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ON DISPLAY'

RIAA VS.  
LIMEWIRE:  
A FATAL BLOW  
TO P2P?



CHART HEAT  
GODSMACK  
3OH!3  
ALICIA KEYS



EMINEM  
NO. 1  
DEBUT  
ON HOT  
100

# CHRISTINA AGUILERA

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# No. 1

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ON THE COVER: Christina Aguilera photograph by Alix Malaka

360 DEGREES OF BILLBOARD

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### Online

**.COM EXCLUSIVES** Check out a live chat with Josh Groban, who answered fan tweets about working with Rick Rubin, appearing on "Glee" and chatting with Oprah Winfrey. For this, and plenty more, go to [billboard.com](http://billboard.com).

**30 UNDER 30** Billboard's 30 Under 30 report this summer will recognize young executives who are driving our business forward. Readers may submit nominations through June 11 at [billboard.biz/30under30](http://billboard.biz/30under30).

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**COUNTRY MUSIC** Billboard and the Country Music Assn. will present the first Country Music Summit June 7-8 in Nashville. Catch a superstar Q&A with Tim McGraw and appearances by Blake Shelton and Big Kenny. To register, go to [countrymusicsummit.com](http://countrymusicsummit.com).

### MUSIC & ADVERTISING

Join Billboard and Adweek June 15-16 in New York at the Music & Advertising Conference to hear Devo and ad agency Mother LA talk about their collaboration. More at [musicandadvertising.com](http://musicandadvertising.com).

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**OPINION**

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**True Colors**

Post-Flood Nashville Demonstrates Grace In The Face Of Adversity

BY BRAD PAISLEY

It seemed like it was never going to quit raining.

While I was busy placing buckets under the leaks in our home in Franklin, Tenn., my entire stage and set for my new tour was waiting in downtown Nashville, with rehearsals set for May 3.

By that morning, however, it would all be under four feet of water. At another facility, all my guitars, amps, effects, cases, cables—essentially everything I tour with—would suffer the same fate.

I'm not alone. Vince Gill, Keith Urban, Brent Mason, John Fogerty and countless others lost instruments and more. And the most heartbreaking of all was the sight of a johnboat floating down the aisle of the Grand Ole Opry.

But then the sun came out. And as Nashville started to dry, something beautiful began to happen. Volunteers, youth groups and churches flooded streets just like the Harpeth and Cumberland Rivers had only hours before. There wasn't any looting to speak of, no anger even.

Everywhere I went I saw determination in the wake of tragedy. And the music community took the ball and began to run. Businesses on Music Row closed so their employees could volunteer. Gill led a local telethon. Others like Taylor Swift donated large sums of money. Myself, Tim McGraw, Faith Hill and others made the rounds on national news programs trying to raise awareness. The Opry moved into another building temporarily, and the show went on.

Money is still being raised, benefit concerts continue to be planned, and from what I saw absolutely no one is taking this lying down. As the national media began to take notice, I think the world got a good look at our town, our music and our heart. I even got a call from President Barack Obama checking on the Opry and our city and pledging the government's help. What began



Everywhere I went I saw determination in the wake of tragedy. And the music community took the ball and began to run.

as devastation became an opportunity. A chance for growth. And the real Nashville is on display in a way that can only be seen in times of adversity. And it is handling all of it with grace.

As I write this, I'm just exhausted. We begin rehearsals tomorrow, 10 days late. However, in a strange way, I know someday this is going to be one of my fondest memories of touring.

That seems strange, I know. But we learned about ourselves this week. I mean, my crew stood in knee-deep water lifting every last piece of equipment they could save. Then they lined up for tetanus shots. Bo O'Brien lost his jeep trying to haul off video gear, Mike Garibedian single-handedly saved our monitor rig lifting one piece at a time. And now we're all scrambling to pull off the miracle of making it still work. We've always been a close group, but now we're WWII close.

It's a funny thing, this music busi-

ness. All of us lucky enough to be a part of it can be spoiled brats at times. Like our ridiculous tour riders stating "absolutely no blue M&Ms." Artists can lose sight of their priorities, myself included.

But as I write this, I am far from worried about meaningless amenities. When I finally walk out onstage in Virginia Beach, Va., on the first date of the H2O tour—no need to point out the irony, thank you—it will mean so much more to all of us than any other tour we've ever done. Or probably ever will. I will stand up there more thankful than I've ever been for the people in the audience, the band at my back, the crew that makes it happen and the town I've never been prouder to represent.

Brad Paisley's single "Water" (Arista Nashville) rises one notch this week to No. 13 on Billboard's Hot Country Songs chart. (Editor's note: And no, we won't point out the irony.)

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**FOR THE RECORD**

An album preview in the May 15 issue misstated that Travie McCoy's forthcoming album, "Lazarus," will feature Ke\$ha and producer Danger Mouse. Neither will appear on the album.



**DENIM DOWNLOADS**  
Levi's, Cornerstone roll out cover tunes



**PIONEERING LEGEND**  
Bruce Lundvall remembers Lena Horne



**GIVE GENEROUSLY**  
Labels delve into fan-funded releases



**HEAVY PICKS**  
Newcomers add heft to metal fest circuit



**CROWDED HOUSE**  
Live Nation prepares to enter Aussie market

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**>>>'IDOL' RENEWAL TALKS CONTINUE**

CKX Inc. expects to successfully conclude long-running talks with Fox about a renewal of "American Idol" in the coming months, according to CKX CFO Thomas Benson. "We would all be stunned if Fox walked away," he said on CKX's quarterly earnings conference call when asked about that possible scenario. "That would be an economic suicide." He added that talks with other networks could and would only start if the Fox negotiations failed.

**>>>DEAL OPENS PLAY.ME CATALOG TO DEVELOPERS**

The Echo Nest developer platform is adding licensed music to its range of services through a deal with Dada Entertainment's Play.ME service. The partnership allows developers to access the Play.ME catalog when creating apps using the Echo Nest's technology. Previously, developers would have to separately seek out music licenses after building their apps.

**>>>TWITTER AD NETWORK RAISES \$5M**

Ad.ly, an ad network developed for Twitter, reportedly has raised \$5 million in new funding and named a new CEO. GRP Partners led the funding round, which also included Greycroft Partners and LowerMyBills founder Matt Coffin. The Los Angeles-based startup matches advertisers with popular Twitter accounts, such as those of artists and other celebrities, to send sponsored tweets to their followers.

# UP FRONT

**LEGAL** BY BEN SHEFFNER and ANTONY BRUNO

## CAUGHT IN THE NET

**Labels' Court Win Over LimeWire Won't Stop File Sharing But Could Chill It**

A May 12 federal court ruling finding LimeWire and its founder/chairman Mark Gorton liable for copyright infringement is the latest in a string of high-profile legal victories against companies and individuals who facilitate peer-to-peer (P2P) file sharing. But its practical importance in squelching illegal downloading is much murkier.

LimeWire claims to be "the world's most popular peer-to-peer file sharing program," and, if the major labels succeed in obtaining an injunction to disable the service, millions of users will see their spigot of free songs suddenly shut off.

But they won't be able to prevent users from quickly moving to other networks and software providers. To this day, the Pirate Bay, which has similarly been found guilty by a Swedish court of facilitating infringement, encourages its visitors to "download music, movies, games, software and much more."

Still, key elements of U.S. District Court Judge Kimba Wood's ruling, which follows large jury awards that the labels won last year against file sharers Jammie Thomas-Rasset and Joel Tenenbaum, have potentially important implications for the recording industry's fight against online piracy.

First, the judge found Gorton, who is also LimeWire's sole director, personally liable for infringement, observing in her ruling that "an individual, including a corporate officer, who has the ability to supervise infringing activity and has a financial interest in that activity, or who personally participates in that activity is personally liable for infringement."

That will likely strike fear in the hearts of would-be P2P moguls who may have been clinging to the belief that they could hide behind corporate shells, insulat-

ing their own assets if the law ever caught up with them.

In a statement, RIAA chairman/CEO Mitch Bainwol accentuated the importance of Gorton's personal liability in the case, saying that "the court has sent a clear signal to those who think they can devise and profit from a piracy scheme that will escape accountability."

In addition, Wood ruled that LimeWire's "failure to mitigate infringing activities" was itself evidence of inducement. LimeWire could have implemented various

**Judgment day: LimeWire founder MARK GORTON; Judge KIMBA WOOD (inset, top); the RIAA's MITCH BAINWOL (inset, bottom).**



filtering technologies to thwart infringement, Wood determined, but didn't for fear of losing users to rival P2P services that refused to filter. That aspect of the court's ruling will provide a strong incentive for the operators of various online services to filter or take other affirmative steps to

combat infringement, which is precisely what copyright owners have been pressing for years.

Wood's decision was yet another example of the force of the U.S. Supreme Court's 2005 decision in *MGM v. Grokster*, which established that one who distributes software "with the object of promoting its use to infringe copyright" is liable under an "inducement" theory.

The evidence that LimeWire had induced its users to commit copyright infringement was overwhelming. Wood accepted evidence presented by the labels that virtually all of the files "shared" through LimeWire—98.8% by one measure—were infringing, and that LimeWire knew about it. Employees even maintained a file labeled "Knowledge of Infringement."

The court also cited evidence that LimeWire specifically targeted users of Napster after the pioneering P2P service was shut down by the courts. LimeWire assisted users in their infringement by, among other things, organizing songs into categories including "top 40" and "classic rock." And the court found that LimeWire's revenue—which reached \$20 million in 2006—was dependent on the availability of copyrighted songs through its system.

LimeWire didn't im-

mediately respond to a request for comment. In a statement, CEO George Searle said the company "strongly opposed the court's recent decision," but added that it "remains committed to developing innovative products and services for the end user and to working with the entire music industry, including the major labels."

That stance is more than just empty rhetoric. In 2007, the P2P service launched a licensed MP3 download service called the LimeWire Store, which to date has finalized deals with Nettwerk Music Group, IRIS Distribution, Redeye Distribution, the Orchard and a handful of others.

Additionally, the company brought on several music industry insiders, such as former Sony executive Zeeshan Zaidi as COO and Total Music's Jason Herskowitz as VP of product management. Searle also has long stated his desire to reach licensing deals with the music industry and settle the P2P dispute through a business arrangement rather than a legal one.

But the major labels never embraced the overture, given that the overwhelming majority of LimeWire activity was dedicated to the unauthorized downloading of copyrighted entertainment content.

Ironically, Wood pointed to LimeWire's efforts to go legit as proof that the company was aware that the service was being used to illegally acquire copyrighted content and as such should have made more of an effort to prevent it.

The cost of its failure to do so will be determined in the coming months. The labels are expected to seek an injunction against further infringement and will also seek damages, which could reach into the tens of millions of dollars given the more than 3,000 songs at issue in the case.

**ibiz** MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: [mobile.billboard.biz](http://mobile.billboard.biz)

GORTON: PETER VANG/BLOOMBERG/GETTY IMAGES; WOOD: AMY SUSSMAN/GETTY IMAGES

**FINALLY TOGETHER FOR THE  
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**GEORGE  
STRAIT**

**REBA**

and special guest

**LEE ANN WOMACK**



**20 Shows • \$28,293,461<sup>92</sup> Gross • 324,822 Tickets Sold**

**THANK YOU GEORGE, REBA & LEE ANN!**

Thanks to Erv Woolsey, Narvel Blackstock, Danny O'Brian, Varnell Enterprises & everyone who helped make this a great tour!

See you in September!

  
LOUIS MESSINA

**TMG**  
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# H O M E C O M I N G K I N G **GEORGE STRAIT**

The Alamodome • San Antonio, TX • May 1, 2010  
Largest attendance & gross in San Antonio history!

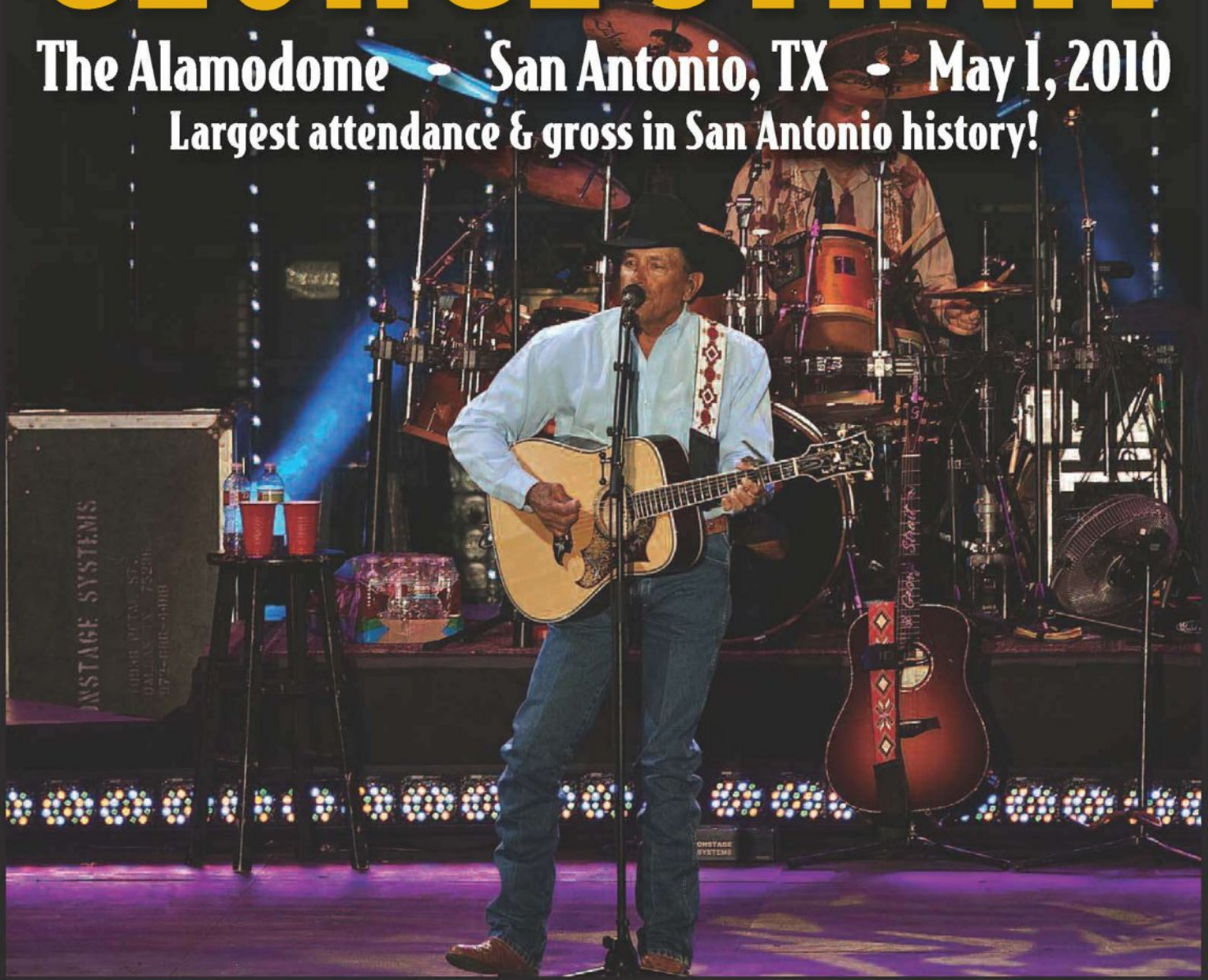


Photo by iSyte Images/Scott Reed

**55,622 in Attendance • \$5,186,761 Gross**

## THANK YOU, GEORGE!

Special Thanks to Reba, Lee Ann Womack & Randy Rogers Band  
Thanks to Erv Woolsey, Narvel Blackstock, Danny O'Brian & Enzo DeVincenzo.

  
LOUIS MESSINA

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**BILLBOARD EXCLUSIVE**

BRANDING BY CORTNEY HARDING

## COVER ALLS

### Levi's Launches Free Download Campaign

While Levi's has been closely associated with music for many years, a new download venture will mark one of the company's most hands-on initiatives.

Beginning May 24, the apparel brand—which has previously sponsored such events as the Levi's Fader Fort at South by Southwest—will provide free downloads of cover songs by a wide array of acts. Performers include Nas, the Swell Season, She & Him, Colbie Caillat, John Legend & the Roots, Dirty Projectors, the Shins and Raphael Saadiq. Candi Staton's "Young Hearts Run Free" and Bob Dylan's "I Dreamed I Saw St. Augustine" are among the tracks that are covered.

The campaign, which will run through June and live online at [Levi'sPioneerSessions.com](http://Levi'sPioneerSessions.com), will post a new track every three or four days, according to VP of brand marketing Doug Sweeny.

"We decided to do this campaign now because we saw how willing high-caliber artists were to partner with brands," Sweeny says. "We've always been associated with music and want to continue to make that association clear."

To help curate the artist lineup, Sweeny turned to leading branding agency Cornerstone. "We wanted this campaign to

appeal to a broad spectrum of people," he says. "This is not about reaching a specific community. We wanted to be democratic and make sure as many people were represented as possible."

Cornerstone co-founder Jon Cohen says his first priority was to make sure the campaign featured "credible artists." "We worked on this for over a year," he says. "Levi's gave us the time to get it right, and I think we nailed it. Everyone involved is a true musician."

Artists involved with the campaign say they were excited to pay homage to their musical touchstones.

"Slick Rick is my favorite MC," says Nas, who covers Rick's "Hey Young World."

"That record opened my eyes to how big hip-hop could become, and Levi's gave me the freedom to reconnect with the record in a new way."

"When I was a kid, my mother used to play 'Young Hearts Run Free' all the time, so I was excited about the opportunity to recraft it," the Swell Season's Glen Hansard says.

Sweeny says Levi's has exclusive



Jean genie: NAS; inset: vinyl release of the Swell Season's cover of Candi Staton's 'Young Hearts Run Free.'

rights to the songs for the duration of the campaign. The brand paid for production costs and artist fees, along with clearance fees to the writers and/or publishers of the original songs. Cohen adds that at the end of the campaign, ownership of the master recording reverts to the artist or label, pending the terms of the specific deal.

Cornerstone will also launch what Cohen describes as a "360-degree mar-

keting campaign" to promote the downloads. The tracks will be worked to radio, with a focus on specialty shows. Cohen also says there will be extensive digital promotion (including online contesting) and a full press campaign, and that the Levi's Pioneer Sessions site will also host a voluminous amount of behind-the-scenes footage for each act.

"I describe Levi's sometimes as the youngest oldest brand," Sweeny says. "With this, we want to create a dialogue between music lovers of all ages." ◆◆◆

### >>>PROJECT PLAYLIST SETTLES SUITS WITH UMG, WMG

Project Playlist has cleared the last of its legal hurdles, having settled copyright-infringement lawsuits with Universal Music Group and Warner Music Group. UMG's settlement includes a licensing deal similar to that struck between Project Playlist and EMI last year. It's not yet clear whether WMG will also license its catalog to the service. Project Playlist previously struck licensing deals with Sony Music Entertainment, Sony/ATV Music Publishing and EMI Music Publishing. With its legal issues now settled, Project Playlist is clear to offer its online playlisting service to the public.

### >>>JELLI CLOSES \$7M FUNDING ROUND

Listener-powered radio startup Jelli announced it has closed a \$7 million first round of funding led by Battery Ventures. The California-based company had raised \$2 million in January. It launched in January 2009. Jelli's technology allows participants to use a Web interface to help program a terrestrial radio station's playlist. Users vote for songs they want to hear, rate songs and chat with other listeners about music.

### >>>PEREZ HILTON PROTÉGÉ TO DEBUT ON 'IDOL'

Former boy-band singer Travis Garland's first solo single will receive an unprecedented national debut on "American Idol" next week. Gossip blogger Perez Hilton used his pull with "Idol" mastermind Simon Fuller to help his young protégé score the coveted slot. Garland will premiere his single, the Danja-produced "Believe," May 19. The single will be released on iTunes the day before.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, David J. Prince and Georg Szalai.

LABELS BY ED CHRISTMAN

## Showing Its Hand

### EMI Owner Terra Firma Attempts To Clear A Key Hurdle

EMI is likely to remain a high-wire act even if owner Terra Firma secures the funds it needs to avoid a near-term technical default on its loan from Citigroup.

If Terra Firma CEO Guy Hands succeeds in securing the £105 million (\$153.8 million) in equity he needs from the British private equity firm's investors, he'll still face the pressing task of reducing EMI's staggering debt load. But at least he'll be able to do so without a time bomb ticking next to his ear.

Terra Firma had until May 14 to notify Citigroup that it intended to make the equity injection needed to "cure" an EMI loan covenant violation under which the label fell short of meeting a required EBITDA (earnings before interest, taxes, depreciation and amortization)-to-interest ratio for the period ended March 31. The firm has until June 14

to make the actual payment. Representatives for Terra Firma and EMI declined to comment. While sources close to the situation say they expect Terra Firma will secure the equity infusion it needs, it wasn't yet clear at press time if the firm had the support it needed from investors.

EMI's £2.7 billion (\$4 billion) Citigroup loans include two term loans: a £1.5 billion (\$2.2 billion) loan against EMI's healthy music publishing business and £1.1 billion (\$1.6 billion) loan against recorded music and music publishing.

Although EMI has the financial wherewithal to pay off the interest due on its debt, the failure of EMI's recorded-music business to meet its EBITDA-to-debt coverage ratio in its loan would put it in technical default without the needed equity injection. (EMI Music Publish-

ing has satisfied the covenants of its loans.) A default would clear the way for the bank to begin taking steps to assume control of EMI.

