hot as any band in this country," says **Charles Attal**, partner in Austin-based promoter C3 Presents, which booked Muse to headline the Austin City Limits (ACL) Music Festival in October at Austin's Zilker Park.

Attal, a savvy talent buyer, counts himself as a fan. "Energy at their live show is over the top," he says. "I have seen them three times this year, and I will keep going to see them."

Such growth comes from strategic booking, not overplaying in terms of venue size and building the fan base. And, of course, all the setup in the world means little if the artist

doesn't deliver onstage.

ICM senior VP of concerts **Marsha Vlasic**, Muse's agent for 10 years, says the band has made "great strides" in North America. The last time Muse significantly toured the country, it played smaller-capacity configurations in arenas and was prepared to do the same this time.

"I anticipated they would do bigger business this time, but they outperformed any of our expectations," Vlasic says. "We were going to set some buildings up in smaller configurations, and [instead] in some buildings we went 360."

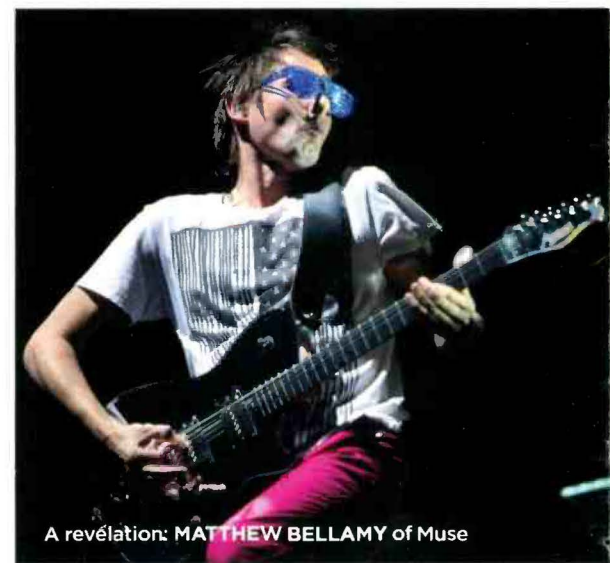
Vlasic attributes the Muse uptick to a "brilliant" new record, the band's appearances on the "Twilight" movie soundtracks and playing eight choice dates with **U2** on its sold-out 360° stadium tour last year. The U2 gigs showcased Muse at such venues as Giants Stadium in East Rutherford, N.J.; FedEx Field in Washington, D.C.; the Georgia Dome in Atlanta; and Cowboys Stadium in Dallas.

Muse is managed by Q Prime (**Metallica**), whose co-presidents **Cliff Burnstein** and **Peter Mensch** "certainly know how to manage bands," Vlasic adds.

Muse will play Rock in Rio May 27 in Lisbon, Portugal, then tour European stadiums, arenas and festivals through the summer, wrapping with two nights at Wembley Stadium Sept. 10-11. The band will resume its North American arena headlining tour Sept. 22 at Viejas Arena in San Diego. Muse will work in the ACL festival in October,

On The Road

RAY WADDELL



A revelation: **MATTHEW BELLAMY** of Muse

then wrap the tour Oct. 27 at the John Paul Jones Arena in Charlottesville, Va., a bit earlier than previously scheduled in anticipation of the birth of drummer **Chris Wolstenholme's** child.

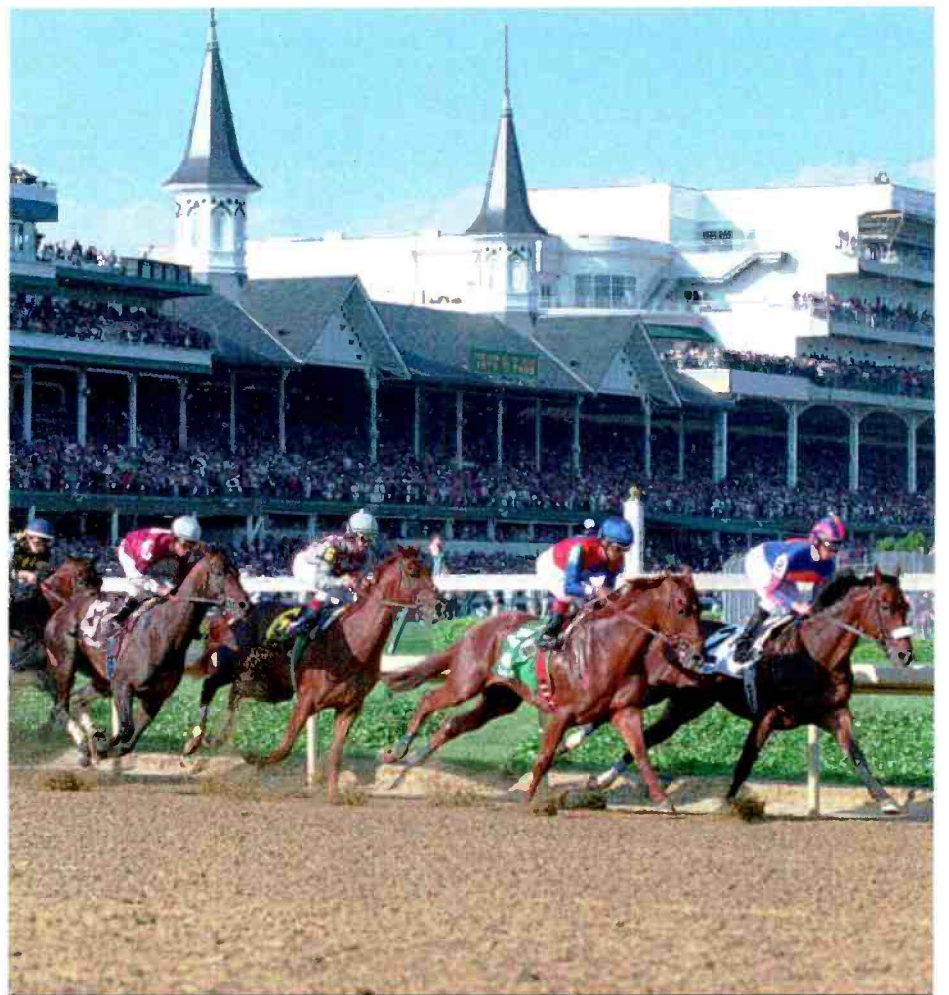
"Their audience has grown and grown and grown, and we're still growing," Vlasic says, indicating that the live work will continue into 2011. "I love them and can't wait for them to come back next summer."

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

BELLAMY: ALBERT CHAU/FILMMAGIC.COM

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,416,227 (E956,910) \$87.39/\$71.37	ROD STEWART Odyssey Arena, Belfast, Northern Ireland, May 15-16	16,248 two sellouts	Aiken Promotions, AEG Live
2	\$1,293,625 \$494.60/\$274.60/ \$164.60	KENNY CHESNEY The Joint, Hard Rock Hotel, Las Vegas, May 14-15	7,984 8,541 two shows	The Messina Group/AEG Live
3	\$1,128,255 \$275/\$65	JAMES TAYLOR & CAROLE KING Sprint Center, Kansas City, Mo., May 21	13,825 sellout	Beaver Productions
4	\$1,094,460 \$275/\$65	JAMES TAYLOR & CAROLE KING Bridgestone Arena, Nashville, May 22	13,472 sellout	Beaver Productions
5	\$1,018,780 (\$1,021,809 Canadian) \$85.25/\$49.35	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Scotiabank Place, Ottawa, April 11	13,611 sellout	Live Nation
6	\$953,269 \$250/\$175/\$125/ \$65	BARRY MANILOW Paris Theatre at Paris Las Vegas, Las Vegas, April 30, May 1-2, 7-9, 13-15	6,549 8,964 nine shows three sellouts	AEG Live
7	\$898,862 (\$1,061,196 Australian) \$101.64/\$67.68	RUSSELL PETERS, JOEY MEDINA Acer Arena, Sydney, May 20	13,380 sellout	Adrian Bohm Presents
8	\$837,607 (E577,660) \$100.94/\$86.52	ROD STEWART Metro Radio Arena, Newcastle, England, May 18	8,723 sellout	AEG Live
9	\$572,790 \$55/\$45	GEORGE LOPEZ, BRYAN KELLEN Save Mart Center, Fresno, Calif., May 15	12,636 sellout	Goldenvoice/AEG Live
10	\$519,335 \$110/\$85/\$60/ \$50	DIANA ROSS Radio City Music Hall, New York, May 19	5,974 sellout	MSG Entertainment, Metropolitan Talent Presents
11	\$501,435 \$75/\$55/\$40	RICKY GERVAIS Nokia Theatre L.A. Live, Los Angeles, May 15-16	10,205 10,639 two shows	Goldenvoice/AEG Live
12	\$440,981 (\$453,527 Canadian) \$57.85/\$18.96	THEM CROOKED VULTURES, THE ARKELLS, ALBERTA CROSS Air Canada Centre, Toronto, May 15	10,207 14,560	Goldenvoice/AEG Live
13	\$437,060 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA ARCO Arena, Sacramento, Calif., May 20	9,072 sellout	AEG Live
14	\$374,895 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Orleans Arena, Las Vegas, May 22	7,671 sellout	AEG Live
15	\$359,210 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Petersen Events Center, Pittsburgh, April 1	7,360 7,954	AEG Live
16	\$357,323 \$89.50/\$69.50/ \$49.50/\$24.50	JEFF BECK Nokia Theatre L.A. Live, Los Angeles, April 17	5,944 6,866	Goldenvoice/AEG Live
17	\$356,970 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Huntington Center, Toledo, Ohio, April 24	7,268 sellout	AEG Live
18	\$356,560 \$42.50/\$32.50	DAUGHTRY, LIFEHOUSE, CAVO Nassau Coliseum, Uniondale, N.Y., March 26	9,228 sellout	AEG Live
19	\$355,540 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Blue Cross Arena, Rochester, N.Y., March 31	7,160 8,055	AEG Live
20	\$351,325 \$75/\$65/\$45/ \$35	GIPSY KINGS Radio City Music Hall, New York, April 27	5,716 sellout	MSG Entertainment
21	\$351,145 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Crown Coliseum, Fayetteville, N.C., April 30	7,151 7,402	AEG Live
22	\$348,209 (\$350,761 Canadian) \$59.07/\$44.67	ROB ZOMBIE & ALICE COOPER Rexall Place, Edmonton, Alberta, April 28	6,298 9,000	Live Nation
23	\$347,010 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Save Mart Center, Fresno, Calif., May 18	7,126 sellout	AEG Live
24	\$346,684 \$75.50/\$60.50/ \$50.50	GEORGE LOPEZ, KNIGHT RYDERS, BRYAN KELLEN Radio City Music Hall, New York, May 1	5,954 sellout	MSG Entertainment, AEG Live
25	\$345,161 (\$349,155 Canadian) \$44.49/\$34.60	HEDLEY, BOYS LIKE GIRLS, STEREO, FEFE DOBSON Air Canada Centre, Toronto, April 5	8,431 sellout	Live Nation, in-house
26	\$343,020 \$85/\$65/\$45	LARRY HERNANDEZ Nokia Theatre L.A. Live, Los Angeles, May 14	6,303 6,866	Goldenvoice/AEG Live
27	\$339,687 \$47.50/\$42.50	MUSE, SILVERSUN PICKUPS Bridgestone Arena, Nashville, March 15	7,721 sellout	Outback Concerts, Frank Productions
28	\$339,315 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Frank Erwin Center, Austin, May 12	6,917 sellout	AEG Live
29	\$338,340 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Rockford MetroCentre, Rockford, Ill., April 10	6,748 sellout	AEG Live, NiteLite Promotions
30	\$336,852 \$36/\$27	MUSE, SILVERSUN PICKUPS E Center, West Valley City, Utah, April 5	10,072 sellout	United Concerts
31	\$336,000 \$48	ATOMS FOR PEACE, FLYING LOTUS Roseland Ballroom, New York, April 5-6	7,349 two sellouts	Live Nation
32	\$335,565 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Sun National Bank Center, Trenton, N.J., March 26	6,831 sellout	AEG Live
33	\$334,280 (\$340,852 Canadian) \$48.06	BILLY TALENT, ALEXISONFIRE, CANCER BATS, AGAINST ME! Rexall Place, Edmonton, Alberta, March 15	7,786 11,407	Live Nation
34	\$333,270 \$50/\$30	GEORGE LOPEZ Laredo Entertainment Center, Laredo, Texas, March 12	7,625 8,722	AEG Live
35	\$331,685 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Richmond Coliseum, Richmond, Va., April 27	6,647 7,709	AEG Live



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26th ANNUAL KENTUCKY DERBY BET

This year, four people who entered Louisville's 26th Annual Derby Bet picked SuperSaver to win. At 8-1 odds, their \$2 bets paid \$18 each. Our lucky winners are Marc Dennis of Creative Artists Agency, Michael Belkin of Live Nation Worldwide, Ben Farrell of Varnell Enterprises and Andrea King of Beaver Productions. We offer our congratulations to them and our thanks to everyone who took part in this year's bet.

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GLOBAL

AS GOES . . . SOUTH KOREA?

Digital Growth, Anti-Piracy Laws Lift Music Sales In One Out Of Three Top 20 Markets

The world's two largest recorded-music markets suffered double-digit sales declines in 2009. But an annual survey of the global business shows it's not all doom and gloom. According to IFPI's newly published "Recording Industry in Numbers" yearbook, the U.S. market's trade value dropped 10.7% in 2009, while Japan's dropped 10.8%. Yet no fewer than seven of IFPI's top 20 music markets notched year-on-year gains, ranging from a tiny 0.2% uptick in Mexico to a sharp 11.9% increase in Sweden. Other growing territories include the world's third-largest music market, the United Kingdom, and the world's second-most populous nation, India. Billboard looks at the stories behind the statistics.

UNITED KINGDOM

Up 1.9% to \$1.6 billion

No one's popping champagne corks yet, but Britain's music business just halted five years of decline, with digital growth offsetting the physical slump.

While physical sales dropped 6% to £740 million (\$1.2 billion), digital revenue increased 48% to £189 million (\$295 million), driving the total trade value of recorded-music sales up 1.9% to £1 billion (\$1.6 billion).



Physical sales delivered 73% of trade value, down from 79% in 2008. The early-2009 demise of retailers Zavvi and Woolworths removed 1,000 stores from the U.K. market, but IFPI director of market research Gabriela Lopes suggests it also pushed music fans toward digital services.

The digital album came of age, increasing sales 56% to 16.1 million units. That represented 36% of digital revenue, while single-track downloads accounted for 44%. Digital album sales are "growing faster than single tracks," Lopes says, "a trend we see in the major markets like the U.S."

Download store 7digital's CEO Ben Drury reckons a key growth driver was the recording industry's embrace of downloads free of digital rights management restrictions, while aggressive pricing has made digital albums value-added alternatives to buying single tracks.

Digital still only generated 19% of total trade value—compared with 43% in the United States—so further growth seems certain, particularly as advertising-supported services like Spotify and We7 expand. We7 had 1.2 million unique site users in April 2010, up 350% from the same period last year, according to CEO Steve Purdham. "Ad-funded is the ideal solution to create a barrier to piracy for people who can't—or don't—want to pay," he says.

New ad-supported services delivered 4% of digital revenue in 2009, while subscription services saw their share dip to 6%, from 7% in the prior year. However, both categories grew in trade value, up 247% to £8.2 million (\$12.8 million) and 37.2% to £11.8 million (\$18.4 million) respectively, according to British labels group the BPI.

The United Kingdom remains the world's biggest market for performance rights revenue, which increased 8% to £78.4 million (\$122.5 million), aided by collecting society PPL's increased number of reciprocal deals and investment in tracking systems.

In the past, PPL chairman/CEO Fran Nevrla notes, such revenue was "the icing on the cake" for U.K. labels. But today, he says, "this is absolutely crucial bottom-line income."



AUSTRALIA

Up 4.3% to \$381.6 million

Although remaining cautious, Ed St. John, chairman of Australian labels group the Australian Recording Industry Assn., says he sees "the green shoots of recovery" in the country's first annual sales gain since 2003. The

arrival last year of Nokia's Comes With Music and MySpace Music helped drive the digital sector. But label sources estimate iTunes still accounted for 65% of digital trade values, which surged 40% to \$88.1 million Australian (\$68.8 million), raising digital's market share to 18% in 2009, from 13% in the prior year. CD sales accounted for 78% of overall values, with volume down just 2.6% to 29.4 million units. A key factor was the opening of 19 new stores by market-leading home entertainment/consumer electronics retailer JB Hi-Fi during its financial year that ended June 30, 2009. JB estimates it accounts for 40% of the Aussie CD market.



BRAZIL

Up 0.5% to \$203.7 million

A strong schedule of releases by established artists ranging from pop/rock veteran Roberto Carlos to singing priest Father Fabio de Melo enabled Latin America's largest music market to enjoy its second consecutive year of stability after three years of

double-digit declines. Physical music sales inched up 0.5% to 331.6 million reais (\$164.6 million), but digital revenue slipped 0.7% to 53.2 million reais (\$26.6 million). IFPI's Lopes suggests the figures might mean the decline in Brazilian music sales "has bottomed out, and we're now looking at a period of prospect for growth—if digital manages to take off." While piracy has restricted digital growth, several new subscription services launched in 2009, driving the format's share of digital trade values to 35% in 2009, from 9% in the prior year.



SOUTH KOREA

Up 10.4% to \$144.8 million

Sales climbed as the implementation of "three strikes" legislation in July 2009 drove Korean users toward fully licensed subscription services that had emerged in 2008, including former illegal operators Soribada and Bugs. That migration was aided by a major government campaign to publicize

the new anti-piracy law. Physical sales dipped 5.9% to 82.5 billion won (\$64.5 million) following sharp gains in 2008, while digital revenue surged 27% to 102.8 billion won (\$80.4 million) after remaining virtually flat during the two prior years. Universal Music Korea managing director Beom-Joon Yang says the industry's new tactic of releasing two or three mini-albums by Korean pop acts in a year, rather than one full-length album, has been particularly helpful in "stimulating consumer demand for new music."



SWEDEN

Up 11.9% to \$138 million

A 119% leap in digital sales to 156.1 million kroner (\$20.4 million) lifted the sector's share of the overall market to 15% in 2009, from 8% in the prior year. Labels say file sharing declined after the April 2009 passage of legislation requiring Internet service providers to divulge the identities of copyright infringers to rights-holders. That same month, a Swedish court found the four men behind BitTorrent tracker the Pirate

Bay guilty of assisting in making copyright material available. After that, Universal Music Sweden managing director Per Sundin says, "Consumers went back to buying CDs," sales of which climbed 17.2% to 13.6 million units. Digitally, it was the year of Spotify, which launched in October 2008 and now claims 2 million active users in Sweden (out of a population of 9.1 million). The music service received a boost in November when market-leading telcom Telia began bundling Spotify's subscription service with its broadband and mobile service plans.



INDIA

Up 2% to \$128.4 million

Demand for music in India's booming mobile phone market boosted digital trade value 53% to 1.9 billion rupees (\$39.6 million), offsetting a 20.1% drop in physical sales to 3.1 billion rupees (\$64.2 million)—"a Holy Grail story," IFPI's Lopes says. India has more than 422 million mobile phone subscribers, according to the Cellular Operators Assn. of India, and is adding around 13 million monthly.

Ringbacks delivered 83% of digital revenue, up from 62% in 2008. While piracy still blights physical sales, collecting society PPL India's recent drive to increase performing rights revenue, particularly from the hospitality and retail sectors, is paying off. That grew a hefty 25% to 1.2 billion rupees (\$24.6 million) during 2009, representing 19% of total trade value—up from 16%.



MEXICO

Up 0.2% to \$120.9 million

Mexican music sales remained virtually flat in 2009—but that was a vast improvement over three straight years of double-digit declines. Digital

sales jumped 36% to 241 million pesos (\$17.8 million), while physical sales fell a modest 1.3% to 1.4 billion pesos (\$102 million), helped by a strong release schedule and intensified anti-piracy efforts. The Mexican launch of Apple's iTunes store in August helped boost digital sales, says Fernando Hernandez, director general of labels group Amprofon. He adds that the attendant publicity also spurred interest in other online music outlets. However, master ringtones and streaming services remained dominant, respectively delivering 23% and 27% of the sector's trade value, while downloads accounted for only 15% of digital revenue.

Reporting by Ahir Bhairab Borthakur, Lars Brandle, Leila Cobo, Tom Ferguson and Andre Paine. All currency conversions are based on the figures and rates IFPI used for individual markets in "Recording Industry in Numbers 2010."

Hitmaking Trinity

Priests Prove To Be Durable Chart Fixtures In Brazil

How's this for an unlikely power trio? Three of the top-selling artists in Brazil are handsome, telegenic Catholic priests.

According to year-end data reported by Brazil's Assn. of Record Producers, Father **Fabio de Melo's** 2009 "Iluminar" was the country's top-selling album of 2009. It was an encore performance; de Melo's debut album, "Vida," was the top-selling album of 2008. This time around, the pop-star priest had three albums among the top 10 sellers of 2009.

But it doesn't stop there. Two other priests, longtime superstar Father **Marcelo Rossi**—who released Brazil's second-top-selling album of 2008—and newcomer Father **Reginaldo Manzotti**, had releases that placed among the country's top 10 music DVDs of the year.

Brazil's love affair with singing priests isn't new, as Rossi's successful recording career goes back a decade. But the preponderance of religious men on the charts underscores the power of contemporary branding; all three priests have active websites, Facebook and Twitter accounts, and radio and/or TV shows.

Some hardcore believers may even think the hand of God had an added impact on sales. Brazil is one of the few countries whose physical sales rose in

2009, which is remarkable in a market where pirated product represents 48% of all music sold, according to 2007 figures from IFPI.

"People don't want to [buy pirated goods] when it deals with their religion," says **Leonardo Ganem**, president of Som Livre, the indie label that releases de Melo's and Manzotti's albums.

The three singing priests have distinct styles. Manzotti is more religious and always performs in his robes, de Melo is more pop-driven and does shows outside the church, and Rossi does both pop and spiritual fare as well as spoken word.

However, all three donate their recording proceeds to the church. And each one is a charismatic performer who had an established following before signing a record deal.

Ganem signed de Melo three years ago, expecting sales of 50,000 copies of that first CD, "Vida." Instead, he sold more than 1 million.

"These guys used to sing to a relatively small

group of people, and when we put them on national television... they reached a whole other segment," Ganem says, adding, "We found a huge space of music that was not explored."

De Melo and Manzotti have benefited from exposure on Globo TV, Brazil's biggest network, which happens to be a sister company of Som Livre.

Prior to de Melo, Rossi had already proved to be a phenomenon whose latest studio albums, "Paz Sim Violencia" Volumes 1 and 2, released in 2008, have collectively sold 1 million-plus copies on Sony Music.

The label also released a six-CD spoken-word set with self-help messages that has col-

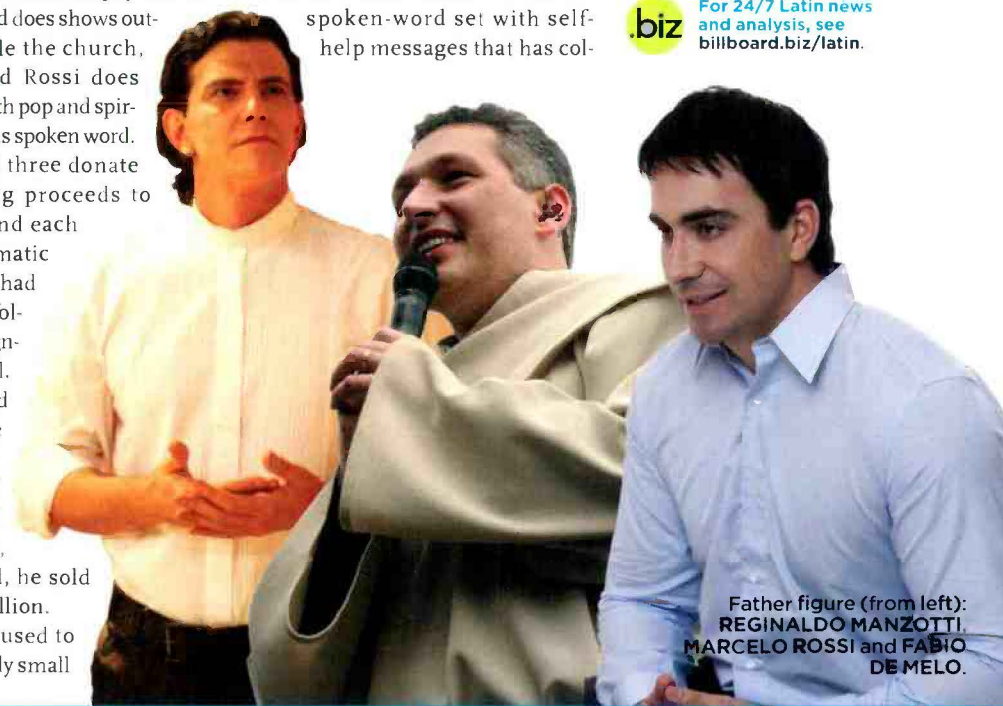
lectively moved more than 5 million copies, which have been sold at newsstands nationwide.

Sony Music Brazil president **Alexandre Schiavo** says Rossi has managed to cross over to the secular market, even earning airplay on pop radio. Now, Sony is looking to expand beyond the Catholic marketplace into the largely untapped Christian market.

Earlier this year, the label opened a new gospel division and will begin releasing product this year, promoting in both Christian and secular marketplaces and with an emphasis on digital and mobile retail. "This music was never exploited in a digital format," Schiavo says. "There's tremendous potential."

Latin Notas

LEILA COBO



Father figure (from left): **REGINALDO MANZOTTI, MARCELO ROSSI** and **FABIO DE MELO.**

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

EN BREVE

FONSECA'S MANAGEMENT OPENS BOOKING BIZ

10Music, the Bogota, Colombia-based management company and label behind Colombian artist Fonseca, has opened its own booking business. Its first client is Venezuelan pop-urban duo Chino & Nacho, which 10Music is booking for summer club and festival dates in Colombia and Ecuador, according to Fonseca's manager Felipe Jaramillo.

VERIZON CONTEST OFFERS GRUPO MONTEZ TIX

Customers at Verizon Wireless stores in Chicago who try the carrier's VCast mobile video service are eligible to win tickets to a private show by Grupo Montez de Durango. Winners will receive tickets to a viewing of the June 11 World Cup match between Mexico and South Africa at Chicago's K-OZ nightclub. The regional Mexican group will perform after the match. Of the 700 winners, 20 will meet the band. Grupo Montez de Durango will also sign autographs June 10 at a Verizon Wireless store in Chicago's Little Village neighborhood. The contest is similar to a national sweepstakes Verizon is running in which winners will be flown to Houston to watch the same match and see a private show by Los Tigres del Norte. The contests are promoting the carrier's live streams of Univision's World Cup broadcasts.

ESPN DEPORTES TO USE 'GRITO MUNDIAL'

Beginning June 1, the Spanish-language ESPN Deportes and its sister channels in Mexico will use Daddy Yankee's "Grito Mundial" as background music for clips from the World Cup matches that air during their analysis and commentary shows. The song's soccer-themed video and interviews with Yankee will be featured on ESPN's English and Spanish websites, according to Mario Fraticelli, the channel's associate director of editorial integration and deputy editor of ESPN-Deportes.com. The artist will also promote the ESPN content on his DaddyYankee.com site, says Yankee's publicist Mayna Nevarez of Nevarez Communications, which set up the synchs.

—Ayala Ben-Yehuda

Going Public

Performance Rights Fees Rise In Latin America

As physical music sales continue to decline in most of Latin America, public performance royalties are becoming an increasingly important source of revenue for labels.

According to IFPI, collecting societies for performers

and labels increased their take by 22% in 2009 to a combined \$114 million across 16 Latin American and Caribbean countries. Society directors attribute that success to new agreements with music-consuming businesses like coffee shops and brand marketers

and the expansion of cable TV services in the region.

Mexico's Somexfon, which collects public performance fees on behalf of labels for music used in restaurants, hotels and bars, began expanding its collection staff of three in 2008. The society now has 10 offices throughout the country and a staff of 45 devoted to affiliating new establishments, according to managing director Francisco Martinez.

According to IFPI's 2010 Recording Industry in Numbers report, Somexfon—which was founded in 2002 specifically to compensate labels, since songwriters and performers have their own societies—more than doubled its net revenue to \$1 million in 2009.

While Martinez acknowl-

edges that such fees "can't make up for the loss in [CD] sales," public performance royalties remain a key revenue source. By the end of 2010, Martinez expects to open new offices in Tijuana, Merida and Toluca.

In Colombia, where performance rights royalties surged 26% in 2009 to \$2.4 million, the gains have come from cable networks and use of music at live marketing events for consumer products, ACINPRO GM Octavio Alberto Machado says. The society, which represents artists and labels, jointly collects public performance fees with songwriters' society SAYCO. Machado says his organization is trying to get a bill passed that will allow it to collect fees when artists perform on TV.

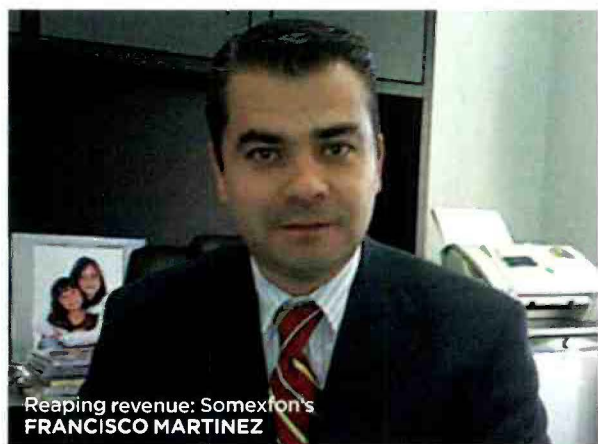
In Argentina, labels group

CAPIF has opened 12 regional offices to manage collections and has centralized its operations in three areas: legal affairs, broadcast media and so-called "special users," such as restaurants. As in Mexico, collections are a combination of filing legal action against nonpayers and tracking down other establishments in noncompliance.

Resistance to performance fees remains a challenge. In Mexico, broadcasters refuse to compensate labels for performance rights that they're legally owed, and collections are split among three societies laying claim to a performance fee.

"When a user sees one society showing up one day and then another and another," Martinez says, "they may not want to pay any of them."

—Ayala Ben-Yehuda



Reaping revenue: Somexfon's **FRANCISCO MARTINEZ**

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Big RED

Sony's Indie Distributor Scores With Major's Artists And New Member Labels

For years, a successful band's trajectory usually looked something like this: sign to an independent label, put out albums through an indie distributor, sell a certain number of albums, then up-stream to a major.

But a few recent examples prove that old model might be on its way out, and Sony-owned RED Distribution is helping show it the door.

Consider the experience of **Bullet for My Valentine**. The U.K. metal act's third album, "Fever," is a solid success, entering the May 15 Billboard 200 at No. 3 and selling 71,000 first-week copies, according to Nielsen SoundScan.

The band, which is signed to Jive, didn't do too poorly on its first two albums, either, with 2006 debut "Poison" selling 573,000 copies and 2008 follow-up "Scream Aim Fire" selling 360,000, according to SoundScan.

But even with the strong sales, the band is still distributed through RED, as it has been since the beginning.

"Jive and RED work the Bullet record together," RED president **Bob Morelli** says. "We collaborate on radio, which was instrumental for this album. We can do progressive retail campaigns, and we have a long e-mail blast list dedicated to metal fans, which also helped drive sales."

Dan Mackta, senior director of marketing

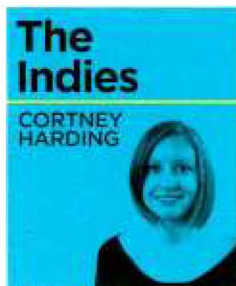
for Sony's Jive Label Group, says that RED's expertise in the metal genre was one of the reasons Jive chose to keep the band there. "They

can do specialized marketing programs, like a Decibel mini-mag," he says. "They have great indie metal labels and they can leverage that. They also have a good relationship with Hot Topic and were able to do a full campaign with them and create custom pieces."

While metal might be one of RED's specialties, the distributor has also worked Sony projects in other genres, ranging from indie rockers **the Ting Tings** to triple-A artist **Ray LaMontagne**. While it's not unheard-of for other major-owned indie distributors to work major-label releases, Morelli says RED does it more often than any one else.

"We have been able to develop a great suite of services on our own," he says. "We're the only major-owned indie with a full sales force, and we have radio and digital and online services under our own roof, just to name a few. At the same time, we can take advantage of what Sony has to offer when we need to."

Recently, RED has taken another step forward and signed a deal with Robbins Entertainment, a label formerly distributed by Sony. Morelli says this is the first time a label has come wholly from Sony to RED. "We had some situations where



The Indies

CORTNEY HARDING



Code RED: BULLET FOR MY VALENTINE

we would distribute a Sony label's sublabel. For instance, Razor & Tie had a sublabel called Prosthetic that we distributed," he says.

Robbins Entertainment founder **Cory Robbins** says he didn't look at other distributors when his deal with Sony was up at the end of 2009. "There was no shopping around," he says. "I had known Bob for a long time and liked working with him at BMG when he was there."

Robbins expanded the deal with RED to include digital distribution, which had previously been handled in-house. "While we are still going to go direct to iTunes, RED will work with all the other digital retailers," he says. "Before working with RED, we only had relationships with half a dozen digital outlets, and we didn't

have Amazon, among other stores. So we are excited to have RED help that grow."

Morelli says that while he's excited to work with Sony acts and former Sony labels, RED remains a resolutely indie shop.

"Our indie labels are still 90% of what we do," he says. "We just re-signed Glassnote and MRI and Victory, and we have new deals with Suburban Noize and Hancock Records. We just had our 30th-anniversary meetings and party, and looking at the diversity of labels and artists we have was a wonderful moment for me."

For 24/7 indie news and analysis, see billboard.biz/indies or follow [billboardindies](https://twitter.com/billboardindies) on Twitter.

HOW TO: GET YOUR MUSIC IN COMMERCIALS

by JARED GUTSTADT, CEO, JINGLE PUNKS



Jingle Punks is a music library that specializes in "regional pockets of cool bands or cool composers, giving them the ability to place their music so it is exposed to a greater audience through licensing," according to CEO Jared Gutstadt.

As advertising budgets have shrunk, he says, "it's harder and harder to license big-name acts, and people are turning to alternatives such as indie music. If you look at the trends, whether it's Walmart or Target or iPod commercials, they're really becoming the new A&R model—these brands, by putting bands no one has heard of into spots, become tastemakers."

Here, Gutstadt offers advice

for how to best position yourself and your music for potential commercial licensing.

1. THINK BEYOND GENRES WHEN DESCRIBING YOUR MUSIC

Whenever you submit music or post band information anywhere, be broad and flexible in how you describe your music—think beyond genre and sonic language. Music supervisors say to me over and over again, "How do I get music that sounds like it was in 'Juno' or a Wes Anderson movie?" And when you think about it, "Wes Anderson" and "Juno" should be ways of describing music. Or instead of

pitching bands with the most press and hype, we can say, "Do you want music that sounds like Coldplay? Here's some good options that are at a competitive price point that no one has discovered yet." When we bring music into our player, it becomes a very democratized process because it's all keyword-searchable, and we give music as many of these tags as possible. This is how we find supervisors the music they're looking for, and whether they're searching our library or Google or MySpace, it's how they'll find you.

2. PICK YOUR TWO BEST SONGS

You can submit two MP3s to Jin-

gle Punks, and in general you should limit the number of songs you send to libraries or supervisors because they have limited time. If you specialize in a style, pick your two best songs. If you do a lot of things well, show us two polar extremes of what you do, because immediately, a light bulb goes off in my head—if I get a metal track and a hip-hop track from one band, I'll get curious and say, "Send me some Americana. Show me what you can do." Also, general themes are key—all our big placements, and hit songs in general, are about very broad topics, like love or loss or feeling good. If you write a song about breaking up with your girlfriend on a Thursday while a cat's sitting on your head, it probably won't get placed. I never want to tell anyone what to write, but it's something to consider in this context.

3. MAKE SUBMIXES

Clients want maximum flexibility. Before you submit, make sure you have versions with and without vocals. Ideally, you want a full version, a version minus

vocals, a version with just bass and drums, and one with vocals and all instruments other than bass and drums. Clients want to have options if they choose your track, and if you're not ready with the submixes they need, they'll move to the next band in line.

4. PICK THE RIGHT MIDDLEMAN

There are lots of routes to getting your music in commercials, and no one right way—but there may be a right way for you. Sometimes the best approach is picking up the phone yourself to find out who music supervisors are. If you're at a certain level, you might try to procure a publishing deal that comes with an advance. If you're still a band in its infancy, you may take your chances with a library like ours. We're looking for bands that aren't affiliated with other libraries, so find out what a library does well and who their clients are to make sure they will best represent your music. At the same time, if your music isn't a great commercial fit but you have a particularly interesting

voice or production style, we might archive that information and circle back when we create custom music for clients—so just get your best work out there.

5. PUBLICIZE YOUR PLACEMENTS

If you do get a placement, let the whole world know. Put it in your newsletter, on Facebook—people want to champion the underdog, and your fans and friends will be your biggest advocates. Then other clients will know you're in demand, and it can become a real source of ancillary revenue. And as you finish content, make sure it's available online so that if you get exposure through a placement, people can download your music right away.