Assuming Terra Firma succeeds in securing the equity injection it needs, what options does Hands have to pare down EMI's debt load or to raise the cash he needs to satisfy the covenant requirements under the Citigroup loans? Possibilities include selling off such assets as the company's Christian music division, getting a big advance for cutting a licensing or distribution deal for EMI's

music in certain territories like Latin America or North America, or completing a debt-for-equity swap with Citigroup. Sources familiar with the situation say all of these options have been discussed in the last nine months.

Terra Firma had reportedly been seeking a £360 million (\$526.3 million) equity injection, with the additional £255 million (\$372.8 million) needed to meet anticipated EBITDA-to-debt ratio requirements through 2015, when the loans mature. It apparently backed away from that bigger "ask" and settled

for the smaller amount.

Another potential factor in Hands' calculations: Terra Firma's previous annual financial report released in January noted that the company expected pension-fund shortfalls of £10 million-£200 million (\$14.6 million-\$292.5 million) (Billboard, Feb. 20). At the time, EMI executives privately said that the company would have up to five years to handle that issue. But if the shortfall turns out to be on the high end of Terra Firma's projection, it could pose an additional burden. ◆◆◆



Guy Hands will still face the pressing task of reducing EMI's staggering debt load. But at least he'll be able to do so without a time bomb ticking next to his ear.

TRIBUTE BY BRUCE LUNDVALL

# Lena Horne 1917-2010

## Show Business Legend Touched Fans And Inspired Other Artists

Millions of fans knew Lena Horne as an actress and Tony Award-winning Broadway star.

I knew her as a trailblazer, friend and great jazz singer, right up there in the same league as Billie, Ella and Sarah.

Perhaps it was appropriate that Horne, famous for her rendition of "Stormy Weather," died May 9 on a blustery New York Sunday.

Horne was one of those stars of stage and screen who seemed omnipresent to me in my teens and 20s. She had a dancer's grace, honed from her early days in New York's Savoy Ballroom revues. She had beauty and charm that shined onstage and on camera. She was so talented in so many disciplines that she was beyond categorization. She simply wouldn't be boxed in, and boldly broke racial barriers and opened doors for many artists to come.

I followed her career through many decades, so I was thrilled to get a call in 1993 that Horne, who was 76 at the time, was making some extraordinary jazz music. Her signing to Blue Note was one of the greatest thrills in my career. Many of her new label-mates were honored to share the roster with her, including Cassandra Wilson and Dianne Reeves.

I remember the first day Horne came to our offices. She mesmerized the staff with wonderful stories about Duke Ellington, Count Basie, Art Tatum, Billy Eckstine and about visits to Paris with Billy Strayhorn, who she called her "soul mate." She had developed a friendship and collaboration with Strayhorn that would last for decades and credited him as the man who taught her how to sing. Horne once remarked that when Strayhorn died in 1967, "he left be-



The lady and her music (from left): LENA HORNE in 1954, rehearsing onstage at Cafe Moulin Rouge in Paris; Horne with BRUCE LUNDVALL in 1994.

Horne," which earned her a Grammy Award for best jazz vocal performance.

Carnegie Hall was a high-wattage night: Placido Domingo and Pavarotti were among her backstage well-wishers. Her set list included, of course, Strayhorn's "Maybe," "Something to Live For" (Strayhorn/Ellington) and classics by Cole Porter, Stephen Sondheim and others. It was one of the most memorable musical productions I've been involved with.

She worked hard. As we prepared for the release of her live CD in 1994, the National Assn. of Recording Merchandisers decided to honor her at its annual convention with the NARM Chairman's Award for Sustained Creative Achievement. The convention was held that year in San Francisco, presenting a challenge for Horne, who didn't fly. But she and her manager boarded a train at New York's Grand Central Station to make the four-day trip. She gave those lucky NARM attendees a stunning performance.

Shortly after, we arranged for a rare in-store appearance for her at J&R Music World in downtown Manhattan. I remember seeing throngs of fans snaking around the block and lining up through City Hall Park. They were people of all ages and races, clutching album covers, copies of Life magazine with her on the cover for her to sign. I am extremely proud and grateful to have had Horne as a Blue Note artist and to have had the privilege of her friendship. ♦♦♦

I remember working with Horne on her two triumphant shows at Carnegie Hall in September 1994, produced by Ron Delsener. Backed by the Count Basie Orchestra, it was a "big room" rehearsal for a show we'd record two nights later at Manhattan's Supper Club for a live CD we released, "An Evening With Lena

for I did and so did Duke—I'm mad they left this planet before me." She was proud of her black heritage, a source of great strength that helped her endure the indignities she suffered as an African-American pioneer in post-Depression Hollywood. On one of her treasured visits to Blue Note, she told stories of having to stay at "Negro only" hotels on tour, and how distributors of some of her films cut out her performances from versions distributed in the South.

Bruce Lundvall is chairman emeritus of Blue Note Records and the host of "The Blue Note Hour" on Sirius Satellite Radio. The show will air a tribute to Lena Horne at 6 p.m. ET May 21. It will be rebroadcast at 9 a.m. May 23 and at midnight May 26.

# Digital Divide

## Apple Solidifies Its Lead Among U.S. Music Accounts, As Mobile Merchants Fade

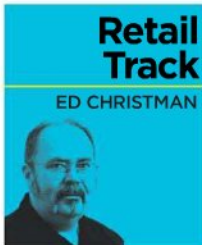
Apple's iTunes store, which emerged in 2008 as the top U.S. music account for the first time, widened its lead last year over former market leader Walmart.

According to my analysis of 2009 sales and market share, the top 20 U.S. music accounts accounted for 85% of the total account base. That's down from 88% in 2008 and runs counter to an almost decade-long consolidation trend under which the top 20 accounts continued to capture an ever larger share of the total market.

That was due to declining market share among the brick-and-mortar accounts in the top 20. The top 20 merchants selling CDs and other physical formats comprised 49.3% of the account base in 2009, plunging from 57.5% in 2008.

Meanwhile, digital accounts in the top 20 made up a combined 35.5% of the total account base, up from 31.6% in 2008. That gain of nearly four percentage points came despite a decline in the combined share of mobile service providers, once touted as the recording industry's next big thing. Collectively, Verizon Wireless, Sprint Nextel, T-Mobile, AT&T and mobile content provider Zed accounted for 4.9% of the market, down from 6.6% in 2008. That was probably due to the declining number of ringtone downloads, as well as declining ringtone prices.

But iTunes more than offset the mobile decline, growing its share of the U.S. account base to 26.7%, up from 21.4% in 2008 and more than



double the 12.7% share the company had in 2007. Last year's share gain was helped by Apple's embrace of variable pricing on digital tracks. But it remains to be seen if iTunes can continue to expand its market share this year, given that year-to-date digital track sales in the United States are down almost 1% from the same period last year, according to Nielsen SoundScan.

No. 2 account Walmart saw its 2009 share sink to 12.5% in 2009 from 15% in the prior year, no doubt hurt by the retail giant's continued scaling back of floor space dedicated to CDs. More tellingly, Best Buy, which is also reducing the store space it devotes to music, had only 8.7% of the account base in 2009, down from its pre-Napster share of 10.7% in 2008. Broken out on its own, Napster had a 0.7% share in 2009, down from 1% in 2008.

Other accounts losing market share included Trans World, which was down nearly a percentage point to 2.9% due to a flurry of store closings, and Alliance Entertainment, whose share fell to 6.1% from 7.7% in 2008 due to business it lost through the liquidation of Circuit City.

As traditional music retailers close their doors

## APPLE BREAKS AWAY

The following account market shares are Billboard estimates based on interviews with key distribution executives in the major, independent and digital sectors, which represent about 90% of the U.S. market. Billboard asked executives to supply account-by-account market share based on net purchases for 2009. Each merchandiser's share was then weighted accordingly by each distributor's market share.

| 2009 RANK | ACCOUNT                 | 2009 MARKET SHARE | 2008 RANK | 2008 MARKET SHARE | TYPE OF ACCOUNT                          |
|-----------|-------------------------|-------------------|-----------|-------------------|--|
| 1         | iTunes                  | 26.65%            | 1         | 21.42%            | digital download store                   |
| 2         | Walmart/Anderson        | 12.54%            | 2         | 14.99%            | discount department store/MP3 store      |
| 3         | Best Buy/Napster        | 8.72%             | 3         | 10.74%            | consumer electronics store               |
| 4         | Target                  | 8.14%             | 4         | 8.96%             | discount department store                |
| 5         | Amazon/Amazon Digital   | 7.07%             | 6         | 4.93%             | online CD store/MP3 store                |
| 6         | Alliance Entertainment  | 6.05%             | 5         | 7.74%             | one-stop/Internet fulfillment/rackjobber |
| 7         | Trans World             | 2.92%             | 7         | 3.83%             | music specialty/multimedia               |
| 8         | Verizon Wireless        | 2.21%             | 8         | 2.30%             | wireless carrier                         |
| 9         | Super D                 | 1.48%             | 12        | 1.22%             | one-stop/Internet fulfillment            |
| 10        | Real Networks/Rhapsody  | 1.23%             | 13        | 1.21%             | digital subscription                     |
| 11        | Baker & Taylor          | 1.21%             | 18        | 0.82%             | one-stop/Internet fulfillment            |
| 12        | Borders                 | 1.16%             | 9         | 1.98%             | book/multimedia store                    |
| 13        | Hastings                | 0.89%             | 17        | 0.91%             | multimedia store                         |
| 14        | Sprint Nextel           | 0.86%             | 11        | 1.25%             | wireless carrier                         |
| 15        | T-Mobile                | 0.79%             | 10        | 1.28%             | wireless carrier                         |
| 16        | The Edge                | 0.78%             | 16        | 1%                | one-stop                                 |
| 17        | Zed                     | 0.60%             | 20        | 0.68%             | mobile content provider                  |
| 18        | MediaNet (Zune, others) | 0.55%             | N/A       | 0.66%             | digital music service provider           |
| 19        | AT&T Mobility           | 0.48%             | 14        | 1.04%             | wireless carrier                         |
| 20        | Hot Topic               | 0.44%             | N/A       | 0.43%             | nontraditional store                     |

and big-box merchants reduce shelf space for music, Amazon's piece of the account base keeps growing. The merchant's share stood at 7.1% in 2009, up from 4.9% in 2008. Its physical music sales alone accounted for a 5.8% share, up from 4.2% in 2008.

If broken out as a separate account, Amazon's MP3 store captured a 1.3% share in 2009, up from 0.8% in the prior year and good enough to

have ranked as the 10th-largest account. But that's still well short of where major labels had hoped Amazon's download store would be by now, dimming earlier expectations that it will be able to significantly reduce the labels' heavy dependence on iTunes for digital sales. ♦♦♦

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DIGITAL BY GLENN PEOPLES

## 'Pledge' Of Allegiance

New Fund-Raising Sites Kickstarter And Pledge Music Draw Label Interest

As record labels embrace new platforms to create direct-to-fan releases, they're changing how the industry thinks of websites usually associated with unsigned or emerging artists.

Two recent examples stand out. U.K.-based Atlantic Records artist Natty is using Pledge Music to finance the release of an EP, while indie Kill Rock Stars is using Kickstarter.com to raise funds for the release of a vinyl boxed set featuring the collected works of Swiss female post-punk group Kleenex.

The fan-funded release of albums is hardly a new idea. Marillion backed the creation of its 2001 album "Anoraknophobia" by amassing 12,674 preorders. In 2008, singer-songwriter Jill Sobule raised \$75,000 in just six weeks by offering "gifts" for contributions ranging from \$10 to \$10,000. ArtistShare has hosted fan-funded projects since its launch in 2003. And startups Sellaband and Slicethepie have given the unknown and unsigned a way to raise money to record and market albums.

But new platforms like Kickstarter and Pledge, which both launched last year, are helping expand the fan-funded model beyond the early adopters and DIY crowd.

Kickstarter offers artists and fans a conditional purchasing system under which an artist establishes a fund-raising goal for a project and then solicits contribution pledges from fans. The artist collects the funds and manufactures a product only if the goal is reached. Although similar sites exist, Kickstarter has become

a favored resource of authors, filmmakers and designers.

A month after launching in April 2009, Kickstarter campaigns had raised \$60,000, according to co-founder Yancey Strickler, formerly editor in chief of eMusic. By the end of its first year, the site had raised \$1.5 million and logged its 1,000th successfully funded project. It acts only as a fund-raising platform and leaves the marketing of projects to artists.

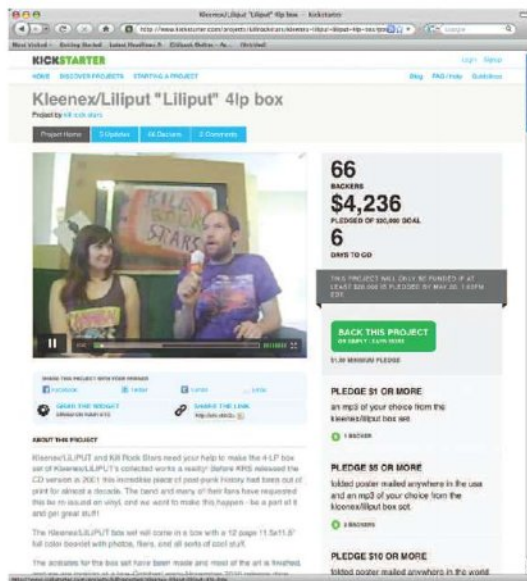
That fit the bill for Kill Rock Stars and its four-LP Kleenex boxed set. The label released the band's collected works on CD in 2001, but fans have been asking for a vinyl version of the set, according to label head Portia Sabin.

Kickstarter is helping Sabin take the guesswork out of a potentially expensive project. "I thought Kickstarter was a great opportunity to find out if the demand is strong enough to make this," she says.

The label has set a goal of raising \$20,000 to fund the project. If it reaches its goal, 2,000-3,000 copies of the set will be sold to fans who pledged and through the label's distributor, Redeye. If the fund-raising falls short, those who made pledges won't pay anything, while the label will avoid the expense of manufacturing a product that may otherwise go unsold.

London-based Pledge takes a somewhat different approach. Whereas Kickstarter focuses exclusively on raising funds, Pledge chooses its campaigns and works with the artist and label to set and reach realistic targets, according to founder Benji Rogers.

The extra attention comes at a pre-



Make your pitch: Kill Rock Stars staff members make their case for the label's planned Kleenex four-LP boxed set on Kickstarter.com.

mium. Pledge takes 15% of a successfully funded project's revenue, considerably higher than Kickstarter's 5% fee. Even so, Rogers says 41 have met their goals, 70 projects are under way and 300 campaigns are waiting for approval.

"We're not a strict fan-funding site," Rogers says. "We're really a boutique direct-to-fan platform."

Natty is using Pledge to engage his fans with an EP while he's between full-length albums for Atlantic. The artist has developed 22 different packages that combine the EP with exclusive items and such experiences as a CD of rehearsals, backstage passes, Skype access to a rehearsal or a private concert at a fan's home. All pledges get access

to a special Web page with rough mixes, demos, videos from the recording studio and live tracks.

While Atlantic has been only minimally involved in the details of Natty's Pledge project, the site has been approached by some indie labels that want to use it for marketing support. "It's hard for a label to manage that relationship with the fan," Rogers says. "We're set up to help that relationship by getting the fan

emotionally invested in projects from the word go."

Pledge also incorporates charitable giving into its projects, giving artists the option to donate a portion of their proceeds to one of 82 charities. Natty was attracted to Pledge, Rogers says, because he wanted to help raise money for cancer research after one of his producers, Johnny Dollar, died from the disease.

Despite their differences, Kickstarter and Pledge engage fans in similar ways. Each funded project is, in a sense, a collaborative effort with fans. Artists can update fans on their fund-raising efforts and recording sessions. Rogers says New York-based band the Damnwells sent out 62 updates while it raised more than \$32,000 to record its latest album, which is given away for free at its website.

Ultimately, these companies can be important sources for labels wary of risking resources on certain projects. Kill Rock Stars' Sabin says her label isn't abandoning its role of finding and developing talent. Instead, it's using these fund-raising platforms for projects it wouldn't otherwise pursue.

**.biz** For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS & BRIEFS

### WEB-CONNECTED TV'S: MAINSTREAM BY 2013

According to a new study from ABI Research, Internet-connected TVs will make up 46% of all flat-panel TV shipments in 2013, up from 19% today. That jump would put Web-connected TVs firmly in the mainstream and likely spark an increase in such new features as interactive media guides, TV-based Web browsing and greater integration with social media and information. Plus, Web-based content streaming services like Netflix or music services like Pandora and Rhapsody would find a broader customer base. However, ABI notes that such applications will have to contend with divergent operating systems on these TVs. That will require them to customize their services for each device in order to capitalize on the expanding market.

### DOWNLOADS MIGRATE FROM COMPUTERS

NPD Group reports that 16% of Americans ages 13 and older are using devices other than their home computer to download software, music

and other content through the Internet. About 75% of iPhone and iPod Touch users do so, compared with 19% of game console owners and 17% of Blu-ray and set-top box users. Free apps were the most popular download among iPhone and Touch users, followed by video-game apps and music downloads. Among console owners, game add-ons were the most popular download, followed by paid game downloads and movie rentals.

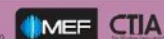
### ONLINE SOCIAL NETWORK USAGE SURGES

Findings from Nielsen indicate the total number of minutes spent globally on social networks in March was up 103% from the same period last year, with Facebook and Twitter leading the charge. The number of U.S. unique visitors on Facebook jumped 69% in March from a year earlier, while such visitors to Twitter increased 45% in the same period. On a global basis, the average number of minutes spent on social networks globally reached six hours in March, up from 3.3 hours a year earlier.

## HOT MASTER RINGTONES™ MAY 15 2010 Billboard

| THIS WEEK   | LAST WEEK | WEEKS ON CHIT | TITLE                    | ORIGINAL ARTIST                         |
|---|-----------|---------------|--------------------------|---|
| 1   | 2         | 32            | #1 NEED YOU NOW          | LADY ANTEBELLUM                         |
| 2   | 1         | 11            | RUDE BOY                 | RIHANNA                                 |
| 3   | 4         | 7             | OVER                     | DRAKE                                   |
| 4   | 3         | 9             | MY CHICK BAD             | LUDACRIS FEATURING NICKI MINAJ          |
| 5   | 5         | 9             | NOTHIN' ON YOU           | B.O.B FEATURING BRUNO MARS              |
| 6   | 9         | 4             | OMG                      | USHER FEATURING WILL.I.AM               |
| 7   | 6         | 13            | HEY, SOUL SISTER         | TRAM                                    |
| 8   | 37        | 2             | AIRPLANES                | B.O.B FEATURING EMINEM & HALEY WILLIAMS |
| 9   | 8         | 20            | BEDROCK                  | YOUNG MONEY FEATURING LLOYD             |
| 10  | 7         | 12            | BABY                     | JUSTIN BIEBER FEATURING LUDACRIS        |
| <p><b>1</b> Lady Antebellum hits No. 1 in its 32nd week on the chart with "Need You Now." This multiformat smash more than doubles the previous exceptional chart rise to the top—Jason Aldean's "Big Green Tractor"—which took 15 weeks to get to No. 1.</p> |           |               |                          |   |
| 11  | 10        | 17            | TELEPHONE                | LADY GAGA FEATURING BEYONCE             |
| 12  | 17        | 3             | UN-THINKABLE (I'M READY) | ALICIA KEYS                             |
| 13  | 20        | 3             | LOSE MY MIND             | YOUNG JEEZY FEATURING PLIES             |
| 14  | 16        | 4             | YOUR LOVE IS MY DRUG     | KE\$HA                                  |
| 15  | 11        | 15            | DROP THE WORLD           | L.L. WAYNE FEATURING EMINEM             |
| 16  | 12        | 14            | HEY DADDY (DADDY'S HOME) | USHER FEATURING PLIES                   |
| 17  | 13        | 8             | AMERICAN HONEY           | LADY ANTEBELLUM                         |
| 18  | 14        | 32            | SMILE                    | UNCLE KRACKER                           |
| 19  | 15        | 7             | LIL FREAK                | USHER FEATURING NICKI MINAJ             |
| 20  | 19        | 3             | I'M BACK                 | T.I.                                    |

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



## TRIM PROFILE

They say thin is in, and following that trend is Sanyo's Consumer Solutions Division with its new Xacti line of portable sound recorders. About the size of a mobile phone, the Xacti records audio and can save files in either MP3 or CD-quality noncompressed formats. Users can play back recordings on the device or on a computer through a USB port. It also features an SD memory card that allows the device to be used as a music player as well, supporting MP3 and WMA formats.

The Xacti will be available later this month. Pricing hasn't yet been determined. —Antony Bruno





Turn it up: AS I LAY DYING will play on the inaugural Cool Tour.

## Loud And Proud

Debut Of Uproar And Cool Treks Means More Choices For Headbangers

A whole lot of hard music is about to rumble through a town near you.

No surprise there: The summer concert season is always packed with plenty to please the headbangers. But this year, new multi-artist tours will make things even louder than usual.

Vying for fans with metal fest pioneer Ozzfest and the Rockstar Mayhem tour will be the debuts of the Rockstar Energy Drink Uproar Festival and the Cool Tour.