—Interview by Evie Nagy

To find out more about Jingle Punks and synch placements, register for Billboard's Music & Advertising Conference June 15-16 in New York and hear from Jared Gutstadt, along with other experts. For more details, go to billboardevents.com.

WILLIAM MORRIS
ENDEAVOR
ENTERTAINMENT
HEAD OF
CONTEMPORARY
MUSIC

Marc Geiger

The Lollapalooza co-founder says that while the touring biz faces significant challenges, they pale compared with the troubles facing the major labels.



Marc Geiger, head of contemporary music at William Morris Endeavor Entertainment, realized the potential of the Internet as a conduit between fans and bands before the concept had fully taken hold. In 1994, Geiger purchased a site called UBL.com, where he pursued the vision of a combination artist channel, direct marketing and e-commerce showcase in what became known as ArtistDirect. But the concept as Geiger visualized it never completely found its footing and was, in the view of many, ahead of its time. Geiger returned to William Morris in 2003, where he is now a board member.

The live business is in Geiger's DNA, as he made his musical bones promoting concerts while still a student at the University of California in San Diego. Geiger began his career as a talent agent for Triad Artists, later acquired by William Morris, and went on to launch a division devoted to a then-exploding alternative music scene. In 1991, he and Jane's Addiction frontman Perry Farrell launched the Lollapalooza tour, which changed the touring package model and survives today as a one-off festival in Chicago.

Here, Geiger addresses his frustrations with the music business' glacial pace of change, the potential benefits of the Live Nation/Ticketmaster merger and the sorry state of rock.

When you look at the music business today, what's it feel like to you out there?

We're in the biggest "in between" phase since I've been a participant in the music business. I feel there are multiple pieces of the world transitioning at the same time, and most of the industry is dealing with uncertainty. And in times of uncertainty, you either have a real vision looking forward or you're hankering for things not to change. As one of the guys who usually looks forward and loves it, my feeling is, not enough stuff is moving right now. It's a year of sludge. And with the exception of the iPad, nothing is really happening, not with subscription models or digital music. For things to move forward, the industry has to push sometimes, and that is not happening right now.

The live music business has its own set of challenges: the consolidation of Live Nation and Ticketmaster, the growth of a couple of major players and tour deals. The good news is the quality bar on music is moving up. Indie labels are doing great, by and large. Not because they're selling CDs, but because they're able to make their artists bigger since there are less roadblocks. It's not like they won't get played on the radio, because that

doesn't matter any more.

Overall, the whole thing is in the middle—it's neither fish nor fowl, and nobody's able to figure it out. Two years ago, Radiohead and Nine Inch Nails were seen as beacons of light as it relates to new media and artist independence, and not one artist has followed them. That's shocking to me. And that tells me that everybody's running home to mom because they're scared and it's too much work.

How does this relate to the live business?

All-in ticketing is not here, non-transferable ticketing isn't here, though they're in development. Call it alpha, not beta. Fees haven't become rationalized yet. It's too early post-merger. As with Apple, people are looking toward [Live Nation Entertainment CEO] Michael Rapino and [chairman] Irving Azoff, because they have the scale, and when they change things, it could have industry-wide impact. Ticket pricing keeps going up; consumer value and direct marketing is still in its infancy. The money to artists is still going up, by and large. The festival market is in a year-after-recession retreat, but the strong ones are strong.

But artists are breaking—

that's the great news. They're not breaking big on sales volume, but a lot of interesting artists are able to leverage the Internet to get known quickly and have high debuts, or at least find real audiences with some ease, because the word-of-mouth and the platforms—Facebook, YouTube—are really powerful. That said, interfaces still suck, there aren't filters for music, the subscription economy is still choked off by the labels, the majors are still fighting, and we're still watching to see what happens with EMI. It's going to take a while for a company as big as Live Nation to integrate and really put out the programs they want and get them working. So I think we're in a giant "tweener." We just have to get through the next couple of years.

So you're saying we're waiting for the other shoe to drop?

There's one shoe that matters—that's to get the subscription economy moving and make that change. The live music industry has work to do but doesn't need a fundamental change, it just needs to improve. I go to a Billboard conference, some customer pays \$200

to see all of us idiots speak, they get a goodie bag. You go to Coachella, you pay \$275, do you get a goodie bag? Wouldn't you think that one of the labels there would go, "Hey, I'm going to see 80,000 music freaks. Shouldn't I figure out a way to have them listen to three songs by my artist?" Biggest idiocy I've ever seen.

The Vans Warped tour figured that out.

But who else? Bundling is nowhere, clean distribution of the secondary and dynamic pricing isn't there yet, all-in pricing isn't there yet. Rewards-based programs—"Hey, I go to three shows, treat me special, give me a discount or fourth show for free"—isn't there yet. You're treated like the same dickhead on the 10th show as the first show.

It does seem that consumers have become disillusioned to a degree.

That's my point. There's a lot of work to do, and it's not like the smart people don't know it has to get done. It just takes time. It's not a fundamental change like the

recording industry, it's continued improvement that needs to happen, some of it integrating with the rest of the music business. Physical bundling, digital bundling, all of these things haven't really happened yet. You would think we should take some of this distressed inventory, these unsold seats, and do something with them. How many times does that really happen?

Aren't you getting proposals for unique deals, bundling, packaging?

No. We're driving most of them, and they're all formative and a giant nightmare, because the systems aren't in place and everybody's got their hand out.

Weren't those kind of synergies promised with this merger?

I'm not saying it won't happen. I think Rapino gets it, and they want to do all this stuff. I think it's a matter of time and execution. If they don't get there, nobody's going to get there because nobody else has scale.

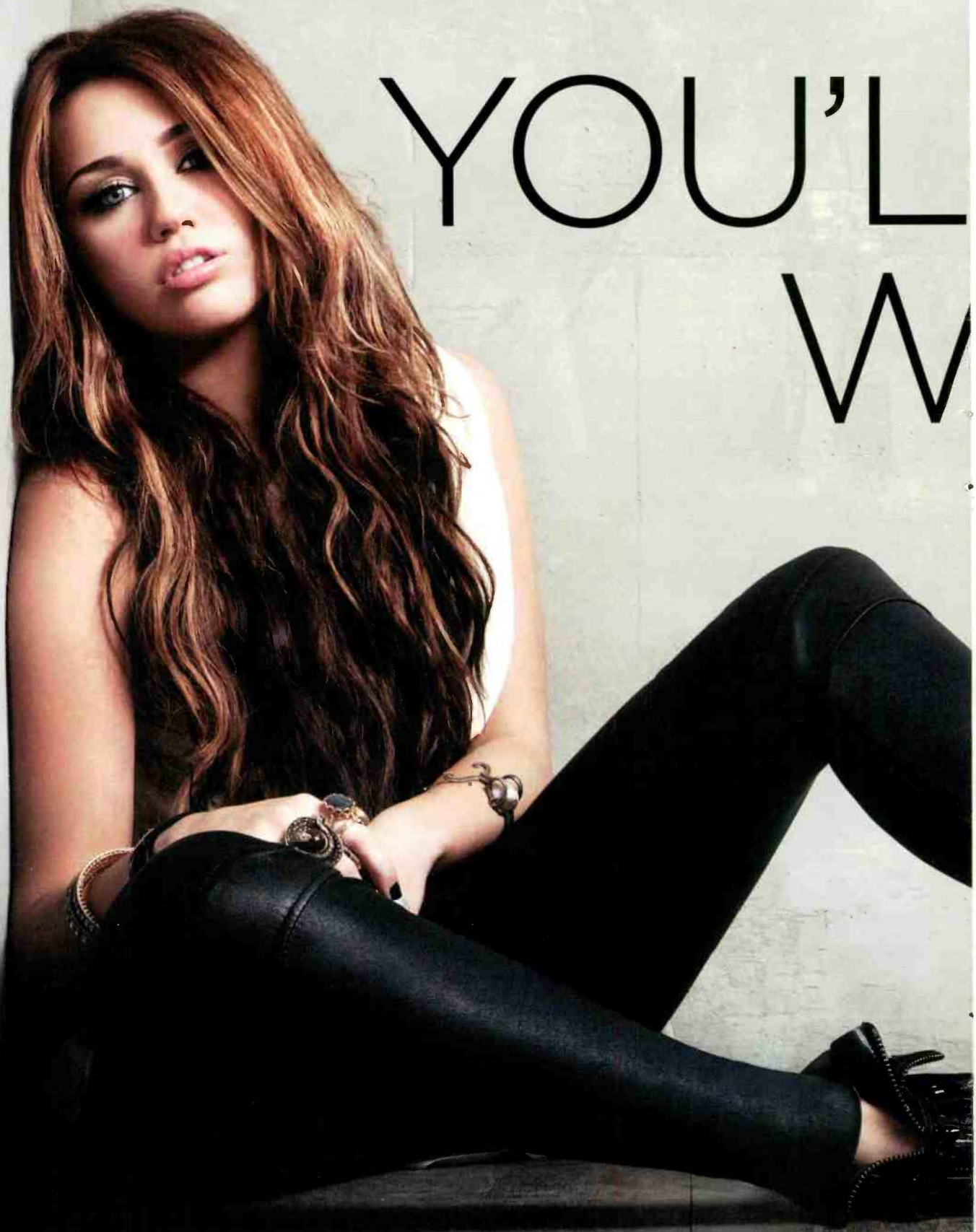
What's the best thing that could happen for music this year?

It would be great if we saw some new rock bands come through. Rock bands are at a real low point right now. The subgenres of music are pretty hot, but the world we grew up in, with big rock bands, there's just not many of them, and that's depressing. But that's just musical cycles. Also, we need to make some real advances in digital and get this thing unstuck. In the live part of the business, the die is cast. Focusing on the right things to rationalize—ticketing, marketing and ultimately pricing—will be about as good as we can do, but I think most of that's 2011, frankly. I guess that's a long way of saying not much could happen. ...

We're in the largest 'in-between' phase since I've been a participant in the music business.

GIRL,

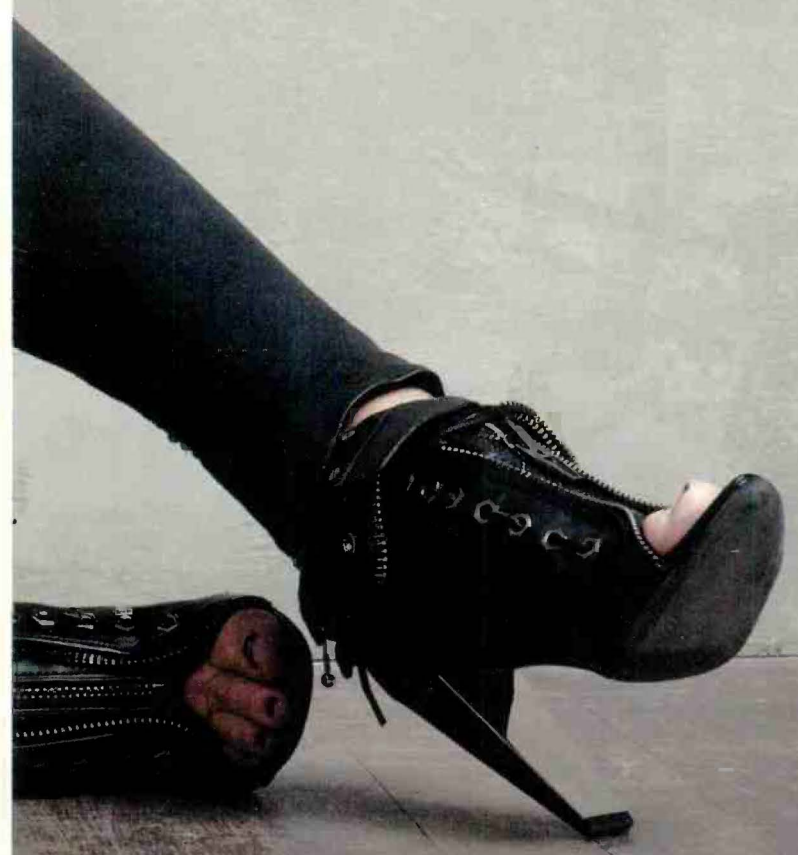
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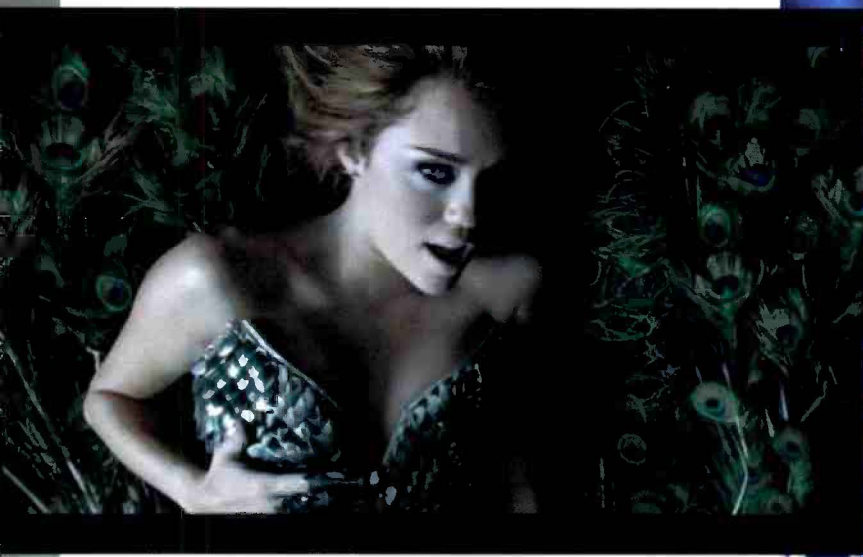


With 'Can't Be Tamed,'
Miley Cyrus
Transitions From
Tween Idol
To Pop Star
By Ann Donahue

L BE A WOMAN SOON

MILEY CYRUS' audition tape for the Disney Channel's "Hannah Montana" can be found on YouTube. In it, the 12-year-old Cyrus is sporting frizzy hair, a big smile—and, amazingly, even then her trademark whiskey drawl when she talks. She displays the practiced poise of all child actors—a fearlessness when it comes to staring straight into the camera and reciting her lines—and her posture and mannerisms reveal that she knows this is a business opportunity and not a social call. >>>





The caged bird sings: MILEY CYRUS performing on 'Dancing With the Stars' May 18; inset: Cyrus' 'Can't Be Tamed' video.

Flash forward five years, and Cyrus' latest YouTube offering, her video for the title track off her album "Can't Be Tamed," involves a birdcage set that doubles as a pole-dancing playground, writhing background dancers and an outfit notable for its feathers and décolletage.

Like Disney teen idols Britney Spears, Christina Aguilera and Justin Timberlake before her, Cyrus is now making the often-murky transition into adult artist. The June 22 release of "Can't Be Tamed" is the boldest statement in a years-long process of transitioning Cyrus away from the scrubbed cheeks and all-American girl charm of "Hannah Montana" to a modern pop diva.

"I'm just at a certain place where I've changed a lot as a person," she says. "I've grown up a lot, which everyone does."

Everyone does—but very few have to do it in the public spotlight with all the divisions of Miley Inc.—from film to TV shows to voice-over work to apparel—riding on the success of the transition.

It's no secret that Cyrus has been publicly testing the waters of adulthood for the last few years—making dramatic displays like the bed-head Vanity Fair photos or the vaguely stripperish dance moves at Nickelodeon's Teen Choice Awards—followed by an equally dramatic retreat.

Her music has followed a similar act of toeing the line between tween and adult, with singles "The Climb" and "Party in the U.S.A." offering a far different message from earlier teeny-bopper tracks like "See You Again" and "7 Things."

On the eve of the video debut of "Tamed" on May 4, Cyrus knows that it's going to ruffle some feathers. "You're going to, like, die when you see the birdcage in the video because it's so crazy," she says. Despite Cyrus' march into adulthood, she still talks like a teenager—all rapid-fire patter that, by my transcribing tally, comes in at around 200 words per minute. "I've got, like, 30 dancers in there and a tree and a nest. Literally, it's out of control. I'm definitely going to be doing a lot more stuff like that."

The immediate sales response to Cyrus' new image seems to be positive. For the week ending May 23, the single's first week of digital sales resulted in 191,000 downloads, according to Nielsen SoundScan, placing "Tamed" at No. 4 on Billboard's Hot Digital Songs chart and No. 8 on the Billboard Hot 100. The song also rose 35-28 with a bullet on Mainstream Top 40.

"Miley's transformation was inevitable—she's been clawing herself out of that cage for a while," says Suzanne Ross, executive producer of E!'s "True Hollywood Story" and "E! Investigates." "I'm surprised it shocks people anymore. It's an inevitable part of growing up Disney. It's a formula, from what I've seen from past stars: Disney makes you a star, you make them an enormous amount of money, and then you either crash and burn or you go out and stake your claim in the real world."

THE WRITE STUFF

"Can't Be Tamed" is Cyrus' seventh studio album—ranging from the four soundtracks she's released under the "Hannah Montana" imprimatur to two as herself and one Walmart-exclusive EP—and it will be released on Hollywood Records.

And while Cyrus is strenuously distancing herself from the days of "Hannah," she still has the benefit of being a product

of the giant Disney promotional machinery.

"We're very fortunate that we have artists who have many, many levels to their careers, whether it's film, TV, books or records," Hollywood Records GM Abbey Konowitch says. "The unfortunate news is that we're fighting for minutes—not hours or weeks—for the artist's availability."

Cyrus began work on the album in December 2009, while she was touring in England, including a sold-out five-night stand at the O2 in London. Producer John Shanks—who previously worked with Cyrus on her single "The Climb," which peaked at No. 4 on the Billboard Hot 100 and was No. 1 for 15 weeks on the Adult Contemporary chart—re-teamed with Cyrus for the album and wracked up frequent-flier miles in the process.

"John spent quite a bit of time, God bless him, running over to England and catching her for parts of the day for recording and writing," Hollywood Records head of A&R Jon Lind says. "He would come back to L.A. and work on the songs and tracks. He was really a soldier and a world traveler for going to do this creative thing in between Miley's schedule."

Besides Shanks, Cyrus worked with two familiar faces on the album: co-songwriters Tim James and Antonina Armato, who penned "7 Things" and "See You Again" and also wrote

the title-track first single for this album with Cyrus.

"I call Antonina 'Mommy' because she's my second mom," Cyrus says. "No one could ever understand the relationship we have. I've been working with her for four years and every day I go into the studio and we just sit around and eat cupcakes and talk and I tell her everything about my life. I think that's why we make good music together."

Although several songs on the album throb with the kind of Euro-inspired dance beats heard on hits by David Guetta and the Black Eyed Peas, Cyrus says the sound is secondary to the personal lyrics therein.

"I listen to zero pop music, which is really weird for someone who makes pop music," Cyrus says, noting that the first concert she ever went to was Poison. (She covers "Every Rose Has Its Thorn" with Bret Michaels doing backing vocals on the album.) "My 13-year-old self would have beaten up my 17-year-old self because she would be like, 'You're a sellout!' But that's not what it is. It's not dance music that's just about, 'Ooh, I'm in the club and everyone's looking at me.' It means something. I'm not just sitting here trying to sell glitz and glamour... because no one lives that life. A lot of [pop] songs are super shallow, but this music isn't."

LOOKING OUT FOR NO. 1

Despite her multiplatform superstardom, there's one thing that Miley Cyrus has yet to achieve: a No. 1 song on the Billboard Hot 100. Under her own name, Cyrus has had 14 songs chart on the Hot 100, including her latest, "Can't Be Tamed"; "Party in the U.S.A." came closest to the apex, peaking at No. 2. Cyrus has also charted another 18 Hot 100 singles as TV character Hannah Montana, the highest of which was 2009's "He Could Be the One," which stalled at No. 10.

MILEY CYRUS' BILLBOARD HOT 100 HITS

DEBUT DATE	TITLE	PEAK POSITION
7/14/07	"G.N.O. (Girl's Night Out)"	91
8/4/07	"Ready, Set, Don't Go" (Billy Ray Cyrus with Miley Cyrus)	37
12/22/07	"See You Again"	10
1/19/08	"Start All Over"	68
6/21/08	"7 Things"	9
8/9/08	"Breakout"	56
1/10/09	"Fly on the Wall"	84
3/21/09	"The Climb"	4
3/28/09	"Hoedown Throwdown"	18
4/25/09	"Butterfly Fly Away" (Miley Cyrus & Billy Ray Cyrus)	56
8/29/09	"Send It On" (Disney's Friends for Change)	20
8/29/09	"Party in the U.S.A."	2
1/30/10	"When I Look at You"	16
6/5/10	"Can't Be Tamed"	8 (debuted this week)

As an example, Cyrus cites the album track "Liberty Walk," about someone who finds the courage to leave an abusive relationship. She says she doesn't have a formal process for songwriting, instead preferring to take notes on her cell phone or in the journal she keeps on her computer.

"With anything—the clothes I wear or the way I want to look—I don't plan it," Cyrus says. "Even with the video [for "Can't Be Tamed"] I had the treatment, but beyond that, it was whatever comes. We didn't have all the choreography set in stone because I didn't want it to end up looking fake and polished. Everything in life has to come naturally or I feel like it's just been done."

For Cyrus, being authentic may be the key to her success as she transitions to adulthood.

"The challenge is: How do these pop teen idols mature without alienating their fans—those that supported you on the way up, including the parents, who often shelled out the dough for the music and the concerts?" Ross asks. "Miley is in good company. After Britney [Spears] appeared on the cover of Rolling Stone in the infamous hot pants that created a boycott of her music and the release of 'I'm a Slave 4 U,' she took a tremendous amount of heat. But as long as the audience perceives that the artist is in control of their image, they're likely to be more forgiving. With Christina [Aguilera], when she put out 'Dirrrty,' that also created a media storm, but she reeled it back in when she reinvented herself with the torch songs and the ballads."

WHAT'S IN STORE

Fitting for an album that was recorded as Cyrus traveled the globe, "Can't Be Tamed" is the first set from Hollywood Records that will be released day-and-date around the world.

"Normally our records are staggered throughout the world because of the availability of the artist," Konowitch says. "In this case, we'll be able to roll the single out on the same day, the video premiere virtually the same day and the album the same day."

Hollywood's licensee in Europe is Universal Music Group, and as the music was starting to come together late last year, Konowitch decided to present it in its earliest form to the label's European partners to get a head-start on a global marketing plan. "It's unusual for us to have the time and the music far enough in advance to do that," he says.

Cyrus' manager, Jason Morey, played the album at four meetings throughout Europe, and they confirmed what Hollywood Records in the United States had already decided: The title track would be the first single. "It's more dance-pop than I think was intended in the beginning," Konowitch says. "But it feels very comfortable for her, and it feels very comfortable in terms of the state of contemporary music."

GIRL ON FILM

Miley Cyrus Prepares To Star In Her First Indie Movie

After the promotion surrounding "Can't Be Tamed" subsides, Miley Cyrus will start filming her first indie film, "LOL: Laughing Out Loud," alongside Demi Moore this summer. A remake of a 2008 French film written and directed by Lisa Azuelos, Cyrus plays the daughter of Moore's troubled, recently divorced mom. Azuelos also will direct the American version of the film, which is targeted for a 2011 release.

"It's an indie because we want to make it just the way we want without a studio telling us what we can and cannot do and what will and won't sell," Cyrus says. "That's not what it's about. It's about making the art you love."

Despite being eviscerated by the critics, Cyrus' most recent movie, "The Last Song" (Buena Vista), has earned more than \$61.2 million at the box office since its March 31 release, according to BoxOffice-Mojo.com. It's on par with her other live-action films: "Hannah Montana: The Movie" earned \$79.5 million upon its release last year, and 2008's "Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour" earned \$65.2 million and was the highest-grossing concert film of all time until Michael Jackson's "This Is It." (The animated "Bolt," where Cyrus voiced one of the characters, is her top-grossing film, earning \$114 million in 2008.) —AD



The single debuted April 30 on MySpace, and then was worked to mainstream top 40 radio the following week. The single was released digitally May 18.

WHTZ New York PD Sharon Dastur says listeners' initial response to the single from the first few days of spins has been positive. "I think she separated from the Disney persona a few singles ago, thanks to all the movies that she does where she isn't Hannah Montana," she says. "She's now Miley the singer, Miley the artist."

Besides the day-and-date release, the global push means that while Cyrus won't initially be mounting a formal tour in support of the album, she'll instead do one-off performances around the world. She will play Rock in Rio festival dates in Lisbon (May 29) and Madrid (June 6). She will also co-host and perform at the Much Music Video Awards June 20 in Canada.

Domestically, while Cyrus' "Hannah Montana" releases are given the full push by various Disney entities—the Disney Channel and Disney Radio, primarily—those albums that are released under Cyrus' own name use sister company ABC and outside outlets for promotion. "It's separate marketing of the Miley Cyrus brand for the mainstream marketplace," Konowitch says.

The video for "Can't Be Tamed" debuted May 4 on E! News as part of a package that included an interview with Ryan Seacrest and ultimately the hosting of the video on Eonline.com. The video was directed by Robert Hales, who previously helmed videos for Justin Timberlake's "LoveStoned" and Gnarls Barkley's "Crazy."

Cyrus' new look also will be showcased on Disney corporate sibling ABC, including a performance during the "Good Morning America" Summer Concert Series in New York and "Live! With Regis and Kelly." Her May 18 appearance on "Dancing With the Stars" was watched by 13 million people, according to Nielsen—the digital release of "Can't Be Tamed" was timed to that performance, Konowitch says. In addition, she will appear June 17 on "Late Show With David Letterman."

Hollywood focused on promotional TV appearances instead of radio for "Can't Be Tamed," Konowitch says, as a result of the time crunch that perpetually surrounds Cyrus. "We've learned how to benefit from loud individual events versus the traditional touring and press runs," he says.

Exclusive content also helps to raise the buzz for the project. The CD comes in two forms: a standard with a list price of \$18.98 and a deluxe CD/DVD edition at a list of \$25.98 that includes a never-before-seen film of Cyrus' recent concert at the O2 in London. The movie contains 19 songs mixed with B-roll of Cyrus off-stage. "We anticipate an overindexing, if you will, of those who buy the CD/DVD over just the music because it's never been seen before," Konowitch says.

IT'S A WRAP

"Hannah Montana," the TV show that made Cyrus a household name, is coming to an end. (The fourth and final season of the series will air this summer.) For Cyrus, its conclusion comes with a mixture of exultation—the May 16 wrap party at h.wood in Hollywood featured two kiddie legal drinks, a "Hannah Montana" tea with ginger and lemon and a "Miley Stewart" sweet tea—and relief. But it's relief tinged with the acknowledgement that the end of the TV show just frees Cyrus up for more work.

"It's hard when you're doing a show and you're going to London for two days and then you come back and you're doing the show again," she says. "I can kind of bounce around everywhere and I don't really have something that's tying me back here."

A big part of the appeal of "Hannah Montana" was seeing her flip between the two characters she portrayed on the show: school-girl by day, pop star by night. The same could be said of Cyrus, as she's formed some definite teenager pop culture opinions in her downtime from world domination. Lady Gaga gets a thumbs up—"unlike a lot of artists, all her music does mean something to her personally"—and she can't quite find it in herself to suspend her belief enough to watch "Glee" even though the show featured "The Climb" in a recent episode.

"Honestly, musicals? I just can't. What if this was real life and I was just walking down the street on Rodeo Drive and all of a sudden I just burst into song about how much I love shoes?" She pauses for a second, and then laughs. "It would get hits on YouTube."

BLACK MUSIC MONTH:

BY MARIEL CONCEPCION AND GAIL MITCHELL
 To promote and perpetuate black music's enduring legacy, President Jimmy Carter decreed June as Black Music Month in 1979. Ruling Billboard's black music charts that year was a potent mix of R&B, disco and funk

churned out by such acts as Cheryl Lynn ("Got to Be Real"), Peaches & Herb ("Reunited"), Michael Jackson ("Don't Stop 'Til You Get Enough"), Chic ("Good Times") and Funkadelic ("Knee Deep—Part 1").

What a difference 31 years makes: The top



BAMA BOYZ

The Bama Boyz have been producing since 2003 for Destiny's Child, Solange Knowles and Mya, among others. But it wasn't until their latest, "Why Don't You Love Me" by Beyoncé—and penned by her sister Solange—that fans outside the electro world started to pay close attention.

The song, which appears on Beyoncé's 2009 "I Am... Sasha Fierce" release as a bonus track, barely made the album, according to the Alabama natives. Since then, "Why Don't You Love Me" reached No. 1 on the Hot Dance Club Play chart earlier this year. Furthermore, the trio—Eddie "E Trez" Smith III, Jesse J. Rankins and Jonathan D. Wells—didn't even know Beyoncé was releasing a video to it until they started receiving an unusual amount of congratulatory text and e-mail messages for the clip earlier this month.

The Bama Boyz released their own electro EP, "Socially Awkward," as a free download on their site, Bamaz.com, last September, and they're planning to release a full-length album early next year. They also continue to score tracks for commercials and films through their own production company, My Turn Entertainment.



JEFF BHASKER

If you don't know who Jeff Bhasker is yet, take a look at the liner notes of Kanye West's 2008 album, "808s & Heartbreak"; Kid Cudi's debut, "Man on the Moon: The End of Day"; and Jay-Z's latest, "The Blueprint 3." The producer/songwriter/vocalist/engineer also is responsible for Keri Hilson's single, "Turnin' Me On," which reached No. 2 on the Hot R&B/Hip-Hop Songs chart last year.

As if those achievements weren't enough, the multi-instrumentalist is behind West's highly touted Glow in the Dark tour, for which he contributed orchestral arrangements. He was set to be the musical director for West and Lady Gaga's much-anticipated North American tour, Fame Kills, which was set to begin in November 2009, before it was canceled.

Bhasker first came on the scene as a producer on Game's "The Documentary," for which he helmed the title track, as well as on songs for Bay Area soul singer Goapele.



BOI-1DA

Drake isn't the only star emerging from Toronto. Producer Boi-1da—one of Drake's signature beatsmiths—has been making a name for himself behind the boards for the past year, with songs like Drake's chart-topper, "Best I Ever Had"; Eminem's latest, "Not Afraid"; Kardinal Offishall's "Set It Off"; and the collaboration "Forever," featuring Drake, Eminem, Kanye West and Lil Wayne.

Born Matthew Samuels, the 23-year-old Boi-1da recently worked on Drake's debut album, "Thank Me Later," and Dr. Dre's long-awaited "Detox"—the latter of whom he calls his biggest inspiration. He's also been working with Game, singer/songwriter Sean Garrett and Busta Rhymes—and has submitted music to both Usher and teen pop trio the Jonas Brothers.

Boi-1da got his start a few years ago when he met Drake and worked on their first joint venture, "Do What You Do," which appeared on Drake's second mixtape, 2007's "Comeback Season." Since then, Boi-1da has appeared on all of Drake's releases.



JAY FENIX & ANDREA MARTIN

Melanie Fiona loans her vocal prowess to the chart-topping track "It Kills Me," but it was newbie producer Jay Fenix and veteran singer/songwriter and co-producer Andrea Martin who laid the foundation for the track.

Martin has been writing music since the early '90s for Monica ("Before You Walk Out My Life"), Toni Braxton, En Vogue, Angie Stone ("Wish I Didn't Miss You") and, most recently, Leona Lewis ("Better in Time") and Fiona's first single, "Give It to Me Right."

Fenix was inspired to create the beat for the song after arguing with his girlfriend. He then combined his heartbreak music with Martin's expertise for songwriting for "It Kills Me."

Now, off the success of the song, Fenix—who was honored at this year's SESAC Awards—has been tapped to work on upcoming projects for Fantasia, Musiq Soulchild, Chrisette Michele, T.I. and Trey Songz. He's also hoping to launch an all-girl group, Heiress, as well as his own act, Savage Mill.

As for Martin, she continues writing for heavy hitters, including her latest cut, Sean Kingston's "Face Drop," as well as Fiona's follow-up album.



CHRISTOPHER 'DRUMMA BOY' GHOLSON

You know him from his work on T.I.'s multiplatinum "Paper Trail," Gucci Mane's No. 1 album "The State vs. Radric Davis" and the Grammy Award-nominated "Put On" by Young Jeezy featuring Kanye West. Now, he's residing on the Hot R&B/Hip-Hop Songs chart with "Lose My Mind" (Young Jeezy featuring Plies), "Beat It Up" (DJ Holiday and Gucci Mane featuring Trey Songz) and "Ms. Chocolate" (Lil Jon featuring R. Kelly and Mario).

Building a rep for crafting a composed sound punctuated by hard-hitting basslines, thumping percussion and busy synths, Christopher "Drumma Boy" Gholson cites classical composers Beethoven and Bach plus jazz gurus Dizzy Gillespie and Miles Davis as key inspirations for his "gumbo crack music." The Memphis-born 26-year-old's mother was an opera singer; his father was a professional clarinetist and music professor at the University of Memphis.

Gholson is back with T.I., working on the latter's forthcoming album, "King Uncaged." Among other new and upcoming collaborations: "Money to Blow" by Birdman featuring Drake and Lil Wayne, Snoop Dogg's "House Shoes," Monica's "Still Standing" album and 11 tracks on the Gucci Mane mixtape "The Burrprint 2 HD."

10 Songwriters And Producers To Watch

20 on Billboard's Hot R&B/Hip-Hop Songs chart for the week of May 29 finds R&B and hip-hop veterans (Maxwell, Usher, Monica, Erykah Badu, Ludacris and T.I.) sharing space with a crew of commanding younger counterparts, among them Drake, B.o.B, Rihanna,

Trey Songz, Young Jeezy and Dondria.

But the acclaim, of course, must begin with the song. In recognition of the behind-the-scenes talent that affects the charts, Billboard salutes Black Music Month 2010 with profiles of 10 rising songwriters and producers.



THE HITTERZZ

Production/songwriting duo the Hitterzz comprise Shalieek Rivers and Cashus C.R.E.A.M. Both 24, the pair opted for work behind the scenes after their separate major-label deals didn't pan out. Born in the Bronx, Rivers signed with Universal Records at 18, working with Jimmy Jam & Terry Lewis, Bryan-Michael Cox and Alicia Keys; however, his record was never released. Born and raised in Hartford, Conn., C.R.E.A.M. was offered a full-time post with a Fortune 500 company during his last year of college. But after meeting with a New York producer, PKing the Specialist, C.R.E.A.M. traded corporate America for a production deal with a major label. However, that eventually got tabled, too.

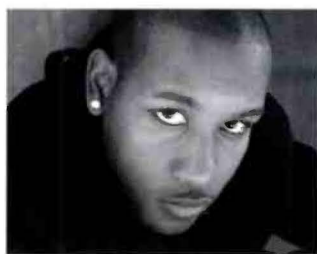
Uniting forces as the Hitterzz and working with production vets Dre & Vidal, the duo has since racked up songwriting credits with Atlantic's Day 26 ("One Night Only") and K-Lo Entertainment newcomer Britni Elise ("Hello [So Damn Right for Me]"), produced by Harvey Mason Jr. The Hitterzz, signed to Primary Wave Music Publishing, wrote "Nobody Can Change Me," the new single by Pussycat Dolls member and Geffen solo artist Nicole Scherzinger. It's produced by 20-year-old newcomer Remo.



JACKIE BOYZ

Songwriting siblings Carlos and Steven Battey began their music career singing on the River Street pier in their hometown of Savannah, Ga. Their industry moniker is a tribute to their mother Jackie, who died in 2004—a year after their father's death. The passing of both parents moved the brothers to relocate to Los Angeles in pursuit of their musical dream.

Three years later, Carlos, 28, and Steven, 24, have put together an enviable discography: Flo Rida's platinum single "Sugar" featuring Wynter Gordon, Madonna's "Revolver" featuring Lil Wayne, Sean Kingston's "Eenie Meenie" featuring Justin Bieber, Bieber's "Down to Earth" and "Love Me," and David Guetta's "Toy Friend" featuring Gordon and "Revolver (Remix)." The Jackie Boyz are currently in the studio with Kingston, Madonna, Jennifer Lopez, Flo Rida, Jennifer Hudson and Chris Brown.



BRIAN KENNEDY

Kansas City, Mo., native Brian Kennedy began writing his own songs at 8 years old. In his teens he was a piano prodigy who performed his own music in the Kansas City Boys' Choir. At 18, the production bug bit after a friend introduced him to a primitive beat machine, leading Kennedy to record separate piano albums of jazz, Christmas and contemporary music.

Now 26, the Los Angeles-based Kennedy has since earned his first Grammy Award for his writing/production contributions to Jennifer Hudson's self-titled debut and 2009 best R&B album, including the songs "My Heart" and "If This Isn't Love." Along the way, he produced "Disturbia" for Rihanna, co-wrote Chris Brown's "Forever" and produced and co-wrote "My Love" on Ciara's platinum sophomore set, "The Evolution." Signed to Universal Music Group Publishing, Kennedy also cut his teeth as a studio session player early in his career, working with Dr. Dre, the Underdogs' Harvey Mason Jr. and Damon Thomas, Kenneth "Babyface" Edmonds and songwriter Diane Warren.

Kennedy counts among his current projects Rihanna, Kelly Rowland, Tiffany Evans and Jordin Sparks. And he's also expanding into pop, country and folk: Charice, Natasha Bedingfield, Marie Digby, current "X Factor" winner Alexandra Burke, Carrie Underwood, Faith Hill and Rascal Flatts.