Uproar is teed up for North America with a late-summer trek launching in mid-August featuring **Avenged Sevenfold, Disturbed, Halestorm, Stone Sour, Hellyeah** and others. Mayhem starts July 10 with such acts as **Korn, Rob Zombie, Five Finger Death Punch** and **Hatebreed**.

Ozzfest boasts a roster headed by **Ozzy Osbourne, Mötley Crüe, Rob Halford, Drowning Pool** and **Black Label Society**. And the inaugural Cool Tour will feature **As I Lay Dying, Underoath, Between the Buried and Me, Blessthefall, the Acacia Strain, Architects, Cancer Bats** and **War of Ages**.

Add in all the other hard-rock headliners and smaller packages hitting the road and that's a lot of loud—and not atypical for a genre that leans heavily on touring because of a dearth of other means of exposure.

"I wish I could remember a time that traffic wasn't an issue, but it has been this way for years," says **Tim Borror**, agent for the Agency Group and one of the principals of the Cool Tour. "Maybe this year is a little more extreme; it's hard to say. Put a good lineup out there that has good value for the ticket price, which every one of these tours has, and hopefully everyone will win."

Indeed, there does seem to be a "live and let live" attitude amid all this raging angst. "I hope good things for everyone," says **John Reese**, a co-producer of both Uproar and Mayhem, as well as the international Taste of Chaos. "I just want to see people go to live music shows. It's hard enough to have success in this world, and my feeling is karma can be a dangerous thing. So the way I live my life is I hope that everyone does well."

The Cool tour is a large club/theater run that begins July 12 in Orlando, Fla. Borror has long been a proponent of artist development through

packaging, including his previous Sounds of the Underground tours, and thinks he has a good development tool in Cool.

"These bands have built something with this tour that will help each of them take another step," he says. "It's going to be fun to see the younger bands on the tour grow. A few of them will gain some momentum to be the future leaders in their genre. The bands who have already gotten themselves to that level are giving themselves more opportunity to take it further."

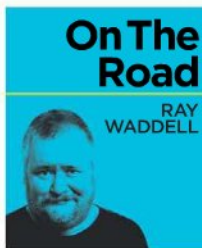
Borror says Cool, Uproar, Mayhem and Ozzfest each offer something different. "There's a lot of common interest among each as well, but I think fans of heavy music can go to each of these shows if they wanted to and get a very different experience," he says. "Each of these tours has perfect matches in terms of the bands

that are paired up with each other. Cool Tour is no exception."

At \$20 across the board, Cool is the cheapest ticket of them all on average. "It's also a smaller tour in smaller venues, so that's a totally different experience anyway," Borror says. "Also, for the most part, these tours are all spread out from each other and routed in a way where toes are not getting stepped on. I know, for instance, that Cool Tour is over by the time that either Uproar or Ozzfest even start."

Being out on the road in the late summer, as Uproar will be, can mean that younger fans may be a bit tapped out, with tickets ranging from \$10 lawn spots to \$69. "We thought about that, but at the end of the day, putting together this strong a package for this consumer—at least in my mind—it's undeniable," Reese says. "Come Aug. 17 when this thing launches, our hope is that eight of the top 15 slots at active rock radio are Uproar bands."

Uproar is designed not to compete with Mayhem, now in its sixth year with sales up 120%, Reese says. "Mayhem is a metal tour. We clearly defined it as a metal tour, and we'll keep to the core of that," he says. "Uproar is an active rock/rock-leaning, meat and potatoes, heartland kind of package." ■■■



**On The Road**

RAY WADDELL

**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

## BOXSCORE Concert Grosses

|    | GROSS/<br>TICKET PRICE(S)                         | ARTIST(S)<br>Venue, Date   | Attendance<br>Capacity                 | Promoter                                |
|----|---|--|--|---|
| 1  | \$5,186,761<br>(\$125/\$99.50/<br>\$59.50/\$20)   | GEORGE STRAIT, REBA, LEE ANN WOMACK, RANDY ROGERS<br>Alamodome, San Antonio, May 1                         | 55,622<br>sellout                      | The Messina Group/AEG Live              |
| 2  | \$2,167,067<br>(\$300/\$69/\$50)                  | JOAN SEBASTIAN, ALEJANDRO FERNÁNDEZ, MARCO ANTONIO SOLÍS<br>Allstate Arena, Rosemont, Ill.,<br>April 24-25 | 20,957 25,233 two<br>shows one sellout | Live Nation, Cardenas Marketing Network |
| 3  | \$1,564,080<br>(\$1,023.55/\$<br>\$53.48/\$42.02) | LADY GAGA<br>O2 Arena, London, Feb. 26-27  | 33,636<br>two sellouts                 | AEG Live U.K.                           |
| 4  | \$1,547,750<br>\$89.50/\$79.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>Sprint Center, Kansas City, Mo.,<br>April 9                         | 18,045<br>sellout                      | The Messina Group/AEG Live              |
| 5  | \$1,509,703<br>\$89.50/\$79.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>U.S. Airways Center, Phoenix,<br>Feb. 5                             | 17,568<br>sellout                      | Varnell Enterprises                     |
| 6  | \$1,438,661<br>\$89.50/\$69.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>New Orleans Arena, New<br>Orleans, March 5                          | 17,158<br>sellout                      | The Messina Group/AEG Live              |
| 7  | \$1,328,624<br>\$89.50/\$69.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>Scottrade Center, St. Louis,<br>Feb. 18                             | 16,225<br>19,403                       | The Messina Group/AEG Live              |
| 8  | \$1,324,582<br>\$89.50/\$69.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>Wells Fargo Arena, Des Moines,<br>Iowa, April 10                    | 15,727<br>sellout                      | The Messina Group/AEG Live              |
| 9  | \$1,308,725<br>\$89.50/\$79.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>Greensboro Coliseum,<br>Greensboro, N.C., Jan. 23                   | 15,500<br>17,000                       | Varnell Enterprises                     |
| 10 | \$1,308,042<br>\$127/\$47                         | ELTON JOHN<br>Frank Erwin Center, Austin,<br>April 10  | 15,931<br>sellout                      | C3 Presents                             |
| 11 | \$1,254,049<br>\$89.50/\$69.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>Amway Arena, Orlando, Fla.,<br>Feb. 26                              | 15,295<br>15,900                       | The Messina Group/AEG Live              |
| 12 | \$1,197,200<br>\$89.50/\$69.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>Philips Arena, Atlanta, Feb. 25                                     | 14,556<br>15,200                       | The Messina Group/AEG Live              |
| 13 | \$1,187,825<br>\$120/\$90/\$60/<br>\$21           | CALIBASH<br>Staples Center, Los Angeles,<br>March 24   | 17,019<br>sellout                      | AEG Live                                |
| 14 | \$1,134,106<br>(\$125/\$85/\$49.50/<br>\$39.50)   | ALICIA KEYS, MELANIE FIONA<br>Staples Center, Los Angeles,<br>April 6                                      | 14,539<br>15,115                       | AEG Live                                |
| 15 | \$1,077,247<br>\$89.50/\$69.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>Rose Garden, Portland, Ore.,<br>March 26                            | 13,069<br>13,900                       | The Messina Group/AEG Live              |
| 16 | \$1,069,940<br>(\$719.460/<br>\$74.36/\$59.49)    | PETER GABRIEL, ANE BRUN<br>O2 Arena, London, March 27-28   | 16,139<br>19,600 two shows             | Kilimanjaro Live/AEG Live               |
| 17 | \$1,068,300<br>(\$713.450/<br>\$74.87)            | CHANNEL 4'S COMEDY GALA<br>O2 Arena, London, March 30  | 14,269<br>sellout                      | Open Mic Productions                    |
| 18 | \$1,047,000<br>\$89.50/\$79.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>1st Mariner Arena, Baltimore,<br>Jan. 22                            | 12,310<br>sellout                      | Varnell Enterprises                     |
| 19 | \$1,011,629<br>\$89.50/\$69.50                    | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>FedExForum, Memphis, March 4  | 11,978<br>14,800                       | The Messina Group/AEG Live              |
| 20 | \$919,076<br>\$83/\$33                            | NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES<br>BOK Center, Tulsa, Okla., April 24               | 14,804<br>sellout                      | Live Nation, in-house                   |
| 21 | \$874,913<br>\$67.50/\$37.50                      | NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES<br>Scottrade Center, St. Louis,<br>April 23         | 15,657<br>16,287                       | Live Nation, in-house                   |
| 22 | \$861,410<br>(\$574.963/<br>\$53.58/\$48.69)      | STEREOPHONICS<br>O2 Arena, London, March 10  | 16,873<br>17,000                       | S.J.M. Concerts                         |
| 23 | \$860,753<br>\$89.50/\$69.50                      | GEORGE STRAIT, REBA, LEE ANN WOMACK<br>John Paul Jones Arena,<br>Charlottesville, Va., April 3             | 11,464<br>11,898                       | The Messina Group/AEG Live              |
| 24 | \$832,630<br>\$70/\$40                            | NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES<br>Sprint Center, Kansas City, Mo.,<br>April 26     | 14,698<br>sellout                      | Live Nation                             |
| 25 | \$766,435<br>\$90/\$75/\$65/<br>\$40              | MOTHER'S DAY MUSIC FESTIVAL<br>Boardwalk Hall, Atlantic City,<br>N.J., May 8                               | 12,248<br>sellout                      | Platinum Productions                    |
| 26 | \$752,689<br>(\$497.589/<br>\$45.76/\$44.64)      | DIZZEE RASCAL, LILY ALLEN<br>O2 Arena, London, March 7   | 16,830<br>17,000                       | S.J.M. Concerts                         |
| 27 | \$751,461<br>\$151/\$51                           | SANTANA<br>The Joint, Hard Rock Hotel, Las<br>Vegas, April 28, 30, May 1-2                                 | 8,243<br>10,627 four shows             | AEG Live                                |
| 28 | \$685,543<br>\$79.50/\$39.50                      | CONAN O'BRIEN, REGGIE WATTS<br>Gibson Amphitheatre, Universal<br>City, Calif., April 24-25                 | 11,876<br>11,966 two shows             | Live Nation                             |
| 29 | \$643,646<br>\$125/\$49.50                        | ALICIA KEYS, ROBIN THICKE, MELANIE FIONA<br>Phillips Arena, Atlanta, March 30                              | 9,099<br>sellout                       | AEG Live                                |
| 30 | \$625,754<br>\$76.50/\$36.50                      | NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES<br>Amway Arena, Orlando, Fla.,<br>April 19          | 9,693<br>12,807                        | Live Nation                             |
| 31 | \$589,791<br>(\$389.556/<br>\$98.47/\$38.80)      | KATHERINE JENKINS<br>O2 Arena, London, March 13  | 8,206<br>8,300                         | S.J.M. Concerts                         |
| 32 | \$541,794<br>(\$363.945/<br>\$59.55/\$55.83)      | THE FOUR TOPS & THE TEMPTATIONS<br>O2 Arena, London, March 26  | 9,546<br>9,600                         | Kennedy Street Enterprises              |
| 33 | \$390,917<br>(\$259.420/<br>\$52.74)              | TIËSTO, DADA LIFE<br>Royal Highland Centre,<br>Edinburgh, Scotland, March 6                                | 7,412<br>8,500                         | CP Events U.K.                          |
| 34 | \$389,495<br>\$55/\$35                            | CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA<br>Dunkin' Donuts Center,<br>Providence, R.I., March 13     | 8,075<br>sellout                       | AEG Live                                |
| 35 | \$388,727<br>(\$259.463/<br>\$42.70/\$21.72)      | THE X FACTOR LIVE<br>Metro Radio Arena, Newcastle,<br>England, March 10                                    | 9,420<br>sellout                       | 3A Entertainment                        |

# Hot Latin Fusion

Chino & Nacho Hit The Sweet Spot Of New Sounds And New Deals

Venezuelan duo **Chino & Nacho** are in the midst of a hot streak—the pair’s single, “Mi Niña Bonita” (My Pretty Girl), recently notched its third week at No. 1 on Billboard’s Hot Latin Songs chart, while its album, “Niña Bonita” (Machete), remains at No. 1 on Top Latin Rhythm Albums after its April 24 debut.

The feat is notable because in the past 24 months, only three other debut acts have hit No. 1 on Hot Latin Songs. Two of those—

**Makano** and **Flex**—are in the same vein as Chino & Nacho; young acts that fuse urban beats with pop and tropical sounds and who first found success overseas before hitting a sweet spot among young, U.S.-based Latin listeners.

But Chino & Nacho’s quick rise can’t be credited to its catchy tunes alone. Like EMI Mexico with Flex, Machete, which is owned by Universal Music Latin Entertainment, struck a 360 deal with Chino & Nacho when they signed

earlier this year, providing major impetus for the label to push an act that was already making inroads. Machete negotiated an AT&T sponsorship that includes TV spots featuring the duo and a new music video, paid for by the telecom giant, that features AT&T products.

Beyond the synergies provided by these types of arrangements, Chino & Nacho also signed a publishing deal with Universal Music Publishing Latin America, meaning revenue from airplay and digital and mobile sales will flow back to Universal.

And that revenue is significant. Currently, “Mi Niña Bonita” is the top-selling digital/mobile track in the United States for Universal Music Latin and Machete, having sold 32,000 downloads, according to Nielsen SoundScan. Throughout Latin America, Universal says it has sold 250,000 downloads since it made the track available just a few weeks ago.

And the album, “Niña Bonita,” has sold 11,000 copies in five weeks, strong numbers for a brand-new Latin act in the U.S. market.

Chino & Nacho didn’t simply ap-

pear out of nowhere. The duo had released three previous albums in its native Venezuela and garnered significant success there (Billboard, April 10), gaining online traction for “Mi Niña Bonita,” which had millions of YouTube hits before Machete picked up the act.

“We saw the potential of the track in Venezuela and wanted to translate the success here,” says **Walter Kolm**, president of Universal Music Latino/Machete, who first signed the pair to

a single deal, then upped it to an album deal after radio quickly reacted. Machete has been pushing the duo in different arenas, booking it on prime-time Spanish-language TV shows like “Cristina” and making “Mi Niña Bonita” available as the track used in bump-ins and -outs of reality show “Nuestra Belleza Latina.”

Now, remixes with regional Mexican group **Dareyes de la Sierra** and reggaeton duo **Angel & Khriz** will keep the track in the upper ranks of Hot Latin Songs for some time, even as in Latin America the song continues to garner mobile traction.

“It’s definitely our digital/mobile track of the year,” says **Ana Clara Ortiz**, VP of digital music for Universal Music Latin America.

## Latin Notas

LEILA COBO



Mix it up: CHINO & NACHO

# Merch Madness

Latin Merch Opportunities Expand Beyond The Concert Hall

While Latin music merch can be traced as far back as the ubiquitous Menudo concert T-shirts of the ‘80s, there are signs that acts and merch sellers are getting more aggressive and creative about marketing items off the road.

Merch producer/marketer/distributor Bandmerch is building up its clientele of Latin artists with help from sister company AEG Live, adding acts including Pitbull, Wisin & Yandel and its first regional Mexican client, Espinoza Paz. Account manager Hazel Aliaga, who was brought onboard this year, says there’s a relatively untapped opportunity for Latin artists to move from touring merch to more comprehensive retail and e-commerce—particularly with urban and regional Mexican artists, who haven’t been as active in the merch space as rock

acts. One of Aliaga’s first projects was managing the U.S. road sales for Spanish rock artist Enrique Bunbury.

“We’ll see a lot more variety of artists wanting to branch out a little more,” Aliaga says. In an age of plummeting CD sales, “nobody is selling anything physical that you can actually hold onto. There is a huge demand for merch and photo T’s and wanting to have something from the artists.”

For Pitbull’s Mr. Worldwide’s Carnival tour that runs May 25–June 28, that something could range from money clips to “booty shorts,” as well as items in the design phase that reflect what Aliaga calls his “worldly jet-setter image” as opposed to just an urban one. “It’s not just about a T-shirt,” says Aliaga, who has her eye on making items from Pitbull and Paz (the latter’s merch may in-

clude belt buckles) available at big-box retailers post-tour.

Urban bachata band Aventura recently unveiled its online merch store in time for the second U.S. leg of its the Last tour, which starts June 16. Aventura is the first Latin act to work with Global Merchandising, whose clients have included Slayer, Celine Dion and Bon Jovi. Aventura sold a selection of 23 items on the last leg of its tour, but Global is developing new product lines for the band’s next outing, senior VP of A&R Lewis Kovac says.

Tribecca Licensing Group co-founder/managing director Avi Ellman will be spending the summer preparing for the relaunch of Fancasa.com, currently an online mall that aggregates past tour merch from artists like Ricardo Arjona and Juanes. It will relaunch at the end of the

third quarter and will eventually sell VIP experiences and downloads in addition to products that artists sell on the road or at retail.

“A Latin music artist still belongs to a niche market,” Ellman says. “There may be thousands of Wal-marts nationwide, but only 75–180 outlets will be appropriate for certain genres of music. A particular artist’s merch program may only be maximized at 20 outlets.”

Other companies adding Latin merch include Hot Topic and Music Tee, says Nacional Records president Tomas Cookman, whose label recently began selling

shirts from Latin alternative acts Manu Chao, Los Fabulosos Cadillacs and Mexican Institute of Sound to Hot Topic. The label will be putting out Music Tees, which include an album download, from the Cadillacs, Los Amigos Invisibles and Nortec Collective Presents: Bostich + Fussible.

—Ayala Ben-Yehuda

**biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).



Shirts, hats, service: Aventura’s Web store

**EN ESPAÑOL:** All the great Latin music coverage you’ve come to expect from Billboard—in Spanish! Go to [billboardenespanol.com](http://billboardenespanol.com).

# EN BREVE

## NOKIA BIG IN MEXICO, BRAZIL

According to the Inside Nokia Music blog, more than 90% of Latin music downloads from the Nokia Music Store/Ovi Music Store originate from Mexico and Brazil, countries where the Comes With Music unlimited service is available. Finland, where Nokia is based, was third. Based on downloads in 35 countries, Nokia’s top 10 Latin acts from January to April were Shakira, Alejandro Fernández, Camila, Luis Miguel, Legião Urbana, Thalía, Vicente Fernández, Chayanne, José José and Pedro Fernández. The top 10 Latin downloads globally for the time period were Shakira’s “She Wolf,” “Did It Again,” “Lo Hecho Está Hecho” and “Loba”; Camila’s “Mientes” and “Dejarte de Amar”; Thalía’s “Equivocada”; Víctor & Leo’s “Borboletas”; Julieta Venegas’ “Bien o Mal”; and Carlos Baute’s “Colgando en Tus Manos” with Marta Sanchez.

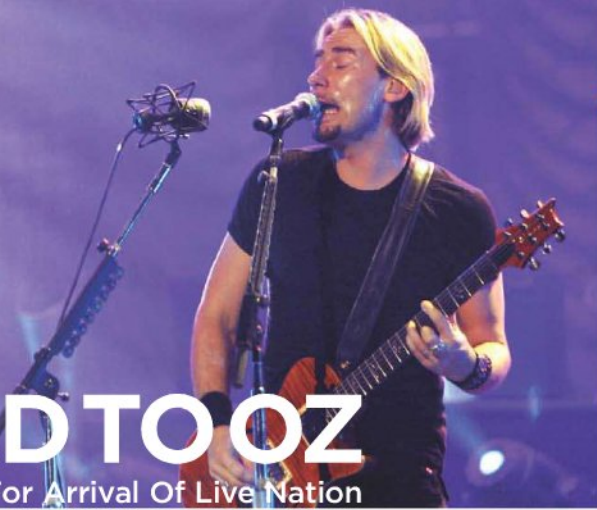
## ONE-THIRD OF HISPANIC TEENS USE WEB ON PHONE

According to a Pew Hispanic Center study, 35% of Hispanic teens, 21% of white teens and 44% of black teens access the Web using their phones. The same study found that teens from low-income households are less likely to have a computer at home and more likely to access the Internet from their phones.

## LATIN MUSIC AWARDS BOOST SALES

Winners and performers at the Billboard Latin Music Awards, telecast on Telemundo April 29 from Puerto Rico, saw album sales gains large and small. The night’s big winner with nine awards, Aventura, had a 12% gain for its album “The Last,” which was already the top-selling Latin album of 2009 and, to date, 2010. Mexican pop trio Camila, which wasn’t a finalist this year, sold 3,300 copies of its latest Sony release, “Dejarte de Amar,” after its performance on the show—a 191% sales gain. Winners who may have benefited from the show included Luis Enrique, whose “Ciclos” sold 1,000 copies (a 104% gain) the week the Nicaraguan salsa star showed up to take home two trophies. —Ayala Ben-Yehuda

How you remind me: Live Nation has previously co-promoted Australian concerts by NICKELBACK, shown here in Sydney in 2009.



GLOBAL BY LARS BRANDLE

# THE ROAD TO OZ

## Aussie Promoters Prepare For Arrival Of Live Nation

BRISBANE, Australia—Australia's already crowded concert promotion industry is bracing itself for a new competitive threat: U.S. giant Live Nation.

Despite signs of slowing ticket sales in Australia, Live Nation believes "the time's right to establish a local presence," says Luke Hede, the company's newly promoted VP of promotions for the Pacific Rim.

"Australia is a hot concert-going market," Hede says, adding that "we'll be able to bid on Australian tours and route some of them, where appropriate, through southeast Asia."