NO I.D.

There's a reason why producer No I.D. is known as the Godfather of Chicago Hip-Hop. Born Dion Wilson in Chitown, No I.D. got his foot in the door by producing for Common ("I Used to Love H.E.R.," "Resurrection"). And when Kanye West was trying to get his start, it was No I.D. who brought him in the studio and introduced him to hip-hop production.

Since then, No. I.D. has produced for West on his "808s & Heartbreak" album, as well as Jay-Z's "American Gangster" and "The Blueprint 3." On the latter he helmed five tracks, including first single "D.O.A. (Death of Auto-Tune)" and "Run This Town," featuring West and Rihanna. His latest work includes Drake's current single, "Find Your Love," which he co-produced with West.

No I.D. is now in the studio with Rihanna and Young Jeezy for their respective upcoming albums, as well as working with Common for the first time since 1997 for his new album, "The Believer."



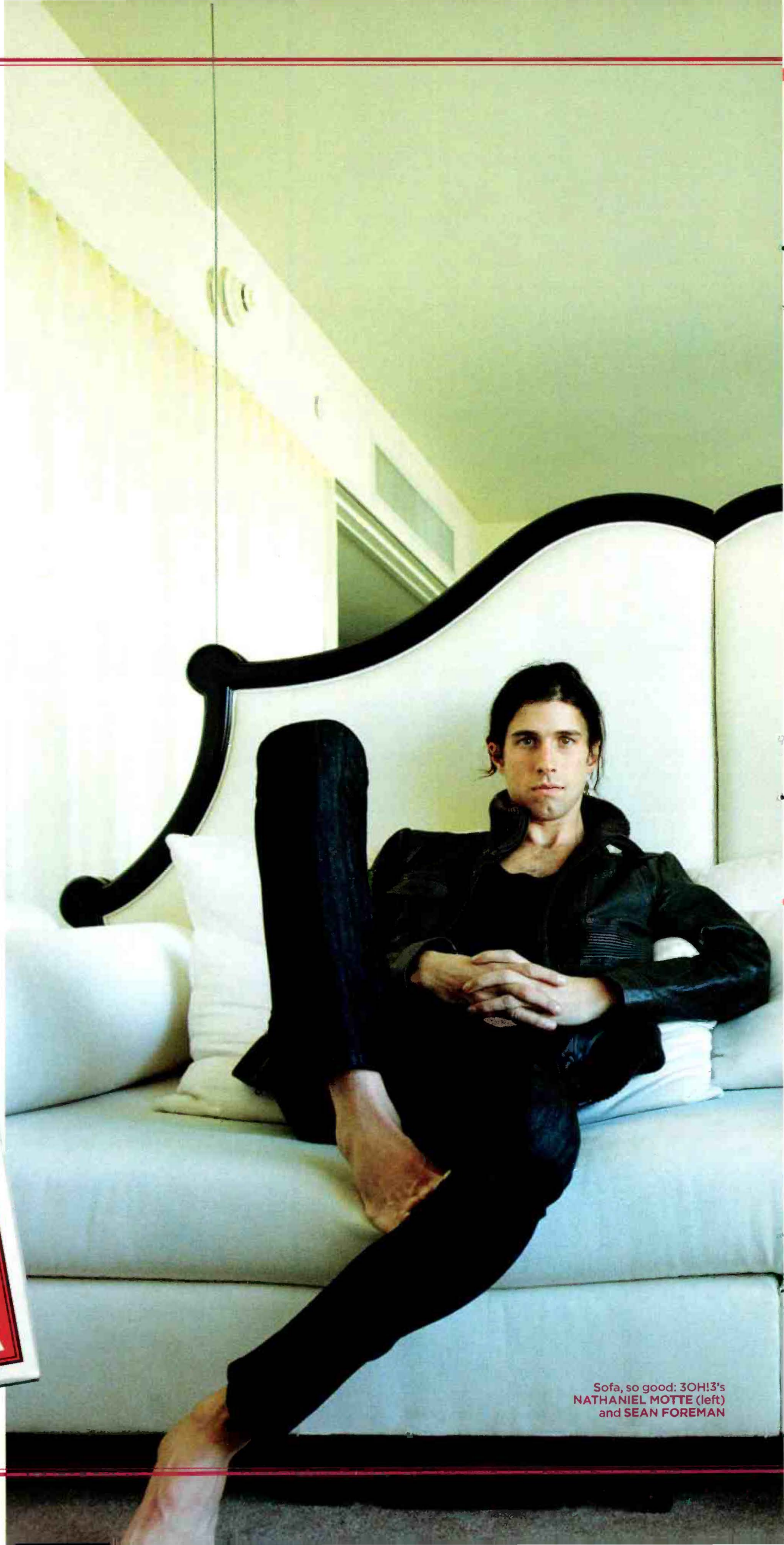
THE STEREOTYPES

The Stereotypes are a Los Angeles-based production trio comprising former Def Jam A&R executive Ray Romulus (aka Ray-Ro), Asian rapper Jonathan Yip (aka JonStreet) and instrumentalist Jeremy Reeves (aka JermBeats). Their African-American, Asian and Caucasian fusion is responsible for Danity Kane's top 10 single "Damaged," the track "Why Does She Stay" on Ne-Yo's "Year of the Gentleman" album and "Again," a collaboration with Natasha Bedingfield featured in the movie "Confessions of a Shopaholic."

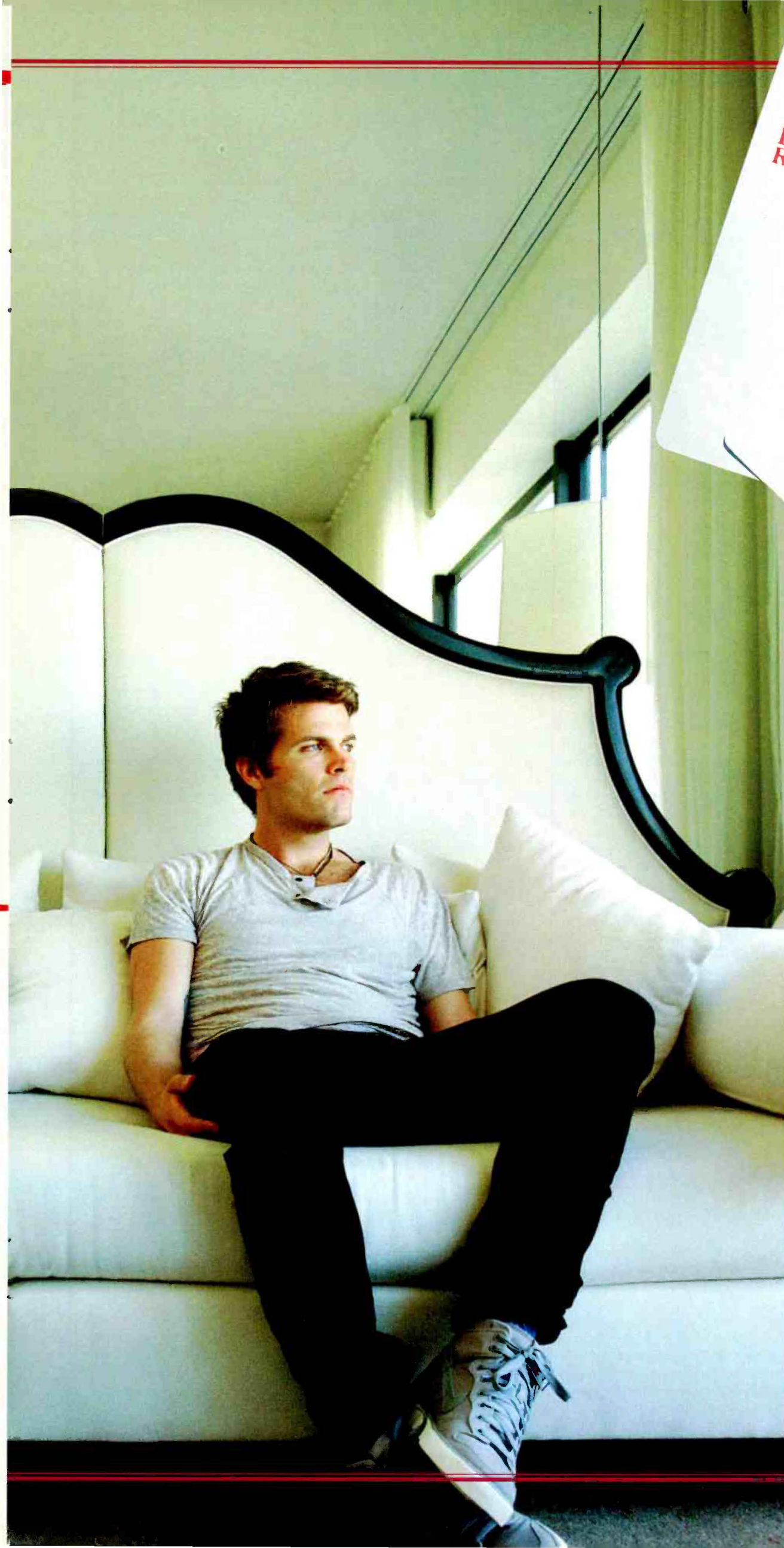
The Stereotypes are on the Hot R&B/Hip-Hop Songs chart with Mary J. Blige's "Good Love" featuring T.I. and Raheem DeVaughn's "I Don't Care." Additional credits include Melanie Fiona, Omarion and Bow Wow, Anthony Hamilton, Keyshia Cole, Fantasia and Justin Bieber. The trio also partnered with rapper Durtee 3—who was represented by Yip and Reeves when then-A&R exec Romulus signed the rapper to Def Jam—to create 24/8, an experimental hip-hop/electro/R&B ensemble. ★★★

They May Have A Reputation As Music's New Court Jesters, But **3OH!3** Are Laughing All The Way To The Top Of The Charts

BY CORTNEY HARDING



Sofa, so good: 3OH!3's
NATHANIEL MOTTE (left)
and SEAN FOREMAN



It shouldn't come as a surprise that the two goofballs who comprise 3OH!3, the band behind hits like "Starstrukk" and writers of dunderheaded couplets like "Shush, girl, shut your lips/Do the Helen Keller and talk with your hips," are actually pretty sharp guys. From Lieber & Stoller to the Beastie Boys, clever people have been making stoopid music since time immemorial, or at least the middle of the last century. In the case of 3OH!3, the pair, Nathaniel Motte and Sean Foreman, met in physics class; Motte put off med school to go on the Vans Warped tour while Foreman has a bachelor's degree in English from the University of Colorado. >>>



Threesome! 3OH!3; with KATY PERRY in the 'Starstruck' video (inset).

That energy also attracted the band's manager, Mike Kaminsky. "I was on YouTube looking for a band that had attitude," he says. "I would go to festivals and see all these bands that were too safe. I watched their videos and flew to Colorado to meet with them—I think I met them in between D&D games. They are smart, laid-back guys who just explode onstage."

Kaminsky thought the band would be a perfect fit for the Vans Warped tour and asked his office mate, Warped founder Kevin Lyman, to add the group. Lyman, wary of adding an unknown act, gave 3OH!3 a side-stage set on the tour's Denver stop, and 15,000 kids showed up. "I heard all this commotion and went outside to see the security guard being completely overwhelmed by all these kids," Kaminsky says. "After that, Kevin invited the band to do Warped tour the next summer, and they wound up headlining the year after."

The band signed to Photo Finish, which has a partnership with Atlantic. Despite Atlantic's proclivity toward 360 deals, Galle says 3OH!3 isn't signed to one. "The reason we signed to Photo Finish is that they were the only label who both offered a fair deal and took the time to understand the band," Kaminsky says. "Other labels wanted them to be a straight rap act and work with hip-hop producers, and Matt saw in them an ability to reach the rock kids as well."

The band built its base at modern rock radio, starting with reaching out to a DJ named Nerf at KTCL, Denver's alternative station, who had previously supported 3OH!3. "We didn't have Atlantic's support at the time because the band wasn't on their radar," Galle says. "We hired an indie to work the song at radio on the West Coast and in the Midwest."

Galle also sold CD-Rs of the band's songs for \$5 at every stop on the Warped tour, mounted an extensive poster campaign in each city along the route and mobilized a street team to appear at key events. A "band to watch" nod from Rolling Stone helped drive buzz, as did a minor controversy over the Helen Keller reference in "Don't Trust Me."

By this point, the band had become big enough that Atlantic's team joined the campaign, and the effort to cross over "Don't Trust Me" to pop radio began in earnest. Stations in Indianapolis and Milwaukee were early adopters, and the track eventually began climbing the charts, peaking at No. 7 on the Hot 100.

The band's second single, "Starstruck," didn't have such an easy ride. "The version of 'Starstruck' that was on the album was a fan favorite, and it sold 750,000 copies before it was even a single," Galle says. "Disney approached us to use the track in a movie called 'When in Rome.' We did the remix with Katy Perry, but then the movie people wanted us to delay pushing the track to radio until they were going to promote the film—so even though the song was ready to go in May, we had to wait until September to work it, and we lost a whole summer." "Starstruck" peaked at No. 95 on the Hot 100.

At that point, Galle decided not to release any more singles and the band went back to the studio, although two stand-alone tracks came out while the group was recording—"Follow Me Down," a collaboration with Neon Hitch that appeared on the "Almost Alice" soundtrack, and the Ke\$ha collaboration "Blah Blah Blah," heard on her "Animal" album.

To help frame the band as more than just a novelty singles act, Galle will be doing a Countdown partnership with iTunes for the new album that he hopes will drive consumers to buy the full record. "We are releasing four songs before the album release date," he says. "Then we are offering a discounted Complete My Album feature to incentivize kids to buy the whole thing. We are also holding back some of the best songs on the record, too."

The record, which Foreman describes as "perversions on the pop standard," is a leap forward from the act's last effort. The influence of standard-bearing party-starters Andrew WK and the Beastie Boys becomes clear on tracks like "House Party"—"it's a super flattering comparison," Foreman says of the Beasties reference—while "My First Kiss" sounds like a dirty version of an old Ronettes track. The two even show off their feelings on "I'm Not the One," which Motte describes as "touching."

"We want to push boundaries with this album," he says. "We want to have a lot of different styles. It's not our goal to create an album where every song sounds the same." ...

So while the question of playing-dumb-or-really-dumb? seems easily settled, the issue of how to categorize their music is harder to solve. Crunkcore, electro-pop, hip-hop, electro-rap—all terms thrown around to try to box the band in, each more meaningless than the last. In a sense, 3OH!3 is genre-less—a mash-up of any number of influences.

"We're obsessed with pop culture," Motte says. "I'm really interested in slang and lingo, especially French slang, and also how kids communicate online. The scope of pop music has changed—back in the day, pop music was the devil in the hip-hop world, and then people came around and realized it was popular for a reason."

3OH!3's post-modern approach has struck a chord with teens whose iPods are on perpetual shuffle. The pair's breakout album, 2008's "Want," has sold 445,000 copies, according to Nielsen SoundScan; the singles from that album, "Don't Trust Me" and "Starstruck," have sold 2.8 million and 1 million downloads, respectively. As the two prepare to release "Streets of Gold," due June 29 on Photo Finish/Atlantic, they're already off to a good start—first single "My First Kiss," featuring comrade-in-brat-pop Ke\$ha, has sold 359,000 downloads and is No. 34 on the Billboard Hot 100.

Benny Blanco, who co-produced "Streets of Gold" and "My First Kiss" with Dr. Luke, says the band's multigenre style is right for the times. "The more genres you touch, the

more people like you," he says.

3OH!3 hail from Boulder, Colo., an über-academic and politically correct town where crunchy singer/songwriters are the standard fare. While in high school, Motte says, "we started hanging out because we were both really into underground hip-hop, and we made all these videos for the local cable access channel. We started writing songs together in college and played local shows. Then we got asked to play in Denver, and we started building a following in Colorado."

Until the summer of 2007, Motte and Foreman both focused on school, with Motte taking off for a year to teach English in France while Foreman kept the band going. But when he returned stateside, 3OH!3 had started to build enough buzz that outsiders began calling—and before long 3OH!3 had a record deal.

Matt Galle, who founded Photo Finish Records, saw an early show and was moved to sign the band. "These are dudes that were really into Dungeons and Dragons," says Galle, who splits his time between running Photo Finish and working as a booking agent for Paradigm. "They're smart and creative and read a lot—they did a lot of freestyle rap contests and they can really think on their feet." But Galle was also drawn to their outgoing personalities. "After their first show in New York, we went to this super hipster bar where everyone was just standing around," he says. "They ran right in there and started a dance party. They are totally unafraid to put themselves out there."

PICTURE PERFECT Photo Finish's Matt Galle Has The Best Of Both Worlds

Matt Galle, 32, has a knack for being early to the party—he was one of the first to pick up on future emo stars My Chemical Romance and Taking Back Sunday, two acts he still books. Galle, who was an independent booking agent in New York for several years before joining entertainment talent and booking agency Paradigm, says Atlantic approached him



about a sublabel in 2006 because of his track record and his belief that careers are built on the road. "Bands have to keep playing clubs to sell albums," he says. "They have to be on tour and hitting markets and venues again and again, until they can sell out a space and move on to a bigger one." Galle says his relationships with Atlantic and Paradigm are similar, and that

neither entity minds his other projects. "I can use the resources that these organizations have to help my bands, but I don't have anyone looking over my shoulder," he says. Beyond 3OH!3, his Photo Finish acts include hard rock band New Medicine, post-hardcore act Rival Schools and Anthony Green, the lead singer of Circa Survive. Booking clients include Ke\$ha, Boys Like Girls and Bruno Mars.

"I still make more money as an agent than running the label," he says. "But the gap is definitely closing." —CH

Coming to Broadway: 'Unchain My Heart: The Ray Charles Musical,' opening in New York this fall, is but one of the many events recognizing the artist this year.

STARS SPECIAL FEATURE



THE LEGACY OF RAY CHARLES

**80TH-BIRTHDAY EVENTS
CELEBRATE THE LIFE OF
A MUSICAL PIONEER**

BY GAIL MITCHELL

"I just do what I do." ■ That's what Ray Charles told *Billboard* in June 2002 when asked to assess his role in music history. ■ Of course, Charles' self-effacing response belies a groundbreaking career and a legacy that endures today, as fans look toward celebrating what would have been the legendary artist's 80th birthday Sept. 23. ■ Looking back at Charles' storied career, what comes to mind is the phrase "musical genius." In Charles' case, that's no hype.

In 1954, the artist's melding of gospel and blues yielded the pioneering hit "I've Got a Woman"—and forged an indelible imprint on R&B, rock and pop.

His earthy, soulful voice graced a steady stream of classics after "Woman," including "Drown in My Own Tears," "What'd I Say," "Hit the Road Jack," "Unchain My Heart," "I Can't Stop Loving You" and "Georgia on My Mind."

Just as at home on the Hammond B-3 organ as he was on the piano, he also landed at the top of *Billboard*'s R&B, pop, country and jazz charts—and even the dance chart, collaborating with childhood friend Quincy Jones and Chaka Khan on "I'll Be Good to You."

His final recording, 2004's "Genius Loves Company," made history when it won eight Grammy Awards, including album and record of the year for his pairing with Norah Jones on "Here We Go Again."

But what many may not know is that the inimitable Charles was also a genius when it came to the business side of music.

In the early '60s he negotiated a rare feat after leaving Atlantic Records to sign with ABC-Paramount: ownership of his own master recordings. He also established his own labels, Tangerine (his favorite fruit) came first, which later evolved into CrossOver Records.

A songwriter who penned nearly 200 songs, Charles also op-

erated his own publishing companies, Tangerine Music and Racer Music.

For these entities, Charles and longtime manager Joe Adams designed and built the RPM International office and studios on Washington Boulevard in Los Angeles. The Ray Charles Memorial Library will open in the building this fall.

Charles also found time to manage the careers of other acts, including Billy Preston and '70s R&B group the Friends of Distinction. And way before it was de rigueur for artists to do, Charles set up what became a foundation to help needy children with hearing disabilities and later on support education.

"He was an amazing human being," says Jones, 77, who became friends with Charles when both were scrappy teenagers in Seattle. "A true innovator who revolutionized music and the business of music," he adds. "Growing up, we only had the radio; no Michael Jackson, Diddy or Oprah. So it was hard to imagine today's entrepreneurial world. But that didn't stop us. We spent a lot of time talking and dreaming about things that brothers had never done before."

"He really was a genius," says singer Solomon Burke, a former Atlantic labelmate. "He did things the way he wanted."

Charles was born Ray Charles Robinson Sept. 23, 1930, in Albany, Ga. As many learned through actor Jamie Foxx's Academy Award-winning portrayal in the **continued on >>p26**



Moments of Ray: Televised performances by RAY CHARLES in the '60s included (clockwise from left) ads for Coca-Cola, performances on the BBC with THE RAELETTS and a BBC appearance during which he was backed by BILLY PRESTON.

from >>p25 2004 film "Ray," Charles became blind by age 7 and orphaned at 15 while growing up in northwest Florida.

In eight years at a state school for the blind, the young Charles learned how to read and write music. Leaving Florida in 1947, he headed for Seattle ("Choosing the farthest place he could find from Florida," Jones says), where he notched his first hit two years later as a member of the Maxin Trio, "Confession Blues."

Even then, Charles was an enterprising individual.

"He had his own apartment, record player, two pairs of pimp shoes, and here I am still living at home," Jones recalls with a laugh. "His mother trained him not to be blind: no cane, no dogs, no cup. His scuffed-up shoes . . . that was his guide and driving force. He was the most independent dude I ever saw in my life. Ray would get blind only when pretty girls came around."

Signing with Atlantic Records in 1952, Charles as a West Coast jazz and blues man recorded such songs as "It Should've Been Me" and label co-founder Ahmet Ertegun's composition, "Mess Around."

Then he connected in 1954 with "I've Got a Woman," which set off a chain reaction of more hits capitalizing on his bold gospel/blues fusion. But Charles was just getting started.

In 1958, he performed at the Newport Jazz Festival, accompanied by a band that featured such jazz cats as saxophonists David "Fathead" Newman and Hank Crawford. Further bucking convention, he recorded "The Genius of Ray Charles," a 1959 release offering standards on one side (including "Come Rain or Come Shine") and big band numbers on the other, featuring members of Count Basie's orchestra and several arrangements by Jones.

Leaving Atlantic for ABC-Paramount, a fearless Charles recorded the seminal "Genius + Soul = Jazz" album in 1961.

A year later, his earlier dabbling in country music grew serious with the release of the million-selling "Modern Sounds in Country and Western Music." Complemented by lush strings and a harmony-rich choir, he scored with covers of Don Gibson's "I Can't Stop Loving You" and Ted Daffan's "Born to Lose"—and spent 14 weeks at No. 1 on the Billboard 200.

"For a black man to do this in 1962 was unheard of," says Tony Gumina, president of the Ray Charles Marketing Group, which handles the late artist's licensing affairs. "He was trying to sell records to people who didn't want to drink from the same water fountain as him. But this was one of his greatest creative

and business moves: to not be categorized musically and cross over. Though he never worried about it, he was resigned to the fact that he might lose some core fans. But he thought he'd gain far more in the process."

Gumina was operating his own promotion company working with state lotteries when he met Charles in 1999. The two teamed up on a series of commercials for various state lotteries and also introduced a line of Ray Charles slot machines also accessible to the blind.

"Everything he did had a business acumen to it," says Gumina, who cites Charles' liaison with manager Adams as a pivotal turning point. Originally hired to be Charles' stage announcer, former radio DJ Adams segued into overseeing production of the singer's shows, lighting and wardrobe.

Together the pair designed and built Charles' L.A. business base, RPM International (Recording, Publishing and Management) studio. When he began recording there in 1965, the label rented the studio from him, so he made money on his recordings before they were even released.

To save money on travel expenses, Charles purchased an airplane to ferry his band around to gigs. A smaller plane was also acquired so that Charles could wing in to, say, New York to record a couple of songs before flying back out in time for a show.

"He understood the entertainment business enough to know that you may not be popular forever," Gumina says, "and you need to maximize your product. At the same time, he had as much fun as any rock star but without the sad money stories. There was a time to work and a time to play, and he knew the difference. He didn't have a bunch of homes or a large entourage. That's why he was able to save \$50 million before he died."

Calling Charles an "incredibly smart man," Concord president John Burk says he learned a lot from the ailing singer while he was recording his final studio album, "Genius Loves Company."

Going through "some sticky deal points, he was amazing," Burk recalls. "He had the whole agreement in his head. Without referencing any material, he knew all the terms we proposed and had the deal done for the album in two discussions."

Creatively, Burk says Charles was an artist dedicated to delivering "a true performance from the heart. Part of his creative legacy was his approach to singing. He opened the door to vocal improvisations, changing how people perceived you could sing a song. Many singers today are influenced by him and they don't even know it."

'He was an amazing human being who revolutionized music.'

—QUINCY JONES

Additional special feature content on Ray Charles can be found at billboard.biz/raycharles, while video is available at billboard.com/raycharles.

YEARLONG BASH

MUSIC, MUSICALS, LIBRARY AND MORE TO MARK RAY'S 80th BIRTHDAY

Several events are being held to honor the life and legacy of Ray Charles in this year that marks the 80th anniversary of his birth on Sept. 23, 1930.

■ RayCharles.com has relaunched. Enhanced by links to social networks like Facebook, Twitter and MySpace, the renovated site now offers news stories, updates on forthcoming releases and special events, historical facts, discographies, contests and official merchandise.

■ On April 6, Concord Records released "Genius + Soul = Jazz," a deluxe two-CD set that borrows its title from Charles' groundbreaking 1961 album. The new set combines digitally remastered versions of its seminal namesake plus Charles' three additional jazz albums: "My Kind of Jazz," "Jazz Number II" and "My Kind of Jazz Part 3."

■ In September, the Ray Charles Performing Arts Center will open on the campus of Morehouse University in Atlanta.

■ Also this fall, the Ray Charles Memorial Library is due to open. The library will occupy the first floor of the RPM International building in Los Angeles where Charles had worked and recorded since 1965.

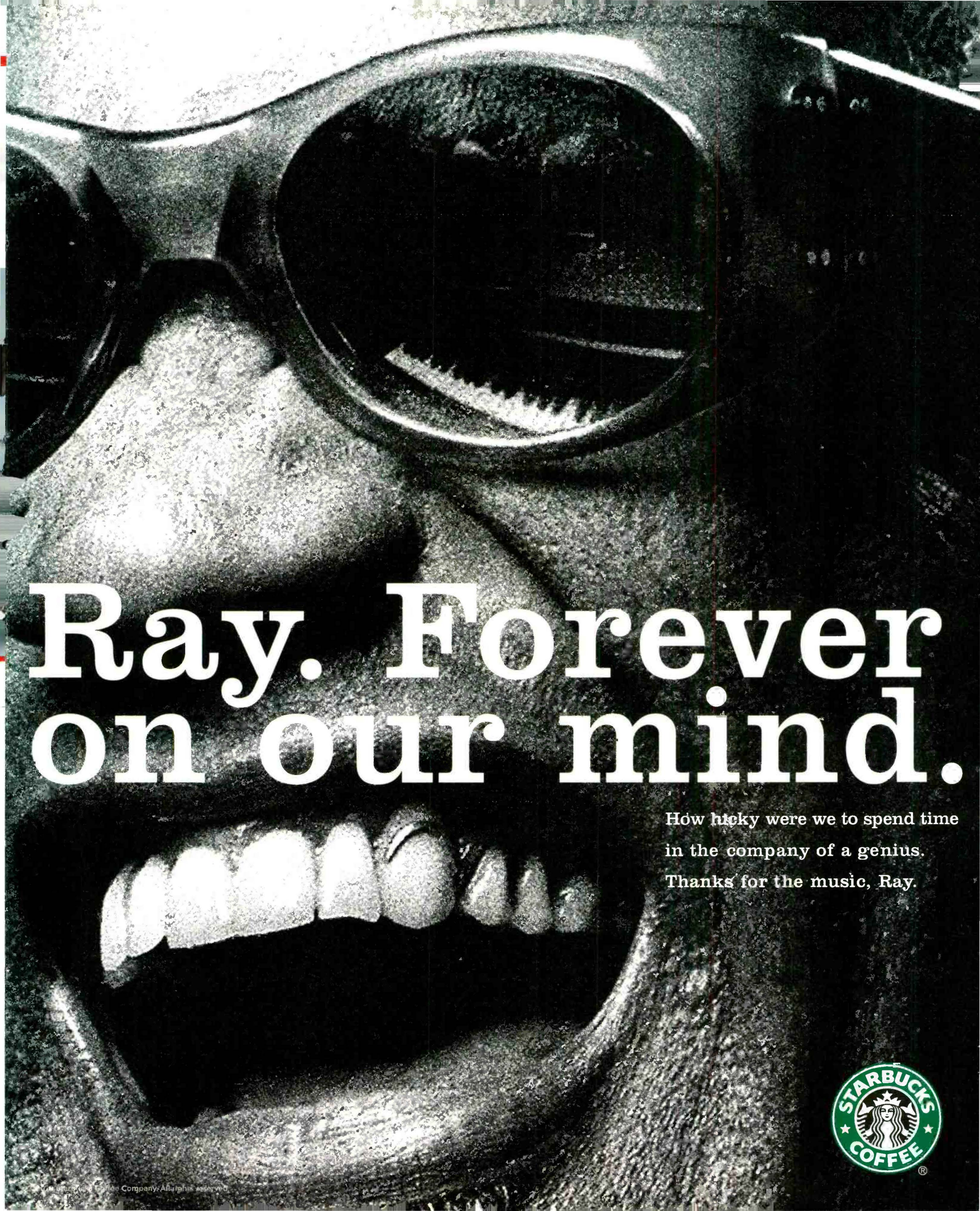
■ The Biography Channel this fall will air a new two-hour, prime-time Charles documentary, produced by Tremolo Productions, headed by Morgan Neville. Neville's previous productions include the film "Johnny Cash's America" and the documentary "Respect Yourself: The Stax Records Story." The film will feature new music through Concord Music Group, which now handles Charles' catalog. "His catalog was so broad that people think they've heard everything, but they haven't," Ray Charles Foundation president Valerie Ervin says. "We have a minimum of 300 songs we've come across and hope to debut the first single in the documentary."

■ Previews of "Unchain My Heart: The Ray Charles Musical" begin Oct. 8 in New York. The Broadway production will feature some of Charles' most popular hits, including "Georgia on My Mind," "I've Got a Woman" and "Unchain My Heart." With a book by Pulitzer Prize-winning playwright Suzan-Lori Parks and direction by Sheldon Epps, the musical is being presented by Stuart Benjamin, who produced the award-winning biopic "Ray." The production opens Nov. 7.

—Mariel Concepcion and Gail Mitchell



R.C. in D.C.: RAY CHARLES was feted at the Kennedy Center Honors in 1986.



Ray. Forever on our mind.

How lucky were we to spend time
in the company of a genius.
Thanks for the music, Ray.



AN UNPARALLELED CHART HISTORY

CHARLES HAS APPEARED ON THE CHARTS IN EACH DECADE SINCE THE '40s

BY KEITH CAULFIELD

RAY CHARLES' LEGACY on the Billboard charts stretches back to 1949, when—as part of the Maxin Trio with G.D. McKee and Milton Garred—he charted his first single with “Confession Blues.” The cut reached No. 2 on what was then called the Most-Played Juke Box Race Records chart.

Since then, Charles has visited the top of Billboard’s pop, country, R&B and jazz charts. And he also had an unlikely No. 1 on the Hot Dance Club Songs tally with 1990’s “I’ll Be Good to You,” a collaboration with Quincy Jones and Chaka Khan.

It’s safe to say that no other artist has had as varied and prolific an impact on the Billboard charts as Charles.

This recap of Charles’ top 40 Billboard Hot 100 hits list is based on performance on the weekly Hot 100. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least.

On the Hot 100, Charles has earned 80 hits between 1958—the year the chart began—and 1990, when “I’ll Be Good to You” became his last Hot 100 single, reaching No. 18. Among all acts, he has charted the third-most singles on the list; only Elvis Presley (with 108) and James Brown (91) have more.

His biggest hit on the Hot 100 is “I Can’t Stop Loving You,” which spent five weeks at No. 1 in 1962. It also ranks as Charles’ top single on this exclusive recap of his biggest Hot 100 hits. His other two Hot 100 No. 1s—“Hit the Road Jack” and “Georgia on My Mind”—rank at Nos. 2 and 4 on the recap, respectively.

On Billboard’s Hot R&B/Hip-Hop Songs chart, Charles’ impact is just as impressive. He had 86 hits on the chart, including 11 chart-toppers, with “I Can’t Stop Loving You” earning his longest reign at the top (10

weeks). Charles also snared a No. 1 on the Hot Country Songs chart in 1985, thanks to a duet with Willie Nelson, “Seven Spanish Angels.” The single appears on Charles’ duets album, “Friendship,” which reached No. 1 on Top Country Albums.

Speaking of country music, Charles’ top Billboard 200 performance is “Modern Sounds in Country and Western Music,” which logged 14 weeks atop the chart in 1962.



Genius loves company: RAY CHARLES performed with (clockwise from top right) WILLIE NELSON at the Austin Opera House in 1984, with ARETHA FRANKLIN on ‘The Midnight Special’ in 1973 and on GLEN CAMPBELL’S ‘Goodtime Hour’ show in 1970.

RAY CHARLES ENTERPRISES

Ray Charles

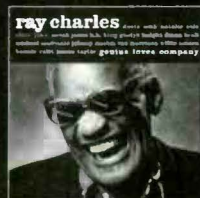
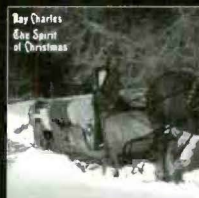
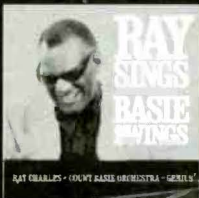
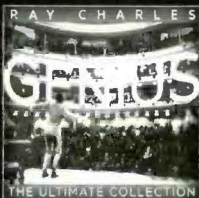
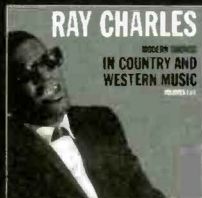
went back to his hometown of Albany, Georgia, and saw the potential in Albany State University students. For his contributions to society and to the university, ASU awarded him the Honorary Doctorate of Philosophy in 2002. Albany State students will soon learn and perform in the Ray Charles Fine Arts Center.

For more information, contact the Office of Recruitment and Admissions 229-430-4646.

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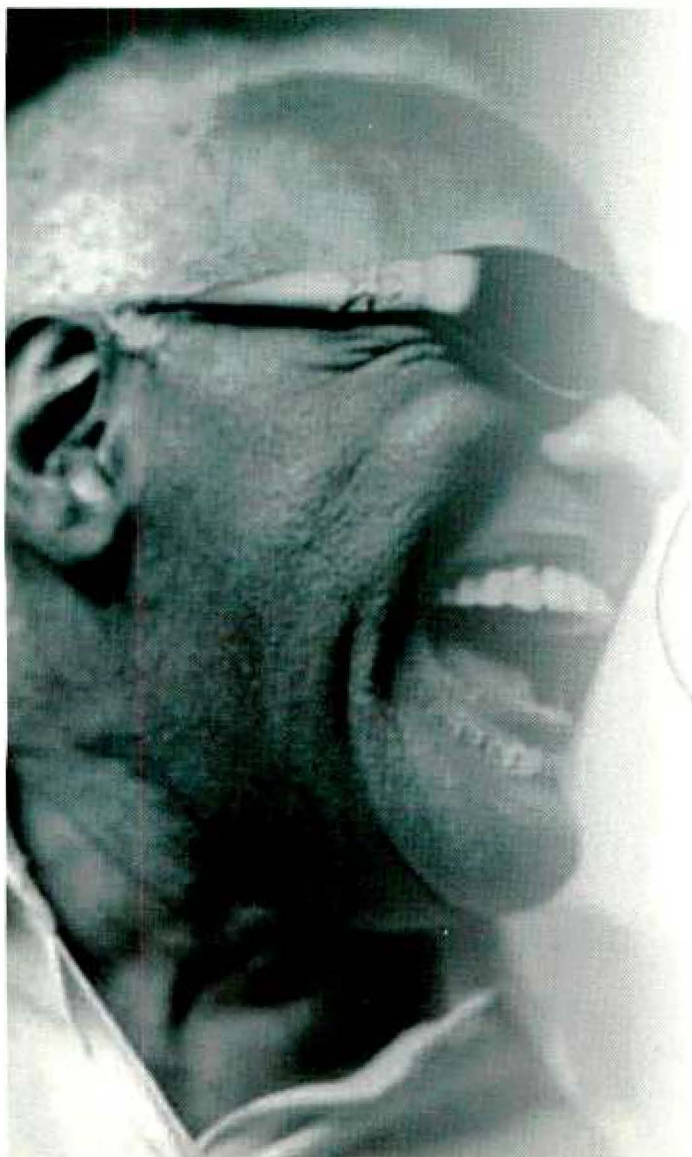
RAY CHARLES TOP ALBUMS AND TOP SINGLES

Rank	Album Title	Peak Position	Debut Date	Label
1	Modern Sounds in Country and Western Music	1 (14 weeks)	April 21, 1962	ABC-Paramount
2	Genius Loves Company	1	Sept. 18, 2004	Hear/Concord
3	Modern Sounds in Country and Western Music (Volume Two)	2 (2)	Nov. 3, 1962	ABC-Paramount
4	Ingredients in a Recipe for Soul	2 (2)	Aug. 31, 1962	ABC-Paramount
5	Genius + Soul = Jazz	4	March 27, 1961	Impulse
6	Ray Charles' Greatest Hits	5	Aug. 18, 1962	ABC-Paramount
7	Sweet & Sour Tears	9	March 21, 1964	ABC-Paramount
8	The Genius Hits the Road	9	Oct. 10, 1960	ABC-Paramount
9	Ray (Soundtrack)	9	Nov. 6, 2004	WMG Soundtracks/Atlantic/Rhino
10	Do the Twist!	11	Dec. 18, 1961	Atlantic

Rank	Song Title	Label
1	I Can't Stop Loving You	ABC-Paramount
2	Hit the Road Jack*	ABC-Paramount
3	Busted*	ABC-Paramount
4	Georgia on My Mind	ABC-Paramount
5	You Don't Know Me	ABC-Paramount
6	What'd I Say (Part I & II)*	Atlantic
7	Crying Time	ABC-Paramount
8	One Mint Julep	Impulse
9	Unchain My Heart*	ABC-Paramount
10	You Are My Sunshine	ABC-Paramount
11	Take These Chains From My Heart	ABC-Paramount
12	I'll Be Good to You**	Qwest
13	Here We Go Again	ABC/TRC
14	That Lucky Old Sun	ABC-Paramount
15	If You Were Mine	ABC/TRC
16	No One	ABC-Paramount
17	Together Again	ABC-Paramount
18	Don't Change on Me	ABC/TRC
19	Ruby	ABC-Paramount
20	Your Cheating Heart	ABC-Paramount
21	Don't Set Me Free*	ABC-Paramount
22	Hide 'Nor Hair*	ABC-Paramount
23	Yesterday	ABC/TRC
24	Eleanor Rigby	ABC/TRC
25	Let's Go Get Stoned	ABC
26	Without Love (There Is Nothing)	ABC-Paramount
27	Booty Butt***	Tangerine
28	Born to Lose	ABC-Paramount
29	I Chose to Sing the Blues****	ABC
30	Understanding	ABC/TRC
31	I'm Movin' On*	Atlantic
32	My Heart Cries for You	ABC-Paramount
33	In the Heat of the Night	ABC/TRC
34	At the Club*	ABC-Paramount
35	Baby, Don't You Cry (The New Swingova Rhythm)*	ABC-Paramount
36	Makin' Whoopee	ABC-Paramount
37	Sticks and Stones*	ABC-Paramount
38	Smack Dab in the Middle*	ABC-Paramount
39	That's a Lie	ABC/TRC
40	A Tear Fell	ABC-Paramount

* Ray Charles & His Orchestra; ** Quincy Jones featuring Ray Charles and Chaka Khan; *** The Ray Charles Orchestra; **** Ray Charles & the Raelets

Titles on this chart are ordered by peak position on the Billboard Hot 100. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.



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'NO CHALLENGE TOO GREAT'

THE RAY CHARLES FOUNDATION
CARRIES ON PHILANTHROPIC GOALS

BY MARIEL CONCEPCION

WHEN RAY CHARLES died on June 10, 2004, he left behind not only a treasury of American music, but the resources to help the less fortunate, through the work of the Ray Charles Foundation. ■ The charity launched in 1986 as a corporation called the Robinson Foundation for Hearing Disorders, and its mission was to fund hearing implants for individuals with hearing disabilities. ■

Under the leadership of president Valerie Ervin, a longtime member of Charles' team, the foundation has evolved. It now focuses on not only hearing disorders but, according to its mission statement, "the empowerment of young people through ... [the] support of education institutions and nonprofit education programs."

Although Charles was blind since the age of 7, he felt his lack of sight wasn't a handicap. Instead, he believed the inability to hear—especially, to hear music—was more of a hardship.

So Charles began his philanthropy by anonymously funding cochlear implants for hearing-impaired individuals who couldn't afford the operation. Only rarely did he meet with the people whose lives he changed with his generosity.

"I was there to witness a patient as young as 3 years old and another as old as about 80," Ervin recalls. "But one of the most special moments was when I had the great pleasure of witnessing a young girl, maybe 4 or 5 years old, who was born deaf.

Mr. Charles helped with the transplant, and when she was able to hear, they brought her to the office. She didn't speak English but she drew a picture, and it brought such immense joy to Mr. Charles' heart to be able to provide that kind of service."

The purpose of the foundation expanded as years passed. In 1996, Charles began donating not just to traditionally black universities, but educational facilities across the globe—as long as there were people in need of a scholarship or any other monetary push to help them attend school. Since then, Ervin estimates Charles has donated about \$20 million, both before and since the creation of the Ray Charles Foundation.

"He was very quiet about [his donations]," Ervin says. "When you're giving, it's not about the notoriety. That's why no one was familiar with the foundation. We gave in silence, not to make a big hoopla about it. That's not what it was about."



A bright legacy: Ray Charles Foundation president VALERIE ERVIN (right) joins Charles' longtime manager JOE ADAMS and his wife, EMMA, at a 2004 fund-raiser for the Ray Charles Performing Arts Center.

After Charles' death, however, Ervin and the members of the board decided that while the artist preferred not to publicize his contributions while he was alive, they would change the corporation's name in his honor. In 2006, the corporation officially became a foundation, although the goals stayed the same: to provide support to those with hearing disorders and to empower youth through education.

The foundation is involved with many events to mark the 80th anniversary of Charles' birth (see story, page 26). In February, as president of both the foundation and the Ray Charles Memorial Library, Ervin traveled with eight students from Compton High School in California to a civil rights celebration at the White House.

Guiding the foundation's work is a vision statement defining its broadest aim—to instill the belief in the youth of America that "there is no challenge too great one cannot overcome."



HATE THE PLAYER
Game Is sanguine about his new album



AIM, FIRE
A Gaga-approved glam rock act



BIRTH OF AUTO-TUNE
Dave Tompkins tells the story of the vocoder



YOUNG AND HOT
Chris Young goes No. 1 and treats fans



BIG VOICE
Sky's the limit for Nikki Yanofsky

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MUSIC

COUNTRY BY DEBORAH EVANS PRICE

GRASS ROOTS

Dierks Bentley Goes Bluegrass For 'Up On The Ridge'

Some might consider Dierks Bentley's June 8 release "Up on the Ridge" a departure from his usual style. But the acoustic, bluegrass-flavored venture is actually a return to the country star's roots.

While he was struggling to get in the business, the then-19-year-old used a fake ID to get into Nashville's Station Inn listening room. There, he fell in love with the music.

"I love bluegrass. I love acoustic music, so I've always wanted to make a record like this," the Phoenix native says. "Last year, I needed to slow the wheels down a little bit, take some time off to make this kind of record. The original thought was I'd make a bluegrass record and a country record. And once I started working on the bluegrass record, I quickly became aware that this was the only record I'd be making, because we started breaking down the barriers between genres."

Both Bentley and his label, Capitol Nashville, are planning an ambitious campaign to expose "Up on the Ridge." "We are launching this in both traditional and nontraditional ways," Capitol Records Nashville president/CEO Mike Dungan says. "Dierks is actually touring in front of this record. It doesn't come out until June 8 and Dierks is on the road right now to attract attention to it. We're working the press really hard and everybody has been eager to come out. We're doing it a little backward here, but so far, it looks really good."

Bentley is doing 24 concerts in 30 days, backed by his usual drummer and steel guitar player in addition to acclaimed bluegrass musicians Rob and Ronnie McCoury and Jason Carter from the Del McCoury Band. "I have my drummer and steel player to prop me up when I'm trying to hang in there with the Del McCoury Band," he says.

Capitol is also partnering with Sugarhill Records in marketing "Up on the Ridge." "They are in our family and they make a lot of bluegrass records," Capitol Nashville senior VP of marketing Cindy Mabe says of the label, which is distributed through EMI. "We wanted their expertise, so they're helping quarterback this. They are working bluegrass stations, Americana and they've really been working the NPR route."

The title track is being promoted to mainstream country radio and is No. 29 on Billboard's Hot Country Songs chart. Mabe says the label has been giving away CD samplers at Bentley's tour stops to familiarize consumers with the new project. Press has been a key component of the marketing campaign,



'I love bluegrass. I love acoustic music, so I've always wanted to make a record like this.'

—DIERKS BENTLEY

including a street-week piece on "CBS Sunday Morning." Bentley has appeared on "The Tonight Show With Jay Leno" and "Late Show With David Letterman." Bentley also hosts a weekly radio show Monday afternoons on WSM-AM Nashville, so he plans to feature the album and some special guests on an upcoming show.

Produced by Jon Randall Stewart, "Up on the Ridge" includes appearances by Alison Krauss, Miranda Lambert, Jamey Johnson, Kris Kristofferson, Vince Gill, Chris Stapleton and the Punch Brothers. Bluegrass legend Del McCoury joins Bentley on a remake of U2's "Pride (In the Name of Love)." The title track is one of five new songs Bentley co-wrote on the 12-song collection, which was recorded in Nashville and Brooklyn, where he teamed with the Punch Brothers. "This is not

your father's bluegrass record," Bentley says. "This is definitely new ground."

When a successful artist takes a musical detour, it can often result in a loss of career momentum. However, when Bentley approached Dungan and the Capitol Nashville team with the idea of doing an acoustic record that would be "a hybrid of bluegrass and country," they were encouraging. "It's so cool to see the support they've given the record that's a little bit left of center," he says.

"Too many people play it safe," Dungan says. "I don't think it's too far out there that it's going to in any way derail him. I think it makes perfect sense . . . If careers are going to be hampered in a negative way by something great, then there's something wrong with the world."

LATEST BUZZ

>>>SPECTOR PRODUCES NEW ALBUM—FOR WIFE

Phil Spector has produced his first major recording project in 30 years—a debut album for his wife, Rachelle, her publicist says. Spector, 70, who is serving a minimum of 19 years in prison for the 2003 shooting death of actress Lana Clarkson, produced and arranged all 10 tracks for “Out of My Chelle” during his two murder trials. “She’s fantastic on this album,” Spector said of his wife in a statement. Spector created the distinctive Wall of Sound technique in the ’60s and in his heyday worked with stars ranging from the Ronettes to the Beatles.

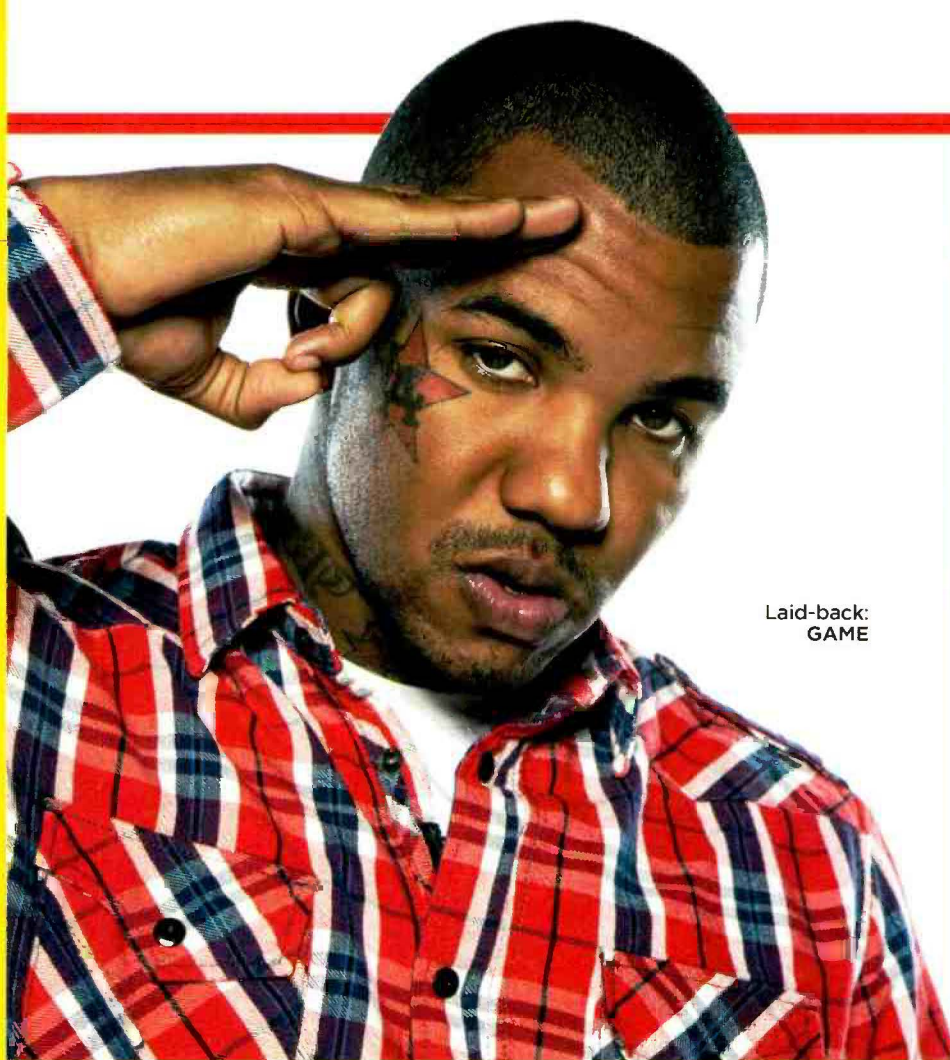
>>>AGUILERA POSTPONES NORTH AMERICAN TOUR

Christina Aguilera has postponed her 20-date North American summer tour until next year, according to a statement from tour producer Live Nation. The singer was set to tour in support of her new album, “Bionic,” due June 8. “Christina Aguilera’s summer tour has been moved to 2011 due to prior commitments that the singer had made to her film ‘Burlesque’ and to the promotion of her new album,” the statement said. “The singer felt she needed more time to rehearse the show and with less than a month between the album release and tour date this wasn’t possible.” A new round of dates will be announced later this year, and ticket refunds are available at point of purchase.

>>>PAULA ABDUL BACK IN PRIME TIME ON CBS

Paula Abdul is returning to the judges table as part of a new prime-time talent competition series on CBS. Abdul will serve as the lead judge, executive producer, creative partner, mentor and coach on “Got to Dance,” a series from Shine Group/Reveille that’s based on a U.K. hit.

Reporting by James Hibbard, Mitchell Peters and Jill Serjeant.



Laid-back: GAME

RAP BY MARIEL CONCEPCION

Game Off?

West Coast Rapper Says He’s Blasé About Promoting His Next Album—But Don’t Tell His Label

In an age when even the most prominent rappers have to hustle with each new album, Game’s approach could be considered either refreshingly contrarian or just plain suicidal.

The rapper says he believes seniority in music equates not having to promote upcoming projects, and that’s exactly the approach he’s taking for the release of his fourth studio album.

“I’m not into promoting. I give you a date and if you’re a Game fan, then you’ll get the album,” the West Coast rapper says matter-of-factly about his upcoming album, “R.E.D.,” due July 6 on Interscope Records. “I don’t sell myself. This is my fourth album. I don’t think I need to do all that.”

Of course, there are two sides to every story—and Game’s product manager, Andrew Flad, who recently squared away the final details of an extensive promotional run, says promoting the album is “imperative.”

Starting this week Game will spend a few days making radio stops in the Southern part of his home state of California before heading to France, Europe and the United Kingdom for more radio visits and performances. He then returns to the East Coast, traveling from Boston down to Florida and then back up to the Midwest for even more promotion.

“Sending Game out to touch the fans this way is a must and always helps,” Flad says. “He will grind it out, he will do the work, and he will love it.”

Game will appear on BET’s “106 & Park” for the video premiere of first single “It Must Be Me,” which will air June 4, and he has tentative dates for some late-night shows, includ-

ing “Jimmy Kimmel Live!” and “Lopez Tonight.” Additionally, an X-Box Live partnership, a Geek Out session with AOL, a MySpace promotion and a Vevo “Day in the Life” episode are all in the works.

Game also released a mixtape, “The Red Room,” a few weeks ago and is planning a tour, most likely with the group N*E*R*D—due to his affiliation with frontman/producer Pharrell Williams, who co-executive-produced Game’s album with Game’s mentor Dr. Dre—as well as having recently discussed touring with Dre and Snoop Dogg.

But all this might be for naught if Game doesn’t land a hit. Thus far, he has released “It Must Be Me” and mixtape track “Shake,” along with an accompanying video featuring actress Stacey Dash. Neither song has charted yet.

In characteristic fashion, Game says he isn’t worried. “Ain’t No Doubt About It,” which features Williams and Justin Timberlake, will be the next single, he says, adding, “We’ll be good on that end.”

Other songs on the album include “Mama Knows,” featuring Nelly Furtado, a dedication track to Game’s own mother, and “Infrared,” which Game says finds him “rapping reckless with no hook. This is the first song on the album, and it’s followed by two other songs that have no hook. That’ll set the tone for the rest of the album.”

Until release date, Game says he’s taking it one day at a time, simply because he can. “Generally I just wake up in the morning and I live life and I make my decisions as far as music goes based on how I’m feeling that day,” he says.

ROCK BY JASON LIPSHUTZ

LITTLE MONSTERS

Glam Rockers Semi Precious Weapons Have Friends In High Places

In 2006, Semi Precious Weapons played a handful of small New York shows with an upstart singer named Lady Gaga opening for them. As Gaga began dominating the pop charts a few years later, the members of the glam-rock band were stuck playing tiny venues and watching their friend’s triumphs from afar.

“The first time I heard ‘Just Dance’ on the radio, we were playing at a bar in Minnesota to a crowd of two people,” Semi Precious Weapons lead singer Justin Tranter says. Instead of envying Gaga’s quick rise, the group was inspired by her successful skewing of pop music. “Watching her, we felt that the world was finally ready for something different,” Tranter adds.

Armed with rock hooks and a pair of high heels, Tranter has been presenting something different to pop fans while his band has opened for Gaga on her Monster Ball tour this year. Now, Semi Precious Weapons will release their boisterous new album, “You Love You,” June 22 on Geffen Records during a summer-long run with Gaga that will travel across Europe and North America.

After graduating from Boston’s Berklee College of Music, Tranter began playing singer/songwriter bars in New York, where he says he “bored myself and everybody else to tears.” In 2006, he decided to draw upon his love of Guns ‘N Roses and Hole and started penning “filthy glamour” rock tunes with fellow Berklee graduates Cole Whittle, Dan Crean and Aaron Lee Tasjan, who was later replaced by Stevy Pyne.

Semi Precious Weapons earned a New York following and searched for a major label

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>DIAMOND LIFE

In the United Kingdom, Marina Diamandis’ breakthrough single was the tongue-in-cheek pop song “Hollywood.” Now the London-based artist—who performs as Marina & the Diamonds—is setting her sights on America.

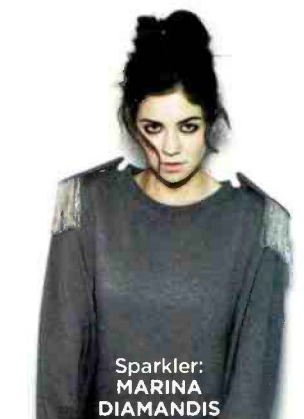
Her debut album, “The Family Jewels,” dropped stateside May 25 on Chop Shop/Atlantic Records following the March 23 digital release of a three-track EP, “The American Jewels.” The album peaked at No. 5 on the United Kingdom’s Official Charts Co. listing one week after its Feb. 22 release on 679 Records/Warner Bros. According to the OCC, sales stand at 80,000 units.

Diamandis, who’s of Welsh and Greek parentage, delivers a mixture of radio-friendly pop, piano ballads and folk and electronic orchestration on the 13-track album. “Marina is commercial and quirky all in the same package,” Warner Bros.

U.K. marketing manager Jennifer Ivory says.

The Warner/Chappell-published artist winds up a U.K. tour May 31, booked by London-based X-Ray Touring. European and festival dates follow, and then Marina & the Diamonds will play U.S. dates July 1-10 as part of the Lilith Fair, booked by New York-based Paradigm.

Ivory cites U.K. summer single release “Oh No!” as a standout album track that could do well at U.S. top 40



Sparkler: MARINA DIAMANDIS

until Geffen chairman Ron Fair invited the band to Los Angeles last October. Within a week, the act had committed to Interscope/Geffen and was recording with producer Jack Joseph Puig (Beck, Green Day).

Gaga, who's listed as executive producer on "You Love You," brought along Semi Precious Weapons on her Monster Ball

run in November after trying to pair with the band on previous tours. Although the group's guitar-rock aesthetic doesn't exactly resemble Gaga's forward-thinking pop, the band's stage theatrics—including 12-foot bottles of champagne and Tranter's gender-bending outfits—make the tour a logical union.

Following a spotlight in My-

Space's "Introducing" program last January, the act has given away downloads in a promotion with Pepsi and captured life on the road in its "Semi Precious Diaries" video series on the band's website.

Interscope Geffen A&M Records marketing director Matthew LaMotte says the label also emphasizes the "lifestyle marketing" that stems from Tranter's personally designed jewelry. Since designing necklaces in his Brooklyn apartment to sell at the first Semi Precious Weapons shows, Tranter has created his own company, Fetty, and has had his items featured in Urban Outfitters and Barneys.

Although album cut "Semi Precious Weapons" has received spins on alternative rock outlets like Sirius XM's Alt-Nation channel, LaMotte says Geffen plans to take the band "as mainstream as possible" thanks to the Monster Ball tour. While Tranter says he enjoyed a headlining run in April, he equally loves catering to Gaga's pop fans while promoting his band's head-banging new album.

"Getting 12,000 people to chant your friend's name every night is a magical experience," Tranter says. ...



Bang, bang:
SEMI
PRECIOUS
WEAPONS

radio. "She's a proper star," she says. "There's no doubt about it." —Richard Smirke

>>>ROUTE MASTER

French singer Christophe Maé has his route mapped out for the rest of 2010. The 35-year-old pop/folk artist launches a 100-date European tour June 1, supporting his second Warner Music France album, "On Trace la Route," which his label says has shipped 320,000 copies since its March 22 release.

Maé found stardom through starring in popular French musical "Le Roi Soleil" in 2005 and had immediate success with his debut album, "Mon Paradis," in 2007. Domestic sales stand at 1.5 million units, according to Warner.

Warner Music France CEO Thierry Chassagne has high hopes for the follow-up, suggesting that Maé's series of summer 2009 stadium shows opening for veteran French rock'n'roller Johnny Hallyday have enabled him to reach a new audience.

Warner's album setup included placing ads for it on

Maé's concert tickets when they went on sale last October, while a deal with mobile manufacturer Samsung had Maé appear in TV ads and "On Trace la Route" preloaded on cell phones. "This was all possible thanks to our 360 deal with Maé," Chassagne says.

That deal includes touring, booked through Warner-owned Jean-Claude Camus Productions, and publishing, with Warner/Chappell.

The album is already out in Belgium and Switzerland, and Chassagne says plans for a German release are coming together. —Aymeric Pichevin

>>>PURE MOCKERY

Fans of veteran Australian rock act Hoodoo Gurus may have been surprised to see its members appearing on the Internet earlier this year in a series of videos detailing their attempts to get a career-boosting makeover.

The band's admirers needn't have worried, though—the weekly videos formed a six-part "mockumentary" titled "Must Travel on Wheels" that

promoted its ninth album (but first for Sony Music Australia), "Purity of Essence." The set opened at No. 16 on the Australian Recording Industry Assn.'s albums chart one week after its March 12 domestic release. Following its May 11 U.S. release through Virtual Label/Alternative Distribution Alliance, it will appear in the United Kingdom, Spain and Brazil in July.

The videos debuted Feb. 26 and ran for six weeks on Australian platform BigPond Music and various streaming services. "We wanted the band to cross generations," band manager Michael McMartin says. "When we did our last album [2004's "Mach Schau" on EMI], the infrastructure wasn't set up to take advantage of what you could do with technology. It's been a huge learning curve."

The band's latest national tour, booked by Premier Artists, wrapped May 21 at Sydney's Oxford Arts Factory and fall U.S. and European dates are being lined up. The band is published by Sony/ATV.

—Lars Brandle

6 QUESTIONS

with DAVE TOMPKINS
by CORTNEY HARDING

Half art book, half music nerd bathroom reading, Dave Tompkins' long-in-the-works history of the vocoder, "How to Wreck a Nice Beach," came out in March on Stop Smiling Books/Melville House. Impressively researched and impeccably designed, the book chronicles the vocoder's journey from Bell Labs to the top of the charts—and from the Pentagon to the nightclub. Billboard spoke to Tompkins about his inspirations for the project and why Winston Churchill was the original T-Pain.

1 How did you come to write this book? After all, it's not every day someone says, "I think I want to write the definitive history of the vocoder."

Well, I actually did say that at some point. At the outset, I just wanted the opportunity to interview all these guys I grew up listening to. It was a good way for me to go back to weird childhood stories and the memories associated with this music that was completely new to me at the time. I was hearing it on the radio, the local black station in Concord, N.C. And then I would go to the record store in downtown Charlotte and look at the walls with rows of 12-inches and pick two to buy every week. So that was the genesis of the book, and it mutated from there.

2 The whole thing wound up taking 10 years to complete. Is that because you only worked on it intermittently, or because there was so much history to trace?

It was a combination of the two. I would be working on vocoder research and then jump off and do something else to support myself, save some money, and then go back to the book. I think that it helped that I took a long time on it, because I didn't come across a lot of good information about the device and its history until the past two years.

3 How did the vocoder go from being a government intelligence device that encrypted speech transmissions to being a staple of hip-hop?

The Germans were the ones who first used it for musical purposes. When the vocoder was invented, the people working on it had already envisioned it for entertainment purposes. In all the early Bell Labs tests, they clearly saw it had a place in music and film for sound effects. When it was commissioned by the military, it went underground for a while. But then the Germans started making weird robot records, and the hip-hop crowd discovered it. In the '70s, it was very expensive—not something you could just go out and buy. But studios had them and artists could use them to record.

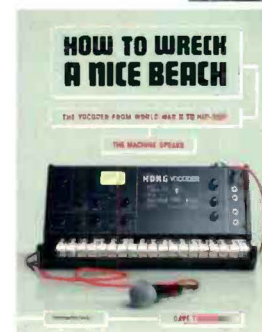
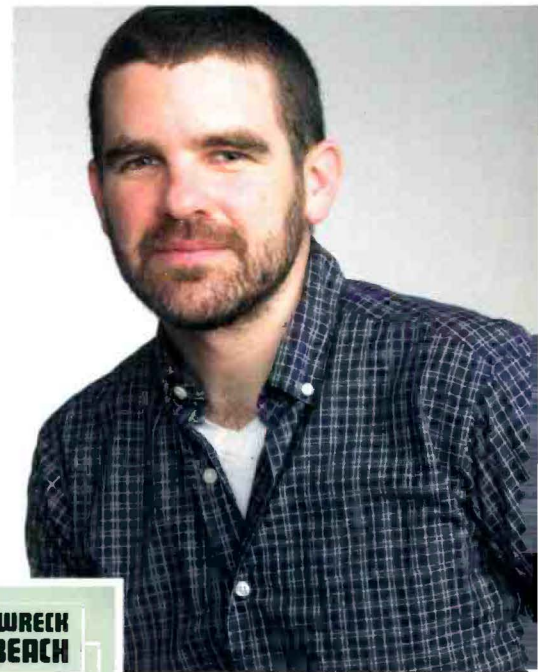
4 It never really worked for the military and intelligence, did it? In the book, you mention that John F. Kennedy hated it.

A lot of people didn't trust it. But it did work during World War II, in the sense that it was never compromised. The technology was very prim-

itive and it wasn't an easy thing to use; you had to synchronize turntables across the globe, but it still worked, which is kind of a feat. Despite this, a lot of people refused to use it. MacArthur refused to use it, as did Patton. But Eisenhower loved it, and Churchill was on it all the time.

5 So Churchill was the T-Pain of his day?

He's the original speech synthesizer. No one knows if any records of this still exist, though. I found a woman who said there were transcripts but not audio recordings, so you can't sample Churchill on the vocoder. I did hear that Alan Turing, the chief British cryptanalyst, sam-



pled Churchill's voice and some of his speeches and ran them through the vocoder, but I never managed to confirm that.

6 Now the vocoder seems to have reached saturation point, with the last Kanye West album and Jay-Z's "D.O.A. (Death of Auto-Tune)." Will it go back underground and then become popular again, or is it really dead?

No, I think Auto-Tune, at least, will also be used correctly because it's such an important pop tool. As far as the vocoder, I think people will also continue to use it. You can run your entire setup through it, and you can use it in ways where you don't actually hear it at all. The vocoder is a dynamic thing—it can be used in ways that are not as intrusive or obvious. ...

ALBUMS

R&B

TONI BRAXTON

Pulse

Producers: various
Atlantic Records

Release Date: May 4

In recent years, Toni Braxton has had label issues, health problems and other difficulties that put her music career on hold. Five years after her last release, "Libra," the 42-year-old singer is back with her sixth studio album, "Pulse," full of a whole other dilemma: men. On the song "Yesterday," Braxton breaks up with her partner, singing, "You are so yesterday, won't let you rain on my parade," while complaining about abandonment on "Woman," where she warns over a slinky production, "I hope that you don't wake up when it's too late to make up." Meanwhile, on top of a pulsating beat, the title track finds the singer hopeful and "not giving up on love." When Braxton isn't sulking about heartbreak, she's enjoying being a woman. Atop hand claps on the song "Lookin' at Me," she flirts with a clubgoer, and over the piano strokes of "Hands Tied," she reassures her man she can "love him with her hands tied."—MC

ELECTRONIC

FLYING LOTUS

Cosmogramma

Producer: Flying Lotus
Warp Records

Release Date: May 4

Flying Lotus' third album, "Cosmogramma," is a strangely cohesive amalgam of exotic sounds. On the new set, the follow-up to his critically acclaimed 2008 album "Los Angeles," the underground California beat-head balances the futuristic sounds of warbling synths and the natural purr of a live harp. Flying Lotus' appeal lies in his ability to seamlessly combine disparate sounds. Starting with a dance-worthy bass and hand clap before launching into a soaring Eastern melody backed by the buzz of a synthesizer, "Do the Astral Plane" is the closest song on the album to a radio single. Meanwhile, "Arkestry" drops the heavy rhythms for a track with free jazz sensibilities; "MmmHm" is a lullaby set to the chatter of cutlery; and "Table Tennis" uses a bouncing ping-pong ball for percussion and includes the ghostly singing of frequent collaborator Laura Darlington. "Cosmogramma" may evade complete comprehen-



DEVO

Something for Everybody

Producers: various
Warner Bros. Records

Release Date: June 15

Devo's ninth studio album, "Something for Everybody," is more than the new wave art rockers' first record in 20 years—it's an ongoing multimedia, performance-art-

project-slash-marketing-campaign designed to reintroduce the band as "DEVO Inc."

with engaging and hilarious commentary on American corporate culture and conformity. The album's 12 tracks were chosen through a crowd-sourced "Song Study" and are true to the band's longstanding formula of synth-and-guitar jolts, hyper-catchy riffs and winking comment on the human condition. While there's a uniformity across the tracks in tempo and vibe, first single

"Fresh" booms out of the gate with an unforgettable refrain, while "Please Baby Please" and "Human Rocket" have a bounce and crunch made for the gym or dancefloor. The track "Step Up" is hard-beating and inspirational compared with the slight cynicism of political disco jam "Sumthin'." There's also a contemporary fullness and distortion in the album's production that updates Devo's sound without sacrificing its unmistakable essence.—EN



sion, but Flying Lotus' foreign and colorful arrangements entice even the most casual listener.—EJN

STEREO TOTAL

Baby Ouh!