Live Nation Australia, which expects to open an office in Melbourne July 1, is already planning "three or four" tours, Hede says, although he declines to reveal the acts. While he says the company may consider promoting an outdoor festival in the future, he notes that the sector "may

have reached saturation point over the last 18 months."

Indeed, live entertainment ticket sales in Australia dropped 13% in 2008 to \$1.1 billion Australian (\$767 million) from \$1.2 billion Australian (\$1.1 billion) in 2007, according to trade group Live Performance Australia. Figures for 2009 aren't yet available.

But Australia remains flush with promoters. The top tier includes Michael Coppel Presents, Frontier Touring, Michael Chugg Entertainment, Dainty Consolidated Entertainment and Andrew McManus Presents.

Hede was previously VP of international booking for Live Nation Asia in Hong Kong. He'll work in Melbourne with Roger Field, who has been named VP of promotions for Australia and New Zealand. Field was commercial manager for Michael Coppel, which recently promoted tours for Pink and

Taylor Swift Down Under.

Live Nation already has an Australasian presence through Ticketmaster, which has been in the region since 1988. During the past decade, it has established co-promotion partnerships in Australia, most notably with Dainty (David Bowie, Nickelback) and Michael Coppel (U2). While those two promoters would seem to have the most to lose from Live Nation's arrival, neither Dainty founder Paul Dainty nor Coppel would comment.

Margins remain thin for many Australian promoters, which last year cut ticket prices for top acts in order to boost flagging sales (Billboard, Sept. 19, 2009). Executives are watching closely to see whether Live Nation can leverage its global position to lure big-name acts to its camp, although none of Australia's big players will admit to fearing the new arrival.

"There's a lot of promoters down here," says Sydney-based Chugg, whose recent tours include Coldplay and Pearl Jam. "It's just one more in the market."

Live Nation's Aussie bow was "inevitable," says McManus, whose Melbourne-based company promoted such recent tours as Whitney Houston and Fleetwood Mac. "I wish them the best of luck in a very, very tough market."

McManus says Aussie promoters must diversify to prosper in the current climate, citing his company's organization of music shows tied to sporting events, including March's Australian Formula 1 Grand Prix and November's Melbourne Cup horse race.

"We're just trying to take the guesswork and risk out of concert promoting," he says.

Harbour Agency booker Brett Murrighy says Live Nation's arrival "can only be a positive," as it should "provide domestic artists with opportunities to tour and develop."

Not everyone shares that view, however. Dave Faulkner, frontman of veteran Aussie rock act Hoodoo Gurus, says he's concerned Live Nation's deep pockets could enable it to dominate the market. The band's latest self-promoted national club tour ends May 21.

"They can . . . outbid promoters on tours and lose [money]," Faulkner says. "And as long as they can outlast the market, they can own it." ♦♦♦

GLOBAL BY TOM FERGUSON

# A New Éire?

## Labels Push For More 'Three Strikes' Deals With Irish ISPs

LONDON—Irish record labels are gearing up for a long hot summer in court, as they attempt to impose "three strikes" anti-piracy agreements on the country's Internet service providers.

In an April 16 ruling, the High Court of Ireland upheld the legality of a graduated-response deal between the Irish

IFPI general counsel Jo Oliver hails the Eircom/IRMA agreement as a model that "we've been trying to get ISPs all around the world to implement." The High Court ruling may help "free up some of the blockages" potentially caused by data protection laws in other countries, such as Germany and Belgium, she says.

But media/entertainment lawyer Alexander Ross at London law firm Wiggin is unconvinced of the judgment's implications outside Ireland. He noted that copyright owners in other territories would still have to go to court to force ISPs to disclose the identities of alleged infringers.

"I'm not sure that this case has huge weight on the question of data protection law," Ross says. "The bigger story is whether the three strikes process is agreed by the ISPs or not."

Within days of the ruling,

IRMA representatives returned to the High Court to file preparatory documentation for a case against another ISP, UPC Ireland. As it had with Eircom, IRMA is seeking an injunction forcing UPC to remove copyright-infringing material from its network.



Striking back: IFPI's JO OLIVER (left) and Irish Recorded Music Assn.'s DICK DOYLE

While labels in other markets like France and the United Kingdom have concentrated on lobbying for government-imposed solutions to online piracy, IRMA opted in January 2009 to seek a court injunction against Eircom.

"The Copyright Act was strong," IRMA director general

Dick Doyle says. "We felt that once the ISP was put on notice of infringement and did nothing about it, they became liable."

IRMA's lawsuit sought an injunction to force Eircom to remove copyright-infringing material from its network. After failing to negotiate agreements with various ISPs on deleting such material, Doyle says IRMA felt "compelled to take legal action and went after the biggest one in the market." IRMA and Eircom eventually settled the dispute out of court with their graduated-response agreement, which the High Court then had to ratify.

Illegal downloading, Doyle says, "is killing the market" in Ireland. IFPI figures show recorded-music sales' trade value in 2009 fell 26% to €53.2 million (\$60.9 million) from €71.8 million in 2008 (\$99.8 million at 2008 exchange rates)

after falling 17.5% in 2007.

IRMA filed lawsuits in June 2009 seeking injunctions against the country's two other leading ISPs, BT Ireland and UPC. The BT case was dropped after BT sold its consumer business to Vodafone in July.

A UPC spokeswoman says the company "will not voluntarily agree to implement measures such as a graduated-response system in the absence of a legal obligation to do so." The High Court ruling, in UPC's eyes, only pertains to the IRMA/Eircom agreement, she says.

A Vodafone Ireland representative says it's "aware of the High Court decision but is not in a position to comment."

Label estimates suggest Eircom, UPC and Vodafone jointly account for some 75% of Ireland's Internet traffic.

IRMA and Eircom are preparing a three-month pilot program to evaluate the resources the ISP needs to implement the agreement. Eircom declined to give details, but in a statement said it would "work with the music industry to put in place the graduated response to help deal with and prevent the illegal downloading of music." ♦♦♦

GLOBAL NEWS LINE

www.billboard.biz/global

### >>> SONY AWARDS FOR BBC 6 MUSIC

Digital radio stations 6 Music and the Asian Network, both slated for closure by the BBC (Billboard.biz, March 2), struck gold May 10 at the U.K. radio industry's annual Sony Radio Academy Awards. The 6 Music show "Adam and Joe" won the best comedy award, while former Pulp frontman Jarvis Cocker, who hosts a show on 6 Music, was named the Sony DAB rising star. Nihal Arthanayake's Asian Network show was named best speech program. Top 40 network BBC Radio 1's alternative tastemaker Zane Lowe won awards for music broadcaster of the year and best specialist music program.

### >>> GEMA PULLS YOUTUBE VIDEOS

German collecting society GEMA has ordered YouTube to remove 600 videos from the video portal's German site, after the two sides' license-renewal talks broke down. GEMA says it hasn't received royalty payments from YouTube since their previous license deal expired March 31, 2009. "We do not want to penalize YouTube users," GEMA broadcasting and online director Urban Pappi says. "Rather, we want to show Google what we would be capable of doing if we wanted." ♦♦♦

### >>> OZ COURT TO RULE ON WEB SIMULCASTS

Neighboring rights group the Phonographic Performance Co. of Australia and trade group Commercial Radio Australia will face off in Federal Court in June over Internet simulcast rights. The two sides have asked the court to rule on whether the online simulcast of a radio broadcast requires additional payment through a separate license from the PPCCA, which represents labels and performers. The CRA argues that such transmissions are covered by existing broadcast licenses and don't require further payment.

Reporting by Lars Brandle, Wolfgang Spahr and Mark Sutherland.

**She's Already Morphed From Teen-Pop Starlet To Ambisexual Sexpot To Boogie-Woogie Soulstress. Now, On Her New Album, Christina Aguilera Has Teamed With Some Cutting-Edge Collaborators For The Most Daring Music Of Her Career**

**BY MIKAEL WOOD**

ing of VH1's "Storytellers." "I get ahead of myself sometimes. But they can edit this. Cut and paste!" ■ As it happens, "cut and paste" goes a long way toward describing the choppy postmodern vibe on "Bionic," due June 8 from RCA. A pronounced about-face from the warmly retro-fied "Back to Basics"—which has sold nearly 1.7 million copies, according to Nielsen SoundScan—the 18-track set contains gleaming, beat-driven collaborations with a host of edgy dance-music acts, including M.I.A., Le Tigre, Peaches and Switch; more mainstream talent appears, as well, in the form of Polow Da Don, Tricky Stewart and longtime Aguilera confidante Linda Perry.

To be sure, "Bionic" comes loaded with the requisite number of radio-bait hooks, not to mention a handful of stately ballads destined to appeal to fans of the singer's 2002 smash, "Beautiful." (That single's parent album, "Stripped," has sold more than 4.2 million copies, while Aguilera's 1999 self-titled debut has sold nearly 8.2 million. "Keeps Gettin' Better," a 2008 greatest-hits set originally available exclusively at Target, is at 351,000.) Yet with its grinding synth scapes and throbbing dance-punk grooves, "Bionic" also serves as a characteristically bold artistic statement from one of pop's least apprehensive superstars. As Aguilera puts it in "Not Myself Tonight," the album's lead single, "I feel brand new/And if you don't like it, fuck you."

"There's some rebellion to it," Aguilera says with a laugh, curled up in an armchair at the SLS Hotel in Beverly Hills a few weeks prior to the "Storytellers" taping. The singer, 29, has just finished a day of on-camera interviews, and at long last the heels have come off and the hair has come down. "But there's no proving element to me," she's quick to add. "At this point in my career, I'm over any and all weird comparisons or negativity."

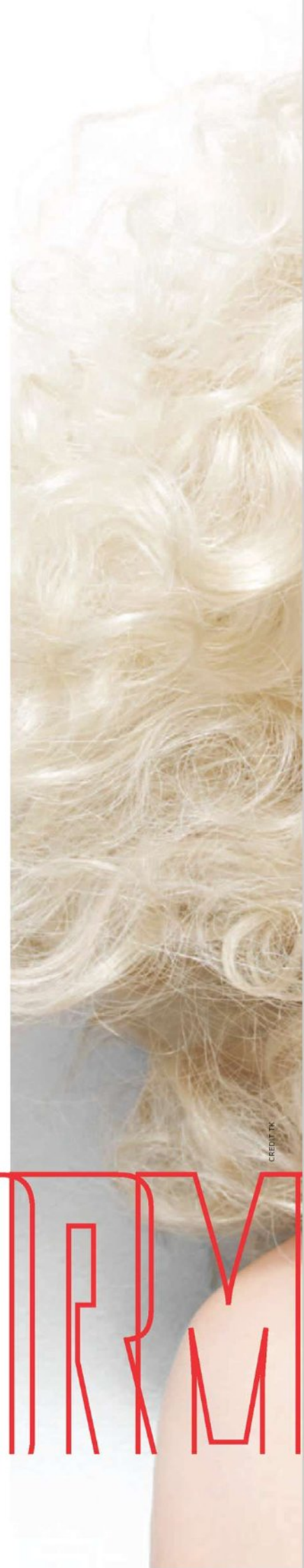
THE

Much of the early online reaction to "Not Myself Tonight" (and its racy, S&M-inspired video) wondered whether Aguilera was feeling the need to play catch-up with Lady Gaga, who's more or less come to dominate the dance-diva space in the years since "Back to Basics." "In these post-Gaga times," a post on New York magazine's Vulture blog asked, "can Aguilera carve out her piece of the pop-star pie?"

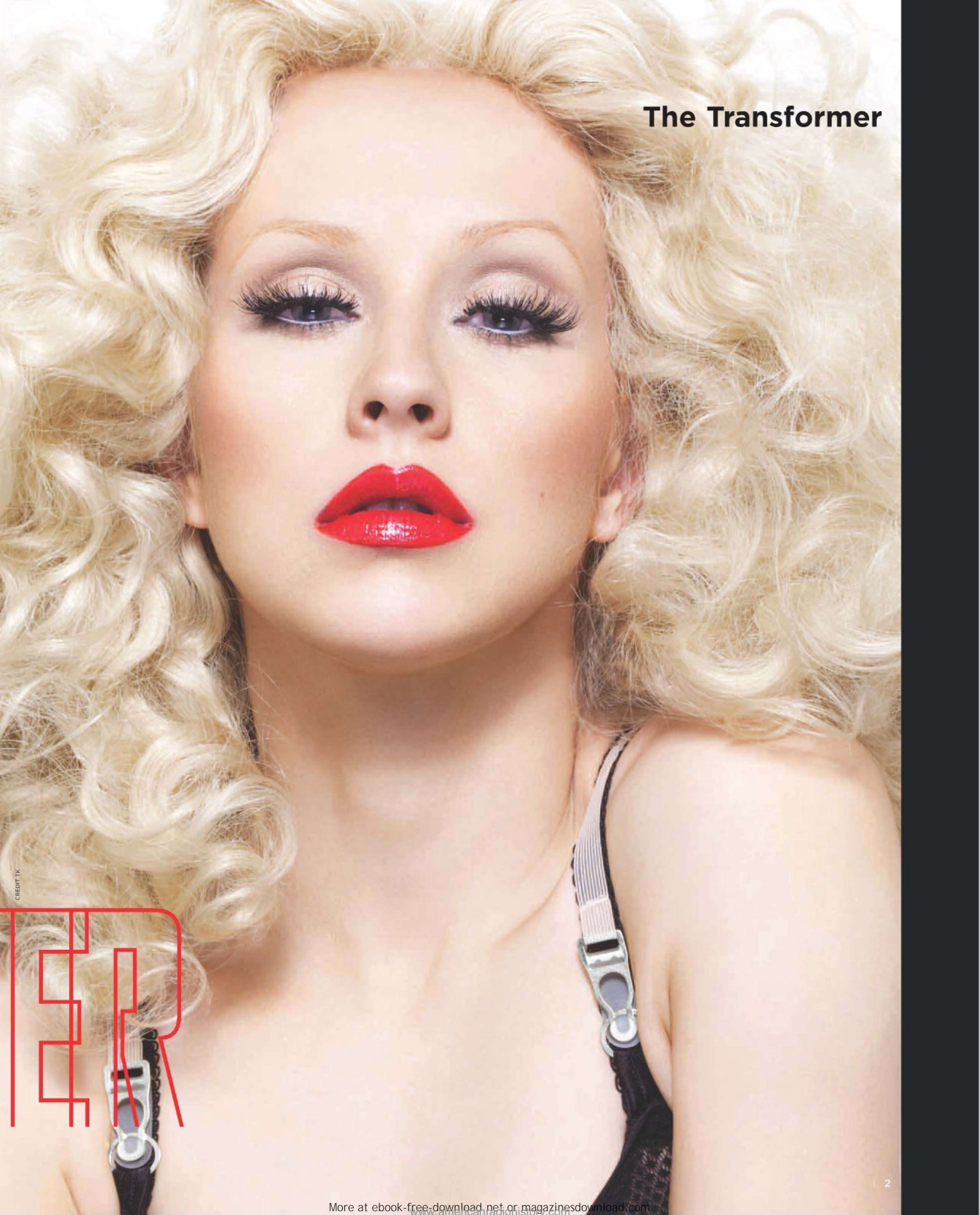
"I'm in it for the long haul, and a decade later in my career, I have nothing to prove," Aguilera says. "To anyone who wants to be negative, it's like, 'I'm obviously relevant enough to you for you to care and to talk and to evoke negative feelings inside of you.'"

TRANSFORM

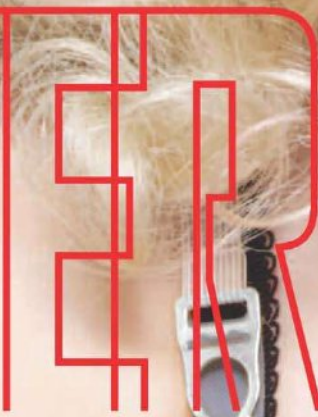
Inside a soundstage at Sony Pictures Studios in Los Angeles last week, Christina Aguilera is talking about the inspiration behind her 2006 album, "Back to Basics," on which she paid tribute to the soul and blues artists who originally inspired her to sing. ■ Or at least that *was* what she was talking about. Now, seemingly out of nowhere, she's describing the impetus that led to "Bionic," her futuristic new disc. ■ "Sorry," Aguilera tells the 200 or so audience members gathered for this tap-



**The Transformer**



CREDIT: TK





Rather than reflecting a desire to keep up with her successors, the singer says the new album is an expression of her femininity in all its forms: wife, mother, singer, actress. (After marrying Jordan Bratman nearly five years ago, Aguilera gave birth to the couple's first son, Max, in 2008.) " 'Bionic' to me is the definition of the superhuman abilities we as women have in everyday life," she says, adding that the outré spirit of much of the music is a reaction to "feeling stifled" by the supposed exclusivity of any of those roles. "I've grown and changed, and I've learned so much. I've never felt more confident, more secure, more sexy in my life than I do now."

There's no doubting that change: From an early stint on "The All New Mickey Mouse Club" (alongside Britney Spears and Justin Timberlake) to the boy-crazy bubble gum of "Genie in a Bottle" to the supremely raunchy "Dirrty" to the Andrews Sisters homage "Candyman," Aguilera's career has been a study in contrast.

"For me this album is simply a continuation of Christina's genius," says Aguilera's manager, Live Nation Entertainment chairman Irving Azoff. "Every time she breaks new ground and does amazing stuff. And she has the courage to sit there and say, 'What's good for the longtime brand? What's going to work in the live show?' She doesn't play the game of trying to create a record of what someone might expect. She grows as an artist every time, and this one is just another indication of that."

"There's two things you need to know about Christina Aguilera," says Polow Da Don, whose credits on the album include "Not Myself Tonight" and an especially spirited number called "I Hate Boys." "The first is that, as far as her singing goes, she's a professionally trained animal. And the other is that she knows exactly, absolutely what she wants."

Sia Furler, an Australian singer/songwriter (and former Zero 7 member) who co-wrote several songs on "Bionic," says she didn't perceive any anxiety on Aguilera's part in regard to the album's relatively left-field roster. "I don't think she thought it was a risk," Furler says. "She was just excited to get to work with the artists she loves. There's this misconception that she's a middle-America kind of person. But she's a little hipster. You go back to

her house and sit by the fire with some wine, and what's playing over the sound system? The Knife and Arthur Russell. She doesn't listen to pop music."

"I get off on working with creative energy," Aguilera says emphatically, her hands punctuating her point. "That's when I'm most at home and feel happiest. And all these people brought about new sides of me. It was a big collaboration-fest, and it felt so good and rewarding in the end, because I was just so happy with the work and the new territories that I ventured out to."

The singer describes her love of Le Tigre's records, which she calls "loud and fun and in your face," and says her collaborations with Furler—particularly "You Lost Me," a stripped-down tear-jerker—constitute "the heart of the album." According to Aguilera, she assembled the album not through RCA's A&R department but by contacting her partners directly—in several cases only after Bratman convinced her they'd pick up the phone. ("I get starstruck about people I love," she says a little sheepishly.) Azoff calls the process "a good networking thing," though he allows that Polow Da Don "was a label suggestion."

"Going into [each of these partnerships], I said, 'I'm a really big fan of yours, and I'm interested in stepping into your world and what you do,'" Aguilera says. "I want to combine that with my sound, and let's see what happens.' I feel like I can do so much with my voice. I would be so bored sitting on a stool singing ballad after ballad just because I can."

Though she admits that having had huge hits during her career is precisely what enables her to insist they're not important to her, Aguilera says, "I promised myself after my first record I would never put out something that I couldn't feel and that didn't come from an honest, genuine place."

Which isn't to say that "Bionic" is some kind of impenetrable art-music experiment—far from it. "I do have songs on there where I went into them saying, 'OK, let's make a more commercially driven record,'" Aguilera acknowledges. "That's maybe where 'Not Myself Tonight' comes from. But I always have to have an integrity factor with it. There was actually a song that the label really wanted



Song sung blue: CHRISTINA AGUILERA during the taping of VH1's 'Storytellers.'

me to record, and I just said 'no,' because it didn't fit on the album—it wasn't creatively inspiring to me. They said, 'It's a hit, it's a hit!' And absolutely it's a hit for someone. But it's not for me, because when it jeopardizes my integrity too much I can't do it. The hit thing . . ." she trails off with a sigh. " 'Who Let the Dogs Out' was a fucking hit, you know what I mean?"

Not surprisingly, RCA's "Bionic" campaign projects an image of Christina the Superstar,

not Christina the Little Hipster. "Christina Aguilera fans are excited about Christina," RCA Music Group GM Tom Corson says. "They want her to make records that inspire and compel them. It's always interesting when an artist stretches; that's what they have to do from an artistic standpoint. And the real fan is definitely interested in that as part of her discography. But I think the casual fan cares more about how great the records are than about the stories behind them."

## AT THE MOVIES

Writer/Director Steven Antin On Casting Film Rookie Xtina In His Upcoming Big-Screen Musical 'Burlesque'

**"Burlesque" is Christina Aguilera's first feature film. What convinced you she was right for the job?**

When I started writing the script, I always saw Christina in the role of Ali. I wanted somebody who could



Showgirls: Director STEVEN ANTIN on the set of 'Burlesque.'

sing and dance and who was wildly charismatic and could act. I knew that Christina was a great singer and dancer and was wildly charismatic.

Then I saw her host "Saturday Night Live" [in 2004], and she was brilliant and so naturally funny. I said, "Wow, I really believe she could do this."