Producer: Stereo Total
Kill Rock Stars

Release Date: May 4

Stereo Total's newest release, "Baby Ouh!," serves up the French-German electro-pop duo's biggest helping of kitsch and quirk to date. But band members Françoise Cactus and Brezel Göring might've gone overboard this time around. With a recurring carnival-like theme, album opener "Hello Ladies" features lyrics told through the perspective of a women's bathroom attendant, and the only sounds on "Tour de France" are the heavy breaking of a cyclist and a shrill whistling noise. But elsewhere, Stereo Total's oddities are more charming. The closer, "Violent Love," is an unusual sunny ode to a lover, where Cactus sings in a thick French accent, "I want to make violent love/To you, with the moon above." And against an electronic take on '60s girl-

group sounds on the track "I Wanna Be a Mama," Göring sings about motherhood and corrupting his child ("I will call him Lucifer and teach him how to criticize/I will teach him how to live off prostitution").—LF

ROCK

MEAT LOAF

Hang Cool Teddy Bear

Producer: Rob Cavallo
Roadrunner/Loud & Proud Records

Release Date: May 11

With Rob Cavallo, who produced Green Day's 2004 rock opera "American Idiot," onboard, it's no surprise that Meat Loaf's latest album, "Hang Cool Teddy Bear," is fit for the stage. But while old-school rap nods and blunt lyricism add to the set's allure, its fluidity suffers. But more familiar-sounding Meat Loaf cuts like "Did You Ever Love Somebody" punctuate such rebellious tracks as the punky "Peace on Earth" ("The only thing you can count on in this life is regret"). Elsewhere, the song "Love Is Not Real" is infused with compassion, while the raunchy "Like a Rose" reflects a cliché rock star attitude ("It

doesn't really matter that she isn't 21/'Cause she's always backstage when the band gets done"). And on the hip-hop-flavored "Los Angeloser," the veteran rocker introduces a scratch-laden beat with a dispassionate "yo" before incorporating more slang, proving he's just as progressive as he is wistful.—MB

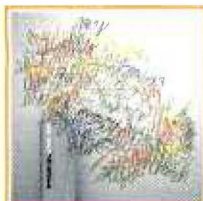
TONIC

Tonic

Producers: Nathaniel Kunkel, Tonic
429 Records

Release Date: May 4

Eight years since the release of its last studio album, alternative rock trio Tonic returns with a folkier sound on its self-titled fourth album. The set has a brighter, root-



THE NATIONAL

High Violet

Producers: The National, Peter Katis
4AD Records

Release Date: May 11

Brooding Brooklyn indie-rock band the National arrives at its fifth studio album, "High Violet," in a precarious position. Because 2007 breakthrough set "Boxer" featured breathtakingly quiet arrangements and a more self-contained mood than previous efforts, a follow-up was always going to be a daunting endeavor. "High Violet" touches upon the same themes of aging, idealism and imperfect love, but uses the driving instrumentation of 2005 disc "Alligator" to quietly dazzle the listener. "Conversation 16" offers a bruising portrait of discontent over Bryan Devendorf's pounding drums, while the back-to-back anthems "Anyone's Ghost" and "Little Faith" form an album centerpiece worth countless listens. Singer/songwriter Matt Berninger has grown more confident and takes more risks on "High Violet," resulting in a slew of hypnotizing vocal hooks. "I still owe money to the money, to the money I owe/I never thought about love, when I thought about home," the frontman sings in his baritone warble on the racing "Bloodbuzz Ohio." "High Violet" synthesizes the best parts of the National's past into a fantastic present.—JL



MATT KENNON

Matt Kennon

Producers: various
BamaJam Records

Release Date: May 11

Matt Kennon got his first taste of acceptance in country music when Randy Travis recorded his song "Turn It Around." On Kennon's self-titled debut, the artist demonstrates there's as much substance and emotion in his singing as in his songwriting. There's a gritty soulfulness that resonates warmly in such tunes as "The Man I Used to Be," and it serves him even better on honest declarations like "Some People Piss Me Off." And the opener, "Drive It Like You Stole It," is a high-octane number that encourages living every moment to the fullest, while single "The Call" (co-penned by Kennon) is a poignant ballad about the power of a phone call. (In the first verse, a man who's about to commit suicide puts the gun down when he gets a call from his best friend, and the second verse involves a teenage girl about to have an abortion.) With a distinctive voice that won't be confused with anyone else on country radio, Kennon has delivered a potent album that makes him a newcomer to watch.—DEP

THE BILLBOARD REVIEWS

SINGLES

sier feel than much of Tonic's past material, but the group's broody harmonic approach remains intact. Opener "Release Me" introduces measured dissonance to the upbeat acoustic guitars in a similar vein to "Come Rest Your Head" from 2002's "Head On Straight." Despite erring on the side of acoustic and clean tones this time around, the album still brings plenty of energy, balancing ballads like "Nothing Is Everything" with such up-tempo roots-rock tracks as "Feel It Now." Tonic gets bluesy on "Send a Message" and brings a country-rock quality with stacked harmonies and lap steel on "Daffodil." With a decidedly less grungy sound than its 1996 debut, "Lemon Parade," the group has come a long way in becoming the formidable folk-rock outfit unveiled on "Tonic."—*CM*

RAP

BONE THUGS-N-HARMONY

Uni-5: The World's Enemy
Producers: various

Reprise/Asylum Records

Release Date: May 4

The original members of Bone Thugs-N-Harmony (including longtime collaborator DJ U-Neek, who was absent from the group's 2007 album, "Strength & Loyalty") have reunited for the first time in 15 years to record its newest set, "Uni-5: The World's Enemy." And the rap outfit has one message to deliver: Haters, take heed. "Smiling in my face, hating on the side, they don't wanna see me shine," the members rap over a simple piano line on the motivational "See Me Shine." On top of a repetitive keyboard pattern, the group continues calling out

naysayers on the upbeat "Everytime," spitting, "I can't turn my back around without these haters tryin' to shut me down." Skepticism aside, the group gets a bit more insightful on tracks like "Wanna Be"—about women selling themselves for fame—and "My Life," which finds the rappers reflecting on the struggles they've faced in their lives.—*MC*

LATIN

ANA TIJOUX

1977

Producers: Hordatoj, Foex

Nacional Records

Release Date: April 27

Chilean rapper Ana Tijoux's latest album, "1977," is titled for the year she was born and it plays like the diary of a young woman. An introspective lyricist with a low voice that makes the listener want to lean in closer, Tijoux has only her thoughts to reveal. But she does so with conviction, whether musing about happiness ("Humanidad"), laying down a heartbreak confessional ("Mar Adentro") or getting autobiographical on the standout title track. Her personal universe encompasses hip-hop existentialism ("Crisis de un MC") and broader social consciousness ("Sube," "Avaricia"). A laid-back mix of hip-hop, jazz, reggae and R&B—which perhaps provides too weak a background for a strong personality—backs Tijoux on the set. A star of Santiago's hip-hop scene, Tijoux is probably best-known for appearing on Julieta Venegas' song "Eres Para Mi." And during a recent U.S. tour, she was tabbed as Latin America's leading female MC. But Tijoux is an artist with the promise to cross borders and genres.—*JCN*

R&B

DRAKE

Find Your Love (3:29)

Producers: Kanye West, Jeff Bhasker

Writers: various

Publishers: various

Aspire/Young Money/Cash Money/Universal Motown

Part of the reason for Drake's mass appeal is his ability to strike a balance between flossy lyrics (found in abundance on "Over," the first single from his upcoming "Thank Me Later") and vulnerable ones. Those of second single "Find Your Love" are squarely of the latter type, as the bittersweet track finds Drake surrendering to a forbidden love. "I'm more than just an option, hey hey hey/Refuse to be forgotten, hey hey hey/I took a chance with my heart, hey hey hey/And I feel it taking over," he confesses over 808 drums and heavy-handed piano strokes. "Give all my love and nothing's gonna tear us apart," Drake continues harmonizing on the chorus, hoping to fulfill his heart's desire before it's too late.—*MC*

CIARA FEATURING LUDACRIS

Ride (5:26)

Producers: Christopher

"Tricky" Stewart, Terius "the-Dream" Nash

Writers: various

Publishers: various

LaFace/JLG

Lead single "Ride," from Ciara's upcoming "Basic Instinct" album, finds the singer returning to her R&B roots with a smooth, yet confident vocal. The downright sexy tune stands out thanks to the down-tempo production backing up Ciara's naughty, breathy lyrics. Ludacris, hip-hop's master of memorable one-liners, steals the scene with his featured verse: "With a rack like that and a back like that, CiCi better CC me," he raps. "So I gotta put her to bed . . . let the 808 bump and the beat go bump 'cause you ride it like a thoroughbred." Ciara matches the cascading musical blips and ripples of "Ride" with her gyrations in the song's music video, in which she steers a mechanical bull and alternates between around-the-way girl and video vixen. Expect to "ride the beat" with Ciara this season as this song continues to climb the charts.—*MM*

ROCK

ALPHA REV

New Morning (3:45)

Producer: David Kahne

Writer: C. McPherson

Publishers: Seven Peaks

Music/Alpha Rev Music Publishing (ASCAP)

Hollywood

Alpha Rev serves up a generous side of heart and soul with

KATY PERRY

California Gurls (3:56)

Producers: Dr. Luke, Max Martin, Benny Blanco

Writers: various

Publishers: various

Capitol

With their tongue-in-cheek lyrics and forceful vocals, "I Kissed a Girl" and "Hot N Cold" established Katy Perry as a distinctive pop starlet upon their successful chart runs in 2008. While "California Gurls," the lead single off Perry's upcoming album, "Teenage Dream," sticks to more conventional subject matter, the results are no less winning. The bouncy production rests upon a shimmering set of synths, and Snoop Dogg slinks in to give a deliciously laid-back salute to the West Coast. Perry remains the star of the show, however, adding a nice mix of bravado and restraint to lines like "You could travel the world/But nothing comes close, to the golden coast." With its sun-kissed vibe and No. 2 debut on the Billboard Hot 100, Perry's sparkling new track seems primed to become a ubiquitous summer jam.—*JL*



its rock'n'roll on "New Morning." The title track from the Texas band's major-label debut channels tender feelings over lush guitars, strings and pitter-patter drums. Backed by a lone acoustic riff, frontman Casey McPherson denounces the material things in life ("I don't give a damn about the castle on the hill/All the gold that we could eat/Or the horse you had for sale")

before the chorus climbs. "Have you heard, my Mona Lisa?/Have you heard who you are?/You're a new morning," McPherson emotes over an expansive arrangement. As sincere as his vocals come across, though, "New Morning" never quite reaches its potential depth. It sweeps and soars, but a little more groundedness might have done it some good.—*LF*



MUSE

Neutron Star Collision (Love Is Forever) (3:50)

Producers: Butch Vig, Muse

Writer: M. Bellamy

Publishers: Loosechord (PRS) admin-

istered by WB Music (ASCAP)

Warner

The "Twilight" films are marketed to teen vampire lovers, but their soundtracks are an alt-rock fan's dream. Muse holds the distinction of being the only group to appear on all three, this time providing the lead single of the "Eclipse" compilation. "Neutron Star Collision (Love Is Forever)" opens unassumingly enough: Vocalist Matthew Bellamy channels Freddie Mercury as he sweeps his way through a half-time section of pounding piano and intermittent drums, fiercely reminiscent of Queen's most exuberant material. This drama eventually fades in favor of galloping guitar lines and the sort of arena-ready sound that will undoubtedly net the song radio airplay. There's an anthemic, theatrical quality to Bellamy's singing as he declares, "Our love will be forever/And if we die, we die together." Although the sentiment is a bit melodramatic, it will fit the next "Twilight" saga seamlessly.—*EL*



LEGEND & CREDITS

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COUNTRY BY DEBORAH EVANS PRICE

'Voices' Carry

Chris Young's iTunes EP Pays Tribute To Classic Country

As his current single "The Man I Want to Be" spends a third week atop Billboard's Hot Country Songs chart, Chris Young is giving consumers a taste of the classic country that has influenced his sound with the May 25 release of "Voices," an acoustic three-song digital EP available exclusively at iTunes.

"I love these songs and they are by three artists that really influenced me," Young says. He recorded John Anderson's 1983 No. 1 tune "Swingin'," Keith Whitley's 1990 top five hit "I'm Over You" and "Chiseled in Stone," the Vern Gosdin gem that was the Country Music Assn.'s song of the year in 1989. "This killed a whole bunch of birds with one stone for me. I got a chance to do songs I really love and give them to people who have been asking for them."

"Voices" is also the title of the next single from his sophomore album, "The Man I Want to Be," released in 2009 on RCA. It's a rerelease of the

song; "Voices" peaked at No. 37 on Hot Country Songs in the Aug. 23, 2008, issue. RCA followed with "Gettin' You Home," which became the Tennessee singer/songwriter's first No. 1 on the Oct. 24, 2009, Hot Country Songs chart, and then released "The Man I Want to Be."

But Young almost passed on the song because he thought he had too many ballads on the record. "I caved and listened to it one time and fell madly in love with it," he recalls. "I was really lucky to get it before someone else cut it."

Young always believed "Voices" could be a hit. "We've had a lot of people tell us, 'That song got lost in the shuffle' or 'We missed that song,'" Young says. "People from radio have wanted us to put that song back out—and there are a lot of people that have no idea we put this song out before."

Sony Music Nashville VP of marketing Tom Baldrice believes in the song's potential. "We felt strongly enough about it that we led with it [originally]," Baldrice says. "We



Nashville star: CHRIS YOUNG

thought it was an amazing song and still do. [The rerelease] came from people at the gatekeeper level admitting, 'I think we missed that one.'

In addition to the exposure provided by two No. 1s at country radio, Young expanded his audience by opening for Alan Jackson on his spring tour, and he will open for Rascal Flatts June 25 through Sept. 19. "We were in front of some big crowds with Alan," Young says. "With the two tours we're getting to do this year, we're hitting all of the

cross-sections of the country market."

And Baldrice says the label plans to capitalize on Young's tour visibility. "We're going to those markets where he's going to be and working with radio stations and accounts to let folks know he's on his way," Baldrice says. "He works hard every day. He follows through, and he's built great relationships. People will root and cheer for somebody who is working really, really hard and wants it as bad as Chris Young does."

Sony Music Nashville VP of digital business Heather McBee says the label is also promoting Young on social networks. "We've been on MySpace, Facebook and Twitter alerting fans that this EP is out there," she says, adding the label expects the EP to help boost sales of his full-length CD. "If you look at the promotion that's set up on iTunes, there's promotion for the album set up alongside the EP. They are positioned next to each other, and there's special pricing on the album."

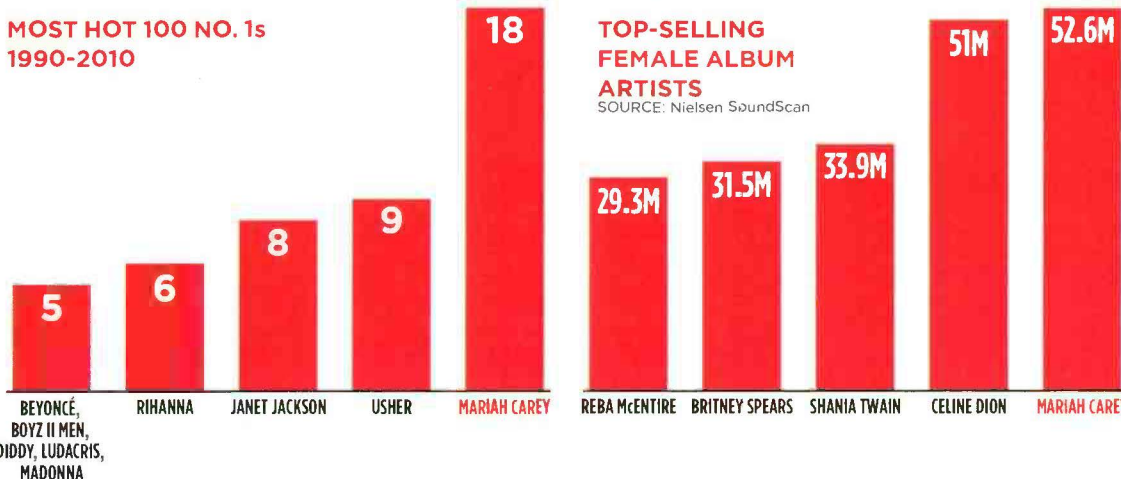


20/20 vision: MARIAH CAREY

VISIONARY: MARIAH MARKS MILESTONE

Mariah Carey's debut single, "Vision of Love," entered the Billboard Hot 100, Hot R&B/Hip-Hop Songs and Adult Contemporary charts 20 years ago this week, in the June 2, 1990, issue. The song would become the first of her 18 Hot 100 No. 1s, the most among solo artists in the chart's 52-year history. (Among all acts, only the Beatles, with 20, have more.) Carey has tallied 15 toppers on Hot Dance Club Songs, 10 on Hot R&B/Hip-Hop Songs and six on Adult Contemporary. ¶ Carey's total U.S. album sales stand at 52.6 million, according to Nielsen SoundScan, which began tracking album sales a year after her arrival. In that span, only Garth Brooks (68.4 million) and the Beatles (60.9 million) rank higher. Carey has six No. 1 Billboard 200 titles, including her best-selling album, 1995's "Daydream" (7.6 million). ¶ "Daydream" also yielded the 16-week Hot 100 No. 1 "One Sweet Day," with Boyz II Men, marking the chart's longest reign. The ballad subsequently earned the honor of Billboard's top song of the '90s. Carey's 2005 14-week Hot 100 No. 1 "We Belong Together" likewise became the chart's top title of the 2000s. —Gary Trust

MOST HOT 100 NO. 1s 1990-2010



Olympic Standard

Jazz Prodigy Nikki Yanofsky Breaks Out

As Nikki Yanofsky prepared to sing the Canadian national anthem at the opening ceremony of the 2010 Winter Olympics in Vancouver—just four days after her 16th birthday—it wasn't so much the global TV audience of 3.2 billion that was preying on her mind.

"The only thing I was nervous about was tripping," she says with a laugh. "I was wearing 5-inch heels and I had to walk down steps, and I'm an inexperienced heel-walker. So, yeah, one step at a time."

Since then, however, the Canadian jazz starlet's career has progressed in leaps and bounds. Her debut studio album, "Nikki," released May 4 in the United States by Decca, debuted at No. 1 on Billboard's Top Heatseekers Albums chart, No. 3 on Jazz Albums and No. 105 on the Billboard 200, with first-week sales of 6,000 units, according to Nielsen SoundScan. The album has so far peaked at No. 5 on Top Canadian Albums.

The set mixes her takes on such standards as "Take the 'A' Train" and "God Bless the Child" with original compositions like "For Another Day," penned with Jesse Harris. All feature Yanofsky's mature and versatile vocals, which seem to channel jazz greats like Ella Fitzgerald through a pop/R&B sensibility.

That attracted the attention of "NBC Nightly News," whose Dec. 31, 2009, feature was key to Decca's U.S. setup. She's also had heavy backing from iTunes, which made album track "Cool My Heels" its free single of the week during album release week. A PBS special showcasing Yanofsky's live show, taped last November, will air in America in June.

Despite her age, Yanofsky is already a veteran. She was the youngest headliner at the Montreal International Jazz Festival, playing her hometown event when she was 12. Alongside her Feb. 12 Olympics performance, her "I Believe" single received massive coverage as the theme of broadcaster CTV's event coverage. It topped the Canadian Hot 100, as did Young



The jazz singer: NIKKI YANOFSKY

Artists for Haiti's version of K'Naan's "Wavin' Flag," on which she featured.

"To be honest," Yanofsky says, "any recognition is great, but the real motive of this is the art of the music. I used to wake up when I was 4 or 5 and say to my parents, 'OK, make me famous.' But it became a lot less about the fame."

Decca GM Paul Foley says the label is supplementing its initial jazz-oriented marketing with a "slow build" at triple A radio for "For Another Day," while Yanofsky will hit the summer

international jazz festival circuit.

"We know breaking the U.S. takes time, especially in the jazz genre," Foley says. "But the road to success [for her] is jazz. She's such an amazing vocalist, the crossover and singer/songwriter [aspects] will come later."

"I'm always going to be singing jazz, but I can't neglect pop or R&B," Yanofsky says. "If I choose one genre, I'm almost shooting myself in the foot, because I'd be missing out on all the other great genres." ■■■



Heir apparent: PRINCE ROYCE

STAND BY HIM

Prince Royce, a slight New Yorker with a big name and a pop bachata sound, has become a steady presence on Billboard's Latin sales and radio charts, thanks largely to the appeal of his bilingual version of the 1961 Ben E. King classic "Stand by Me."

This week, Prince Royce's cover of the classic stood at No. 13 on the Hot Latin Songs chart, No. 4 on the Tropical Airplay chart and No. 9 on the Latin Pop Airplay chart, with the single selling more than 30,000 downloads, according to Nielsen SoundScan. Meantime, Royce's self-titled debut, out on indie Top Spot Music, is No. 22 on the Top Latin Albums chart and has sold 10,000 copies since its March 7 release.

Ironically, "Stand by Me" wasn't meant to be Prince Royce's first single. Instead, Top Spot had settled on a more traditional track, the romantic "Corazon Sin Cara." But reception was "lukewarm," says award-winning tropical music producer Sergio George, who is also Top Spot's founder/president. "And I didn't want to lose this kid," George says. "I thought he was interesting, and I said, 'Go back to the studio and give me a Spanish-language cover.'"

Prince Royce came back with "Stand by Me." George mixed it, then called his radio promoter and asked him to take the first single off the air in exchange for this one.

The success of "Stand by Me" points to the tried and true potential of covering past hits. But Top Spot, together with distributor Sony Latin, also worked hard in positioning Prince Royce at retail and offering the album to clients at an affordable price.

Venetian Marketing Group worked sales for the album. CEO Jeff Young says that the sales story began with mass merchants in New York, which were enticed by Top Spot's presentation and by the radio push. As Prince Royce's sales have remained steady, the label recently hired a publicist to get him into the national Spanish-language TV promotion circuit and to generate other press.

Prince Royce has also recorded an English-language version of the track—with a smattering of Spanish—that is getting early play on WPOW Miami and KBFM McAllen-Brownsville, Texas.

"We're going to cross over radio with a bachata song, and it will probably be a first," George says.

—Lella Cobo

SEEING GHOSTS

A band's first shows are stressful enough, but Brooklyn electronica duo Holy Ghost had added pressure. The group's second gig—after a friends-and-family performance at Damon Dash's basement space Under 100—was opening for LCD Soundsystem at New York's 3,000-capacity Terminal 5.

"I was having nightmares," Alex Frankel says while sitting in the band's practice studio one morning, ready for another day of rehearsal. "We had so much to do before we go on the road, and it was nerve-racking."

Luckily for the band, which also includes Nick Millhiser, the four-night stand at Terminal 5 went off with only some minor technical glitches during the first show. The band hopes that as the tour progresses, some of those fans will be moved to go out and buy the band's debut EP, "Static on the Wire," which was released May 18.

The act's label, DFA, says that it plans to release a limited run of vinyl copies of the record in two weeks and that it just wrapped shooting



So you think you can dance: HOLY GHOST

a video for the track "I Know I Hear."

"These songs have been in DJ sets for a few years now," DFA label manager Jonathan Galkin says. "There was a lot of demand for them to perform as a live act, but they are perfectionists and wanted to make sure everything was

just right before they went out."

Holy Ghost will continue opening for LCD Soundsystem and also open for Chromeo later in the summer, as well as playing a number of dates in Europe. A full-length LP is planned for January.

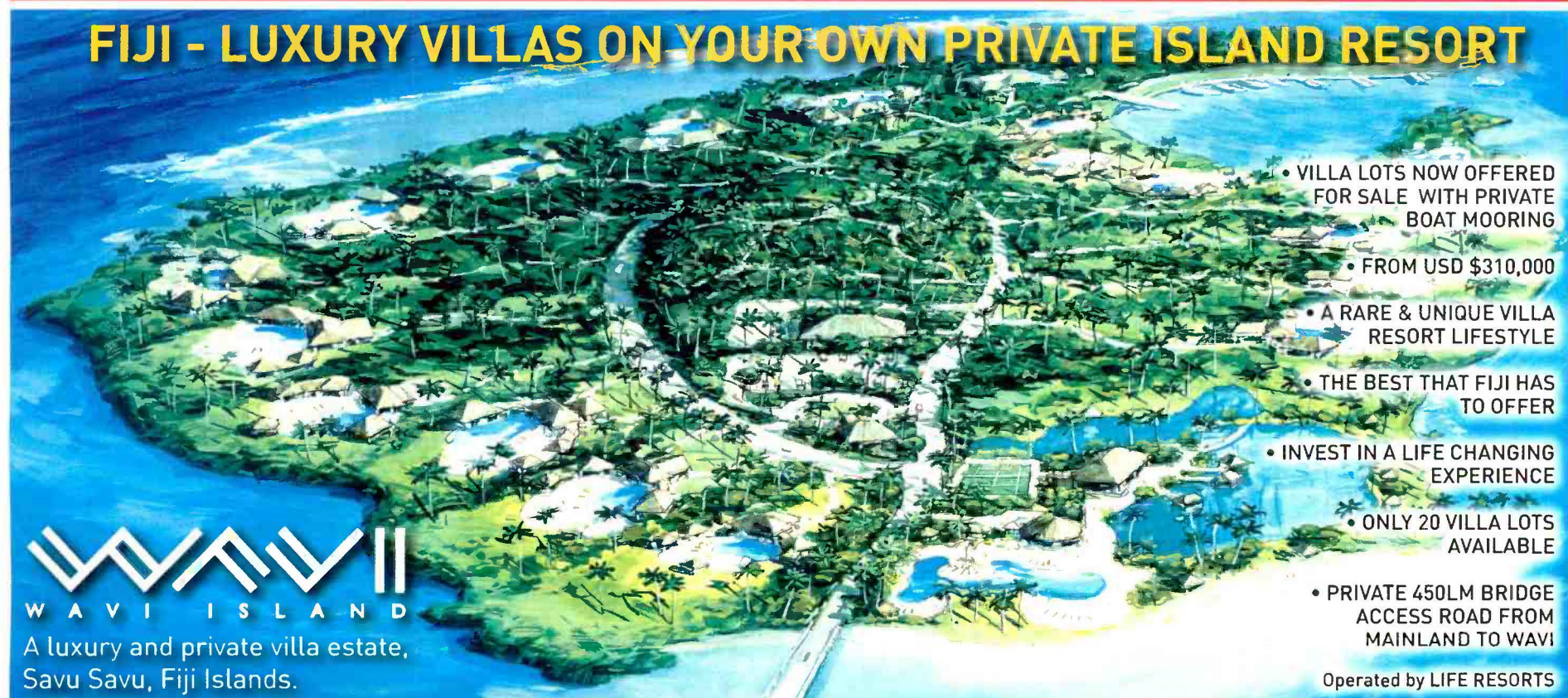
—Cortney Harding

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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

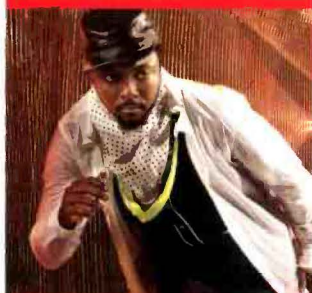


R.I.P. R.J.D.

>> The May 16 death of Ronnie James Dio resonates on the Billboard charts as his namesake band's "Holy Diver" album re-enters at No. 149 on the Billboard 200 and bows at No. 11 on Pop Catalog (up 322%). A best-of from the act also debuts on Catalog at No. 32 (up 617%).

B&D BOOGIES

>> CBS' May 23 concert special "Brooks & Dunn—The Last Rodeo" pushes the duo's "#1s . . . And Then Some" 167-68 on the Billboard 200 (up 74%). Another increase is likely next week, too, once a full week of impact is felt.



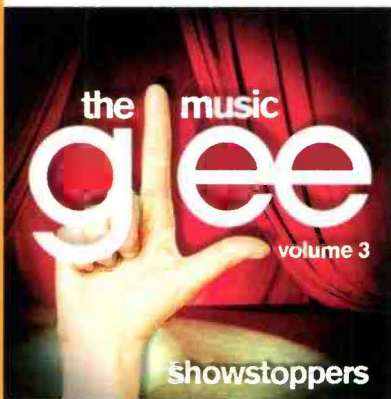
WILL'S WAY

>> Will.i.am's fingerprints are on four of the top 10 singles on Hot Dance Club Songs: The Black Eyed Peas' "Rock That Body" (18-9) joins "Imma Be" (No. 10), while he co-wrote "Gettin' Over You" (No. 2) and wrote, produced and guests on "OMG" (19-6).

'Glee' Is No. 1 Again; Stones Return With 'Exile'

Just four weeks after the cast of the Fox TV show "Glee" debuted at No. 1 on the Billboard 200 with "The Power of Madonna," the ensemble posts another No. 1 opener with "Glee: The Music, Volume 3: Showstoppers," selling 136,000 copies in its first week, according to Nielsen SoundScan.

If we consider the cast of "Glee" an act, this is the shortest span of time between first weeks at No. 1 by an act with different albums in the history



of the Billboard 200. Previously, the smallest gap was six weeks, when the Beatles' "Revolver" rose 45-1 on the Sept. 10, 1966, chart—six weeks after "Yesterday . . . And Today" climbed 2-1 for its premiere frame at the top on the July 30 tally.

Truly, the "Glee" phenomenon exists in its own chart universe. How many

acts could release three full-length albums and two EPs within seven months' time? And, the "Glee" club could find itself with yet another No. 1 in three weeks with the June 8 bow of the EP "Journey to Regionals."

Finally, all four of the available "Glee" sets are in the top 60 this week. Sale pricing and placement in Target's weekly circular last week yields gains for "Volume 1" (50-36, up 25%), "Volume 2" (57-42, up 30%) and "The Power of Madonna" (43-21, up 67%).

RE-'START ME UP': The cast of "Glee" blocks the Rolling Stones from re-entering the chart at No. 1 with the reissue of their classic album "Exile on Main St." The set returns to the tally at No. 2 with 76,000 sold after Universal Republic/UMe relaunched the album last week. On Pop Catalog albums, it re-enters at No. 1.

"Exile," which spent four weeks at No. 1 on the Billboard 200 shortly after its release in 1972, was reissued in an array of configurations, including the standard remastered album, a deluxe version with 10 additional tracks and a \$179.98 super deluxe boxed set. A separate Target-exclusive album, "Exile on Main St.—Rarities Edition," which contains only the 10 bonus cuts, charts separately and debuts at No. 27 with 15,000 copies.

"Exile" is the most visible beneficiary

of our recently revised Billboard 200 rules regarding the eligibility of catalog titles on the list.

Commencing with the Dec. 5, 2009, chart, albums could rank on the tally regardless of release date. Previously, any set that was 18 months or older was (for the most part) ineligible to rank and charted separately on the Pop Catalog list.

The "Exile" relaunch with 76,000 that greeted Pearl Jam's "Ten" re-vamp last year, but far below what Michael Jackson's "Thriller" snared in its first week (166,000). "Exile" arguably had a bigger promotional push than "Ten," perhaps most visibly with a weeklong "Exile" tribute on "Late Night With Jimmy Fallon" (May 10-14).

That said, the "Exile" album's return could've had an even stronger start had its commercial appeal been greater to casual consumers.

While the set is one of the Stones' most-praised albums, it doesn't feature many universally known pop smashes. Such a familiarity could've moved the needle with on-the-fence customers at the checkout line at Target.

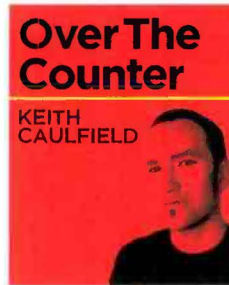
"Exile" contains "Tumbling Dice" (a No. 7 Billboard Hot 100 hit) and

"Happy" (No. 22), but it's not quite a hits-filled album like "Sticky Fingers" or "Let It Bleed." Between just those two, you've got "Brown Sugar," "Wild Horses," "Bitch," "Dead Flowers," "Gimme Shelter" and "You Can't Always Get What You Want."

But who's to say those albums may not be the next ones to get the reissue treatment? Producer Don Was—who had the enviable task of trolling through the Stones' archives to assist in compiling the reissue—told

Billboard in the May 8 issue that the band "could do something like this, with this level of quality, for every album that they've released. I'd love nothing better than to do one of these a year."

TV TUNES: No, it's not about "Glee" this time. **Wakey! Wakey!** (aka musician/singer Mike Grubbs) re-enters Heatseekers Albums at No. 1 with "Almost Everything . . ." shifting nearly 5,000 copies with a 536% gain. The increase was sparked by the season finale of CW's "One Tree Hill," which used two of the album's songs. The show also conveniently features Grubbs as a bartender/musician named—wait for it—Grubbs. . . .



KEITH CAULFIELD

CHART BEAT

>> By bowing atop the Billboard 200 with "Glee: The Music, Volume 3: Showstoppers," Fox's "Glee" becomes the latest TV series to yield multiple No. 1s on the survey. Previously, NBC's "The Monkees" (four leaders in 1966-67) and Disney Channel's "Hannah Montana" (two chart-topping TV soundtracks in 2006 and 2007) spurred more than one No. 1 on the list.

>> Having already banked three Emmy Award nominations, star turns on Broadway and hosting honors at the Academy and Tony Awards, Neil Patrick Harris adds a Billboard Hot 100 appearance to his résumé. The actor/singer makes his first visit to the chart as a featured artist on the "Glee" cast's cover of Aerosmith's "Dream On" at No. 26.

Read Chart Beat every week at billboard.com/chartbeat.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,324,000	1,535,000	21,991,000
Last Week	5,328,000	1,506,000	22,283,000
Change	-0.1%	1.9%	-1.3%
This Week Last Year	6,577,000	1,457,000	21,753,000
Change	-19.1%	5.4%	1.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	134,490,000	120,431,000	-10.5%
Digital Tracks	467,096,000	466,262,000	-0.2%
Store Singles	629,000	793,000	26.1%
Total	602,215,000	587,486,000	-2.4%
Albums w/TEA*	181,199,600	167,057,200	-7.8%

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

DIGITAL TRACKS SALES



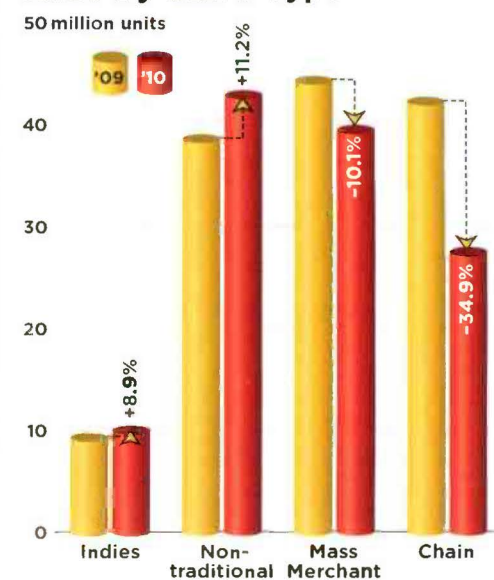
SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	105,083,000	86,747,000	-17.4%
Digital	28,447,000	32,612,000	14.6%
Vinyl	932,000	1,058,000	13.5%
Other	27,000	15,000	-44.4%

For week ending May 23, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	SOUNDTRACK Glee: The Music, Volume 3: Showstoppers	Glee: The Music, Volume 3: Showstoppers		1
2	NEW	1	THE ROLLING STONES Exile On Main St.	Exile On Main St.		1
3	NEW	1	THE BLACK KEYS Brothers	Brothers		1
4	1	5	JUSTIN BIEBER My World 2.0	My World 2.0		1
5	NEW	1	NAS & DAMIAN MARLEY Distant Relatives	Distant Relatives		1
6	2	2	LADY ANTEBELLUM Need You Now	Need You Now		2
7	NEW	1	BAND OF HORSES Infinite Arms	Infinite Arms		7
8	7	10	USHER Raymond V Raymond	Raymond V Raymond		1
9	8	5	AC/DC Iron Man 2 (Soundtrack)	Iron Man 2 (Soundtrack)		1
10	NEW	1	LCD SOUNDSYSTEM This Is Happening	This Is Happening		10
11	6	4	CAROLE KING & JAMES TAYLOR Live At The Troubadour	Live At The Troubadour		1
12	11	11	LADY GAGA The Fame	The Fame		3
13	1	3	GODSMACK The Oracle	The Oracle		1
14	13	12	B.O.B B.o.B Presents: The Adventures Of Bobby Ray	B.o.B Presents: The Adventures Of Bobby Ray		1
15	3	2	THE NATIONAL High Violet	High Violet		3
16	14	16	VARIOUS ARTISTS NOW 33	NOW 33		3
17	NEW	1	JANELLE MONAE The ArchAndroid: Suites II And III	The ArchAndroid: Suites II And III		17
18	NEW	1	TALIB KWELI + HI-TEK ARE REFLECTION ETHERNAL Revolutions Per Minute	Revolutions Per Minute		18
19	17	28	JUSTIN BIEBER My World (EP)	My World (EP)		1
20	16	24	KESHA Animal	Animal		1
21	43	19	GREATEST GAINER SOUNDTRACK Glee: The Music, The Power Of Madonna (EP)	Glee: The Music, The Power Of Madonna (EP)		1
22	20	21	ZAC BROWN BAND The Foundation	The Foundation		2
23	19	27	THE BLACK EYED PEAS The E.N.D.	The E.N.D.		2
24	12	7	COURT YARD HOUNDS Court Yard Hounds	Court Yard Hounds		1
25	21	23	MIRANDA LAMBERT Revolution	Revolution		1
26	26	22	LADY GAGA The Fame Monster (EP)	The Fame Monster (EP)		5
27	NEW	1	THE ROLLING STONES Exile On Main St.: Rarities Edition	Exile On Main St.: Rarities Edition		27
28	8	2	CHARICE Charice	Charice		1
29	10	2	AS I LAY DYING Powerless Rise	Powerless Rise		1
30	24	15	MICHAEL BUBLE Crazy Love	Crazy Love		1
31	5	2	THE DEAD WEATHER Sea Of Cowards	Sea Of Cowards		1
32	29	33	LUDACRIS Battle Of The Sexes	Battle Of The Sexes		1
33	18	6	DEFTONES Diamond Eyes	Diamond Eyes		1
34	30	35	TAYLOR SWIFT Fearless	Fearless		6
35	31	30	CARRIE UNDERWOOD Play On	Play On		1
36	50	44	SOUNDTRACK Glee: Season One: The Music Volume 1	Glee: Season One: The Music Volume 1		4
37	37	43	ALICIA KEYS The Element Of Freedom	The Element Of Freedom		1
38	28	25	BULLET FOR MY VALENTINE Fever	Fever		1
39	23	3	MERCYME The Generous Mr. Lovewell	The Generous Mr. Lovewell		1
40	42	39	NICKELBACK Dark Horse	Dark Horse		2
41	22	3	TONI BRAXTON Pulse	Pulse		1
42	57	50	SOUNDTRACK Glee: Season One: The Music Volume 2	Glee: Season One: The Music Volume 2		1
43	35	32	MIRANDA COSGROVE Sparks Fly	Sparks Fly		1
44	32	31	MONICA Still Standing	Still Standing		1
45	28	28	TRAIN Save Me, San Francisco	Save Me, San Francisco		17
46	52	42	JIMMY BUFFETT Encores	Encores		7
47	34	48	RIHANNA Rated R	Rated R		1
48	41	29	SADE Soldier Of Love	Soldier Of Love		1
49	15	2	TENTH AVENUE NORTH The Light Meets The Dark	The Light Meets The Dark		15
50	45	53	LIL WAYNE Rebirth	Rebirth		2
51	44	17	ZAC BROWN BAND Pass The Jar: Live From The Fabulous Fox Theater In Atlanta	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta		17
52	40	20	MELISSA ETHERIDGE Fearless Love	Fearless Love		1
53	47	40	MARVIN SAPP Here I Am	Here I Am		1
54	36	2	4TROOPS 4TROOPS	4TROOPS		36
55	55	45	ERYKAH BADU NEW AMERYKAH: Part Two: Return Of The Ankh	NEW AMERYKAH: Part Two: Return Of The Ankh		1
56	84	79	SLASH Slash	Slash		3
57	56	51	TREY SONGZ Ready	Ready		1
58	51	85	DAUGHTRY Leave This Town	Leave This Town		1
59	60	52	SOUNDTRACK Crazy Heart	Crazy Heart		18
60	49	13	TRINA Amazin'	Amazin'		13
61	65	73	EMINEM Relapse	Relapse		1
62	72	56	ADAM LAMBERT For Your Entertainment	For Your Entertainment		1
63	61	61	SKILLET Awake	Awake		1
64	59	47	LADY ANTEBELLUM Lady Antebellum	Lady Antebellum		1
65	58	72	JAY-Z The Blueprint 3	The Blueprint 3		1
66	70	59	JASON ALDEAN Wide Open	Wide Open		1
67	81	97	BROKEN BELLS Broken Bells	Broken Bells		1
68	167	131	FACE SETTER BROOKS & DUNN #1s ... And Then Some	#1s ... And Then Some		5
69	83	95	JASON DERULO Jason Derulo	Jason Derulo		11
70	64	55	MGMT Congratulations	Congratulations		1
71	63	38	SUSAN BOYLE I Dreamed A Dream	I Dreamed A Dream		4
72	80	70	LUKE BRYAN Doin' My Thing	Doin' My Thing		1
73	74	78	SELENA GOMEZ & THE SCENE Kiss And Tell	Kiss And Tell		1
74	98	111	MUSE The Resistance	The Resistance		3
75	68	84	YOUNG MONEY We Are Young Money	We Are Young Money		1
76	75	113	THE SCRIPT The Script	The Script		64
77	NEW	1	VARIOUS ARTISTS Philly Soul: The Sound Of Philadelphia: 1967 - 1980	Philly Soul: The Sound Of Philadelphia: 1967 - 1980		77
78	53	18	THE NEW PORNOGRAPHERS Together	Together		18
79	76	66	PINK Funhouse	Funhouse		1
80	66	64	JAHEIM Another Round	Another Round		1
81	79	63	LAURA BELL BUNDY Achin' And Shakin'	Achin' And Shakin'		28
82	77	2	SOUNDTRACK American Idol: Season 9	American Idol: Season 9		77
83	48	14	BONE THUGS-N-HARMONY UN15: The World's Enemy	UN15: The World's Enemy		14
84	78	67	GORILLAZ Plastic Beach	Plastic Beach		1
85	39	2	SLEIGH BELLS Treats	Treats		39
86	27	2	MEAT LOAF Hang Cool Teddy Bear	Hang Cool Teddy Bear		27
87	86	75	SOUNDTRACK Alvin And The Chipmunks: The Squeakquel	Alvin And The Chipmunks: The Squeakquel		1
88	97	106	PARAMORE Brand New Eyes	Brand New Eyes		1
89	67	87	MARY J. BLIGE STRONGER with Each Tear	STRONGER with Each Tear		1
90	62	36	8BALL & MJG Ten Toes Down	Ten Toes Down		36
91	100	104	SHINEDOWN The Sound Of Madness	The Sound Of Madness		1
92	102	90	CHRIS YOUNG The Man I Want To Be	The Man I Want To Be		19
93	87	65	COLT FORD Chicken & Biscuits	Chicken & Biscuits		28
94	85	76	JIMI HENDRIX Valleys Of Neptune	Valleys Of Neptune		1
95	89	81	SHE & HIM Volume Two	Volume Two		1
96	93	96	KINGS OF LEON Only By The Night	Only By The Night		1
97	92	74	TOBYMAC Tonight	Tonight		1
98	25	2	KEANE Night Train	Night Train		25
99	103	124	DRAKE So Far Gone (EP)	So Far Gone (EP)		1
100	121	189	HEATSEEKER GRADUATE LA ROUX La Roux	La Roux		100



The duo returns with its sixth full-length album, notching its best sales week (73,000) and highest-charting set, surpassing the No. 14 debut (and peak) of "Attack & Release" with 29,000 in 2008.

The band's best sales and chart week (45,000) is bolstered by its availability at Starbucks, iTunes' weekly music e-mail blast, a "Letterman" performance (May 20) and the act's interview on NPR's "All Things Considered" (May 23).

With 31,000 sold, it easily trumps the act's previous high rank—when "Sound of Silver" bowed and peaked at No. 47. On Top Electronic Albums, it's LCD's second No. 1 set and fourth top 10.

The band got a lot of love last week from iTunes: The store hyped the act's inclusion on the upcoming "Twilight: Eclipse" soundtrack and sale-priced this set for \$9.99. It sells 6,000 this week—up 10% (and up 54% in downloads).



Exclusive to Starbucks, this album (6,000) highlights the work of Kenny Gamble, Leon Huff and Thom Bell. It features such hits as "Ain't No Stoppin' Us Now" by McFadden & Whitehead (pictured), which reached No. 13 on the Billboard Hot 100 in 1979.

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				DAUGHTRY	58
				DAVID LINDLEY	162
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				DI	149
				DJ HOLIDAY + GUCCI	137
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				DRAKE	99
				JAKOB DYLAN	147
				EDWARD SHARPE & THE MAGNETIC ZEROS	179
				EMINEM	61
				MELISSA ETHERIDGE	52
				EXODUS	114
				GODSMACK	13
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				SELENA GOMEZ & THE SCENE	73
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				AMY GRANT	169
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				MIRANDA LAMBERT	25
				LAURA BELL BUNDY	81
				LAURENCE	10

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	106	91	COLBIE CAILLAT	Breakthrough		10
102	95	94	EASTON CORBIN	Easton Corbin		10
103	104	99	OWL CITY	Ocean Eyes		8
104	33	2	WE ARE THE FALLEN	Tear The World Down		33
105	101	34	BREAKING BENJAMIN	Dear Agony		34
106	NEW	1	WAKE!WAKE!	Almost Everything I Wish I'd Said The Last Time I Saw You		106
107	105	80	JOHN MAYER	Battle Studies		27
108	108	125	BOB MARLEY & THE WAILERS	Legend: The Best Of Bob Marley And The Wailers		54
109	109	142	KID CUDI	Man On The Moon: The End Of Day		32
110	69	41	JOSH RITTER	So Runs The World Away		41
111	28	53	PHOENIX	Wolfgang Amadeus Phoenix		37
112	94	9	MUMFORD & SONS	Sigh No More		94
113	NEW	1	THE STATLER BROTHERS	The Gospel Music Of The Statler Brothers: Volume One		113
114	NEW	1	EXODUS	Exhibit B: The Human Condition		114
115	111	110	MICHAEL JACKSON	Number Ones		13
116	NEW	1	THE STATLER BROTHERS	The Gospel Music Of The Statler Brothers: Volume Two		116
117	88	34	BROKEN SOCIAL SCENE	Forgiveness Rock Record		34
118	90	54	ALAN JACKSON	Freight Train		8
119	113	121	JOURNEY	Journey's Greatest Hits		10
120	96	71	SHARON JONES & THE DAP-KINGS	I Learned The Hard Way		15
121	115	77	JOSH TURNER	Haywire		15
122	133	119	BRAD PAISLEY	American Saturday Night		47
123	NEW	1	THE JAYHAWKS	Jayhawks (aka The Bunkhouse Album)		123
124	138	46	TENTH AVENUE NORTH	Over And Underneath		39
125	123	117	VAMPIRE WEEKEND	Contra		1
126	117	89	KENNY CHESNEY	Greatest Hits II		52
127	134	146	CAGE THE ELEPHANT	Cage The Elephant		67
128	135	135	DJ HOLIDAY + GUCCI MANE	Burrrip(2) HD		6
129	119	2	SARA GROVES	Fireflies And Songs		119
130	82	57	WILLIE NELSON	Country Music		20
131	71	26	THE HOLD STEADY	Heaven Is Whenever		26
132	124	93	DARIUS RUCKER	Learn To Live		5
133	140	100	VARIOUS ARTISTS	WOW Hits 2010		33
134	130	134	SOUNDTRACK	The Twilight Saga: New Moon		32
135	143	139	VARIOUS ARTISTS	NOW 32		29
136	NEW	1	JIMMY NEEDHAM	Nightlights		136
137	125	136	THE DIRTY HEADS	Any Port In A Storm		4
138	142	186	ROBIN THICKE	Sex Therapy: The Session		23
139	126	115	GARY ALLAN	Get Off On The Pain		11
140	192	85	GARTH BROOKS	The Ultimate Hits		5
141	149	52	CREDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits		8
142	163	153	THREE DAYS GRACE	Life Starts Now		3
143	122	103	BLAKE SHELTON	Hillbilly Bone (EP)		12
144	NEW	1	TRACEY THORN	Love And Its Opposite		144
145	143	187	TAYLOR SWIFT	Taylor Swift		4
146	131	148	TIMBALAND	Timbaland Presents Shock Value II		24
147	114	7	JAKOB DYLAN	Women + Country		7
148	139	30	FIVE FINGER DEATH PUNCH	War Is The Answer		30
149	RE-ENTRY	39	DIO	Holy Diver		56
150	156	160	KIDZ BOP KIDS	Kidz Bop 17		17



Released for the first time on CD, the band's 1986 debut album was reissued last week through Lost Highway. With 4,000 sold, the set — initially only available on vinyl — also enters Top Pop Catalog Albums at No. 5.



The Everything but the Girl vocalist's second set debuts with 4,000 and also bows at No. 2 on Heatseekers Albums. Her first effort, "Out of the Woods," debuted and peaked at No. 172 in 2007 on the big chart.

Joining previous one-character chart entries like the Violent Femmes' "3," Firehouse's "3" and Soufly's "3," Bo Bice's appropriately titled third album starts with 3,000.

It wasn't the postponement of her summer tour that sparked sales for this set; rather, it was iTunes' promotion of the hits package for \$7.99 on its front page that pushed its 87% gain.

The album's sale tag of \$5 at LifeWay Christian Stores likely encourages its gain this week — it's up by 106% and re-enters Top Pop Catalog at No. 16.

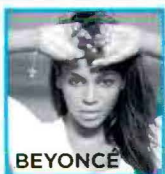
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	129	59	CASTING CROWNS	Until The Whole World Hears		4
152	177	154	ORIGINAL BROADWAY CAST RECORDING	Wicked		128
153	148	109	VARIOUS ARTISTS	WOW Gospel 2010		40
154	NEW	1	BO BICE	3		154
155	152	57	MILEY CYRUS	The Time Of Our Lives (EP)		39
156	160	59	SOUNDTRACK	Twilight		2
157	RE-ENTRY	24	CHRISTINA AGUILERA	Keeps Gettin' Better: A Decade Of Hits		9
158	166	164	GUNS N' ROSES	Greatest Hits		4
159	128	145	LIFEHOUSE	Smoke & Mirrors		12
160	193	33	SICK PUPPIES	Tri-Polar		31
161	157	83	REBA	Keep On Loving You		40
162	46	2	JACKSON BROWNE DAVID LINDLEY	Love Is Strange		46
163	154	114	TIM MCGRAW	Southern Voice		31
164	153	152	VARIOUS ARTISTS	Radio Disney Jams 12		26
165	RE-ENTRY	44	CHRIS TOMLIN	Arriving		39
166	120	102	SEVENDUST	Cold Day Memory		12
167	190	196	THE XX	xx		94
168	110	62	MARY CHAPIN CARPENTER	The Age Of Miracles		28
169	183	120	AMY GRANT	Somewhere Down The Road		41
170	165	171	GUCCI MANE	The State Vs. Radric Davis		10
171	174	122	VARIOUS ARTISTS	WOW Worship (Purple)		88
172	173	185	AC/DC	Back In Black		138
173	182	167	BEYONCE	I Am... Sasha Fierce		2
174	172	165	MICHAEL JACKSON	The Essential Michael Jackson		54
175	170	138	MICHAEL JACKSON	Michael Jackson's This Is It (Soundtrack)		2
176	198	199	MOTLEY CRUE	Greatest Hits		94
177	197	97	LIL WAYNE	Tha Carter III		3
178	141	26	BON JOVI	The Circle		1
179	RE-ENTRY	2	EDWARD SHARPE & THE MAGNETIC ZEROES	Up From Below		179
180	186	180	MGMT	Oracular Spectacular		38
181	132	4	EMILY OSMENT	All The Right Wrongs (EP)		117
182	118	49	MINUS THE BEAR	OMNI		49
183	176	188	THEORY OF A DEADMAN	Scars & Souvenirs		26
184	139	118	DANNY GOKEY	My Best Days		12
185	147	123	MICHAEL BUBLE	It's Time		3
186	186	175	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits		8
187	175	168	THIRTY SECONDS TO MARS	This Is War		24
188	127	127	COHEED AND CAMBRIA	Year Of The Black Rainbow		6
189	150	137	JEFF BECK	Emotion & Commotion		11
190	RE-ENTRY	18	CELTIC WOMAN	Songs From The Heart		18
191	195	763	PINK FLOYD	Dark Side Of The Moon		163
192	194	129	FRANK SINATRA	Nothing But The Best		88
193	191	163	MAXWELL	BLACKsummers'night		48
194	185	151	ABBA	Gold - Greatest Hits		63
195	187	140	KEITH URBAN	Defying Gravity		60
196	189	132	RASCAL FLATTS	Unstoppable		58
197	91	68	DADDY YANKEE	Mundial		29
198	RE-ENTRY	160	NICKELBACK	All The Right Reasons		160
199	164	126	MICHAEL BUBLE	Call Me Irresponsible		107
200	RE-ENTRY	28	FLYLEAF	Memento Mori		28

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TIM MCGRAW163	MUSE74	ORIGINAL CAST152	PINK79	SKILLSLASH63	SKILLSLASH63	CRAZY HEART82	CRAZY HEART82	MARS187	MARS187	WOW GOSPEL 2010133	YOUNG MONEY75
MEAT LOAF86	NAS & DAMIAN JR. GONG5	WICKED152	RASCAL FLATTS196	SLASH56	SLASH56	GLEE: SEASON ONE: THE MUSIC, VOLUME 136	GLEE: SEASON ONE: THE MUSIC, VOLUME 136	TRACEY THORN144	TRACEY THORN144	WOW HITS 2010133	
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TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	RE-ENTRY	1	THE ROLLING STONES	Exile On Main St. ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME (29.98)	1
2	1	930	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904*/UME (13.98/8.98) +	10	10
3	2	132	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	3	3
4	3	771	JOURNEY COLUMBIA LEGACY 85889/SONY MUSIC (13.98) ⊕	15	15
5	NEW	5	THE JAYHAWKS Jayhawks (aka The Bunkhouse Album) LOST HIGHWAY 014270*/UMGN (9.98)	5	5
6	7	8	TENTH AVENUE NORTH REUNION 10126/SONY MUSIC (11.98)	1	1
7	4	4	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	1	1
8	21	39	GREATEST GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	5	5
9	8	883	CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greatest Hits FANTASY 2*/CONCORD (17.98/12.98)	8	8
10	6	11	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	4	4
11	NEW	11	DIO WARNER BROS. 23836 (7.98)	1	1
12	15	225	ORIGINAL BROADWAY CAST RECORDING Wicked DECCA BROADWAY 001682/DECCA (18.98)	1	1
13	10	4	SOUNDTRACK JUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	2	2
14	NEW	14	CHRISTINA AGUILERA Keeps Gettin' Better: A Decade Of Hits RCA 64970/RMG (11.98) ⊕	1	1
15	12	180	GUNS N' ROSES GEFEN 001714/IGA (16.98)	4	4
16	NEW	16	CHRIS TOMLIN SIX STEPS 94243/SPARROW (17.98)	1	1
17	14	774	AC/DC EPIC/LEGACY 80207*/SONY MUSIC (11.98) ⊕	1	1
18	NEW	18	BEYONCÉ MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98)	2	2
19	13	55	MICHAEL JACKSON The Essential Michael Jackson EPIC LEGACY 94287/SONY MUSIC (19.98)	2	2
20	24	22	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	3	3
21	19	25	MGMT COLUMBIA 19512*/SONY MUSIC (9.98)	1	1
22	9	166	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	3	3
23	20	879	BOB SEGER & THE SILVER BULLET BAND Greatest Hits CAPITOL 30334 (16.98)	8	8
24	23	960	PINK FLOYD CAPITOL 46001* (18.98/10.98)	15	15
25	22	21	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	1	1
26	18	432	ABBA POLAR/POLYDOR 517007/UME (18.98/12.98)	6	6
27	28	79	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	8	8
28	11	61	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	1	1
29	25	45	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	2	2
30	NEW	30	THE NATIONAL BEGGARS BANQUET 252* (15.98)	1	1
31	16	116	ORIGINAL BROADWAY CAST RECORDING Jersey Boys RHINO 73271 (18.98)	1	1
32	NEW	32	DIO WARNER BROS. 79983 (11.98)	1	1
33	29	187	MICHAEL JACKSON EPIC LEGACY 17986*/SONY MUSIC (17.98)	1	1
34	31	20	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	2	2
35	27	29	DAUGHTRY 19/RCA 88860/RMG (9.98) ⊕	4	4
36	3	534	JIMMY BUFFETT Songs You Know By Heart: Jimmy Buffett's Greatest Hit(s) MCA 325633*/UME (13.98)	7	7
37	36	23	JASON MRAZ ATLANTIC 448508*/AG (18.98) ⊕	1	1
38	34	16	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	1	1
39	10	143	THE BEACH BOYS The Very Best Of The Beach Boys: Sounds Of Summer CAPITOL 82710 (18.98) ⊕	2	2
40	32	102	JACK JOHNSON JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	2	2
41	26	227	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	1	1
42	17	143	BON JOVI MERCURY 538089/UME (9.98) ⊕	12	12
43	40	12	HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98)	1	1
44	37	32	THREE DAYS GRACE JIVE 83504/JLG (18.98)	1	1
45	5	2	THE DOORS The Future Starts Here: The Essential Doors Hits DMC/ELEKTRA 360060/RHINO (11.98)	1	1
46	41	100	EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	5	5
47	39	26	EMINEM SHADY AFTERMATH/INTERSCOPE 005881*/JGA (13.98/8.98)	2	2
48	48	185	EVANESCENCE WIND-UP 13063 (18.98)	7	7
49	45	150	CREED WIND-UP 13103 (9.98 CD/DVD) ⊕	2	2
50	46	46	RISE AGAINST DGC/INTERSCOPE 011904*/JGA (13.98)	1	1

On Top Pop Catalog Albums, aside from the big news at No. 1 with the Rolling Stones (see *Over the Counter*, page 41), Beyoncé's "I Am... Sasha Fierce" moves to catalog status (No. 18) as it reached its 18-month birthday May 18. Elsewhere, the National's "Boxer" debuts at No. 30 with nearly 3,000 (up 61%) after it was the Amazon MP3 store's May 22 daily deal, priced at \$3.99.



BEYONCÉ

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1	SOUNDTRACK Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	-	1	1
2	NEW	2	THE BLACK KEYS NONESUCH/WARNER BROS.	Brothers	3	3
3	NEW	3	BAND OF HORSES BROWN FAT POSSUM/COLUMBIA/SONY MUSIC	Infinite Arms	7	7
4	NEW	4	NAS & DAMIAN MARLEY GHETTO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC/UMRG	Distant Relatives	5	5
5	NEW	5	LCD SOUNDSYSTEM DFA/VIRGIN/CAPITOL	This Is Happening	10	10
6	NEW	6	THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC/UMRG/UME	Exile On Main St.	2	2
7	NEW	7	JANELLE MONAE WONDERLAND/BAD BOY/WARNER BROS.	The ArchAndroid: Suites II And III	17	17
8	4	4	B.O.B B.o.B Presents: The Adventures Of Bobby Ray REBELROCK/GRAND HUSTLE/ATLANTIC/AG ⊕	My World 2.0	14	14
9	1	2	THE NATIONAL 4AD	High Violet	15	15
10	7	78	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/JGA	The Fame	12	3
11	NEW	11	TALIB KWELI + HI-TEK ARE REFLECTION ETERNAL BLACKSMITH/WARNER BROS.	Revolutions Per Minute	18	18
12	3	2	SLEIGH BELLS N.E.E.T./MOM + POP	Treats	85	85
13	16	16	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG ⊕	My World 2.0	4	4
14	11	17	LADY ANTEBELLUM CAPITOL NASHVILLE	Need You Now	6	2
15	12	12	USHER LAFACE/JIVE/JLG	Raymond V Raymond	8	8
16	15	20	KESHA KEMOSABE/RCA/RMG	Animal	20	20
17	23	5	SOUNDTRACK Glee: The Music, The Power Of Madonna (EP) 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	-	21	21
18	2	2	THE DEAD WEATHER THIRO MAN/WARNER BROS.	Sea Of Cowards	30	30
19	NEW	19	WAKELY!WAKELY! Almost Everything I Wish I'd Said The Last Time I Saw You FAMILY RECORDS	-	106	106
20	10	3	GODSMACK UNIVERSAL REPUBLIC/UMRG ⊕	The Oracle	13	13
21	24	34	ZAC BROWN BAND ROAR BIGGER PICTURE HOME GROWN/ATLANTIC/AG	The Foundation	22	22
22	NEW	22	JIMMY BUFFETT MAILBOAT	Encores	45	45
23	25	25	THE BLACK EYED PEAS INTERSCOPE/JGA	The E.N.D.	23	2
24	18	18	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	112	112
25	RE-ENTRY	25	SOUNDTRACK Glee: Season One: The Music Volume 1 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	-	35	35

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1	THE ROLLING STONES Exile On Main St. ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME	2	2	2
2	NEW	2	SOUNDTRACK Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC	1	1	1
3	NEW	3	THE BLACK KEYS NONESUCH 520266*/WARNER BROS.	Brothers	3	3
4	NEW	4	BAND OF HORSES BROWN/FAT POSSUM/COLUMBIA 69110*/SONY MUSIC	Infinite Arms	7	7
5	1	8	CAROLE KING & JAMES TAYLOR Live At The Troubadour HEAR 32053 +	11	11	11
6	NEW	6	LCD SOUNDSYSTEM DFA/VIRGIN 09903*/CAPITOL	This Is Happening	10	10
7	2	2	THE NATIONAL 4AD 3X03*	High Violet	15	15
8	6	6	EMILY OSMENT WIND-UP 13192	All The Right Wrongs (EP)	181	181
9	5	14	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG	My World (EP)	19	19
10	8	2	4TROOPS SONY MASTERWORKS 64911	4TROOPS	54	54
11	4	2	THE DEAD WEATHER THIRO MAN 524033*/WARNER BROS.	Sea Of Cowards	31	31
12	NEW	12	SOUNDTRACK Glee: The Music, The Power Of Madonna (EP) 20TH CENTURY FOX TV/COLUMBIA 67681/SONY MUSIC	-	21	21
13	NEW	13	NAS & DAMIAN MARLEY GHETTO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC 014136/UMRG	Distant Relatives	5	5
14	3	3	AS I LAY DYING METAL BLADE 14907	Powerless Rise	29	29
15	12	12	LADY ANTEBELLUM CAPITOL NASHVILLE 97702	Need You Now	6	2
16	7	2	JACKSON BROWNE DAVID LINDLEY INSIDE 5111	Love Is Strange	162	162
17	NEW	17	JANELLE MONAE WONDERLAND/BAD BOY 512256/WARNER BROS.	The ArchAndroid: Suites II And III	17	17
18	4	3	COURT YARD HOUNDS COLUMBIA 52441/SONY MUSIC	Court Yard Hounds	24	24
19	NEW	19	CONFIDE TRAGIC HERO	Recover	-	-
20	16	4	MARY CHAPIN CARPENTER ZOE 431133/ROUNDER	The Age Of Miracles	106	106
21	NEW	21	SOUNDTRACK American Idol: Season 9 19/RCA 71395/RMG	-	82	82
22	NEW	22	HOT TUNA Live At New Orleans House: Berkeley, CA 09/69 COLLECTORS' CHOICE LIVE 8003/COLLECTORS' CHOICE	-	-	-
23	RE-ENTRY	23	SOUNDTRACK Glee: Season One: The Music Volume 2 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC	-	42	42
24	14	3	THE NEW PORNOGRAPHERS MATADOR 891*	Together	78	78
25	RE-ENTRY	25	SOUNDTRACK Glee: Season One: The Music Volume 1 20TH CENTURY FOX TV/COLUMBIA 54690/SONY MUSIC	-	36	36

I LIKE PROFILES: MOST ADDED™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	2	3	HATE S3X	MAY QUINTEN (EMI INTERNATIONAL)
2	1	32	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
3	28	28	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	44	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
5	23	23	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
6	5	13	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
7	10	34	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
8	7	69	HALO	BEYONCÉ (MUSIC WORLD/COLUMBIA)
9	9	80	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
10	14	2	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
11	70	70	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	11	6	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
13	12	84	IF I WERE A BOY	BEYONCÉ (MUSIC WORLD/COLUMBIA)
14	15	3	ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	17	36	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)

YAHOO! SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	13	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
2	2	8	BREAK EVEN	THE SCRIPT (PHONOGENIC/EPIC)
3	3	8	NOTHIN' ON YOU	B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
4	4	8	RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
5	5	5	BREAK YOUR HEART	TAIO CRUZ FEATURING LUDACRIS (MERCURY/IDJMG)
6	6	12	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	7	5	SAY AAH	TREY SONGZ FEATURING FABOLOUS (SONG BOOK/ATLANTIC)
8	8	13	TELEPHONE	LADY GAGA FEATURING BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	9	3	NOT MYSELF TONIGHT	CHRISTINA AGUILERA (RCA/RMG)
10	1	13	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
11	11	11	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
12	2	2	CAN'T BE TAMED	MILEY CYRUS (HOLLYWOOD)
13	12	12	BEDROCK	YOUNG MONEY FEATURING LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
14	13	3	OMG	USHER FEATURING WILL I AM (LAFACE/JLG)
15	14	45	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	11	2	DISTANT RELATIVES	NAS & DAMIAN MARLEY (GHETTO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC/UMRG)
2	1	39	LIGHT	MATSIYAHU (JDOB/OR/EPIC/SONY MUSIC)
3	3	48	B IS FOR BOB	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UME)
4	3	3	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS (RARITIES EDITION)	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UME)
5	-	-	ITUNES LIVE FROM LAS VEGAS EXCLUSIVELY AT THE PALMS (EP)	REBELLION (HILL KID/RAISE UP/SILVERBACK/REBELLION/CONTROLLED SUBSTANCE SOUNDLABS)
6	-	-	BRIGHT SIDE OF LIFE	REBELLION (HILL KID/RAISE UP/SILVERBACK/REBELLION/CONTROLLED SUBSTANCE SOUNDLABS)
7	5	16	THE GREEN	THE GREEN BAND (SHEEHANDSON/DEWIL)
8	7	40	IMPERIAL BLAZE	SEAN PAUL (VP/ATLANTIC/AG)
9	11	11		

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	#1 NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GMND/HUSTLE/ATLANTIC)
2	3	8	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
3	13	13	BREAK YOUR HEART TAID CRUZ FEAT. LUDACRIS (MERCURY/DJMG)
4	2	15	RUDE BOY RIHANNA (SRP/DEF JAM/DJMG)
5	7	25	HEY, SOUL SISTER TRAIN (COLUMBIA)
6	6	36	NEED YOU NOW LADY GAGA (CAPITOL NASHVILLE/CAPITOL)
7	8	8	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
8	13	4	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GMND/HUSTLE/ATLANTIC)
9	19	19	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
10	12	7	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
11	11	11	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	11	17	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
13	10	11	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/DJMG)
14	15	8	UN-THINKABLE (I'M READY) ALICIA KEYS (MBAK/JRMG)
15	31	2	CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG (CAPITOL)
16	14	24	TELEPHONE LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	26	3	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
18	19	23	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
19	23	10	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)
20	16	18	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JLG)
21	20	17	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
22	35	6	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
23	17	28	SAY AAH TREY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
24	22	11	THE MAN I WANT TO BE CHRIS YOUNG (RCA NASHVILLE)
25	28	7	THE HOUSE THAT BUILT ME MIRANDA LAMBERT (COLUMBIA (NASHVILLE))

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	8	#1 OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
2	3	6	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GMND/HUSTLE/ATLANTIC)
3	2	2	CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
4	1	1	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)
5	1	3	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
6	5	8	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	7	15	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
8	6	19	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)
9	8	13	BREAK YOUR HEART TAID CRUZ FEAT. LUDACRIS (MERCURY/DJMG)
10	13	13	BILLIONAIRE TRAVIE MCOY FEAT. BRUNO MARS (DECAYDANCE/FUELED BY RAMEN/RRP)
11	11	11	BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
12	11	16	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GMND/HUSTLE/ATLANTIC)
13	1	1	DREAM ON GLEE CAST FEAT. NEIL PATRICK HARRIS (20TH CENTURY FOX TV/COLUMBIA)
14	12	33	HEY, SOUL SISTER TRAIN (COLUMBIA)
15	1	4	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)
16	1	1	I DREAMED A DREAM GLEE CAST FEAT. DIANA MENZEL (20TH CENTURY FOX TV/COLUMBIA)
17	1	1	EENIE MEENIE SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)
18	16	3	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
19	3	3	MY FIRST KISS 3OH3 FEAT. KESHA (PHOTO FINISH/RRP)
20	18	40	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
21	15	15	RUDE BOY RIHANNA (SRP/DEF JAM/DJMG)
22	20	13	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/DJMG)
23	1	1	TOUCHIN ON MY 3OH3 (PHOTO FINISH/ATLANTIC/RRP)
24	27	18	BABY JUSTIN BIEBER FEAT. LUDACRIS (SCHOOLBOY/RHINO/BRUNNEN/UNIVERSAL)
25	19	26	TELEPHONE LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	20	#1 HEY, SOUL SISTER TRAIN (COLUMBIA)
2	1	1	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
3	20	20	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
4	1	1	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
5	1	1	NEUTRON STAR COLLISION (LOVE IS FOREVER) MUZE (SUMMIT/CHOP SHOP/WARNER BROS.)
6	1	1	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	4	20	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	20	20	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
9	20	20	UPRISING MUZE (HELIUM-3/WARNER BROS.)
10	5	5	HALLELUJAH JEFF BUCKLEY (COLUMBIA/LEGACY)
11	10	20	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)
12	20	20	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
13	12	12	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
14	13	5	ANIMAL NEON TREES (MERCURY/DJMG)
15	20	20	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	#1 OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
2	2	6	AIRPLANES B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GMND/HUSTLE/ATLANTIC)
3	1	1	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
4	17	17	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)
5	1	1	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GMND/HUSTLE/ATLANTIC)
6	6	3	FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	15	15	RUDE BOY RIHANNA (SRP/DEF JAM/DJMG)
8	1	1	MY CHICK BAD LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/DJMG)
9	7	7	WINNER JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG)
10	1	1	OVER DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
11	12	14	ALL I DO IS WIN DJ KHALED (WE THE BEST/E1)
12	11	7	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
13	13	3	LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/DJMG)
14	20	20	DROP THE WORLD LIL WAYNE FEAT. EMINEM (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
15	16	16	BEAMER, BENZ, OR BENTLEY LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)

DANCE/ELECTRONIC™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	20	#1 BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
2	2	20	TELEPHONE LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	20	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
4	4	20	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	6	20	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLES FEAT. FERGIE & LMFAO (GIMMIE TRAMP/CAPITOL)
6	6	20	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	7	20	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	8	20	JUST DANCE LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/INTERSCOPE)
9	9	20	BOOM BOOM BOOM THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
10	10	20	SEXY BITCH LADY GAGA FEAT. AKON (GIMMIE TRAMP/CAPITOL)
11	11	20	COMMANDER KELLY ROWLAND (UNIVERSAL MOTOWN)
12	12	20	EVACUATE THE DANCE FLOOR CASCADA (ROBBINS)
13	13	20	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
14	14	20	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	15	20	GHOSTS 'N STUFF DEADMAU5 FEAT. ROB SWIRE (MAUSTRAP/ULTRA)

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	20	#1 NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
2	3	13	PRAY FOR YOU JASON AND THE LONG ROAD TO LOVE (JASON MCDONNELL/UNIVERSAL REPUBLIC/LEGACY)
3	10	10	HOUSE THAT BUILT ME MIRANDA LAMBERT (COLUMBIA)
4	19	19	AMERICAN HONEY LADY ANTEBELLUM (CAPITOL NASHVILLE)
5	7	7	LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
6	3	3	UNDO IT CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
7	9	9	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)
8	6	12	RAIN IS A GOOD THING LUKE BRYAN (CAPITOL NASHVILLE)
9	20	20	GIMMIE THAT GIRL JOE NICHOLS (SHOW DOG/UNIVERSAL)
10	6	6	WATER BRAD PAISLEY (ARISTA NASHVILLE)
11	10	18	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE)
12	13	10	SHE WON'T BE LONELY LONG CLAY WALKER (CURB)
13	9	9	LOVE LIKE CRAZY LEE BRICE (CORG)
14	14	20	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)
15	18	20	LOVE STORY TAYLOR SWIFT (BIG MACHINE)

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	#1 WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
2	2	10	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)
3	20	20	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
4	20	20	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
5	20	20	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)
6	9	9	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
7	7	7	STAND BY ME PRINCE HOYCE (TOP STOP)
8	3	2	MALDITO ALCOHOL PITBULL FEAT. AFROJACK (MR. 305)
9	8	15	MI NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
10	20	20	DILE AL AMOR AVENTURA (PREMIUM LATIN)
11	20	20	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
12	13	20	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
13	12	20	SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN)
14	14	20	MIENTES CAMILA (SONY MUSIC LATIN)
15	14	20	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATIN)

BLUES™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	#1 BAD TO THE BONE GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)
2	1	1	JUST YOUR FOOL CYNDI LAUPER FEAT. CHARLIE MUSSELWHITE (POLYGRAM/MERCURY)
3	20	20	THE THRILL IS GONE B.B. KING (GEFFEN/CHRONICLES/UMG)
4	20	20	GOING UP THE COUNTRY CANNED HEAT (LIBERTY/CAPITOL)
5	20	20	TEN MILLION SLAVES OTIS TAYLOR (TELARC BLUES/TELARC)
6	20	20	BOOM BOOM JOHN LEE HOOKER (ABC/BLUESWAY/UMG)
7	6	12	LIE TO ME JONNY LANG (A&M/UMG)
8	8	20	WHAT'D I SAY RAY CHARLES (NOT LISTED)
9	10	20	ON THE ROAD AGAIN CANNED HEAT (LIBERTY/CAPITOL)
10	20	20	LITTLE WING STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
11	9	9	RIGHT PLACE, WRONG TIME DR. JOHN (ATCO/WARNER STRATEGIC MARKETING)
12	12	3	MANNISH BOY MUDDY WATERS (CHESS/GEFFEN/UMG)
13	10	10	I DRINK ALONE GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)
14	15	15	AIN'T NO SUNSHINE WHEN SHE'S GONE BOBBY BLUE BLAND (MALACO)
15	6	6	THE HOUSE IS ROCKIN' STEVIE RAY VAUGHAN & DOUBLE TROUBLE

HOT 100 AIRPLAY: 1,249 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: Digital songs are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT 100 AIRPLAY and HOT DIGITAL SONGS: The top-selling overall and genre-specific, downloaded tracks, as compiled from Internet sales reports collected and provided by Nielsen SoundScan. Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2010, by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 BREAK YOUR HEART TAIO CRUZ FEAT. LEONARDO (MERCURY/UMG)
2	2	14	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
3	8	8	YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG)
4	7	7	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
5	5	17	HEY, SOUL SISTER TRAIN (COLUMBIA)
6	14	14	RUDE BOY Rihanna (SRP/DEF JAM/UMG)
7	8	8	ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	23	23	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
9	24	24	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
10	16	4	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
11	14	12	BULLETPROOF LA ROUX (BIG LIFE/PDLYOOR/CHERRYTREE/INTERSCOPE)
12	23	2	GREATEST GAINER CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
13	13	11	YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION)
14	10	18	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
15	8	8	BILLIONAIRE TRAVIS MCCOY FEAT. BRUNO MARS (DECAYDANCE/FUELED BY RAMEN/RRP)
16	18	5	ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE)
17	25	25	TELEPHONE LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	15	24	CARRY OUT TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
19	19	10	EENIE MEENIE SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)
20	12	17	NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)
21	21	12	I MADE IT (CASH MONEY HEROES) KEVIN RUDDOLF (CASH MONEY/UNIVERSAL REPUBLIC)
22	25	25	IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
23	4	4	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
24	28	6	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
25	30	10	IF WE EVER MEET AGAIN TIMBALAND FEAT. KATY PERRY (MOSLEY/BLACKGROUND/INTERSCOPE)
26	33	4	SOMEBODY TO LOVE JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG)
27	34	4	COOLER THAN ME MIKE POSNER (J/RMG)
28	35	2	CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD)
29	24	16	HALFWAY GONE LIFEHOUSE (Geffen/INTERSCOPE)
30	32	4	WINNER JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG)
31	29	18	BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
32	15	15	SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
33	4	5	HEART HEART HEARTBREAK BOYS LIKE GIRLS (COLUMBIA)
34	2	2	WE'LL BE A DREAM WE THE KINGS FEAT. OEMI LOVATO (S-CURVE)
35	NEW	NEW	NOT AFRAID EMINEM (WEB/SHAOY/AFTERMATH/INTERSCOPE)
36	2	2	GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (GUM/ASTRALWERKS/CAPITOL)
37	NEW	NEW	MY FIRST KISS 3OH3 FEAT. KESHA (PHOTO FINISH/RRP)
38	1	1	THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
39	4	4	NOT MYSELF TONIGHT CHRISTINA AGUILERA (RCA/RMG)
40	14	14	SOLO IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)

Katy Perry's "California Gurls," featuring Snoop Dogg, registers the Mainstream Top 40 chart's greatest gain in airplay in more than five years, blasting from No. 23 to 12.

The track, being played on all but one of the chart's 133 reporting stations, improves by 2,167 plays to 4,777 in the list's tracking week (May 17-23), an 83% gain. The song's airplay amounts to an average of 36 plays per station in just its second week on the survey.

The song's gain is the format's largest since Eminem's "Just Lose It" logged a 2,740-play rise on the Oct. 16, 2004, chart. That week, the song soared 33-10 as the introduction to the rapper's fifth studio album, "Encore."

Having debuted last week with 2,160 detections, "California Gurls" is the only song since the start of the last decade to notch consecutive weeks of gains of more than 2,000 plays.