So I chased her for a while and finally convinced her to come to my office so I could show her my plan for the movie.

**Did she hold her own on set alongside such established pros as Cher and Stanley Tucci?**

Christina never ceased to amaze everybody from the day she came onboard. She's a natural—she just has it—plus she's a very driven young woman. She blew everybody's mind. She'll be a movie star after this movie.

**It's been four years since her last album. Where do you think she fits into the pop landscape at the moment?**

I don't think she does. She's com-

pletely singular: the best voice of her generation, a songwriter, a spectacular performer. And she's dropped dead beautiful. She does a really natural thing in this movie with almost no makeup.

**Did the memory of earlier star-vehicle bombs like "Glitter" loom in your mind as you made "Burlesque"?**

When people hear you have one of the world's biggest pop stars in a movie musical, that's where their head goes. I'm sure it came up once or twice. But what we're doing is such a world apart, there was never really any danger of that. It's a very different animal with Christina Aguilera. —MW

# SWEET 16

Since Christina Aguilera's debut on the July 3, 1999, Billboard Hot 100 with "Genie in a Bottle," the singer has racked up 16 top 40 hits, tying her with Britney Spears for the fourth-most among female artists in that time span. Only Taylor Swift (with 22), Beyoncé (19) and Rihanna (18) have earned more since Aguilera's arrival.

—Keith Caulfield

## CHRISTINA AGUILERA'S TOP 40 BILLBOARD HOT 100 HITS

| SONG TITLE  | PEAK            | PEAK DATE | WEEKS ON CHART |
|---|-----------------|-----------|----------------|
| "Genie in a Bottle"   | No. 1 (5 weeks) | 7/31/99   | 25             |
| "What a Girl Wants"   | No. 1 (2)       | 1/15/00   | 24             |
| "The Christmas Song (Chestnuts Roasting on an Open Fire)"               | No. 18          | 1/1/00    | 4              |
| "I Turn to You"   | No. 3           | 7/1/00    | 22             |
| "Come On Over Baby (All I Want Is You)"                                 | No. 1 (4)       | 10/14/00  | 21             |
| "Nobody Wants to Be Lonely" (Ricky Martin Duet With Christina Aguilera) | No. 13          | 2/24/01   | 20             |
| "Lady Marmalade" (Christina Aguilera, Lil' Kim, Mya & Pink)             | No. 1 (5)       | 6/2/01    | 20             |
| "Beautiful"   | No. 2           | 2/1/03    | 27             |
| "Fighter"   | No. 20          | 5/24/03   | 20             |
| "Can't Hold Us Down" (featuring Lil' Kim)                               | No. 12          | 9/13/03   | 20             |
| "The Voice Within"  | No. 33          | 3/14/04   | 16             |
| "Ain't No Other Man"  | No. 6           | 7/15/06   | 20             |
| "Hurt"  | No. 19          | 12/16/06  | 20             |
| "Candyman"  | No. 25          | 3/31/07   | 17             |
| "Keeps Gettin' Better"  | No. 7           | 10/18/08  | 18             |
| "Not Myself Tonight"  | No. 23          | 5/1/10    | 4*             |

\* STILL CHARTING

"This is a fierce, strong, sexy, feel-good album, and I think the various collaborations represent Christina flexing her artistic muscles," senior VP of marketing and artist development Scott Seviour adds. "But ultimately what they did was to help bring out the different sides of her." He laughs. "I think the main message of our marketing campaign is: 'It's a Christina Aguilera record.'"

According to Seviour, the label's rollout began in mid-March on Aguilera's website with a slow reveal of the single's title, lyrics and cover art. "Then after a week we flipped the site from black to white, presented the album cover and streamed a 15-second snippet of 'Not Myself Tonight.' That took us from zero to 60 in a quick amount of time," Seviour says. "The blogs picked it up and all the fans were chattering. Instead of going to radio and saying, 'Here's your song,' we wanted to build a base for it, since it had been a second since the last single. That way we re-energized the fans and they felt like they were a part of it."

"Not Myself Tonight" shipped to radio March 30, earning most-added honors at top 40 and rhythm in its first week on the air. "Pop radio really celebrated her return," RCA Music Group executive VP of promotions Richard Palmese says. "They acknowledge that she's a special artist, a worldwide superstar who heats up their playlists." He adds that the choice of "Not Myself Tonight" as the album's lead single was an easy one. "Radio today demands tempo—at times probably more than we would like them to," he says. "So especially going into the spring and summer, we knew early on that we wanted the first single to be tempo-driven."

Hype Williams' video for the cut premiered April 30 on Vevo, and it's currently embed-

ded at Aguilera's website. Seviour says the site is set to relaunch May 20 with a social-networking element and a direct-to-consumer store that will sell music, fragrances, exclusive pieces of Stephen Webster jewelry—"basically anything and everything in Christina land," as Seviour puts it.

"We've definitely made a conscious effort to make a lot of noise," Corson says. "You can't take anything for granted in this marketplace. It's punishing, and many other artists have come into the Christina slot, for lack of a better word. So you're only

wall schedule of release-week TV" that begins June 6 with a performance at the MTV Movie Awards; includes appearances on "Today," "Late Show With David Letterman," "Live! With Regis and Kelly" and "The Early Show"; and ends June 13 on VH1 with back-to-back episodes of "Storytellers" and "Behind the Music." Additionally, Aguilera appeared May 7 on "The Oprah Winfrey Show" and is reportedly set to perform on this season's "American Idol" finale May 26. (An RCA representative declined to confirm the latter booking.)

**"THERE WAS A SONG THE LABEL REALLY WANTED ME TO RECORD, AND I JUST SAID 'NO'—IT WASN'T CREATIVELY INSPIRING."**

—CHRISTINA AGUILERA

as good as your last hit. I think an artist like Christina has more equity than that; she's not completely hit-driven. But you've got to be competitive. You've got to come back to win."

Fortunately for his client, Azoff says, "it's real easy to find people who want to work with Christina Aguilera. There's a lot of respect for her out there. And the great thing for us is to sit down and see everything that's available in the time period, sift through all the offers and, without cloning her, you do as much as possible."

Seviour lays out what he calls a "wall-to-

"She's in demand constantly," Corson says. "She's an old-timer and everyone recognizes that. Hopefully this will provide an opportunity for people to rediscover, 'Oh, my God, I forgot that she doesn't need Auto-Tune!' She's one of our great performers, looks amazing, thinks through everything. Many artists are compared to her, not the other way around."

On July 15 Aguilera will launch a 20-date North American tour at the Mohegan Sun Arena in Uncasville, Conn.; other stops on the Live Nation-produced trek include the Nikon at Jones Beach Theater in Wantagh,

N.Y., and the Verizon Wireless Amphitheater in Irvine, Calif. Leona Lewis will open all shows, and fans who purchase tickets at LiveNation.com through June 4 will receive a code to download "Bionic."

Aguilera will also make her movie debut later this year in "Burlesque," a musical directed by Steven Antin (brother of Pussycat Dolls creator Robin Antin) that co-stars Cher, Stanley Tucci, Kristen Bell and Alan Cumming. Aguilera plays a struggling dancer who moves to L.A. to follow her dreams and soon discovers—well, you can probably imagine where it goes from there.

"The idea of sensuality and women being expressive of that and looking at an old 1920s art form—it was like, 'Hello, sign me up!'" Aguilera says. "It had my name written all over it."

"Christina's had plenty of movie offers in the past, but this was the first one that made sense," Azoff says. "And it's a very different look for her. You'll be pleasantly shocked."

But will Aguilera's fans be shocked by the new sounds she samples on "Bionic"? Sia Furler isn't worried. "Christina could shit in a bottle and her fans would still love it," she says with a laugh. "They're rabid motherfuckers, totally crazy cakes. I mentioned her once on my Twitter and had like 5,000 more followers within minutes. If this album sells less than the last one, it's not a reflection of the record—it's a reflection of the industry."

Kathleen Hanna of Le Tigre thinks that Aguilera's hipster-approved collaborators might even earn the singer a few new fans in indie-identified Pitchfork country.

"People have been super-supportive of us working with her," says Hanna, who spent most of the '90s fronting the seminal riot grrrrl band Bikini Kill. "A few years ago there was a rumor going around that we were working with Paris Hilton, and people were ready to kill us. Obviously, Christina and Paris Hilton are totally different entities. But people seem genuinely excited about this. It's like maybe it gives them permission to admit they like Christina."

In Corson's view, Aguilera's dance-punk outing is just one of many avenues he sees her exploring during the course of her career. "If you ask people in our industry, 'Will Christina Aguilera be singing in 20 years?,' they'll all say 'yes.' It wouldn't surprise me if we see her do a standards album, a jazz album, a blues album.

It just depends on where her creative whims take her."

Back at Sony Pictures Studios, Aguilera's winding her way through one of the longest stories she's told all night. It began during a brief Q&A session when a fan asked her if she was glad "Genie in a Bottle" had been her first single. Somehow, though, Aguilera's gotten a long way from home.

"They told me to talk," she says after several minutes, pointing toward the VH1 execs at the back of the room. "So sorry if I keep going on and on." The crowd's response? A roar of encouragement.

# SONY/ATV TOPS AGAIN

**Publisher Snares Most U.S. Airplay  
Of Top 100 Songs In The First Quarter**

Sony/ATV Music Publishing captured the largest share of the 100 most popular U.S. radio airplay songs for the second quarter in a row, finishing the three months ended March 31 with a 19.5% share.

That's better than the 16.9% that Sony/ATV garnered in first-quarter 2009, but down from the industry-leading 20.5% share that the company tallied in that year's fourth quarter.

Sony/ATV had a share in 34 of the top 100 songs, including five top 10 songs led by **Lady Gaga's** "Bad Romance" at No. 2, "BedRock" by **Young Money** featuring **Lloyd** at No. 3 and "Sexy Chick" by **David Guetta** featuring **Akon** at No. 4.

Radio airplay is calculated based on the overall top 100 detecting songs from the 1,504 U.S. radio stations that Nielsen BDS monitored electronically for the period of Jan. 1-March 31. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Coming in second for the second consecutive quarter was EMI Music Publishing, with 18.5% of the top 100 songs of the quarter, down slightly from 18.9% in the prior quarter, but up

from 17.7% during the same period last year. That smaller share in first-quarter 2009 was good enough to capture the top spot in the U.S. ranking, a feat it duplicated in the second and third periods of last year as well.

EMI had a share of 46 songs in the top 100, more than any other publisher in the first quarter. Of those, six placed in the top 10, led by "BedRock," **Lady Antebellum's** "Need You Now" at No. 5 and "Telephone" by Lady Gaga featuring **Beyoncé** at No. 10.

Warner/Chappell Music ranked third in the first quarter, snaring a 12.5% share, up from 9.8% in the fourth quarter for the largest sequential market-share gain among the top 10 publishers. The company had a 12.6% share in first-quarter 2009. Warner/Chappell placed 31 songs in the top 100, four of which were in the top 10: "BedRock," "Need You Now," **Trey Songz's** "Say Aah" at No. 8 and **Ludacris'** "How Low" at No. 9.

Universal Music Publishing Group finished fourth with a 12.3% share in the first quarter, down from 13.1% in the fourth quarter and down from 14.9% in first-quarter 2009. The company had a share in 34 of the top 100 songs, up from 27 in the preceding quar-



## Publishers Place

ED CHRISTMAN



ter. Its songs included three top 10s: "BedRock," **Iyaz's** "Replay" at No. 6 and **the Black Eyed Peas'** "Imma Be" at No. 7.

Kobalt Music Group ranked fifth with 7.8%, down from 8.3% in the fourth quarter, but an improvement over the 5.5% it had in first-quarter 2009. The company claimed a share in 12 songs in the top 100, including the No. 1 track, **Ke\$ha's** "TiK ToK," as well as "Imma Be" and "Empire State of Mind" by **Jay-Z** and **Alicia Keys** at No. 12.

Bug Music/Windswept Holdings came in at No. 6 for the second consecutive quarter, even though its share of the top 100 songs fell slightly to 3.6% from the 4.1% it had in the fourth quarter. But Bug's share was up from the 2.8% it had in first-quarter 2009. The company had a share in eight songs, including "Replay" and **Kings of Leon's** "Use Somebody" at No. 24.

Stage Three Music returns to the top 10, coming in seventh with a 2.2% share, after being absent from the ranking in the fourth quarter. Stage Three placed five songs in the top 100, including **Orianthi's** "According to You" at No. 11 and **the Script's** "Breakeven" at No. 28.

Evergreen Copyrights and Words & Music Copyright Administration made the top 10 list for the third quarter in a row, with the former ranked eighth with a 2.1% share, while the latter

## TOP 10 PUBLISHERS AIRPLAY CHART

| RANK | PUBLISHER NAME                         | MARKET SHARE |
|------|--|--------------|
| 1    | <b>SONY/ATV MUSIC PUBLISHING</b>       | <b>19.5%</b> |
| 2    | EMI MUSIC PUBLISHING                   | 18.5%        |
| 3    | WARNER/CHAPPELL MUSIC                  | 12.5%        |
| 4    | UNIVERSAL MUSIC PUBLISHING GROUP       | 12.3%        |
| 5    | KOBALT MUSIC GROUP                     | 7.8%         |
| 6    | BUG MUSIC/WINDSWEPT HOLDINGS           | 3.6%         |
| 7    | STAGE THREE MUSIC                      | 2.2%         |
| 8    | EVERGREEN COPYRIGHTS                   | 2.1%         |
| 9    | WORDS & MUSIC COPYRIGHT ADMINISTRATION | 1.7%         |
| 10   | CHERRY LANE MUSIC PUBLISHING           | 1.6%         |

Percentage calculations based upon the overall top 100 detecting songs from 1,504 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Jan. 1-March 31. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

## TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

| RANK | PUBLISHER NAME                         | MARKET SHARE |
|------|--|--------------|
| 1    | <b>SONY/ATV MUSIC PUBLISHING</b>       | <b>14.7%</b> |
| 2    | UNIVERSAL MUSIC PUBLISHING GROUP       | 12.2%        |
| 3    | WORDS & MUSIC COPYRIGHT ADMINISTRATION | 8.8%         |
| 4    | WARNER/CHAPPELL MUSIC                  | 7.6%         |
| 5    | EMI MUSIC PUBLISHING                   | 6.7%         |
| 6    | BIG LOUD BUCKS ADMINISTRATION          | 4.7%         |
| 7    | BUG MUSIC/WINDSWEPT HOLDINGS           | 3.9%         |
| 8    | STATE ONE SONGS AMERICA                | 3.38%        |
| 9    | STAGE THREE MUSIC                      | 3.37%        |
| 10   | EVERGREEN COPYRIGHTS                   | 3.37%        |

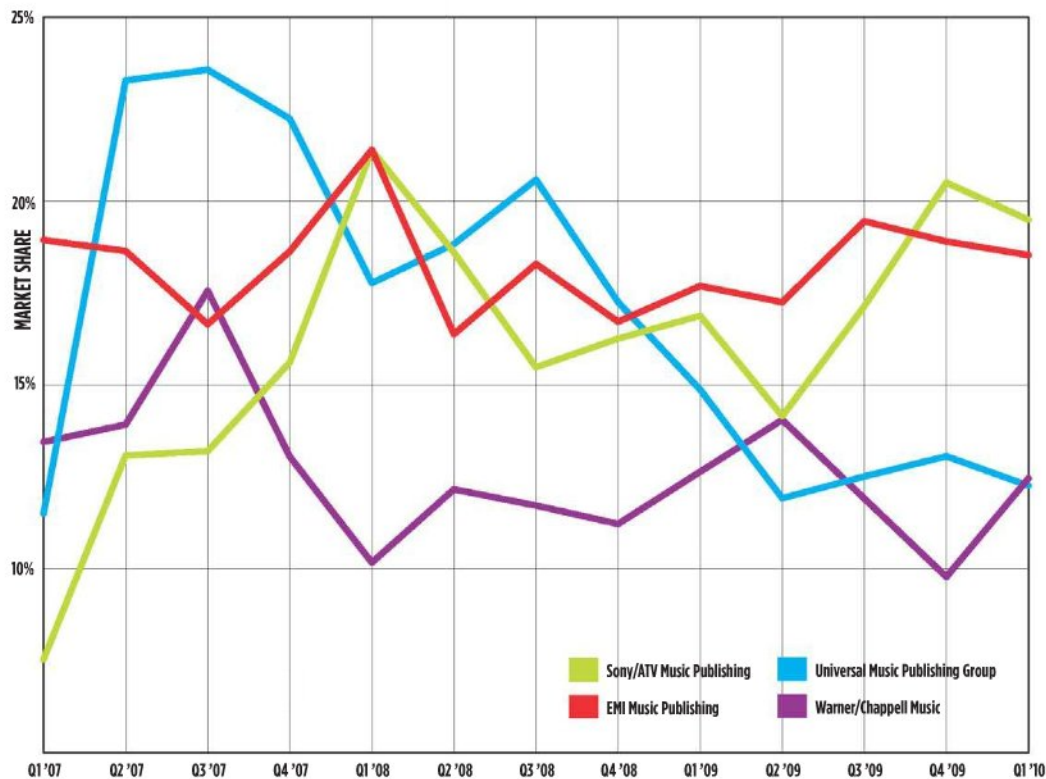
Percentage calculations based upon the overall top 100 detecting songs from 192 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Jan. 1-March 31. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.



K-kinda busy: Stefani Germanotta, aka LADY GAGA, co-wrote her hits 'Bad Romance' and 'Telephone,' both among the first quarter's top 10 airplay songs.

# Competing In 4/4 Time

The four major publishers' quarterly share of the 100 most popular U.S. radio airplay songs



came in ninth with 1.7%. Evergreen had a share of four top 100 songs, including "According to You" and Taylor Swift's "You Belong With Me" at No. 21. Words & Music had five songs in the top 100, including "Need You Now" and Billy Currington's "That's How Country Boys Roll" at No. 38.

Rounding out the ranking at No. 10 is Cherry Lane Music Publishing, with a 1.6% share, marking the fourth quarter in a row that the company, which has been sold to BMG Rights Management, has ranked in the top 10. Cherry Lane had three songs in the top 100, all of them by the Black Eyed Peas: "Imma Be," "I Gotta Feeling" at No. 32 and "Meet Me Halfway" at No. 67.

Sony/ATV was also the top country publisher of the first quarter, snaring 14.7% of the top 100 airplay songs at 192 U.S. country radio stations monitored by Nielsen BDS.

The quarter's top songwriter was Lady Gaga, who authored three top 100 songs: "Bad Romance"; "Telephone," which she co-wrote with four other writers; and the No. 58 song, "Paparazzi," which she co-wrote with Rob Fusari. She was followed by Swift, who had four top 100 songs: "You Belong With Me," co-written with Liz Rose; "Fifteen" at No. 69; "Fearless," co-written with Rose and Hillary Lindsey at No. 85; and "Love Story" at No. 98.

## TOP 10 SONGWRITERS AIRPLAY CHART

| RANK | ARTIST                                   |
|------|--|
| 1    | STEFANI GABRIELLA "LADY GAGA" GERMANOTTA |
| 2    | TAYLOR SWIFT                             |
| 3    | RYAN "ALIAS" TEDDER                      |
| 4    | ANDREW FRAMPTON                          |
| 5    | NADIR "REDONE" KHAYAT                    |
| 6    | LUKASZ "DR. LUKE" GOTTWALD               |
| 7    | ADAM YOUNG                               |
| 8    | BENJAMIN LEVIN                           |
| 9    | KESHA SEBERT                             |
| 10   | STEVE DIAMOND                            |

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,504 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Jan. 1-March 31. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

## TOP 10 AIRPLAY SONGS

| RANK | SONG                                      | LABEL                                    |
|------|---|--|
| 1    | "TIK TOK," KESHA                          | KEMOSABE/RCA/RMG                         |
| 2    | "BAD ROMANCE," LADY GAGA                  | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE |
| 3    | "BEDROCK," YOUNG MONEY FEATURING LLOYD    | CASH MONEY/UNIVERSAL MOTOWN              |
| 4    | "SEXY CHICK," DAVID GUETTA FEATURING AKON | ASTRALWERKS/CAPITOL                      |
| 5    | "NEED YOU NOW," LADY ANTEBELLUM           | CAPITOL NASHVILLE/CAPITOL                |
| 6    | "REPLAY," IYAZ                            | TIME IS MONEY/BELUGA HEIGHTS/REPRISE     |
| 7    | "IMMA BE," THE BLACK EYED PEAS            | INTERSCOPE                               |
| 8    | "SAY AAH," TREY SONGZ                     | SONGBOOK/ATLANTIC                        |
| 9    | "HOW LOW," LUDACRIS                       | DTP/DEF JAM/IDJMG                        |
| 10   | "TELEPHONE," LADY GAGA FEATURING BEYONCÉ  | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE |

Ranking based on the number of aggregated plays each song had among 1,504 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Jan. 1-March 31.