PERRY

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	21	21	HEY, SOUL SISTER TRAIN (COLUMBIA)
3	33	33	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
4	42	42	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	38	38	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
6	34	34	SMILE UNCLE KRACKER (TOP OOG/ATLANTIC)
7	21	21	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
8	8	45	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
9	9	10	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
10	10	10	NO SURPRISE DAUGHTRY (19/RCA/RMG)
11	11	11	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
12	12	12	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
13	15	13	GREATEST GAINER LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
14	14	14	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
15	16	11	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
16	13	19	FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
17	20	20	HALFWAY GONE LIFEHOUSE (Geffen/INTERSCOPE)
18	19	16	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
19	18	12	WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD)
20	22	22	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
21	23	5	ALL THE RIGHT MOVES KEVIN RUDDOLF (MOSLEY/INTERSCOPE)
22	28	2	LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG)
23	27	5	TELEPHONE LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
24	26	17	EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS (MCA/J/RMG)
25	21	10	TODAY WAS A FAIRYTALE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	37	#1 BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
2	2	20	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
3	3	40	HEY, SOUL SISTER TRAIN (COLUMBIA)
4	21	21	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
5	5	28	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
6	9	16	I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	10	10	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
8	11	11	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
9	7	7	HALFWAY GONE LIFEHOUSE (Geffen/INTERSCOPE)
10	8	8	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
11	12	11	ALL I EVER WANTED KELLY CLARKSON (19/RCA/RMG)
12	17	5	HALF OF MY HEART JOHN MAYER (COLUMBIA)
13	14	12	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	10	10	TELEPHONE LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	20	5	MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC)
16	16	16	ACCORDING TO YOU ORIANATHI (TAL/GEFFEN/INTERSCOPE)
17	4	4	IF IT'S LOVE TRAIN (COLUMBIA)
18	18	18	SUPERMAN TONIGHT RON Jovi (ISLAND/UMG)
19	18	18	ALL OR NOTHING THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
20	28	2	GREATEST GAINER CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
21	21	7	GLITTER IN THE AIR PINK (LAFACE/JLG)
22	11	11	BREATHE RYAN STAR (ATLANTIC/RRP)
23	23	23	SHARK IN THE WATER V.V. BRODWIN (CAPITOL)
24	25	10	LIKE YOU DO ANGEL TAYLOR (AWARE/COLUMBIA)
25	26	26	NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
2	1	10	BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
3	15	15	LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
4	46	46	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
5	42	42	UPRISING MUSE (HELIUM-3/WARNER BROS.)
6	49	49	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
7	12	6	LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC)
8	9	15	CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC)
9	16	16	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
10	11	25	ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
11	1	25	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
12	23	7	IN ONE EAR CAGE THE ELEPHANT (OSP/JIVE/JLG)
13	20	20	RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
14	9	9	YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
15	1	10	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
16	7	40	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEezer (DGC/INTERSCOPE)
17	21	21	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
18	15	41	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
19	14	19	GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)
20	18	21	MOUNTAIN MAN CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
21	20	16	FEEL LIKE I DO DROWNING POOL (ELEVEN SEVEN)
22	24	14	THE ROYAL WE SILVERSN PICKUPS (DANGERBIRD)
23	27	8	DIAMOND EYES DEFTONES (REPRISE)
24	21	20	LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE)
25	25	17	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
26	26	9	STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
27	NEW	NEW	GREATEST GAINER NEUTRON STAR COLLISION (LOVE IS FOREVER) MUSE (SUMMIT/CHOP SHOP/WARNER BROS.)
28	28	11	LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)
29	NEW	NEW	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
30	31	31	YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG)
31	30	30	ANIMAL NEON TREES (MERCURY/UMG)
32	34	34	OLDDALE (LEAVE ME ALONE) KORN (ROADRUNNER/RRP)
33	38	38	STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDD/UMG/UNIVERSAL REPUBLIC)
34	29	29	UNRAVELING SEVENDUST (7BROS/JLG)
35	7	7	I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
36	35	12	KANDI ONE ESKIMO (SHANGRI-LA)
37	40	40	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)
38	37	19	DRAGONFLY SHAMAN'S HARVEST (SHAMAN'S HARVEST/TRIBAL)
39	39	20	GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)
40	36	36	DIE BY THE DROP THE DEAD WEATHER (THIRD MAN/WARNER BROS.)
41	41	5	HERO SKILLET (ARODENT/INO/ATLANTIC)
42	44	3	PLUNDERED MY SOUL THE ROLLING STONES (ROLLING STONES/UMG/UNIVERSAL REPUBLIC)
43	32	32	RISE UP CYPRESS HILL FEAT. TOM MORELLO (PRIORITY/CAPITOL)
44	42	42	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
45	NEW	NEW	LAST OF THE AMERICAN GIRLS GREEN DAY (REPRISE)
46	NEW	NEW	HERE WE ARE JUGGERNAUT COHEED AND CAMBRIA (COLUMBIA)
47	45	4	HOME EDWARD SHARPE & THE MAGNETIC ZEPHROS (FAIRFAX/VAGRANT/UNIVERSAL REPUBLIC)
48	43	43	BY THE SWORD SLASH FEAT. ANDREW STOCKDALE (DIK HAYD/CAPITOL)
49	NEW	NEW	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
50	NEW	NEW	AMONGST THE WAVES PEARL JAM (MONKEYWRENCH)

Muse's "Neutron Star Collision (Love Is Forever)" bounds onto the Alternative and Rock Songs charts at Nos. 22 and 27, respectively, starting on the latter list with 3.8 million in audience. The song previews the soundtrack to "The Twilight Saga: Eclipse," due June 8.



ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
2	5	11	THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
3	10	10	BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC)
4	23	23	RESISTANCE MUSE (HELIUM-3/WARNER BROS.)
5	14	14	THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG)
6	17	17	THE ROYAL WE SILVERSN PICKUPS (DANGERBIRD)
7	46	46	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
8	8	49	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
9	13	7	IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG)
10	4	42	UPRISING MUSE (HELIUM-3/WARNER BROS.)
11	21	21	SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
12	28	28	MOUNTAIN MAN CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
13	14	15	ANIMAL NEON TREES (MERCURY/UMG)
14	12	19	LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE)
15	17	13	LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP)
16	16	16	YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
17	15	19	GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)
18	18	9	DIAMOND EYES DEFTONES (REPRISE)
19	19	16	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
20	21	6	THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC)
21	22	5	I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE)
22	NEW	NEW	GREATEST GAINER NEUTRON STAR COLLISION (LOVE IS FOREVER) MUSE (SUMMIT/CHOP SHOP/WARNER BROS.)
23	20	8	DIE BY THE DROP THE DEAD WEATHER (THIRD MAN/WARNER BROS.)
24	24	4	YEAH YEAH YEAH NEW POLITICS (RCA/RMG)
25	26	26	WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
2	2	24	KANDI ONE ESKIMO (SHANGRI-LA)
3	16	16	THE HIGH ROAD BROKEN BELLS (COLUMBIA)
4	31	31	JUST BREATHE PEARL JAM (MONKEYWRENCH)
5	24	24	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
6	34	34	JUST SAY YES SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
7	14	14	LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG)
8	28	28	YOU AND ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
9	21	2	GREATEST GAINER I SHOULD HAVE KNOWN IT PLUNDERED MY SOUL THE ROLLING STONES (ROLLING STONES/UMG/UNIVERSAL REPUBLIC)
10	17	5	TAKE EVERYTHING GREG LASWELL (VANGUARD)
11	12	6	1901 PHOENIX (LOYAUTE/RED/GLASSNOTE)
12	23	23	SONG AWAY HOCKEY (CAPITOL)
13	14	14	NEW MORNING ALPHA REV (FLYER/HOLLYWOOD)
14	10	12	ONE WAY ROAD JOHN BUTLER TRIO (JARRAH/ATO)
15	9	11	THE OUTSIDERS NEEDTOBREATHE (ATLANTIC)
16	13	11	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
17	19	10	HOME EDWARD SHARPE & THE MAGNETIC ZEPHROS (FAIRFAX/VAGRANT/UNIVERSAL REPUBLIC)
18	16	12	IT'S GONNA BE NORAH JONES (BLUE NOTE/CAPITOL)
19	15	14	STOP FOR A MINUTE KEANE & K'NAAN (CHERRYTREE/INTERSCOPE)
20	20	20	STELLA THE ARTIST DAVID GRAY (MERCER STREET/DOWNTOWN)
21	18	20	TINY LIGHT GRACE POTTER AND THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
22	22	3	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
23	NEW	NEW	HALF OF MY HEART JOHN MAYER (COLUMBIA)
24	NEW	NEW	HEAD FULL OF DOUBT THE AVETT BROTHERS (AMERICAN/COLUMBIA)
25	NEW	NEW	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	28	#1 THE MAN I WANT TO BE <small>3 WKS</small>	Chris Young RCA		1
2	4	5	14	THE HOUSE THAT BUILT ME	Miranda Lambert COLUMBIA		2
3	1	20	1	I GOTTA GET TO YOU	George Strait MCA NASHVILLE		3
4	1	37	1	KEEP ON LOVIN' YOU	Steel Magnolia BIG MACHINE		4
5	1	33	1	GIMMIE THAT GIRL	Joe Nichols SHOW DOG-UNIVERSAL		5
6	9	11	14	CRAZY TOWN	Jason Aldean BROKEN BOW		6
7	8	9	22	UNSTOPPABLE	Rascal Flatts LYRIC STREET		7
8	15	15	15	AIN'T BACK YET	Kenny Chesney BNA		8
9	12	12	28	SHE WON'T BE LONELY LONG	Clay Walker CURB		9
10	1	13	18	WATER	Brad Paisley ARISTA NASHVILLE		10
11	13	14	20	RAIN IS A GOOD THING	Luke Bryan CAPITOL NASHVILLE		11
12	14	15	18	I KEEP ON LOVING YOU	Reba STARSTRUCK/VALORY		12
13	15	16	18	WRONG BABY WRONG	Martina McBride RCA		13
14	19	23	6	AIR POWER UNDO IT <small>19 WKS</small>	Carrie Underwood ARISTA NASHVILLE		14
15	17	19	14	LOVER, LOVER	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		15
16	16	18	15	EVERY DOG HAS ITS DAY	Toby Keith SHOW DOG-UNIVERSAL		16
17	20	21	26	PRAY FOR YOU	Jaron And The Long Road To Love JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE		17
18	21	22	40	AIR POWER LOVE LIKE CRAZY <small>19 WKS</small>	Lee Brice CURB		18
19	23	27	8	AIR POWER ALL ABOUT TONIGHT <small>19 WKS</small>	Blake Shelton REPRISE/WMN		19
20	29	52	4	GREATEST GAINER I'M IN <small>19 WKS</small>	Keith Urban CAPITOL NASHVILLE		20
21	25	31	8	FREE	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE		21
22	22	26	12	LITTLE WHITE CHURCH	Little Big Town CAPITOL NASHVILLE		22
23	24	25	30	WORK HARD, PLAY HARDER	Gretchen Wilson REDNECK/CO5		23
24	26	29	31	SMILE	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE		24
25	27	28	19	THIS AIN'T NOTHIN'	Craig Morgan BNA		25



Up 3.2 million audience impressions (15%), title becomes artist's 17th top 10 and his first in nearly three years. He last competed at this level when "Fall" stopped at No. 5 in November 2007. Song is lead single and title track from his next album, due June 8.



With 1.1 million impressions at 36 of the 125 stations monitored by Nielsen BDS for the chart, Currington snags the Hot Shot Debut with the lead track from upcoming fourth studio album. No release date or title has been set for the album.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	33	7	ALL OVER ME	Josh Turner MCA NASHVILLE		26
27	28	30	9	GET OFF ON THE PAIN	Gary Allan MCA NASHVILLE		27
28	31	32	17	TURNING HOME	David Nail MCA NASHVILLE		28
29	37	40	6	UP ON THE RIDGE	Dierks Bentley CAPITOL NASHVILLE		29
30	32	35	11	WAY OUT HERE	Josh Thompson COLUMBIA		30
31	36	39	8	HARD HAT AND A HAMMER	Alan Jackson ARISTA NASHVILLE		31
32	33	36	9	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW)	Bucky Covington LYRIC STREET		32
33	35	37	8	FARMER'S DAUGHTER	Rodney Atkins CURB		33
34	34	34	16	GIDDY ON UP	Laura Bell Bundy MERCURY		34
35			6	ROLL WITH IT	Easton Corbin MERCURY		35
36	38	38	11	GROOVY LITTLE SUMMER SONG	James Otto WARNER BROS./WMN		36
37	40	43	10	THE WORLD IS OURS TONIGHT	Gloriana EMBLEM/WARNER BROS./BIGGER PICTURE		37
38	44	47	6	POUND SIGN (#?#!)	Kevin Fowler LYRIC STREET		38
39	47	46	5	MAKIN' ME FALL IN LOVE AGAIN	Kellie Pickler 19/BNA		39
40	48	50	14	CHILLIN'	Blaine Larsen TREEHOUSE		40
41	50	53	5	WHILE YOU'RE STILL YOUNG	Montgomery Gentry COLUMBIA		41
42	41	44	10	AIN'T MUCH LEFT OF LOVIN' YOU	Randy Montana MERCURY		42
43	42	45	14	SUNSHINE (EVERYBODY NEEDS A LITTLE)	Steve Azar RIDE		43
44	43	48	7	TELL ME	Jake Owen RCA		44
45	45	49	16	GUINEVERE	Eli Young Band UNIVERSAL SOUTH/REPUBLIC NASHVILLE		45
46	54		2	THIS AIN'T NO LOVE SONG	Trace Adkins SHOW DOG-UNIVERSAL		46
47	51	56	4	SUMMER THING	Troy Olsen EMI NASHVILLE		47
48			1	HOT SHOT DEBUT PRETTY GOOD AT DRINKIN' BEER	Billy Currington MERCURY		48
49	57		2	IF I DIE YOUNG	The Band Perry REPUBLIC NASHVILLE		49
50	NEW		1	OUR KIND OF LOVE	Lady Antebellum CAPITOL NASHVILLE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	17	#1 LADY ANTEBELLUM <small>17 WKS</small>	Need You Now CAPITOL NASHVILLE 97702 (18.98)		1
2	2	2	78	ZAC BROWN BAND	The Foundation ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 51931/AG (13.98)		2
3	3	3	34	MIRANDA LAMBERT	Revolution COLUMBIA 46854/SMN (12.98)		3
4	4	6	80	TAYLOR SWIFT	Fearless BIG MACHINE 0200 (18.98)		4
5	5	5	29	CARRIE UNDERWOOD	Play On ARISTA NASHVILLE 49923/SMN (13.98)		5
6	6	7	3	ZAC BROWN BAND	Pass The Jar: Live SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD)		6
7	7	8	18	SOUNDTRACK	Crazy Heart FOX SEARCHLIGHT 6184/NEW WEST (17.98)		7
8	8	10	10	LADY ANTEBELLUM	Lady Antebellum CAPITOL NASHVILLE 03206 (12.98)		8
9	9	11	58	JASON ALDEAN	Wide Open BROKEN BOW 7637 (18.98)		9
10	27	26	37	GREATEST GAINER BROOKS & DUNN <small>19 WKS</small>	#1s... And Then Some ARISTA NASHVILLE 49922/SMN (13.98)		10
11	15	15	43	LUKE BRYAN	Doin' My Thing CAPITOL NASHVILLE 65833 (18.98)		11
12	10	13	1	LAURA BELL BUNDY	Achin' And Shakin' MERCURY 019968/UMGN (11.98)		12
13	16	19	38	CHRIS YOUNG	The Man I Want To Be RCA 22818/SMN (10.98)		13
14	13	14	6	COLT FORD	Chicken & Biscuits AVERAGE JOE'S 216 (14.98)		14
15	15	20	12	EASTON CORBIN	Easton Corbin MERCURY 013644/UMGN (10.98)		15
16			1	HOT SHOT DEBUT THE STATLER BROTHERS <small>19 WKS</small>	The Gospel Music Of The Statler Brothers: Volume One GAITHER 46004 (13.98)		16
17	NEW		1	NEW THE STATLER BROTHERS <small>19 WKS</small>	The Gospel Music Of The Statler Brothers: Volume Two GAITHER 46073 (13.98)		17
18	14	9	8	ALAN JACKSON	Freight Train ARISTA NASHVILLE 62560/SMN (11.98)		18
19	18	15	15	JOSH TURNER	Haywire MCA NASHVILLE 013363/UMGN (13.98)		19
20	23	25	47	BRAD PAISLEY	American Saturday Night ARISTA NASHVILLE 47352/SMN (13.98)		20
21	18	53	1	KENNY CHESNEY	Greatest Hits II BNA 65555/SMN (11.98)		21
22	12	10	6	WILLIE NELSON	Country Music SHANGRI-LA 613780/ROUNDER (17.98)		22
23	22	23	11	GARY ALLAN	Get Off On The Pain MCA NASHVILLE 013362/UMGN (10.98)		23
24	21	21	18	BLAKE SHELTON	Hillbilly Bone (EP) REPRISE/WARNER BROS 522642/WMN (8.98)		24
25	26	17	40	REBA	Keep On Loving You STARSTRUCK/M100/VALORY (18.98)		25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	22	31	TIM MCGRAW	Southern Voice CURB 79152 (18.98)		26
27	17	12	1	MARY CHAPIN CARPENTER	The Age Of Miracles ZOE 431133/ROUNDER (17.98)		27
28	24	24	12	DANNY GOKEY	My Best Days 19/RCA 60554/SMN (11.98)		28
29	28	28	60	KEITH URBAN	Defying Gravity CAPITOL NASHVILLE 35751* (18.98)		29
30	29	27	59	RASCAL FLATTS	Unstoppable LYRIC STREET 002604 (18.98)		30
31	30	31	41	JUSTIN MOORE	Justin Moore VALORY 0109 (10.98)		31
32	33	30	13	JOHNNY CASH	American VI: Ain't No Grave AMERICAN/LOST HIGHWAY/101359*/UMGN (11.98)		32
33	19		2	MATT KENNON	Matt Kennon BAMAJAM 01002 (13.98)		33
34	32	35	41	ERIC CHURCH	Carolina CAPITOL NASHVILLE 20810* (12.98)		34
35	38	39	30	FACE SETTER JOE NICHOLS <small>19 WKS</small>	Old Things New SHOW DOG-UNIVERSAL 012989 (13.98)		35
36	34	36	57	SOUNDTRACK	Hannah Montana: The Movie WALT DISNEY 003101 (18.98)		36
37	31	29	5	MERLE HAGGARD	I Am What I Am HAG/VANGUARD 78035*/WELK (17.98)		37
38	35	34	38	VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2 EMI/UNIVERSAL 96299/SONY MUSIC (18.98)		38
39	36	32	3	CHELY WRIGHT	Lifted Off The Ground PAINTED RED/VANGUARD 78361/WELK (17.98)		39
40	39	40	13	JOSH THOMPSON	Way Out Here COLUMBIA 56858/SMN (9.98)		40
41	7	33	33	TOBY KEITH	American Ride SHOW DOG-UNIVERSAL 027 (18.98)		41
42	40	37	41	GEORGE STRAIT	Twang MCA NASHVILLE 013173*/UMGN (13.98)		42
43	41	38	6	GRETCHEN WILSON	I Got Your Country Right Here REDNECK 200 (17.98)		43
44	42	43	10	BRANTLEY GILBERT	Halfway To Heaven AVERAGE JOE'S 215 (14.98)		44
45	43		2	ELIZABETH COOK	Welder 31 TIGERS 3102 (14.98)		45
46	45	4	42	GLORIANA	Gloriana EMBLEM/REPRISE/WARNER BROS 519780/WMN (13.98)		46
47	46	46	88	KELLIE PICKLER	Kellie Pickler 19/BNA 22811/SMN (11.98)		47
48	44	42	81	MARTINA MCBRIDE	Shine RCA 34190/SMN (17.98)		48
49	50	49	16	DAILEY & VINCENT	Dailey & Vincent Sing The Statler Brothers CRACKER BARREL 610640/ROUNDER (11.98)		49
50	49	47	39	CRAIG MORGAN	That's Why BNA 53806/SMN (12.98)		50

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	16	#1 DAILEY & VINCENT <small>16 WKS</small>	Dailey & Vincent Sing The Statler Brothers CRACKER BARREL 610640/ROUNDER		1
2	2	14	1	CAROLINA CHOCOLATE DROPS	Genuine Negro Jig NONESUCH 516995/WARNER BROS		2
3	1	6	1	TRAMPLED BY TURTLES	Palomino BANJODAD 07*		3
4	1	66	1	STEVE MARTIN	The Crow: New Songs For The Five-String Banjo 40 SHARE 610647*/ROUNDER		4
5	8		1	THE INFAMOUS STRINGDUSTERS	Things That Fly SUGAR HILL 4059/WELK		5
6	4	37	1	THE ISAACS	The Isaacs ... Naturally: An Almost A Cappella Collection GAITHER 46014		6
7	NEW		1	NEW LORRAINE JORDAN & CAROLINA ROAD	Carolina Hurricane RURAL RHYTHM 1062		7
8	6	7	1	BLACK PRAIRIE	Feast Of The Hunters' Moon SUGAR HILL 4061*/WELK		8
9	7	34	1	PATTY LOVELESS	Mountain Soul II SAGUARD ROAD 24976		9
10	9	4	1	VARIOUS ARTISTS	Glorland 2: Bluegrass Gospel Classics TIME LIFE 25482		10

BETWEEN THE BULLETS

STATLERS RETURN

Country Music Hall of Fame honorees the Statler Brothers appear on Billboard's album charts after a lengthy absence, as two volumes of gospel songs land on the Billboard 200, Top Country Albums and Top Christian Albums. With 5,000 copies apiece sold, according to Nielsen SoundScan, the sets bow at Nos. 16 and 17 on Country Albums, where the quartet last appeared in the summer of 1991. The act also enters at Nos. 113 and 116 on the Billboard 200, closing a gap that opened in 1986 on that list. On Christian Albums at Nos. 5 and 6, the group returns after 15 years.

—Wade Jessen

HOT COUNTRY SONGS: 125 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to stations is based on audience impressions from a representative sample of stations. TOP COUNTRY ALBUMS: See Charts Legend on billboard.biz for rules and explanations. © 2010, © Global Media, LLC, and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	HOT SHOT DEBUT	1	#1	NAS & DAMIAN MARLEY	1 WKS. (SONY, RELATIVES, GETTY, JIVE, SONY, JIVE, UNIVERSAL, REPUBLIC, JIVE, SONY)
2	1	9		USHER	RAYMOND V. RAYMOND / LAFACE/JIVE 61552/JLG
				B.O.B	B.O.B PRESENTS REBELROCK/GRAND HUSTLE/ATLANTIC 519903/AG
4	NEW			JANELLE MONAË	THE ARCHANDROID WONDERLAND/BAD BOY 512256/WARNER BROS.
5	NEW			TALIB KWELI + HI-TEK ARE REFLECTION ETERNAL	REVOLUTIONS PER MINUTE BLACKSMITH 512756/WARNER BROS.
				THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012867/JGA
				LUDACRIS	BATTLE OF THE SEXES DTP/DEF JAM 014030*/IDJMG
				ALICIA KEYS	THE ELEMENT OF FREEDOM MBK/J 46571*/RMG
9	4	3		TONI BRAXTON	PULSE ATLANTIC 520269/AG
10	6	10		MONICA	STILL STANDING J 40398/RMG
11	26			RIHANNA	RATED R SRP/DEF JAM 013736/IDJMG
12	9	16		SADE	SOLDIER OF LOVE EPIC 63933*/SONY MUSIC
13	16			LIL WAYNE	REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG
14	11	11		MARVIN SAPP	HERE I AM VERITY 53156/JLG
15	14	8		ERYKAH BADU	NEW AMERICAN PART TWO CONTROL FREAK/UNIVERSAL MOTOWN 014023/UMRG
16	15	38		TREY SONGZ	READY SONG BOOK/ATLANTIC 518794/AG
17	13	3		TRINA	AMAZIN' SLIP-N-SLIDE 32567
18	16	53		EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/NSA
19	16	37		JAY-Z	THE BLUEPRINT 3 ROC NATION 520856*/AG
20	21	22		YOUNG MONEY	WE ARE YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG
				VARIOUS ARTISTS	PHILLY SOUL SONY MUSIC CUSTOM MARKETING GROUP 63347 EXSTARBUCKS
22	19	15		JAHEIM	ANOTHER ROUND ATLANTIC 522783/AG
23	12	3		BONE THUGS-N-HARMONY	UNS: THE WORLD'S ENEMY ASYLUM/REPRISE 520445/WARNER BROS.
24	20	23		MARY J. BLIGE	STRONGER WITH EACH TEAR Matriarch/Geffen 013722/IGA
25	17	3		8BALL & MJG	TEN TOES ODUN GRAND HUSTLE 5128/E1
				DRAKE	SO FAR GOOD (EP) YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG
				KID CUDI	MAN ON THE MOON: THE END OF DAY DREAM (MUSIC) UNIVERSAL MOTOWN 01339*/MAG
28	22	7		SHARON JONES & THE D-KINGS	I LEARNED THE HARD WAY (EP) DPTONE 019*
				DJ HOLIDAY + GUCCI MANE	BURRRPPT(2) HD 1017 BRICK SQUARE/ASYLUM 523890/WARNER BROS.
				ROBIN THICKE	SEX THERAPY: THE SESSION STAR TRAK/INTERSCOPE 013708/IGA
31	25	24		TIMBALAND	TIMBALAND... MOSLEY/BLACKGROUND/INTERSCOPE 013645*/IGA
32	31	24		GUCCI MANE	THE STRE VS. RADIO: DAVIS 1017 BRICK SQUARE/ASYLUM 520445/WARNER BROS.
33	32	31		MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) M4JEPIC 76067*/SONY MUSIC
34	34	26		MAXWELL	BLACKSUMMERS/NIGHT COLUMBIA 89142/SONY MUSIC
35	35	17		CORINNE BAILEY RAE	THE SEA CAPITOL 0937B
36	20	28		MELANIE FIONA	THE BRIDGE SRC/UNIVERSAL MOTOWN 013150/UMRG
37	36	12		RAHEEM DEVAUGHN	THE LOVE & WAR MASTERPEACE 1228/JIVE 55959/JLG
38	19	5		CYPRESS HILL	RISE UP PRIORITY 26481/CAPITOL
39	34			BEBE & CECE WINANS	STILL B&C 31105/MALACO
				METH/GHOST/RAE	WU-MASSACRE WU-TANG/DEF JAM 013851*/IDJMG
41	39	35		MARIAH CAREY	MEMOIRS OF AN IMPERFECT ANGEL ISLAND 013226*/IDJMG
42	43	47		VARIOUS ARTISTS	NOW 31 EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC
				CHIDDY BANG	OPPOSITE OF ADULTS (EP) VIRGIN DIGITAL EX/CAPITOL
44	28	2		SAGE FRANCIS	LIFE IS STRANGE FAMOUS/ANTI- 87011*/EPITAPH
45	41	28		WALE	ATTENTION DEFICIT ALLIDU/INTERSCOPE 013229*/IGA
46	41	28		STYLES P	THE GHOST DUB-DIME MIXTAP D-BLOCK 5142/E1
47	42	28		50 CENT	BEFORE I SELF-DESTRUCT SHADY/AFTERMATH/INTERSCOPE 012363*/MAG
				NECRO	DIE! PSYCHO + LOGICAL-RECORDS 0060/RBC
				E-40	REVENUE RETRIEVIN': DAY SHIFT HEAVY ON THE GRIND 01
50	27			JANET	NUMBER ONES A&M 013612/UME

Miami-based beatmaker DJ Khaled (pictured) makes his second appearance in the top 10 of Mainstream R&B/Hip-Hop as all-star track "All I Do Is Win" steps to-10. Meanwhile, Ludacris, who's featured on "Win," lands his 26th entry in the upper region, tying Lil Wayne for the most top 10s by a rapper.

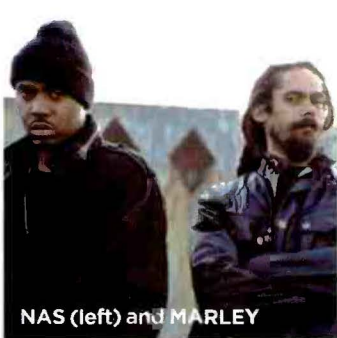


MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	4	10	#1	UN-THINKABLE (I'M READY)	ALICIA KEYS (MBK/J/RMG)
2	1	11		OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
				NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
				MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
				LIL FREAK	USHER FEAT. NICKI MINAJ (LAFACE/JLG)
				RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
7	9			LOSE MY MIND	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
8	16			NEIGHBORS KNOW MY NAME	TREY SONGZ (SONG BOOK/ATLANTIC)
9	10	1		I'M BACK	T.I. (GRAND HUSTLE/ATLANTIC)
10	11	10		ALL I DO IS WIN	DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)
11	13	18		YOU'RE THE ONE	DONDRIA (SO SO DEF/MALACO)
				EVERYTHING TO ME	MONICA (J/RMG)
13	32			IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
14	14	24		HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE/JLG)
15	15	8		ROGER THAT	YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
16	19	3		FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
17	1			THERE GOES MY BABY	USHER (LAFACE/JLG)
18	16			BEAMER, BENZ, OR BENTLEY	LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)
19	24	2		GREATEST GAINER	OMG USHER FEAT. WILL.I.AM (LAFACE/JLG)
20				SHE GOT IT MADE	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
21	5			SEX ROOM	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
22	15			SPONSOR	TEARRA MAR FEAT. GUCCI MANE & SOULJA BOY TELLEM (R) RELATIVES/WARNER BROS.
23	18	15		FISTFUL OF TEARS	MAXWELL (COLUMBIA)
24	25			HELLO GOOD MORNING	DIIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
25	34	2		RIDE	CIARA FEAT. LUDACRIS (LAFACE/JLG)
26	3			TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)
27	27	3		SUPER HIGH	RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
28	31	4		WE GOT HOOD LOVE	MARY J. BLIGE FEAT. TREY SONGZ (MATRIARCH/GEFFEN/INTERSCOPE)
29	28	4		ALWAYS	TRINA FEAT. MONICA (SLIP-N-SLIDE/CAPITOL)
30	6	7		LAST SONG	RECOGNITION (R & R/CAPITOL)
31	29	9		IMMA LOVE YOU RIGHT	JOHN BROWN (MOPHILLIN/UNIVERSAL REPUBLIC/UMRG)
32	33	3		IT'S IN THE MORNING	ROBIN THICKE FEAT. SNOOP DOGG (STAR TRAK/INTERSCOPE)
33	35	3		SHOW OUT	ROSCOE DASH (MMI/MUSIC LINE/ZONE 4/INTERSCOPE)
34	23	12		LOVE KING	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
				BITTERSWEET	FANTASIA (J/RMG)
				YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
				BRING IT BACK	8BALL & MJG FEAT. YOUNG DRO (GRAND HUSTLE/E1)
				SHUTTERBUGG	BIG BOI FEAT. CUTTY (DEF JAM/IDJMG)
39	37	6		BEAT IT UP	BERTELL (CAPITOL)
40	36	4		(HAHA) SLOW DOWN	FAT JOE FEAT. JEEZY (TERROR SQUAD/E1)

BETWEEN THE BULLETS

NAS, MARLEY TEAM UP



NAS (left) and MARLEY

Nas and Damian "Jr. Gong" Marley's collaboration, "Distant Relatives," debuts at No. 5 on the Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums with 57,000 sold, according to Nielsen SoundScan. Among rappers, Nas is now tied for second-most top 10s on the Billboard 200 (10) and No. 1s on R&B/Hip-Hop Albums (eight). Jay-Z leads with 13 top 10s on the Billboard 200 and 11 No. 1s on the R&B/Hip-Hop list. "Distant" also returns reggae mainstay Marley to the charts; he last bowed at Nos. 7 and 4 on the lists, respectively, with "Welcome to Jamrock" in 2005.

Singer/songwriter Janelle Monáe earns her first top 10 on Top R&B/Hip-Hop Albums (No. 4) with her sophomore set, while Talib Kweli and Hi-Tek post their second top 10 as a duo at No. 5.

—Raphael George

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	9	#1	OMG	USHER FEAT. WILL.I.AM (LAFACE/JLG)
2	1	18		NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
				RUDE BOY	RIHANNA (SRP/DEF JAM/IDJMG)
				BREAK YOUR HEART	TALIB KWELI FEAT. LUDACRIS (MERCURY/DJMG)
				MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
				OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	9	4		GG	AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
8	8	25		SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
9	23			IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
10	10	8		WINNER	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T. J. (J/RMG)
11	3			FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
12	7			YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
13	11	14		HEY DADDY (DADDY'S HOME)	USHER FEAT. PLIES (LAFACE/JLG)
14	13	6		ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	3			NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
16	14	26		BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
17	16	24		CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
18	14			EENIE MEENIE	SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)
19	15			YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)
20	23	6		COOLER THAN ME	MIKE POSNER (J/RMG)
21	25	7		BILLIONAIRE	TRAVIS MCCOY FEAT. BRUNO MARS (DECADE/DANCE/FUELED BY RAMEN/FRIP)
22	8			BEAMER, BENZ, OR BENTLEY	LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)
23	17	18		SAY SOMETHING	TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
				CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
25	31	3		ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)
26	5			UN-THINKABLE (I'M READY)	ALICIA KEYS (MBK/J/RMG)
27	7			FANTASY GIRL	BABY BASH FEAT. MARTY JAMES (BASHTOWN/UPSTAIRS)
28	5			HELLO GOOD MORNING	DIIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
29	9			NEIGHBORS KNOW MY NAME	TREY SONGZ (SONG BOOK/ATLANTIC)
30	11			YOUR LOVE	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
31	27	17		STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN)
32	28	6		ROGER THAT	YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN)
33	32	6		TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT (CAPITOL)
34	34	4		ALL I DO IS WIN	DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)
35				ALRIGHT	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
36	143			BOBBY BRACKINS FEAT. RAY J	(TYCOON STATUS/UNIVERSAL REPUBLIC)
37				GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS (GUM/ASTRALWERKS/CAPITOL)
38	NEW			LOSE MY MIND	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
39	NEW			SOMEBODY TO LOVE	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/ROJMG)
40				LIL FREAK	USHER FEAT. NICKI MINAJ (LAFACE/JLG)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	14	#1	WINDOW SEAT	ERYKAH BADU (CONTROL FREAK/UNIVERSAL MOTOWN/UMRG)
2	3	8		UN-THINKABLE (I'M READY)	ALICIA KEYS (MBK/J/RMG)
3	4	19		GREATEST GAINER	THERE GOES MY BABY USHER (LAFACE/JLG)
4	6	16		FINDING MY WAY BACK	JAHEIM (ATLANTIC)
				EVERYTHING TO ME	MONICA (J/RMG)
				FISTFUL OF TEARS	MAXWELL (COLUMBIA)
7	13			HANDS TIED	TONI BRAXTON (ATLANTIC)
8	8	17		CLOSER	CORINNE BAILEY RAE (CAPITOL)
				I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
10	10			AIN'T LEAVIN' WITHOUT YOU	JAHEIM (ATLANTIC)
11	3			WHY WOULD YOU STAY	KEM (UNIVERSAL MOTOWN/UMRG)
12	11			BEAUTIFUL	VIVIAN GREEN (E1)
13	12			I DON'T CARE	RAHEEM DEVAUGHN (JIVE/JLG)
14	11			IN THE MORNING	URBAN MYSTIC FEAT. MOMA (SOBE)
15	1			BITTERSWEET	FANTASIA (J/RMG)
				NOTHING	JANET (SO SO DEF/MALACO)
17	15			BABYFATHER	SADE (EPIC/COLUMBIA)
18	1			ALL I EVER THINK ABOUT	CHRISTETTE MICHELE (DEF JAM/IDJMG)
19	19			TEST DRIVE	KEITH SWEAT FEAT. JOE (KEOAR)
20	20			THE BEST IN ME	MARVIN SAPP (VERITY/JLG)
21	15			TELL ME YOU LOVE ME	LEELA JAMES (STAX/CMG)
22	5			WHAT'S NOT TO LOVE	DWELE (RT/E1)
23	15			WE GOT HOOD LOVE	MARY J. BLIGE FEAT. TREY SONGZ (MATRIARCH/GEFFEN/INTERSCOPE)
24	23	15		GOOD LOVE	MARY J. BLIGE FEAT. T.I. (MATRIARCH/GEFFEN/INTERSCOPE)
25	24	11		BUSY	LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	18	#1	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
2	2	12		OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
				MY CHICK BAD	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
				LOSE MY MIND	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)

HOT DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 DUST IN GRAVITY by DELERUM FEAT. KREESHA TURNER.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 CAN U HEAR ME by ALTAR FEAT. AMANDA MAMAHOUSE.

TOP DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 LCD SOUNDSYSTEM.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 STEREO LOVE by EDWARD MAYA & VIKI JIGULINA.

TOP TRADITIONAL JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 MICHAEL BUBLE.

TOP TRADITIONAL CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 E. AX/YO-YO MA/I. PERLMAN.

TOP CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 TROMBONE SHORTY.

TOP CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 THE CANADIAN TENORS.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 RITMO DE OTONO by BERNIE WILLIAMS FEAT. DAVE KOZ.

TOP WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 CELTIC WOMAN.

See Charts Legend on Billboard.com for HOT DANCE CLUB SONGS and TOP DANCE/ELECTRONIC ALBUMS. See Charts Legend on Billboard.com for TOP TRADITIONAL JAZZ ALBUMS, TOP CONTEMPORARY JAZZ ALBUMS, TOP CLASSICAL CROSSOVER ALBUMS and TOP WORLD ALBUMS.

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	7	#1 GREATEST GAINER BACHATA EN FUKUOKA	JUAN LUIS GUERRA Y 440 (CAPITOL/LATIN)
2	7		CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
3	18		NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
4	3	18	TE PIDO PERDON	TITO "EL BAMBINO" (SIENTE)
5	15		AL MENOS	LA ORIGINAL BANDA EL LIMON (FONOVISA)
6	5	20	ANDO BIEN PEDO	BANDA LOS RECODITOS (DISA)
7	1		DIME QUE ME QUIERES	BANDA EL RECODO (FONOVISA)
8	8	10	GITANA	SHAKIRA (EPIC/SONY MUSIC LATIN)
9	10		GUAPA	DIEGO TORRES (UNIVERSAL MUSIC LATIN)
10	9	13	LA PEINADA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
11	10	14	EL ENAMORADO	LOS TITANES DE DURANGO (DISA)
12	15	17	COMANDOS DEL M.P.	VOZ DE MANDO (HEG)
13	12		STAND BY ME	PRINCE ROYCE (TOP STOP)
14	13	8	NO PUEDO VOLVER	INTOCABLE (CAPITOL LATIN)
15	16	27	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
16	20	9	TE RECORDARE	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
17	14	23	CARITA DE ANGEL	LARRY HERNANDEZ (MENDIETA/FONOVISA/MUSIVISA)
18	19	25	MIENTES	CAMILA (SONY MUSIC LATIN)
19	17	29	SIN EVIDENCIAS	BANDA MS (DISA/ASL)
20	22	6	Y COMO ES EL	MARC ANTHONY (SONY MUSIC LATIN)
21	24	5	MAS ADELANTE	LA ARROLLADORA BANDA EL LIMON (DISA)
22	25	7	POR QUE ME HACES LLORAR?	JUAN GABRIEL (FONOVISA)
23	1		DESCONTROL	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
24	30	11	SOY COMO NO SOY	DUERO (FONOVISA/MUSIVISA)
25	27		LOCO	JOWELL & RANDY (WY/MACHETE/UNIVERSAL MUSIC LATIN)
26	31	11	BIEN O MAL	JULIETA VENEGAS (SONY MUSIC LATIN)
27	29	14	AYER LA VI	ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATIN)
28	34	7	DIME UNA Y OTRA VEZ	EL CHAPO DE SINALOA (DISA)
29	32	12	Y TU	JULIAN ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
30	35	6	QUIERE PA' QUE TE QUIERAN	DYLAND Y LENNY (SONY MUSIC LATIN)
31	HOT SHOT DEBUT		EN PREPARACION	GERARDO ORTIZ (SONY MUSIC LATIN)
32	48	3	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ (FONOVISA)
33	37	8	PISTIANDO BICHIS	LOS DIFERENTES DE LA SIERRA (DISA)
34	26	19	ESA MUCHACHITA	LOS REYES DE ARRANQUE (SONY MUSIC LATIN)
35	42	4	LA MARIA	JULIAN ALVAREZ (DISA/ASL)
36	39		EL MALO	AVENTURA (PREMIUM LATIN)
37	38	10	EGOISTA	BELINDA FEAT. PITBULL (CAPITOL LATIN)
38	33	9	TELEPHONE	LADY DAGA FEAT. BEYONCE (STREAMLINE/RCA/NECHERRY/TEARS/SCOPE)
39	43	3	YO TE QUISE AMAR	DAREYES DE LA SIERRA (DISA)
40	41	3	ESTUPIDA	INDIA (TOP STOP)
41	46	4	RUDE BOY	RHIANNA (SRP DEF JAM/IDJMG)
42	49	5	EL ALAMO	LOS CUATES DE SINALOA (SONY MUSIC LATIN)
43	44	8	QUE SERA DE TI	THALIA (SONY MUSIC LATIN)
44	36	10	BESOS DE AMOR	FLEX FEAT. RICKY RICK (CAPITOL LATIN)
45	40	17	DESDE CUANDO	ALEJANDRO SANZ (WARNER LATINA)
46	45	3	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/DJMG)
47	RE-ENTRY		TU BOCA	CHAYANNE (SONY MUSIC LATIN)
48	RE-ENTRY		CUANDO CUANDO ES	J-KING & MAXIMAN (LINA/MACHETE/UNIVERSAL MUSIC LATIN)
49	4	5	AUNQUE ESTES CON EL	LUIS FONSI (UNIVERSAL MUSIC LATIN)
50	RE-ENTRY		DIME LA RAZON	ALEX RIVERA (SERCA)

In a very competitive airplay week, Diego Torres' "Guapa" experiences a steep 1-9 decline on Hot Latin Songs (9.2 million audience impressions, down 32%). The last song to fall eight or more positions from No. 1 was Fanny Lu's "Y Si Te Digo," which tumbled 1-15 in the Sept. 8, 2007, issue.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	4	#1 DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN
2	3	50	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
3	4	19	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE
4	2	3	JUAN GABRIEL	JUAN GABRIEL FONOVISA 354514/UMLE
5	15		CAMILA	DE ARTE DE AMAR SONY MUSIC LATIN 59881
6	7	9	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE
7	9	2	VOZ DE MANDO	CON LA NUEVA FEDERACION DISA 721553/UMLE
8	10	63	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
9	11	8	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO DISA 729565/UMLE
10	13		CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
11	12	7	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE
12	15	7	DUERO	SOLAMENTE TU FONOVISA 354471/UMLE
13	13	52	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
14	14	7	TIERRA CALI	MALITO AMOR VENEGAS/UNIVERSAL MUSIC LATIN 653773/UMLE
15	HOT SHOT DEBUT		TITO NIEVES	ENTRE FAMILIA ZMG 30021/SONY MUSIC LATIN
16	16	25	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE
17	18	18	BANDA LOS RECODITOS	ANDO BIEN PEDO DISA 721423/UMLE
18	17	25	PESADO	DESDE LA CANTINA: VOOLUMEN 1 DISA 726553/UMLE
19	6	3	JOWELL & RANDY	EL MOMENTO WY/MACHETE 014355/UMLE
20	21	14	LOS INQUIETOS DEL NORTE	FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX
21	19	3	LOS AMOS	LOS CREADORES WY/MACHETE/UNIVERSAL MUSIC LATIN 653780/UMLE
22	29	12	GREATEST GAINER PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
23	25	11	THE CHIEFTAINS FEATURING RY COODER	SAN PATRICIO HEAR 31321/CONCORD
24	24	8	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758
25	26	53	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
26	30	27	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE
27	4	4	EL COMPA SACRA: EL ULTIMO RAZO	SE ALBOROTO EL HORMIGUERO SONY MUSIC LATIN 64831
28	20	11	SELENA	LA LEYENDA EMI LATIN 07508/CAPITOL LATIN
29	22	25	THALIA	PRIMERA FILA SONY MUSIC LATIN 56091
30	36	60	PACE SETTER LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISA 570037/UMLE
31	35	29	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISA 354315/UMLE
32	33	8	ALEJANDRO FERNANDEZ	MAS ROMANTICO QUE NUNCA SONY MUSIC LATIN 66680
33	34	3	VARIOUS ARTISTS	LATIN URBAN KINGZ 2 MACHETE 014254/UMLE
34	32	5	LOS PLAYER'S	MU RAZON DE VIVIR MUSART 4305/BALBOA
35	44	10	LOS TIGRES DEL NORTE	LEYENDA Y TRADICION: LOS MEJORES CORRIDOS DE LOS JESES DE JESUS FONOVISA 354827/UMLE
36	37	29	MARC ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
37	47	16	LOS INQUIETOS DEL NORTE	LOCOS DESDE AYER CATAPULT DIGITAL EX
38	41	61	MARISELA	20 EXITOS INMORTALES IM 6614
39	38	6	INTOCABLE	SUPER 1'S CAPITOL LATIN 40363
40	28	5	ALACRANES MUSICAL	POR SIEMPRE FONOVISA 354500/UMLE
41	40	30	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS FONOVISA 354239/UMLE
42	23	8	EDNITA NAZARIO	EDNITA... LA DIVA SONY MUSIC LATIN 51312
43	42	8	FLEX	ROMANTIC STYLE: PARTE 3...DESDE LA ESSENCIA CAPITOL LATIN 28687
44	43	8	RKM & KEN-Y	THE LAST CHAPTER PINA/MACHETE 014057/UMLE
45	45		FIDEL RUEDA	CUMPLIENDO UN SUEÑO DISA 721498/UMLE
46	50	25	BANDA EL RECODO DE CRUZ LIZARRAGA	ME GUSTA TODO DE TI FONOVISA 354394/UMLE
47	62	37	LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE
48	52	7	LOS ORIGINALES DE SAN JUAN	MI PADRE QUERIDO SONY MUSIC LATIN 67194
49	55	10	JULIETA VENEGAS	OTRA COSA SONY MUSIC LATIN 65671
50	59	30	LOS TEMERARIOS	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347/UMLE

Tito Nieves' latest set, "Entre Familia," moves 1,000 copies to open at No. 2 on Tropical Albums and No. 15 on Top Latin Albums. Although he has notched better sales weeks, the album marks his highest position on either chart. Lead single "Tu Promesa de Amor" steps 10-9 on Tropical Airplay.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	12	#1 PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE
2	1	3	JUAN GABRIEL	JUAN GABRIEL FONOVISA 354514/UMLE
3	3	9	EL TRONO DE MEXICO	QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE
4	4	2	VOZ DE MANDO	CON LA NUEVA FEDERACION DISA 721553/UMLE
5	5	8	LOS TITANES DE DURANGO	LOS LOCOS DEL CORRIDO DISA 729565/UMLE
6	7	7	DUERO	SOLAMENTE TU FONOVISA 354471/UMLE
7	6	7	TIERRA CALI	MALITO AMOR VENEGAS/UNIVERSAL MUSIC LATIN 653773/UMLE
8	8	25	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE
9	10	18	BANDA LOS RECODITOS	ANDO BIEN PEDO DISA 721423/UMLE
10	9	25	PESADO	DESDE LA CANTINA: VOOLUMEN 1 DISA 726553/UMLE
11	13	14	LOS INQUIETOS DEL NORTE	FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX
12	11	3	LOS AMOS	LOS CREADORES DEL WY/MACHETE/UNIVERSAL MUSIC LATIN 653780/UMLE
13	14	11	THE CHIEFTAINS FEATURING RY COODER	SAN PATRICIO HEAR 31321/CONCORD
14	15	53	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
15	18	26	LARRY HERNANDEZ	EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE
16	16	4	EL COMPA SACRA: EL ULTIMO RAZO	SE ALBOROTO EL HORMIGUERO SONY MUSIC LATIN 64831
17	12	11	SELENA	LA LEYENDA EMI LATIN 07508/CAPITOL LATIN
18	RE-ENTRY		LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISA 570037/UMLE
19	20	28	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISA 354315/UMLE
20	19	5	LOS PLAYER'S	MU RAZON DE VIVIR MUSART 4305/BALBOA

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	50	#1 AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	NEW		TITO NIEVES	ENTRE FAMILIA ZMG 30021/SONY MUSIC LATIN
3	3	12	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
4	2	8	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758
5	54		LUIS ENRIQUE	CICLOS TOP STOP 8910
6	5	4	VARIOUS ARTISTS	BACHATA #1 VOL. 2 MACHETE 014056/UMLE
7	6	59	VARIOUS ARTISTS	30 ROMANTICOS DE AYER, HOY Y SIEMPRE DISCOS BARRAS 616/WVA
8	7	3	VARIOUS ARTISTS	BACHATA #1: VOL. 3 MACHETE 014056/UMLE
9	8	11	HECTOR ACOSTA EL TORITO	THE ULTIMATE BACHATA COLLECTION WY/MACHETE/UNIVERSAL MUSIC LATIN 653770/UMLE
10	10	43	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN
11	9	52	HECTOR ACOSTA	SIMPLEMENTE EL TORITO 2 MACHETE/UNIVERSAL MUSIC LATIN 653681/UMLE
12	NEW		MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402
13	11	16	VARIOUS ARTISTS	1 LOVE BACHATA PLANET 90125/SONY MUSIC LATIN
14	12	53	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN
15	16	12	HUEY DUNBAR	HUEY DUNBAR IV JMG 30021/SONY MUSIC LATIN
16	13	13	VARIOUS ARTISTS	HOT LATIN FIRE VOL. 1 TOP STOP 300202/SONY MUSIC LATIN
17	15	48	VARIOUS ARTISTS	30 BACHATAS PEGADITAS MIX & HOLL 60380/SONY MUSIC LATIN
18	14	67	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA DISCOS WY/MACHETE 014130/SONY MUSIC LATIN
19	NEW		HECTOR LAVOE	EL CANTANTE: THE ORIGINAL PINA MACHETE/UNIVERSAL MUSIC LATIN 653780/UMLE
20	18	27	VICTOR MANUELLE	YO MISMO KIYAVI 24754/SONY MUSIC LATIN

BETWEEN THE BULLETS

JUAN LUIS GUERRA'S RECORD WEEK



It's a historic week for Juan Luis Guerra as his latest single, "Bachata En Fukuoka," vaults 6-1 on both Tropical Airplay and Hot Latin Songs. On the former list, it's his fifth straight topper. On Latin Songs, he takes the top two slots, as he's featured on Enrique Iglesias' "Cuando Me Enamoro" (7-2). Guerra is only the fourth artist in the chart's 24-year history to concurrently chart at Nos. 1 and 2 after Selena (1995), Alejandro Fernandez (1998) and Juanes (2008). —Rauli Ramirez

HOT LATIN SONGS: 115 stations (60 regional, Mexican, 28 Latin pop, 17 tropical, 8 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2010. e5 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		ALBUMS		(HANSHIN/SOUNDCAN JAPAN/PLANTECH) MAY 27, 2010	
1	NEW			VARIOUS ARTISTS JPN	EXIT TUNES PRESENTS VOCALGENESIS FT. HATSUNE MIKU EXIT TUNES		
2	1			HIDEAKI TOKUNAGA	VOCALIST 4 (LTD EDITION TYPE B) UNIVERSAL		
3	8			FUNKY MONKEY BABYS	FUNKY MONKEY BABYS BEST DREAM MUSIC		
4	1			LADY GAGA	THE FAME MONSTER (LTD EDITION) UNIVERSAL		
5	5			FUYUMI SAKAMOTO	LOVE SONGS MATA KIMI NI KODI SHITERU EMI		
6	NEW			JUSTIN BIEBER	MY WORLDS DELUXE EDITION SCHOOLBOY/RAYMOND BRAUN/ISLAND		
7	2			HIDEAKI TOKUNAGA	VOCALIST 4 UNIVERSAL		
8	NEW			KURANOSUKE SHIRAISHI	POISON (THE PRINCE OF TENNIS CHARACTER) TY ENTERTAINMENT		
9	NEW			JUSTIN BIEBER	MY WORLDS LTD. EDITION SCHOOLBOY/RAYMOND BRAUN/ISLAND		
10	NEW			CLAMMBON	2010 COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS		(THE OFFICIAL UK CHARTS CO.) MAY 23, 2010	
1	NEW			THE ROLLING STONES	EXILE ON MAIN STREET POLYDOR		
2	NEW			FAITHLESS	THE DANCE NATE'S TUNES		
3	2			PLAN B	THE DEFACTION OF STRICKLAND BANKS 679		
4	NEW			THE BASEBALLS	STRIKE RHINO		
5	4			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
6	1			KEANE	NIGHT TRAIN ISLAND		
7	NEW			LCD SOUNDSYSTEM	THIS IS HAPPENING DFA		
8	21			ALICIA KEYS	THE ELEMENT OF FREEDOM J		
9	6			AC/DC	IRON MAN 2 COLUMBIA		
10	9			FLORENCE + THE MACHINE	LUNGS ISLAND		

THIS WEEK		LAST WEEK		ALBUMS		(MEDIA CONTROL) MAY 25, 2010	
1	NEW			DIE FANTASTISCHEN VIER	FUER DICH IMMER NOCH FANTA SIE SONY		
2	1			LENA MEYER-LANDRUT	MY CASSETTE PLAYER USFO		
3	NEW			THE ROLLING STONES	EXILE ON MAIN STREET POLYDOR		
4	3			UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION		
5	2			REINHARD MEY	MAIREGEM CAPITOL		
6	4			AC/DC	IRON MAN 2 COLUMBIA		
7	NEW			MICHAEL WENDLER	JACKPOT SONY		
8	6			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
9	5			MARK MEDLOCK	RAINBOW'S END SONY		
10	NEW			FAITHLESS	THE DANCE NATE'S TUNES		

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES		(€5 GLOBAL MEDIA/BILLBOARD) MAY 26, 2010	
1	1			ALORS ON DANSE	STROMAE VERTIGO/MOSAERT		
2	1			BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC		
3	5			STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYAVIN RECORDS		
4	1			TELEPHONE	LADY GAGA FT. BEYONCE STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
5	NEW			NOTHIN' ON YOU	B.O.B FT. BRUNO MARS REBELROCK/GRAND HUSTLE/ATLANTIC		
6	1			BABY	JUSTIN BIEBER FT. LUDACRIS SCHOOLBOY/RAYMOND BRAUN/ISLAND		
7	13			WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		
8	6			HEY SOUL SISTER	TRAIN COLUMBIA		
9	11			RIDIN SOLO	JASON DERULO BELUGA HEIGHTS/WARNER BROS.		
10	NEW			DEM DANCAR KUDURO	LUCENZO & BIG ALI AIRPLAY		
11	7			GOOD TIMES	ROLL DEEP RELENTLESS/VIRGIN		
12	NEW			DER HIMMEL SOLL WARTEN	SIDO FT. ADEL TAWIL UNIVERSAL		
13	9			MEMORIES	DAVID GUETTA FT. KID CUDI GUM/VIRGIN		
14	32			ALL NIGHT LONG	ALEXANDRA BURKE SYCO		
15	16			GEBOREN UM ZU LEBEN	UNHEILIG INTERSTAR/FANSATION		
16	8			DON'T BELIEVE	MEHRZAD MARASHI SONY		
17	12			IF WE EVER MEET AGAIN	TIMBALAND FT. KATY PERRY MOSLEY/BLACKGROUND/INTERSCOPE		
18	88			WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC		
19	10			OMG	USHER FT. WILL.I.A.M LAFACE/JLG		
20	29			ACAPELLA	KELIS INTERSCOPE		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS		(NIELSEN SOUNDCAN INTERNATIONAL) JUNE 5, 2010	
1	12			NOTHIN' ON YOU	B.O.B FT. BRUNO MARS REBELROCK/GRAND HUSTLE/ATLANTIC		
2	1			STEREO LOVE	EDWARD MAYA & VIKI JIGULINA CAT		
3	4			RIDIN SOLO	JASON DERULO BELUGA HEIGHTS/WARNER BROS.		
4	7			ALL NIGHT LONG	ALEXANDRA BURKE SYCO		
5	3			OMG	USHER FT. WILL.I.A.M LAFACE/JLG		
6	5			HEY SOUL SISTER	TRAIN COLUMBIA		
7	2			GOOD TIMES	ROLL DEEP JAYDOME/VIRGIN		
8	18			WAVIN' FLAG	K'NAAN A&M/OCTONE		
9	9			SHE SAID	PLAN B 679		
10	17			BREAK YOUR HEART	TAIO CRUZ ISLAND		
11	8			CANDY	AGGRO SANTOS FT. KIMBERLY WYATT MERCURY		
12	6			TELEPHONE	LADY GAGA FT. BEYONCE STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
13	NEW			MUSE	SUMMIT/CHOP SHOP/WARNER		
14	10			ALORS ON DANSE	STROMAE WE ARE MUSIC		
15	14			MEMORIES	DAVID GUETTA FT. KID CUDI GUM/VIRGIN		

THIS WEEK		LAST WEEK		ALBUMS		(SNEP/IFOP/TITE-LIVE) MAY 25, 2010	
1	1			LES PRETRES	SPIRITUS DEI TF1 MUSIQUE		
2	2			SEXION D'ASSAUT	L'ECOLE DES POINTS VITAEUX JIVE		
3	3			CHRISTOPHE MAE	ON TRACE LA ROUTE WARNER		
4	14			MUSE	THE RESISTANCE A&E/HELIUM 3		
5	7			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
6	11			ZAZ	ZAZ PLAY ON		
7	NEW			BEN L'ONCLE SOUL	BEN L'ONCLE SOUL MOTOWN		
8	1			CHIMENE BADI	LAISSE LES DIRE AZ		
9	12			THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
10	5			JUSTIN BIEBER	MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND		

THIS WEEK		LAST WEEK		ALBUMS		(NIELSEN BDS/SOUNSCAN) JUNE 5, 2010	
1	NEW			SOUNDTRACK	BLEE THE MUSIC VOL. 3 SHOWSTOPPERS 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC		
2	NEW			WILLIAM DESLAURIERS	PIED A TERRE UN PRODUCTIONS J		
3	1			JUSTIN BIEBER	MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL		
4	NEW			THE BLACK KEYS	BROTHERS NONE SUCH/WARNER		
5	3			AC/DC	IRON MAN 2 WARNER/ALBERT PRODUCTIONS/COLUMBIA/SONY MUSIC		
6	5			LADY ANTEBELLUM	NEED YOU NOW CAPITOL NASHVILLE/EMI		
7	NEW			BAND OF HORSES	INFINITE ARMS BROWN/AT POSSUM/COLUMBIA/SONY MUSIC		
8	10			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL		
9	NEW			NAS & DAMIAN "JR. GONG" MARLEY	DISTANT RELATIVES GHETTO YOUTH/DEF JAM/UNIVERSAL		
10	8			LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS		(ARIA) MAY 23, 2010	
1	5			JUSTIN BIEBER	MY WORLDS MERCURY/SCHOOLBOY/RAYMOND BRAUN		
2	NEW			DEAD LETTER CIRCUS	THIS IS THE WARNING WARNER		
3	4			AC/DC	IRON MAN 2 COLUMBIA		
4	1			K.D. LANG	RECOLLECTION NONESUCH		
5	6			LADY GAGA	THE FAME MONSTER STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
6	NEW			THE ROLLING STONES	EXILE ON MAIN STREET POLYDOR		
7	24			USHER	RAYMOND V RAYMOND LAFACE/JLG		
8	NEW			THE BLACK KEYS	BROTHERS CTX/SHOCK		
9	11			ANGUS & JULIA STONE	DOWN THE WAY CAPITOL		
10	12			MUMFORD & SONS	SIGH NO MORE ISLAND		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT		FRANCE	
1	2			DESOLE	SEXION D'ASSAUT WATI B/JIVE		
2	1			BREAK YOUR HEART	TAIO CRUZ ISLAND		
3	NEW			SHE SAID	PLAN B 679		
4	1			HOLD MY HAND	SEAN PAUL VP/ATLANTIC		
5	4			IF WE EVER MEET AGAIN	TIMBALAND FT. KATY PERRY MOSLEY/BLACKGROUND/INTERSCOPE		
6	1			WATI BY NIGHT	SEXION D'ASSAUT WATI B/JIVE		
7	5			NON NON NON (ECOUTER BARBARA)	CAMELIA JORDANA SONY MUSIC		
8	NEW			HEY SOUL SISTER	TRAIN COLUMBIA		
9	10			HELP MYSELF (NOUS NE FAISONS QUE PASSER)	GAETAN ROUSSEL BARCLAY		
10	RE			GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FT. FERGIE & LMFAO GUM/VIRGIN		

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS		(€5 GLOBAL MEDIA/BILLBOARD) MAY 26, 2010	
1	1			AC/DC	IRON MAN 2 COLUMBIA		
2	NEW			THE ROLLING STONES	EXILE ON MAIN STREET POLYDOR		
3	2			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
4	NEW			FAITHLESS	THE DANCE NATE'S TUNES		
5	NEW			DIE FANTASTISCHEN VIER	FUER DICH IMMER NOCH FANTA SIE SONY		
6	8			THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
7	8			THE BASEBALLS	STRIKE RHINO		
8	5			LENA MEYER-LANDRUT	MY CASSETTE PLAYER USFO		
9	9			PLAN B	THE DEFACTION OF STRICKLAND BANKS 679		
10	NEW			LCD SOUNDSYSTEM	THIS IS HAPPENING DFA		
11	4			KEANE	NIGHT TRAIN ISLAND		
12	10			JUSTIN BIEBER	MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND		
13	11			UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION		
14	44			MUSE	THE RESISTANCE A&E/HELIUM 3		
15	22			ALICIA KEYS	THE ELEMENT OF FREEDOM J		

THIS WEEK		LAST WEEK		ALBUMS		(NIELSEN) MAY 21, 2010	
1	NEW			LIGABUE	ARRIVEDERCI, MOSTRO! WARNER		
2	NEW			ZERO RENATO	ZERONOVETOUR PRESENTE TATTICA		
3	1			BIAGIO ANTONACCI	INASPETTATA IRS		
4	1			PIERDAVIDE CARONE	UNA CANZONE POP COLUMBIA		
5	3			AC/DC	IRON MAN 2 COLUMBIA		
6	1			EMMA	OLTRE UNIVERSAL		
7	5			LOREDANA ERRORE	RAGAZZA OCCHI CIELO COLUMBIA		
8	6			MAX GAZZE	QUINDI? UNIVERSAL		
9	8			NINA ZILLI	SEMPRE LONTANO UNIVERSAL		
10	20			VASCO ROSSI	TRACKS 2 (INEDITI E RARITA) CAPITOL		

THIS WEEK		LAST WEEK		ALBUMS		(PROMUSICAE/MEDIA) MAY 26, 2010	
1	1			JUSTIN BIEBER	MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND		
2	NEW			THE ROLLING STONES	EXILE ON MAIN STREET POLYDOR		
3	NEW			IVAN FERREIRO	PICNIC EXTRATERRESTRE DRO		
4	1			SOUNDTRACK	PHINEAS & FERB PHINEAS & FERB EMI		
5	5			CHAYANNE	NO HAY IMPOSIBLES SONY		
6	17			DAVID BISBAL	SIN MIRAR ATRAS VALE MUSIC		
7	2			DIRE STRAITS	ALCHEMY MERCURY		
8	1			ESTOPA	X ANIVERSARIUM SONY		
9	4			ALEJANDRO SANZ	PARAISO EXPRESS DRO		
10	10			AC/DC	IRON MAN 2 COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS		(BIMSA) MAY 16, 2010	
1	1			THALIA	PRIMERA FILA SONY		
2	2			JUSTIN BIEBER	MY WORLDS MERCURY		
3	NEW			JUAN GABRIEL	JUAN GABRIEL FONOVISA/UNIVERSAL		
4	3			CAMILA	DEJARTE DE AMAR SONY		
5	5			MIGUEL BOSE	CARDIO WARNER		
6	9			CHAYANNE	NO HAY IMPOSIBLES SONY		
7	7			AC/DC	IRON MAN 2 COLUMBIA		
8	1			KALIMBA	AMAR Y QUARER HOMENAJE A LAS GRANDES SONY		
9	6			ALEJANDRO FERNANDEZ	MAS ROMANTICO QUE NUNCA SONY		
10	10			PESADO	DESDE LA CANTINA UNIVERSAL		

Hip-hop group Die Fantastischen Vier earns its third No. 1 on the Germany Albums chart with "Für Dich Immer Noch Fanta Sie."



THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY		(€5 GLOBAL MEDIA/BILLBOARD) MAY 26, 2010	
1	1			HEY SOUL SISTER	TRAIN COLUMBIA		
2	1						

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony Music Entertainment names **Neil Smith** senior VP of U.S. business development for its Global Digital Business Group. He was senior VP of business development at Rhapsody International.

Gospel label Flow Records names **Myron Williams** president/CEO. He was VP of operations/VP of A&R and also was music director for Juanita Bynum Ministries.



PUBLISHING: Sony/ATV Music Publishing appoints **John Pires** senior VP of business development. He was VP.

Imagem Music appoints **Amanda Schupf** creative manager of its U.S. company, Imagem Music USA. She founded management company Boutique Audio.

DISTRIBUTION: Alternative Distribution Alliance names **David Orleans** GM. He was senior VP of sales and marketing.

RETAIL: HMV promotes **Steve Napleton** to commercial director. He was supply chain director.

TOURING: Talent agency Partisan Arts taps **Hank Sacks** as a booking agent. He was an agent at Paradigm Talent Agency.

MEDIA: Fuse names **Sue Rasmussen** VP of direct response advertising sales. She founded consulting firm Media Cooperative.

Music Choice promotes **Gary Susalis** to senior manager of music programming. He was manager.

RADIO: Westwood One promotes **Mark Wilson** to VP of affiliate sales for the company's entertainment division. He was senior director.

Dial Global names **Richard René** GM of international relations. He was owner/operator of René Global Associates.

—Edited by Mitchell Peters

GOODWORKS

LISA HILTON TO PERFORM FOR VISUALLY IMPAIRED STUDENTS

About 12 years ago, jazz pianist/composer Lisa Hilton was invited to perform at a camp for the blind in Malibu, Calif., organized by Junior Blind of America, a Los Angeles-based nonprofit dedicated to assisting children who are blind or visually impaired.

Word spread quickly about her visit, and soon after Hilton was fielding requests to perform for other visually impaired organizations, including the Perkins School for the Blind in Watertown, Mass., and Chicago Lighthouse.

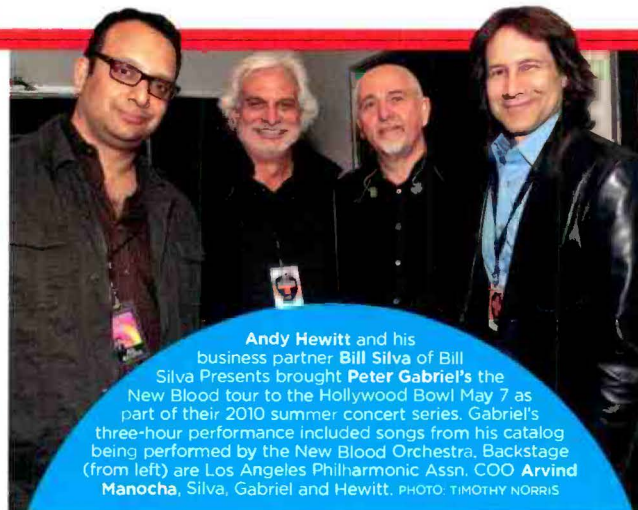
"When you work with people without vision it feels great, because what we don't realize is that on a day-to-day basis we're always using our eyes and learning about people by what they look like," Hilton says. "But it's a nice experience to be around people who aren't relating that way . . . you feel like you're relating on a soul-to-soul basis."

On June 5, Hilton will visit L.A.'s Grammy Museum to perform for 50 Junior Blind of America students. The morning will also include a Q&A session with Hilton about her music and charity work, to be moderated by Grammy Museum executive director Robert Santelli.

Hilton will also perform during a Sept. 30 charity concert at Buddy Guy's in Chicago to benefit Chicago Lighthouse, and she's gearing up for the release of new album "Nuance," due June 8.

—Mitchell Peters

BACKBEAT



Andy Hewitt and his business partner Bill Silva of Bill Silva Presents brought Peter Gabriel's the New Blood tour to the Hollywood Bowl May 7 as part of their 2010 summer concert series. Gabriel's three-hour performance included songs from his catalog being performed by the New Blood Orchestra. Backstage (from left) are Los Angeles Philharmonic Assn. COO Arvind Manocha, Silva, Gabriel and Hewitt. PHOTO: TIMOTHY NORRIS



Newly founded startup Hanse Ventures, based in Hamburg, has attracted several music-industry veterans as investors, among them Sony Music Entertainment CEO Rolf Schmidt-Holtz. Hanse Ventures reports that it has stakes in eight companies and is seeking another six to eight to invest in during the next three years. Shown in Hamburg May 17 for the announcement of their investment are (from left) Dr. Bernd Kundrun, former CEO of publishing company Gruner+Jahr; Jochen Maaß, founder of SEO agency artaxo; Sarik Weber, former VP of sales for openBC; and Schmidt-Holtz. PHOTO: HANSE VENTURES



CHERRY LANE MUSIC PUBLISHING 50th-ANNIVERSARY CELEBRATION

Venerable music publisher Cherry Lane—home to catalogs by such talents as Ashford & Simpson, Warren Haynes and Quincy Jones—took over the Brooklyn Bowl in New York May 19 to celebrate its 50th anniversary. Songwriters from the publisher's roster performed throughout the night as guests juggled bowling games with their dinner. PHOTOS: OWEN FEGAN

ABOVE LEFT: Executives from BMG Rights Management (which purchased Cherry Lane Music Publishing in March) and Cherry Lane smile

on the red carpet before the party. From left: BMG Rights Management CEO Hartwig Masuch, Cherry Lane Music Group CEO Peter Prlmont, BMG Rights Management COO of North America Laurent Hubert and chief information officer Kay Krafft, and Cherry Lane senior VP of creative services and marketing Richard Stumpf.

ABOVE RIGHT: John Legend, Antigone Rising, Tom Paxton and Delta Spirit were among the performers on hand to entertain the crowd. Here, Legend relaxes at the bash with his girlfriend, model Christine Teigen.



The sixth annual MusiCares MAP Fund concert was held May 7 at Los Angeles' Club Nokia to raise funds for MusiCares' addiction recovery resources. The event celebrated women in recovery by saluting former first lady Betty Ford and the Betty Ford Center. From left: MusiCares/Grammy Foundation senior VP Kristen Madsen; artist Exene Cervenka; Recording Academy/MusiCares CEO Neil Portnow; Ford's daughter Susan Ford Bales, who accepted the award on her mother's behalf; and artists Cherie Currie, Kathy Valentine, Patty Schemel, Leah Randi and Charlotte Caffey. PHOTO: MARK SULLIVAN/WIREIMAGE.COM. COURTESY OF THE RECORDING ACADEMY

INSIDE TRACK

EYEHATEGOD EYES NEW ALBUM

It's been a decade since New Orleans metal act Eyehategod issued its last album, "Confederacy of Ruined Lives." And this year, bassist Gary Mader says, "we're focused on writing this new music. We're totally determined to make [a new album] happen."

The quintet actually started work on the album in 2005, but were interrupted by Hurricane Katrina and various group members' legal problems, including frontman Mike Williams' three months in jail on a narcotics conviction. There were also side projects, such as guitarist Jimmy Bower's Down, Soilent Green and Outlaw Order.

But now Mader says Eyehategod is

on a roll. Five songs are "full, finished . . . and ready to record," with another 30-40 riffs "just floating around that we need to arrange." Fans, he promises, will not be too surprised by what they hear, either.

"It sounds like what you would expect Eyehategod to sound like—the feedback, the low end, the slow chunks, the hardcore outbursts, everything that makes us Eyehategod," Mader says. "I feel like we finally got to the point where we're all in the same head, and as a result the ideas flow a little bit easier."

Eyehategod starts a three-week



North American tour June 3, and after that Mader says the group plans to write and record for a hoped-for 2011 release.



BMI POP AWARDS
 BMI hosted its 58th annual Pop Awards May 18 at the Beverly Wilshire Hotel to honor the writers and publishers of the past year's most-performed pop songs on U.S. radio and TV. RedOne claimed songwriter of the year, and John Fogerty was named a BMI Icon. Taylor Swift's "Love Story" (published by Sony/ATV Music Publishing) won song of the year, making the 20-year-old the youngest recipient of the trophy. Publisher of the year honors went to Warner-Tamerlane Publishing. PHOTOS BY LESTER COHEN EXCEPT WHERE NOTED

ABOVE LEFT: BMI songwriter of the year **RedOne** displays his awards for his contributions to Sean Kingston's "Fire Burning" and Lady Gaga's "Just Dance," "LoveGame" and "Poker Face."

ABOVE CENTER: **Orianthi** launched the musical tribute to BMI Icon John Fogerty.

ABOVE RIGHT: Publisher of the year executives celebrated at the BMI Pop Awards. From left: BMI senior VP of writer/publisher relations **Phil Graham**, Warner/Chappell Music president and Warner/Chappell Music U.S. chairman/CEO **Scott Francis**, BMI president/CEO **Del Bryant**, Warner/Chappell Music chairman/CEO **Dave Johnson** and **Barbara Cane**, BMI VP/GM of writer/publisher relations, Los Angeles.

RIGHT: BMI songwriter **Claude Kelly** (left) received awards for his work on Britney Spears' "Circus" and Kelly Clarkson's "My Life Would Suck Without You," as did **Kevin Cossom** for Keri Hilson's "Knock You Down." They're pictured with BMI VP of writer/publisher relations **Catherine Brewton**. PHOTO: MARK SULLIVAN

LEFT: **John Fogerty**; **Taylor Swift**, whose "You Belong With Me" was one of the year's top-performing songs; and BMI president/CEO **Del Bryant**.



BMI FILM/TV AWARDS
 BMI returned to the Beverly Wilshire Hotel in Los Angeles May 19 to host its Film/TV Awards. The invitation-only, black-tie gala saluted music composers featured in the past year's top films, TV series and cable networks. PHOTOS BY RANDALL MICHELSON EXCEPT WHERE NOTED

ABOVE LEFT: **Rachel Portman** made history at the BMI Film/TV Awards as the first female recipient of the Richard Kirk Award, which honors outstanding career achievement in the fields of film and TV. From left: Classic Contribution Award honoree **Terence Blanchard**, who was recognized for his work in his New Orleans hometown and with the Thelonious Monk Institute of Jazz; BMI VP of film/TV relations **Doreen Ringer-Ross**; Portman; and BMI president/CEO **Del Bryant**. PHOTO: LESTER COHEN

ABOVE RIGHT: Universal Pictures president of film music and publishing **Mike Knobloch**, Fox Music president **Robert Kraft**, BMI VP of film/TV relations **Doreen Ringer-Ross** and Paramount Pictures president of music **Randy Spenlove** on the red carpet at the BMI Film/TV Awards.

RIGHT: Composers **Harald Kloser** and **Blake Neely** were recognized for their work on the movie "2012" (Kloser) and TV series "Brothers & Sisters" and "The Mentalist" (Blake), while **George S. Clinton** was awarded for his contributions to the movie "Tooth Fairy." From left: Kloser, Neely, BMI president/CEO **Del Bryant** and Clinton.

LEFT: Composer **Aaron Zigman** collected four BMI Film/TV Awards for his contributions to the movies "The Last Song," "The Proposal," "The Ugly Truth" and "Why Did I Get Married Too?"



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