# The Billboard Q&A

**At The Age Of 22, Writer/Producer BENNY BLANCO Has Already Scaled The Pop Charts With His Work For Ke\$ha, Katy Perry And 3OH!3**

BY JASON LIPSHUTZ

For someone who was never much interested in making pop music, Benjamin Levin, better-known as Benny Blanco, has quickly earned his place atop the Billboard Hot 100. At the age of 22, the writer/producer has had a hand in such smash singles as Ke\$ha's "TiK ToK," 3OH!3's "Don't Trust Me," Britney Spears' "Circus" and Katy Perry's "I Kissed a Girl." Since contributing a clumsy hip-hop beat to a softcore porn movie as a teenager, Blanco has found a life he didn't know he wanted. "I was completely happy making songs with underground artists," says Blanco, seated in his New York apartment's recording studio, which holds more than a dozen keyboards and a full-sized bed. "It's weird how quickly everything got fast-tracked."

After abandoning his dream to become a rapper and learning how to make beats, Blanco started taking five-hour bus rides from his native Virginia to Manhattan, where he would meet with record executives and sleep overnight in his friends' cars. Blanco later landed an internship with producer Disco D (David Shayman), during which he had water bottles thrown at his head but picked up scraps of music knowledge.

After Shayman's death in 2007, Blanco teamed with eccentric rapper Spank Rock and released "Bangers & Cash," an EP built around 2 Live Crew samples. The record led to a meeting with Lukasz "Dr. Luke" Gottwald, who clicked with Blanco and started grooming him as a pop producer. Blanco's string of high-profile singles will continue this summer with Justin Bieber and Sean Kingston's "Eenie Meenie" and "My First Kiss" by 3OH!3 and Ke\$ha.

With long curly hair, an unshaven face and a precocious grin, Blanco looks more like a college cut-up than a top songwriter/producer, but he turns serious when discussing his music. "I don't want anyone to ever sound like me," he says.

**Where does the name Benny Blanco come from?**

I was a white rapper. I was horrible. I was in the studio one day, going through names like Lil' B, Short Stuff. . . I was Benny Bounce for some time, and then I was like, "I'm white!" and I was studying Spanish at the time, so I was like, "Blanco!" I was just going to be Blanco. A friend said, "You should be Benny Blanco, like in 'Carlito's Way.'" All my other names sucked, so I didn't really have a choice. I just went with that one.

**When did you decide you wanted to be a rapper?**

When I started getting into music at 5 years old, the first tapes I got were Nas' "The World Is Yours" and "Sweet Potato Pie" by Domino. Rap was all I listened to. So I was going to be a white rapper. This was before Eminem. Then he came out and I was like, "See? He's a white rapper, and I can be a white rapper." But then I thought, "Except I suck, and I'm short and Jewish, with curly hair."

**'TiK ToK' makes you feel good. Like, a grandma could bump that, or some girl who's 5, or even dudes in the hood.**

**What happened that made you go from rapper to producer?**

I was watching my friend make all these beats, and I had a Casio that I would mess around on. I didn't really have any gear, and I just started making beats here and there. They were so bad; very elementary. I was 15 years old, and I had no concept of songs or anything.

**How did one of your beats end up in a porn video?**

Jonathan Shecter, who started the Source magazine, wanted to sign me to a subsidiary of Columbia. He wanted to put one of my beats in this softcore porn he had, called "Hip-Hop Honeys," and I was like, "Yes!" I remember getting a copy and showing it to my friends every day, and my mom would come home and turn it off. I was so excited. I kept setting all these milestones for myself, and that was my first one.

**How did you come to intern with Disco D?**

When I was 17, I'd hit up everyone on MySpace: Polow Da Don, Jimmy Iovine, whoever I could find. I got an e-mail from Disco D, and I went to his penthouse in Brooklyn and asked if I could work for him. He said, "I'm leaving for Brazil next week, and you're going to come and fill the studio for me. If you book someone to work at the studio every day of the week, you're hired." I scrambled around, had it booked the whole time, and he came back and that's when I started working for him. I'd come up every weekend from Virginia during high school, and then I enrolled in a New York school called IAR [Institute of Audio Research] and worked with Disco D every day. It was so intense.

**How so?**

One time I played him all my beats, and he highlighted my whole hard drive and pressed "erase" on everything I had done. Or he would take my CDs and throw them out the window. He said, "I want you to get better. You're only going to get better if you start over."

**So what did you learn from him?**

One hour a day he would show me all this stuff, like how to layer drums, and I didn't know anything like that. He taught me prechorus, verse, chorus, everything. He taught me that my beats have to be a musical experience.

**How did you start working with Spank Rock?**

Spank Rock was friends with Disco D and my manager, James Johnson, so when D passed away, Spank came over to James' house and we all just cried. We started freestyling over this beat that D did. D was doing all these crazy, weird beats, and I decided to do something like that and carry on his legacy. I stepped away from hip-hop and was working with weird bass sounds, and I felt like Spank was the only one who could do it justice. I decided to sample 2 Live Crew songs and begged Spank to do it. We did one demo in James' loft, and Spank shopped it and had a deal for "Bangers & Cash" the next week.





Life's a picnic (from left): BENNY BLANCO, BRUNO MARS, NEON HITCH and PHILIP LAWRENCE

**And the opportunities started coming in from that?**

Yeah. I was slowly making the rounds and doing remixes, and I got offered my first publishing deal, and I was like, "What's a publishing deal?" I started getting offers from everywhere, and around then, somebody introduced me to Dr. Luke.

**Were you a fan of his?**

I had no idea who he was. I looked him up on my Sidekick, and all I saw were some remixes he did. So I tell him, "Dope! You do remixes too, that's awesome." Meanwhile, he had produced all these No. 1s. I played him my songs, and that night Luke called me and said, "You want to come over and make music tonight?" I went over and stayed up until 9 in the morning making a song. I went over the next day, and the next day, and then he called me a week later and asked if I wanted to come to L.A. and work on a record. He pulled me into some amazing projects, and I didn't have any idea how to write a pop song. But we worked well in the studio together from the beginning. We never got in each other's way and had each other's strengths and weaknesses exactly leveled out.

**Was 3OH!3 your first pop project?**

It was my first pop thing outside of Luke. I had learned so much from Luke, and from my manager, and from D, and it was time to use it all. I only came there to help them add to one of their songs, but we started a new idea, and it just grew overnight. We were in a room yelling at each other, getting drunk and making music.

**When did you first meet Ke\$ha?**

I first met her when she came over to Luke's house. She started talking to Luke about her record and I thought, "This girl's a star." I knew it from the second I saw her. We went to Sweden to work with Max Martin and [Karl] Johan [Schuster]. And then in New York in my apartment, I did "Blah Blah Blah" with her, 3OH!3 and Neon Hitch. We were all sitting on my bed singing, with my mic that didn't even have a stand. We drank and hung out, and we went uptown and Ke\$ha and Neon got tattoos. And after that we wrote "TiK ToK."

Everyone always asks if I knew it was going to be big. No idea. People were like, "What the fuck? Why is this white girl kind of rapping?" But it's fun, it makes you feel good.

Like, a grandma could bump that shit, or some girl who's 5, or even dudes in the hood who are like, "Man, I don't listen to that 'TiK ToK' shit," and then they open up their iPod and they're singing along. I like making music that everyone will like.

**Has being such a young producer ever been a problem?**

I was always scared, because people would say I'm so good for my age, and I thought, "What's going to happen when I grow up? Will I be terrible?" I wanted to do this my whole life, but I didn't think it was going to happen when I was 22. But when you step in the room with musicians, everyone's equal. If I think something's not good, I'm going to tell someone. I don't hold back.

**You've had a lot of different tags on songs—producer, co-producer, co-writer. What's your ideal work process?**

At first I was just working with the beats, but as I got comfortable with the pop stuff I started putting together melodies and then writing lyrics. In the studio, the best idea wins. If someone else makes a good beat, and I just play on it, or write the lyrics, or write a melody, that's fine. I just like making music any way I can.

**What are you working on now?**

I'm working with this guy Mike Posner, who's awesome. I'm doing a lot of Neon Hitch's album. I did Katy Perry's new single with Luke, "California Girls." "My First Kiss" is out, and I got another one with 3OH!3. I got a new Taio Cruz song called "Dynamite." I did some work with Jazmine Sullivan. I got some stuff coming out with Santigold, and stuff with this group from Brooklyn called Telepathe. I love working with new artists, so I try to find them before they're signed to the label. They're not jaded or blinded by anything.

**You're 22 and you've already written and produced No. 1 hits. Do you ever see yourself getting out of the music industry and exploring something else?**

I like cooking. Me and my friend Dave Sitek from TV on the Radio, we were thinking about writing a cookbook. We're both chubby producers. We call ourselves the Chubby Angels. Every time I'm with him we cook food together. Sounds kind of gay, but I promise it's not. ...

**BENNY BLANCO:  
CHARTOGRAPHY**



**BRITNEY SPEARS**  
"Shattered Glass"  
Co-writer/co-producer  
Billboard Hot 100  
Debut: 12/20/08  
**PEAK: NO. 70**

**BRITNEY SPEARS**  
"Circus"  
Co-writer/co-producer  
Billboard Hot 100  
Debut: 12/20/08  
**PEAK: NO. 3**

**KESHA**  
"TiK ToK"  
Co-writer/co-producer  
Billboard Hot 100  
Debut: 10/24/09  
**PEAK: NO. 1**

**KESHA FEATURING 3OH!3**  
"Blah Blah Blah"  
Co-writer/co-producer  
Billboard Hot 100  
Debut: 1/23/10  
**PEAK: NO. 7**

**3OH!3 FEATURING KESHA**  
"My First Kiss"  
Co-writer/co-producer  
Billboard Hot 100  
Debut: 5/22/10  
**PEAK: 9**

**SEAN KINGSTON & JUSTIN BIEBER**  
"Eenie Meenie"  
Co-writer/co-producer  
Billboard Hot 100  
Debut: 4/10/10  
**PEAK: NO. 15**

SPEARS: KEVIN MAZUR/WIREIMAGE.COM; KESHA: FRANK MICELOTTA/GETTY IMAGES; 3OH!3: JASON LAVERIS/FILMMAGIC.COM; BIEBER: JOHN SHEARER/WIREIMAGE.COM



The downward spiral: Clint Mansell composed the score for the film 'Requiem for a Dream' (left), including the haunting instrumental theme 'Lux Aeterna.'

# NOTES FROM THE UNDERGROUND

Never A Hit, Clint Mansell's 'Lux Aeterna' Has Achieved Synch-Licensing Staying Power

BY MITCHELL PETERS

Three chords. A skeletal melody. And an uneasy sense of pathos and dread.

Those are the elements that make up the slow-building instrumental "Lux Aeterna," part of British composer Clint Mansell's score for "Requiem for a Dream." The bleak Darren Aronofsky-directed film, based on a 1978 Hubert Seibly Jr. novel about four New Yorkers consumed by drug addiction, featured "Lux Aeterna" as a recurring theme.

Despite the movie's modest box-office returns (U.S. grosses of \$3.6 million, according to Box Office Mojo), "Lux Aeterna" has taken on a life of its own beyond the silver screen.

In the years since the release of "Requiem" and the Nonesuch Records soundtrack album in 2000, the composition has been used in film trailers for "The Lord of the Rings: The Two Towers," "The Da Vinci Code," "I Am Legend," "Sunshine" and "Babylon A.D." It has appeared in videogame trailers for "Assassin's Creed" and "Lord of the Rings: The Return of the King." It's been used in TV advertising campaigns for Canon PowerShot cameras, Molson Canada and Canadian wireless carrier Telus and licensed for use on TV shows like "Late Show With David Letterman" and "So You Think You Can Dance," as well as in a promo spot for the ABC series "Flash Forward." Rapper Lil Jon even sampled it on his 2002 single "Throw It Up."

"I never expected it to continue to have legs," Mansell says. "It's been a happy accident for me."

Not to mention a lucrative one.

Mansell and Universal Music Publishing Group decline to disclose how much "Lux Aeterna" has generated. But publishing sources say a popular instrumental theme like "Lux Aeterna" typically could command \$35,000-

\$40,000 for use in a film trailer, while its use in a TV commercial could get up to \$100,000. (Both estimates are based on its use in the U.S. market for one year.)

It's a vivid example of how a musical work doesn't have to be a chart hit to generate significant income for its creator and music publisher.

"Once in a while there will be something that's truly a great piece of music that can be applied in a lot of different places and really lift that project," says Scott James, executive VP of film, TV and synchronization worldwide at UMPG. "And ["Lux Aeterna"] was one of them."

Mansell is the former lead singer/guitarist of English electronic band Pop Will Eat Itself. After the group disbanded in 1996, he moved to New York to explore new musical interests. Through friends in the city, the musician met budding director Aronofsky, who was interested in using electronic-themed music in his debut film, "Pi," which became an underground hit following its 1998 release.

At the time, Aronofsky had never worked with any composers and couldn't afford to buy pre-existing music. So to spread his musical wings, Mansell agreed to score the project. "We both liked hip-hop and the movies we talked about resonated with each other," Mansell says. "It seemed like we could give it a try."

The relationship has been a fruitful one for both composer and filmmaker. Since "Pi" and "Requiem," the pair has collaborated on such critically acclaimed films as 2006's "The Fountain," starring Hugh Jackman and Rachel Weisz, and 2008's "The Wrestler," which earned Academy Award nods for stars Mickey Rourke and Marisa Tomei. Mansell is also writing music for Aronofsky's forthcoming movie "Black Swan,"

starring Natalie Portman.

When Mansell began composing the score for "Requiem," he initially created about 20 musical sketches that he shared with Aronofsky. The two then began playing bits of music against the film.

"One of the ideas I had was this three-chord progression," Mansell recalls. "It was different to everything else I had done on the CD. Whenever we played it under a pivotal moment of the film, it just worked—the pace and the progression in the chords."



**"I never expected it to continue to have legs. It's been a happy accident for me."**

—CLINT MANSSELL

That musical idea eventually became "Lux Aeterna." "It was a progression I probably had for ages," Mansell says. "But I never used it or even thought of it. The reason I brought it into the 'Requiem' thing is because it played well with a hip-hop beat, the tempo of it."

After Aronofsky and Mansell determined that "Lux Aeterna" would become the aural backbone of the movie, Mansell reworked another CD of ideas he had for the film, which were mainly electronic sequences and ambient sounds. "They passed through this filter that was being created by 'Lux Aeterna,'" he says. "It set the tone of what the music was going to be, and it just worked."

Major film studios typically insist on retaining publishing rights to big-budget movie scores. But since "Requiem" was a small-budget, independent release from indie studio Artisan Entertainment, Mansell had more leverage to cut a beneficial deal for himself. Lionsgate subsequently acquired Artisan in 2003. "It was such a small film, so I retained some of the rights because they didn't pay me a great deal," Mansell says.

Mansell, who's affiliated with BMI, owns both the writer's and publisher's share of the "Requiem" score, while UMPG is the worldwide administrator of the work. UMPG and BMI declined to reveal how much revenue has been generated from the "Requiem" score or "Lux Aeterna." According to Nielsen SoundScan, the soundtrack has sold 158,000 units in the United States, while "Lux Aeterna" has sold 188,000 downloads.

But music sales have accounted for only a small portion of the work's overall income. The real money came from synch licensing deals. The turning point for "Lux Aeterna" as an in-demand synch came after it was rerecorded with an orchestra and a choir for use in the trailer of the 2002 blockbuster "The Lord of the Rings: The Two Towers," according to BMI VP of film/TV relations Doreen Ringer Ross.

"The 'Lord of the Rings' trailer use in this particular instance was hugely instrumental, because they had all of those marketing dollars behind promoting [the movie] and it was a huge project," Ringer Ross says. "That piece of music probably became more associated with that than even 'Requiem' to some people."

Mansell says he was amused by the grandiose orchestral version of "Lux Aeterna" that was used in the trailer. But he agrees that the exposure took his work to a new level of popularity.

"I feel like the independent guy who somehow had the Beatles cover one of his songs and it was the biggest hit in the world," Mansell says. "It's not really what I do, but I'll take it."

Universal's film and TV division continues to pitch and promote the "Requiem" score for media uses. The company placed the track "Summer Overture" (a variant of "Lux Aeterna") on a four-disc film score CD sampler that's sent to clients that work on multiple media platforms. UMPG is also designing a "Composer Spotlight" section for its website that will feature music from its composers, including Mansell.

UMPG's James says publishing revenue earned from "Lux Aeterna" is split evenly between film/videogame trailer licensing and use in TV ads.

"Normally if you have a couple of ad uses the dollars are pretty large—that tends to dominate," he says. "There were quite a few ads, but there were [also] a lot of trailers." ■■■

Hal David *Chairman & CEO, Songwriters Hall of Fame*

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Blonde on blonde:  
Songwriting duo NERVO:  
Razor Boy CEO FREDRIK  
OLSSON (inset)

# Startup Goes Pop

## Sweden's Razor Boy Music Publishing Strikes Gold With Nervo

BY TOM FERGUSON



International success is proving as easy as two plus two for Swedish startup Razor Boy Music Publishing.

Launched just two years ago in Stockholm, Razor Boy has made a splash by placing a host of songs on high-profile pop albums.

At the heart of that success are two duos: Razor Boy co-founders Fredrik Olsson and Anders Bagge, and in-demand Australian songwriting team Nervo, comprising sisters Liv and Mim Nervo.

Nervo co-wrote three songs on David

Guetta's 2009 album "One Love" (Astralwerks), including "When Love Takes Over" (featuring Kelly Rowland), which topped the U.K. singles chart and peaked at No. 3 on Billboard's European Hot 100 singles chart.

More recently, the duo co-wrote "VIP" and "Boots & Boys" for Ke\$ha's chart-topping debut album, "Animal" (RCA), which has sold 646,000 copies in the United States, according to Nielsen SoundScan. The duo has also written for or co-written with the Pussycat Dolls, Miley Cyrus and Roger Sanchez.

Razor Boy's global administration is handled through a subpublishing deal with Sony/ATV Music Publishing, with Kobalt Music Group administering Nervo's repertoire in North America.

But the company itself still only consists of CEO Olsson and songwriter/producer Bagge, who have known each other for more than 20 years. While Bagge concentrates on studio work with songwriters, Olsson handles day-to-day affairs. That includes a burgeoning synch business—he's currently finalizing a Nervo deal for a Pan-European McDonald's campaign.

Following stints at MCA and indie Scandinavia Records, Olsson became senior A&R manager in EMI Music Publishing's Stockholm office in 2000. While at EMI, his signings included Bagge, who has written for artists including Celine Dion, Madonna and Jennifer Lopez.

"One day, Anders came to me and said, 'Hey, do you want to start up a publishing company with me?'" Olsson recalls. "And I said 'yes.' Simple as that."

The pair launched Razor Boy in June 2008 and Olsson made Nervo its first signing. The Aussie duo had previously been signed to Sony/ATV and worked with Olsson in 2007 when he invited the duo to Sweden to collaborate with some of his EMI writers.

"Unless you're one of the crème de la crème writers [at a major], it can be pretty hard to get your songs pitched," London-based Mim Nervo says. "With indies, you get their undivided attention."

Razor Boy's first big break came during summer 2008 when Olsson pitched Nervo's songs

to Max Gousse, who was seeking writers for Kelly Rowland in his capacity as executive VP of A&R and new business development at Music World Entertainment.

Gousse (now senior VP of A&R for Island Def Jam Music Group) liked Nervo's material and Olsson arranged a co-writing session in Rowland's hotel room in London.

"Kelly had some [basic] tracks from David Guetta," Olsson says. "They wrote 'When Love Takes Over' in that hotel room. After that, the ball started rolling."

The Ke\$ha tie-in came when the singer—at that time being developed as a country artist—heard Nervo's song "Fuck Him, He's a DJ," which is part of its Sony/ATV catalog.

"She reached out to us, so we asked her to come over to the U.K.," Mim Nervo says. "We really developed her style from country Nashville songs to kind of electronic, dirty British pop. Then she went back to America and turned it into something even bigger."

Nervo has its own label contract as well. Under a Virgin/Astralwerks deal announced in March, the sisters are due to release their debut album in 2011 and will sign artists to their own Nervo Records imprint.

Meanwhile, their songwriting is still much in demand. The Virgin/Astralwerks connection led to Nervo contributing what Mim calls "a classic Kylie song" to labelmate Kylie Minogue's "Aphrodite" album (due July 6), although she declines to reveal the title.

Olsson is around to grow his roster to 20 writers, up from around a dozen, but suggests other startups can learn from Razor Boy's "small is beautiful" credo.

"You have to find a couple of writers that you really believe in," he says, "and build from there."

# Found In Translation

## International Songwriters Find Eager Collaborators In Japan

BY ROBSCHWARTZ

TOKYO—With its Japanese lyrics and delicate backing track, Yuki's "Onaji Te" sounds like a typically sentimental J-pop ballad.

But anyone reading the credits for the Japanese pop star's chart-topping 2010 album, "Ureshikutte Dakiauyo" (Epic), would discover the song was written by Jez Ashurst, frontman of U.K. indie alt-rock band Farrah.

The London native, who has written songs for such acts as Irish boy band Boyzone and U.K. "Pop Idol" winner Will Young, is now part of a growing number of international songwriters contributing to hit records by Japanese artists.

Ashurst's first foray into Japan came in May 2004, when Sony Music Publishing Japan pitched some of his songs to Yuki. One of them, "Sweet 17" (co-written with Richie Wermerling), appeared on Yuki's 2005 album, "Joy."

Ashurst subsequently met pop-rock Kaela Kimura during Farrah's 2006 Japanese tour, which led to Farrah fan Kimura flying to

London to record Ashurst's songs "Ground Control" and "Sweetie" for her platinum (250,000 units) 2007 album, "Scratch" (Columbia). Encouraged by these new opportunities, Ashurst, by then published by Untouchable Songs/Universal Music Publishing, traveled to Japan last year to "write with Japanese writers for Japanese projects."

"It was a different way of working than [in] the U.S. and U.K.," Ashurst says. "Two songs a day for a start. There was a really big focus on mood, because we didn't write lyrics—this was much more about painting emotions with the music and melody."

To get over the language barrier, international songwriters generally either work with Japanese partners or submit tracks with guide vocals, with Japanese lyrics added later in the process by a local writer. In the case of "Onaji Te" (Same Hand), Yuki wrote new Japanese lyrics to the melody of "One of the Days," a song that Ashurst had written with Tricia McTeague.

Despite the logistical challenges and declining sales of international repertoire (Billboard.biz, April 19), such collaborations are becoming more commonplace as labels seek a competitive edge.

Hand in hand: YUKI has recorded songs by British songwriter JEZ ASHURST (inset).



Japanese artists get "broader choices of music to choose from," says Ken Ohtake, president of Sony Music Publishing Japan, which represents U.S. songwriters with Japanese credits like Linus of Hollywood (Kaela Kimura) and Joleen Belle (Juju). "Also, in the future it may allow the artists to

have their songs recognized overseas."

Japan has also been a receptive market for Stockholm-based Razor Boy Music Publishing, which represents Australian duo Nervo and Swedish writer Didrik Thott (see story, above). Thott co-wrote Kat-Tun's 2009 Billboard Japan Hot 100 chart-topper "Rescue" (J-Storm/Johnny's Entertainment), while Nervo had credits on albums released last year by J-pop artists Hitomi and Kana Nishino under its previous publishing deal with Sony/ATV.

"We pitch a lot," Razor Boy CEO Fredrik Olsson says. "Not so much direct to labels, but you work with publishers and agents out there who help out."

Tokyo music publisher Fujipacific Music has secured song placements on Japanese albums for Swedish rock musician Pontus Hjelm (Nana Tanimura) and Swedish songwriting/production team Bloodshy & Avant (BoA). "As musical trends shift into the R&B-pop arena, the Japanese A&R community will rely more and more on the 'real' people abroad," Fujipacific senior creative director of international Akira Tsukahara says. "They can't be happy with [just] the local supply of material any more."

Additional reporting by Tom Ferguson.



**FINALLY UP FRONT**  
Stars pay tribute to producer Arif Marden



**SMOOTH JAZZ**  
Jose James honors his influences



**BETTER LATE . . .**  
Laurie Anderson on her recording process



**TO LOVE WELL**  
MercyMe channels what the world needs now



**BREAKING GROUND**  
Zac Brown Band partners with Ram Truck

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# MUSIC



Animal collective:  
BAND OF HORSES

ROCK BY CORTNEY HARDING

## HORSE SENSE

Band Of Horses Gallops Toward The Big Time With 'Infinite Arms'

**W**hen Band of Horses' deal with Sub Pop came to an end, its members found themselves with a familiar dilemma and two choices.

Some of their peers, Modest Mouse and Death Cab for Cutie among them, had chosen the major-label route—a path that promised more resources but could result in backlash from fans and the risk of getting lost in the major-label shuffle. Others, like the Thermals and the Shins, chose to remain on indies, keeping their cred intact but limiting their chances of mainstream success. Band of Horses split the difference and signed to both an indie and a major. Its new album, "Infinite Arms," will be released May 18 on Brown/Fat Possum/Columbia.

"When we started recording, we didn't have a deal," says lead singer Ben Bridwell, who also founded and runs Brown Records. "As we got to the point where we were doing overdubs in L.A., we started inviting people to hear the songs."

One of those lucky few that heard the tracks was Fat Possum Records founder Matthew Johnson. "I was a fan of the band, and I got introduced to them last October," he says. "I liked the fact that after they made records in Seattle, they hauled ass back to South Carolina and were hanging out getting drunk with their friends at the furniture factory. We definitely bonded over drinking in the morning."

For his part, Bridwell says he felt "a kinship" with Johnson and also appreciated the fact that Fat Possum has strong relationships with indie retailers. But he also knew that a major could provide other benefits and struck a deal with Columbia, too.

"This situation is really the best of all worlds," says Ed Alexander, the band's product manager at Columbia. "We are all working together, but each using our areas of expertise to make sure the band does well."

Johnson says Fat Possum will focus on distributing the deluxe boxed set version of the album, which will feature both CD and vinyl copies of the record as well as photo prints by longtime band collaborator Christopher Wilson. The set will be exclusive to indie retail stores. Additionally, Alexander says Fat Possum will help work the record to college radio. Columbia will work the album to NPR, triple A and modern rock.

"Infinite Arms" will also be stocked at Starbucks stores nationwide starting May 18. If the experience of former labelmates Fleet Foxes is any indication, the coffee chain should help drive sales—in the case of the Foxes, sales of their self-titled debut

rose 149% the week the album became available at Starbucks, sending it up nearly 100 places on the Billboard 200.

Alexander says the band has licensed three songs to the season finale of NBC's "Chuck" and adds that more deals are likely forthcoming. "Music supervisors love them," he says, noting that the song "The Funeral," from the band's first album, appeared in a Ford Edge ad as well as numerous films and TV shows. "They certainly don't take everything, but they are willing to consider offers."

The supervisors and fans who loved the band's simple, honest, Americana sound won't be disappointed with the new album. Much like the group's two previous efforts, the songs are primarily driven by smart, sentimental lyrics, although the band isn't afraid to deploy a strategic string section or sweeping solo here and there.

"The album is our most collaborative effort by far," Bridwell says. "It's not a one-man show anymore. Other people are taking on vocal and songwriting duties. And while we started working with Phil Ek, who had produced our previous albums, we wound up taking the reins from him and producing it ourselves."

The band is currently opening for Pearl Jam, an experience Bridwell describes as "exciting and nerve-racking. We've played big festival stages before, but the shows on this tour are the biggest indoor spaces we've ever played." After a month with Pearl Jam, Bridwell says he expects to spend the rest of the summer touring.

"I see them going in the direction of Tom Petty or Neil Young," Alexander says. "They're not just another indie band anymore. They can reach an older audience and a different audience and still keep their core base."

## LATEST BUZZ

### >>> BUTCH WALKER PENNING MEMOIR

Musician/producer Butch Walker is "about halfway done" with a memoir that he says will offer some insight into a career of making music, both on his own and for other, more celebrated friends. "It's not all just sex, drugs and rock'n'roll," says the Georgia-born Walker, who hopes to publish the book in early 2011. "It's actually more just kind of funny and quirky about my kind of weird upbringing and stuff I've never told in interviews." In the fall, meanwhile, Walker will be working on a "band project . . . me and some of the Raconteurs guys."

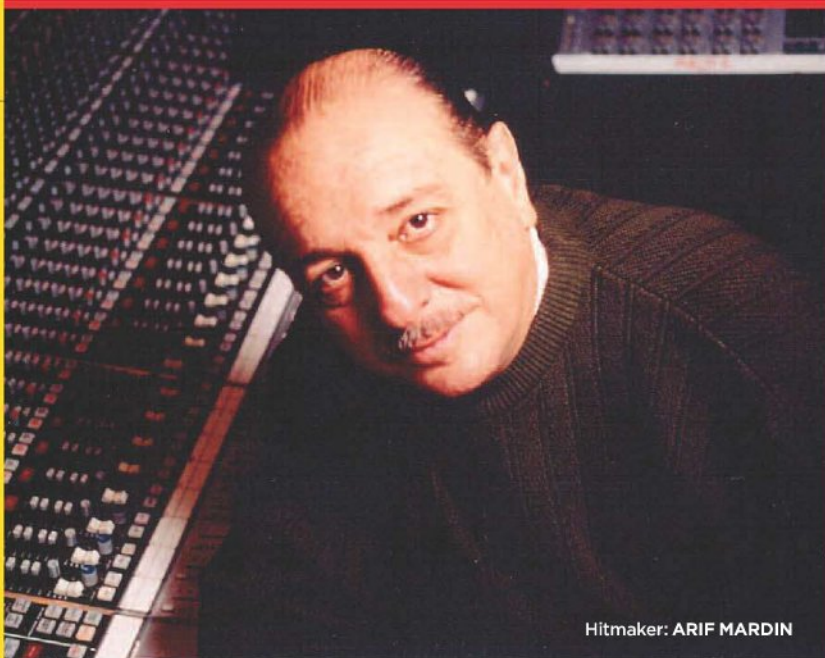
### >>> LADY GAGA ANNOUNCES NEW DATES

Lady Gaga has yet to embark on the nearly sold-out North American leg of her 2010 Monster Ball tour, but she's already looking ahead to next year. With most of this summer's dates sold out, the singer will return in 2011 with a run of arena dates starting in February, tour promoter Live Nation announced May 10. The 2011 North American Monster Ball tour will kick off Feb. 19 in Atlantic City, N.J., with 10 arena dates confirmed through April 18.

### >>> MAROON 5 PREPS THIRD ALBUM

Maroon 5 has set a Sept. 21 release for its third album, "Hands All Over," and will preview some of the new tracks during a monthlong summer tour that kicks off July 30 in Saratoga Springs, N.Y. Frontman Adam Levine says the new album "kind of hearkens back to the spirit behind the first record [2002's quadruple-platinum "Songs About Jane"] and is less like the second one [2007's double-platinum "It Won't Be Soon Before Long"]—or is a combination of both, the best elements of both all in one."

Reporting by Gary Graff and David J. Prince.



Hitmaker: ARIF MARDIN

JAZZ BY EVIE NAGY

## Fond Farewell To A Friend

Producer Arif Mardin's Son And Peers Pay Tribute To His Passion For Jazz

Arif Mardin may not be a household name, but he worked with more than a few familiar faces who are.

In his 40-plus years with Atlantic and Manhattan Records, before his death in June 2006, the Turkish-born producer/arranger was responsible for hits from multiple stars including Bette Midler, Aretha Franklin, Chaka Khan, Hall & Oates, Norah Jones and Willie Nelson. He also won 12 Grammy Awards and is credited with encouraging Barry Gibb to use the falsetto that would propel the Bee Gees' sound in the disco era.

But his first musical love was jazz composition, a pursuit that he put on hold in 1966 after he co-produced his first No. 1 pop hit, the Young Rascals' "Good Lovin'." Now, four years after his death, Mardin's jazz work will be celebrated with "All My Friends Are Here," a collection of his compositions recorded with many of the pop stars whose careers he elevated.

The set, due June 15 from his son Joe Mardin's NuNoise label, will have a companion documentary, "The Greatest Ears in Town," co-directed by Mardin and Doug Biro. It was filmed during recording sessions for the album and includes interviews with such artists and colleagues as Franklin, Quincy Jones and late Atlantic co-founder Ahmet Ertegun.

"When my father was diagnosed with pancreatic cancer in early 2005, he started reviewing compositions from the past, some which had lyrics, some which didn't," recalls Mardin, who worked with his father for many years as a co-producer and helped complete and record the selected pieces. "He always referred to this album as his life's work."

The first song recorded was noir ballad "So Blue," with lyrics by Roxanne Seeman, featuring Khan on vocals and David Sanborn on alto

sax. Other tracks were completed either when Mardin was too sick to work or after his death. He worked on the project until the very end of his life. "I went to visit him one night in June 2006, and he hands me score paper," Mardin says. "It was the string arrangement to 'No Way Out.' And my father died the next day."

Although Mardin wouldn't live to see the song recorded with singer Nicki Parrott, the detailed instructions he left behind illustrate the forethought in his process. "He wanted some seashore sound effects, a Balinese gamelan interlude, finger snaps and Jerry Dodgion's flute as an alter ego to the vocal," Mardin says.

Of the album's 13 tracks, the only one the elder Mardin didn't pen is opener "The Greatest Ears in Town," co-written and sung by Midler as a tribute to the producer, who helped her earn a Grammy and a Billboard Hot 100 No. 1 with "Wind Beneath My Wings." "It's this very loving tribute to how my father came here and landed in the world of jazz, and ended up becoming this very successful creator," Mardin says.

The album's other contributors include Jones, Nelson, Carly Simon and Dr. John. The title track's all-star roster includes Hall & Oates, Barry and Robin Gibb, and Phil Collins.

Mardin will release the companion documentary on DVD and is in talks to bring it to TV. "With the film, we obviously wanted to show his success in popular music," he says. "But also the family side, the history from Turkey—what an extraordinary kind of American dream my parents lived, my father being the first recipient of the Quincy Jones Scholarship at the Berklee College of Music, and how that led to being hired by [Ahmet's brother] Nesuhi Ertegun at Atlantic. And what a great father he was—because with all his accomplishments, he was a great dad." ■■■

JAZZ BY DAVID J. PRINCE

## ALL THAT JAZZ

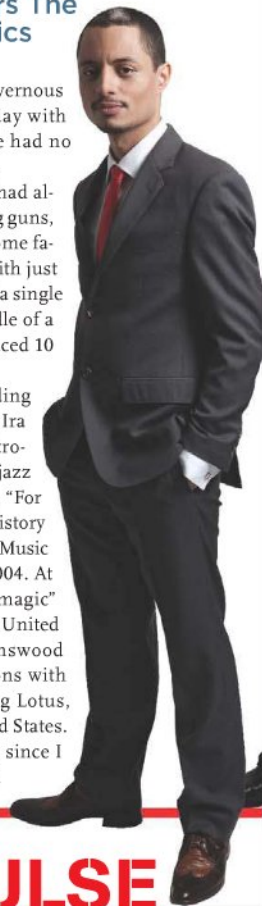
Jose James Covers The Classics

When singer Jose James arrived at the cavernous Galaxy Studios in Brussels to spend a day with Belgian piano wunderkind Jef Neve, he had no intention of reviving an iconic jazz brand.

Instead, the two jazz musicians, who had already been singled out as the genre's young guns, were simply acting on an impulse to set some favorite standards to tape. Six hours later, with just a 9-foot Steinway concert grand piano and a single Neumann microphone set up in the middle of a warehouse-sized room, the two had produced 10 songs in 10 takes.

Those pop and jazz standards—including Billy Strayhorn's "Lush Life" and George & Ira Gershwin's "Embraceable You"—will introduce James' sensual baritone to American jazz audiences. As his first official U.S. release, "For All We Know" also carries the weight of history behind it—it's the first new release on Verve Music Group's venerated Impulse label since 2004. At the same time, his much-praised "Blackmagic" album, which was released last year in the United Kingdom on DJ Gilles Peterson's Brownswood Recordings and features his collaborations with celebrated Los Angeles beatmaker Flying Lotus, was recently released digitally in the United States.

"I've been singing most of those songs since I was 17," James says. "When it's all said and



## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> TRAVELING LIGHT

U.K. singer/songwriter Ellie Goulding has already had a whirlwind year, collecting the Critics' Choice Award at February's BRIT Awards among other highlights. But she's quickening her pace with an innovative partnership with Nike.

The two parties have teamed for a fitness and music promotion titled "Ellie Runs." During the first phase, Goulding undertook a series of U.K. outdoor runs throughout April, accompanied by fans selected from her online community.

Footage from each event was posted on Goulding's website and Facebook page. The multifaceted campaign's second phase rolls out in early June when Polydor releases a remixed version of Goulding's U.K. No. 1 album "Lights"—specially geared toward soundtracking fitness routines—via the Nike Sportmusic portal on iTunes.

"Ellie's passion for running

presented a unique opportunity to connect her with her U.K. fans in a very personal way," Polydor senior digital campaign manager Aaron Bogucki says.

The 10-song "Lights," which mixes folk influences with electronica, has sold 91,000 units since its March 1 release, according to the Official Charts Co. The album was released May 14 in Germany on Universal; release dates for other territories are being finalized.

Goulding plays U.K. arenas May 23-27 supporting John Mayer, followed by June European headlining shows and summer festival appearances



Speed demon: ELLIE GOULDING

MARDIN: JULIE MARDIN; JAMES: NEVE; NATHAN GALLAGHER

done, jazz with a capital J is where I'm coming from. Dexter Gordon, Billie Holiday, Miles Davis, Charlie Parker, Thelonious Monk—that's what I really studied when I was a teenager and what really fueled my passion. So even when I'm working with Moodyman or Flying Lotus, I'm always thinking about that tradition."

James grew up in Minneapolis, the son of a Panamanian saxophonist and multi-instrumentalist, and by his early teens was a fixture on the local jazz scene, performing with a variety of lineups and players. He attended the jazz program at the New School, studying with jazz elders Junior Mance and Chico Hamilton. But it was a chance encounter with Gilles Peterson, an influential U.K. radio personality and crate-digger with a knack for discovering raw talent, that helped move his career into high gear. After releasing his debut album, "The Dreamer," on Peterson's label, James began collaborating with a wide variety of electronic music producers, like British house music duo Basement Jaxx, German nu-jazz collective Jazzanova and Flying Lotus (aka Steven Ellison), who

Revisiting the classics: **JOSE JAMES** (left) and **JEF NEVE**

James calls "one of our treasures of American music right now."

"He's very much in the mold of Lou Rawls," says Maurice Bernstein, president of event promotion and marketing company Giant Step, who is working with Brownswood and Verve to elevate James' U.S. profile. "Rawls was a very fine jazz singer, but everyone knows him as a soul singer. Plus the fact that Jose is very much from the hip-hop world, I hear him, format-wise, as urban AC."

For Verve, "For All We Know" will feature prominently in the lead-up to the label's 50th-anniversary celebration of the Impulse imprint for later this year, and having James represent the label is an opportunity to bridge the gap between the hip-hop generation and the remaining jazz purists.

"Jose James is equal parts throwback and adventurer, which makes him the perfect artist to carry the Impulse label torch," says Dahlia Ambach-Caplin, Verve Music Group VP of A&R and executive producer of "For All We Know." Verve has enlisted Giant Step for promotions and helped support a brief Blackmagic tour in April, which included a live performance on noncommercial KCRW Los Angeles' "Morning Becomes Eclectic." In June, James and Neve will embark on a North American tour of jazz clubs and festivals, including two appearances at the Montreal Jazz Festival.

"Often, I'm the only jazz singer or even the only band on some festivals," James says. "I'm really trying to take my music—especially the jazz aspects of my music—to a younger, definitely more female audience. Women come for the music, and guys come for the women." ...

booked by London-based Coda. Goulding is published by Global Talent.

—Richard Smirke

## >>> BORN AGAIN

When Sia returned to the airwaves in late 2009 with the infectious track "You've Changed," it was clear the quirky U.S.-based Australian singer born Sia Furler had indeed transformed, with her previous jazzy, soulful style taking a much more dance-oriented direction.

Championed by national radio network Nova, the track cracked the Australian Recording Industry Assn.'s top 20. Yet it was a song she'd initially given away to her fans last December. "She made the track available as a teaser [for new album "We Are Born"] via Twitter," says her manager David Russell of IE Music. Russell confirms the album's direction "marks a significant change for Sia," but says initial media and industry response "has been enormously positive."

Furler's fourth album, "We Are Born" follows 2008 set "Some People Have Real Prob-

lems," which hit No. 26 on the Billboard 200. "We Are Born" streets June 18 in Australia on Monkey Puzzle/Inertia, June 21 in Continental Europe on RCA/Sony, June 22 in the United States on Jive and July 5 in the United Kingdom on RCA.

After winding up U.S. shows booked by Paradigm May 8, Furler plays European dates end May 27 with a sold-out London Roundhouse show. In August, Furler will play four U.S. dates on the Lilith Fair tour. The artist is published by EMI Music Publishing.

—Lars Brandle

## >>> MOUNTAIN CLIMBING

Belgian rock duo K's Choice—siblings Sarah and Gert Bettens—returned to the chart summit in its native Flanders with new album "Echo Mountain" (Sony Music) after a seven-year sabbatical.

The set topped the Ultratop chart one week after its March 29 release in Belgium, the Netherlands and Luxembourg and is currently rolling out across Continental Eu-

rope. A U.S. label deal is under negotiation.

K's Choice had a European breakthrough with its 1996 sophomore album, "Paradise in Me," which reached No. 121 on the Billboard 200 the following year, boosted by the radio hit "Not an Addict." Subsequent albums failed to build on that overseas success—although the label says global career sales have passed 3 million albums—and in 2003 the duo announced it was taking a break, with both Bettens launching solo careers.

"We absolutely needed the sabbatical," Gert Bettens says. "In 2003, after we'd been on tour all the time, 'Echo Mountain' would have sounded completely different—and half as good." The album splits its 14 tracks across two discs, gathering pop/rock-oriented songs on one and singer/songwriter-styled material on the other. The Bettens are published by Hi Jax Tunes/Sony/ATV.

K's Choice is touring Europe though June 27, booked by Primary Talent, with further European shows scheduled this fall. —Marc Maes

# 6 QUESTIONS

with **Laurie Anderson**  
by **EVIE NAGY**

An acclaimed musician/performance artist for four decades, Laurie Anderson will release "Homeland," her first album in almost 10 years, June 15. Co-produced by Lou Reed, her husband and longtime collaborator, the album is defined by Anderson's provocative politics and technological innovations. Billboard talked to Anderson about the long road to "Homeland," her current stage production and her and Reed's upcoming coronation as Coney Island royalty.

## 1 You've been touring material from "Homeland" since 2007. Why did it take so long to release as an album?

I went out from the beginning with almost nothing, one or two sketchy songs. Then I played for a couple of years with all these different types of people—Mongolian throat singers, jazz musicians. I thought I'd take pieces from the road and put them together in a record, and that's when I began to lose my mind. I'd be sitting there by myself looking at 100,000 sound files; a little viola part from Sweden, a horn line from Australia. It was the closest I ever came to really feeling like my brain would implode. Finally it only got finished because Lou got really sick of me complaining and said, "I'm going to come into the studio and stay until it's done."



## 2 Many of the messages on the album directly criticize or question American policies and practices. Were there any particular events or revelations that fired you up for this project?

I actually took most of the really pointed ones out. There was one called "Bad Guys." I wrote a lot of the more political songs when we were invading [the Middle East], and everybody's saying, "Wait a second. Is this who we are?" Your sense of yourself is influenced by what you think about where you live, no matter how unpatriotic you are, no matter how divorced you are from that kind of stuff. I think it was Kurt Vonnegut who said, "Doing an anti-war song is like doing an anti-weather song." It won't stop anything. On the other

hand, I spent a lot of time in the '60s protesting, and I've always missed that era of how we could influence it.

## 3 The narrative of "Homeland" is at least as central as the music. What is your writing process?

These songs were all built around violin filters. I'm a techno geek, and that's where the rhythms mostly come from as well as the harmonies. I've been working with a guy writing a lot of software for violin. It's sort of about piling up a lot of tracks and trying to get a live vibe going.

## 4 You're having a contest for fans and musicians to remix the song "Only an Expert." Why did you do this, and what will you do with the winning remixes?

I spend so much time doing it myself, so I thought, "This is kind of arbitrary. I wonder what other people would do with this." So that's what I really wanted to see, and there are so many great musicians and techno geeks who love to do stuff like that. We're going to put [the winners] out somehow and I'm really excited about that.

## 5 Discuss your new performance work "Delusion." What was its genesis, and does it have any relationship to "Homeland"?

This show is a kind of relative of "Homeland." It started out as a play for two people—I wanted to make a play involving a bunch of issues where there were two really opposite points of view, and each one of those viewpoints was really vivid and really true. At the end, you aren't able to resolve it.

The narrator is [Anderson's male alter ego] Fenway Bergamot. It's nice to have an alter ego, because when you develop your personality, sometimes you make mistakes. Maybe something happens and you want to scream. And then you think, "I'm not the kind of person who would scream," but you still want to scream. I think of that as sort of a design problem.

## 6 You and Lou Reed are going to be Queen Mermaid and King Neptune of this year's Coney Island Mermaid Parade June 19. Can you give a hint of what you'll be doing for your costumes?

Well, we're working first on our dog's costume, then we'll branch out to ourselves. You lead 10,000 people who are wearing fish outfits, mostly drag, into the ocean. Our dog is a rat terrier and doesn't swim, so I'm kind of worried about this whole thing. Maybe we can just get her water wings and she can come as sort of a mermaid-butterfly animal. ...

# ALBUMS

## ROCK

### BROKEN SOCIAL SCENE

**Forgiveness Rock Record**  
Producers: *Broken Social Scene, John McEntire Arts & Crafts*

**Release Date:** May 4

Toronto collective Broken Social Scene's fourth album, "Forgiveness Rock Record," finds the group doing the unthinkable: whittling its lineup of up to 19 members down to six and writing songs with choruses. On the new set, Broken Social Scene embraces its pop sensibilities like never before. The track "Water in Hell" is an anthemic rocker with a catchy, shout-along chorus ("From what I can tell/There's water in hell!"), and "Forced to Love" combines the band's usual grit and a hook that unexpectedly sticks, similar to "Cause = Time" from its 2002 breakthrough release, "You Forgot It in People." Strangely enough, the new album's less pop-driven songs are hit or miss—strings and pounding percussion build tension on the aptly titled "Chase Scene," laying the foundation for an irresistibly dark chant. But closing track "Me and My Hand" struggles to keep up; its droning vocals are no match for the rest of the set's fervor.—LF

### MINUS THE BEAR

Omni

Producer: *Joe Chiccarelli Dangerbird Records*

**Release Date:** May 4

Seattle-based indie rock outfit Minus the Bear has done its fair share of experimentation. But with erotic themes, smooth production and the use of a Japanese Omnicord synthesizer, the band's fourth album, "Omni," proves that there's still plenty to explore. The single "My Time" blends all three: The steamy lyrics ("You taste like sweet wine/We are magnified/The sweat rolls down your thigh") melt into a synth-laden, old-school R&B cut. And with its driving baritone guitar, the track "Secret Country" is one of Minus the Bear's heaviest songs to date. Others like "Excuses" and "Dayglow Vista Rd." showcase the group's usual mellowness, but the sexually charged "The Thief" best represents the new direction taken on "Omni." Amid sultry synth and funky guitar, vocalist/guitarist Jake Snider recounts waking up alone the morning after a one-night stand: "You've got a real shine set in fool's gold/I am the fool."—LF

### PETER FRAMPTON

Thank You Mr. Churchill

Producers: *Chris Kimsey,*



### WIDESPREAD PANIC

Dirty Side Down

Producers: *John Keane, Widespread Panic ATO Records*

**Release Date:** May 25

The recording studio is generally considered anathema to those in the jam band community. But Georgia sextet Widespread Panic has quietly discovered how to make very good albums that carefully balance its chops as both players and songwriters. Its new album, "Dirty Side Down," plays to all of Widespread Panic's strengths, from the intricate weaving of John Bell's and Jimmy Herring's

*Peter Frampton A&M/New Door/UME*  
**Release Date:** April 27

Peter Frampton's newest album, "Thank You Mr. Churchill," reinforces the artist's status as a rock guitar veteran and finds him exploring new plateaus. Sculpted around Frampton's fret work, the new set has a heavier, more immediate sound that deviates from the melodic flow of his Grammy Award-winning 2006 release, "Fingerprints." Against a persistent guitar riff on the title track, Frampton thanks Winston Churchill for bringing his father back from World War II, which ultimately allowed him to be born, but he places it in a broader context of "waging peace, instead of waging war." The autobiographical track "Vaudeville Nanna and the Banjolele" features a mellow ukulele groove combined with soft percussion, while on the two-part instrumental "Suite Liberte," Frampton sticks to what he does best: playing beautiful, Pink Floyd-like guitar melodies. Elsewhere, the Funk Brothers join in on "Invisible Man," a Motown tribute that incorporates a number of Hitsville USA ti-

tles and surprisingly finds Frampton getting funky on the guitar.—IS

## COUNTRY

### MARY CHAPIN CARPENTER

The Age of Miracles

Producers: *Matt Rollings, Mary Chapin Carpenter Zoe Records/Rounder Records*

**Release Date:** April 27

For more than 20 years, Mary Chapin Carpenter has consistently blended insightful observation with melodic hooks and folk-country arrangements. Her 10th studio album, "The Age of Miracles" (and second on Rounder following a run with Columbia that yielded five Grammy Awards), adds a familiar yet essential new chapter to her rich catalog. Musically, the set's highlights include the uptempo "I Put My Ring Back On" (featuring Vince Gill) and first single "The Way I Feel," the latter being the perfect country and triple A radio soundtrack to carefree drives in the upcoming summer months. As the album title suggests, Carpenter contemplates concerns of world issues with optimism. "You think you're just stand-

ing still/One day you'll get up that hill," she sings on the joyous, swaying title track. "In the age of miracles is one on the way." With "The Age of Miracles," Carpenter's talents remain timeless.—GT

### MERLE HAGGARD

I Am What I Am

Producers: *Merle Haggard, Lou Bradley*



### BULLET FOR MY VALENTINE

Fever

Producer: *Don Gilmore Zomba/Jive*

**Release Date:** April 27

Success doesn't seem to soothe the savage beast that rages within Bullet for My Valentine frontman Matt Tuck. Although his group has made its mark on the metalcore underground, Tuck spends most of the Welsh quartet's new album spewing venomous tirades at a variety of villains who have done him wrong. But he does it in a polished fashion that makes "Fever" the band's most commercial outing yet. From the balladry, made-for-airplay track "A Place Where You Belong" to hooky speed rockers like "The Last Fight" and "Pleasure and Pain," the set comfortably straddles the Mayhem/Warped festival divide. And the song "Alone" offers six minutes of epic ebb-and-flow orchestration, while a few Cookie Monster growls still pop up in "Breaking Out, Breaking Down," "Begging for Mercy" and the defiant "Dignity." But it's clear on "Fever" that Bullet for My Valentine is hot to step closer to the metal mainstream.—GG



guitars with John Hermann's keyboards to a stylistic sweep that spans from the epic, prog-like opening suite "Saint Ex" to breezier fare like



### B.O.B

B.o.B Presents: The Adventures of Bobby Ray

Producers: *various Grand Hustle/Atlantic*

**Release Date:** April 27

Weaving together hip-hop, rock influences and futuristic sounds, Atlanta newcomer B.o.B addresses beautiful girls, ambition and all things sci-fi on his vibrant guest-heavy debut album, "B.o.B Presents: The Adventures of Bobby Ray." The opening track, "Don't Let Me Fall," showcases the rapper's smoothed-voice singing talent and vulnerability ("They say what goes up must come down/But don't let me fall") over a booming guitar, while "Magic" (featuring Weezer frontman Rivers Cuomo) takes a more pop-driven direction. In contrast, on the aggressive "Bet I" (featuring T.I. and Playboy Tre), B.o.B exhibits rawer vocals with a Southern flavor, and standout "Airplanes, Part II" (featuring Paramore's Hayley Williams and Eminem) touches on the rapper's hopes and drive for success. But the set's most dynamic song is "5th Dimension," which finds Ricco Barrino belting in Motown fashion. On the track, B.o.B channels his inner Lil Wayne circa "Phone Home": "They try to hold me down/But man it's me they can't contain," he raps.—MB

# THE BILLBOARD REVIEWS

## SINGLES

kind of country swing that puts melodic heft behind musings on the human condition. On the new set he sings about seeing "our greatest leaders break people's hearts" and his own shortcomings ("Bad Actor," "How Did You Find Me Here"). The waltzing "Oil Tanker Train" is evocative enough to put listeners right on the tracks, while "Mexican Bands" serves up a guided tour along the Tex-Mex border. On the title track Haggard delivers the hall-of-fame-worthy couplet, "I believe Jesus is God/And a pig is just a ham." Toward the end of the set, he intones, "I do what I do 'cause I give a damn." We're damn glad he still does.—GG

### WORLD

#### BALKAN BEAT BOX Blue Eyed Black Boy

**Producer:** *Balkan Beat Box*  
*Nat Geo Music*

**Release Date:** *April 27*

While many contemporary indie acts fuse genres to stay ahead of the curve, the result is often less than the sum of its parts. Not so with Brooklyn trio Balkan Beat Box, whose distinctive blend of world-fusion electronica brings wild unpredictability on its latest album, "Blue Eyed Black Boy." The title track features muted trumpet and shimmering guitar that are colored by lyrics about race and discrimination, and the band showcases its reggae sensibilities on "Move It," where dub horn is swapped for gypsy melodies. Later, "Dancing With the Moon" starts slowly before breaking into Balkan-flavored dancehall. Recorded in Belgrade and Tel Aviv, the set's tension is reflected on "Look Them Act" ("There's a real strong smell of Armageddon/And I'm Mediterranean, I'm a Ye-

mani Arabi Israeli"). Distilling Mediterranean grooves, Arabian modality and dance-worthy hip-hop beats, Balkan Beat Box crafts a cocktail fit to please world, hip-hop and dancehall fans alike.—CM

### POP

#### STRAIGHT NO CHASER

**With a Twist**

**Producers:** *Straight No Chaser, Deke Sharon, Steve Lunt*

*Atlantic Records*

**Release Date:** *April 13*

The 10-member a cappella group Straight No Chaser demonstrates on its latest release, "With a Twist," that the first ingredient in successful voices-only interpretation of instrumented pop is top-notch vocal talent. The singers master the tuning and blend demanded by their arrangements, which thankfully give precedence to the harmonic strengths of the human voice over instrumental mimicry. But they occasionally gravitate to a well-rehearsed sheen that feels overstylized, as heard on "Under the Bridge." The set succumbs a bit too comfortably to a cappella conventions: Songs like Soft Cell's "Tainted Love" and Crowded House's "Don't Dream It's Over" have been turned inside out by college a cappella groups for decades. Adding "Single Ladies (Put a Ring on It)" as an interlude to the song "You & Me & the Bottle Makes Three" follows a pattern long leaned on to keep co-eds swooning. Production effects used to pump up the instrument-free resonance may result in a veneer that cools the voices' natural warmth, but Straight No Chaser's talent should be bound for a summer sales boon.—EN

### CHRISTIAN

#### DAVE BARNES

**God Gave Me You (3:48)**

**Producers:** *Dave Barnes, Ed Cash*

**Writer:** *D. Barnes*

**Publisher:** *No Gang Music (ASCAP)*

*Razor & Tie*

Dave Barnes has long been one of Nashville's best-kept secrets. A talented pop singer/songwriter with a penchant for writing memorable lyrics, he has an impressive gallery of fans that includes Amy Grant, Bonnie Raitt, Marc Cohn and the members of Lady Antebellum. Barnes' fan base has widened considerably thanks to this eloquent love song, which Christian radio has embraced. Barnes has a warm, engaging voice, and his writing is direct and conversational. Not preachy or treacly, the song's heartfelt sentiment perfectly suits mainstream country radio, and some stations are already flirting with it. Ultimately, though, it sounds like a big old pop hit. Everyone loves a love song, and "God Gave Me You" has the potential to become a wedding staple for decades to come.—DEP

### ROCK

#### OZZY OSBOURNE

**Let Me Hear You Scream (3:26)**

**Producers:** *Ozzy Osbourne, Kevin Churko*

**Writers:** *O. Osbourne, K. Churko*



**Publishers:** *EMI Virgin*

*Music/Monowise (ASCAP)*

*Epic*

Ozzy Osbourne's first single in three years debuted on "CSI: New York"—the show's dark and grisly tone made "Let Me Hear You Scream" a fitting choice. Atop a buzzsaw guitar riff (for the first time since 1986, not provided by longtime guitarist Zakk Wylde), Osbourne pulls no punches. "I'm black and blue, beat up and scared," he sings before declaring, "It's do or die, only the strong survive." After a powerful pre-chorus where Osbourne pushes the limits of his vocal range, the track gives way to a disjointed chorus that fails to pack the punch the Prince of Darkness probably intended. "Scream" might have considerably more hard-rock bite than Osbourne's other recent offerings, but it doesn't go anywhere new.—EL

### POP

#### JLS

**Everybody in Love (3:16)**

**Producer:** *Jonathan "J.R." Rotem*

*Rotem*

**Writers:** *W. Hector, J. Rotem*

**Publishers:** *various*

*Jive/JLG*

JLS rose to U.K. fame when it competed on the 2008 season of "The X Factor," then followed its runner-up finish by dominating the singles and albums charts. Now, the group is bringing its harmonies state-side with the infectiously

#### EMINEM

**Not Afraid (4:10)**

**Producer:** *Matthew "Boi-Ida" Samuels*

**Writers:** *various*

**Publishers:** *various*

*Shady/Aftermath/Interscope*

No Kim Kardashian barbs here. With "Not Afraid," Eminem seems to have finally recognized that his fans don't need a middling, starlet-bashing lead single from their favorite rapper. The "Recovery" campaign instead begins with a vivid kiss-off whose bloodlines easily trace back to "Lose Yourself," Em's Academy Award-winning "8 Mile" anthem. This time, the Detroit MC fully sings the motivational lyrics, and surprisingly well. "We'll walk this road together, through the storm/Whatever weather, cold or warm," he belts over rolling snares and cinematic strings, supplied by in-demand producer Boi-Ida. His rhyming virtuosic as ever, Eminem makes his first verse the most lithe, his second the most self-critical and the third the most personal. While "Not Afraid" is somewhat burdened by singalong clichés, its revenge-of-the-downtrodden sentiment is a powerful one that should effectively unite all Eminem Stans—and there are many.—MH



rhythmic "Everybody in Love." The chorus recalls hits by '90s male R&B groups like Boyz II Men and All-4-One, as JLS years in unison for a long-distance love: "'Cause every minute's like an hour, every hour's like a day/Every day lasts forever, but what else am I gonna do/I'd wait forever and

a day for you." Vocals take center stage, wrapping around an understated drum-beat produced by pop/R&B hitmaker J.R. Rotem (Jason Derulo, Iyaz). Already spinning on top 40 WHITZ New York, "Everybody in Love" is destined to make a splash this side of the Atlantic.—AV

## LEGEND & CREDITS

**EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)**

**CONTRIBUTORS:** Melanie Bertoldi, Lindsey Fortier, Gary Graff, Monica Herrera, Evan Lucy, Connor McKnight, Michael Menachem, Evie Nagy, Deborah Evans Price, Ilya Skripnikov, Gary Trust, Alex Vitoulis

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

#### CHARICE FEATURING IYAZ

**Pyramid (3:57)**

**Producers:** *Twin & Alke*

**Writers:** *various*

**Publishers:** *various*

*143/Reprise*

Charice has long counted Oprah Winfrey as one of her biggest fans, but the 18-year-old captured a global audience in 2009 with her easy-listening ballad "Note to God." On "Pyramid," Charice—with help from Iyaz—delivers a radio-friendly number about defying the odds while displaying the kind of vocal range that other budding pop stars simply don't have. Written by a large group of mostly young songwriters, "Pyramid" ultimately sounds believable because of Charice's conviction in her delivery. "Pyramid, we built this on a solid rock/It feels just like it's heaven's touch/Together at the top, like a pyramid," she sings. An already high-charting dance mix loops Charice's "oh, oh, oh" runs to crank up the energy even further. Like any strong pop song, expect this one to scale multiple charts.—MM



CHRISTIAN BY DEBORAH EVANS PRICE

# All You Need Is Love

## MercyMe Debuts At No. 3 On Billboard 200

Inspired by the Beatles and its classic album "Sgt. Pepper's Lonely Hearts Club Band," MercyMe claims its sixth Christian No. 1 with "The Generous Mr. Lovewell" (INO Records). The May 4 release not only debuted atop Billboard's Top Christian Albums but also bowed at No. 3 on the Billboard 200 with 88,000 copies, the tally's second-highest debut this week, according to Nielsen SoundScan.

In addition to being the group's highest-charting album, "The Generous Mr. Lovewell" is responsible for MercyMe's best sales week. Previously, the group hadn't reached higher than No. 12 when "Undone" de-

buted and peaked at that position in 2004. In terms of sales, the "Lovewell" bow beats the 84,000 start of "All That Is Within Me" in 2007.

Best-known for its 2001 mega hit "I Can Only Imagine," MercyMe enlisted a third party to help deliver the message behind its new album: loving others well. "I love the Beatles and 'Sgt. Pepper,'" says Bart Millard, lead vocalist of the Texas-based band. "Because a lot of Beatles songs refer to fictional characters, I thought it would be cool to say the things we wanted to say from a third-party perspective. Even if you don't like MercyMe, curiosity will get the best of you, especially since this is something not normally done in Christian music."

The curiosity starts with the



Helping hand: MERCYME

album cover. Adorning the package is Mr. Lovewell himself, dressed in a black suit, sporting a bowler hat and holding a heart-shaped helium balloon. Recruits to the character's "love well" movement can follow him via Twitter or on his website, which features a series of mime-like videos of Mr. Lovewell set in various locales.

To put Mr. Lovewell's message into action, MercyMe partnered with Christian radio stations in seven markets, including Los Angeles, Las Vegas, Dallas and Seattle. Listeners

were asked to either nominate someone in need or send examples of people who practice what it means to love well by helping others.

In one particular case, the band was prepared to donate money to repair a Las Vegas woman's car when a local auto shop stepped up. "They overhauled the entire car," Millard says. "Out of the blue, they went above and beyond to take care of somebody." The money MercyMe had designated for the repair work was given to the woman instead.

MercyMe has also served food at a homeless shelter and spent time with a terminally ill boy who wanted to meet the band. It plans to continue the Mr. Lovewell radio campaign through the rest of the year.

Other celebrities—ranging from the Jonas Brothers and Chris Daughtry to author Max Lucado and radio talk show host Dave Ramsey—are helping spread the word through e-mail blasts, Facebook and Twitter. So far, these efforts have generated nearly 5 million impressions.

INO Records senior VP of

marketing and promotions Dan Michaels says the album setup began in January with first single "All of Creation." The six-member MercyMe split into three pairs, taking the song to radio stations and introducing the album's concept. The single, now in its sixth consecutive week at No. 1 on Hot Christian AC Songs, initially reached that peak on the April 17 chart. During street week, stations hosted online listening parties, with the label providing a customized widget that could be placed on stations' websites.

"The Generous Mr. Lovewell" was pre-sold on iTunes as well as at such Christian retailers as Family Christian Stores, Berean, Lifeway and Christian Book Distributors. Two dollars from every CD sold at Family Christian Stores was donated to the James Fund family charity that aids widows and orphans. Walmart sold a \$2.99 limited-edition maxi-single that included "All of Creation" and MercyMe's last No. 1, "Finally Home," from previous album "All That Is Within Me." ■■■■

Additional reporting by Keith Caulfield.

## EMPHATIC

Eminem not only scores the 16th No. 1 debut on the Billboard Hot 100 (see "Between the Bullets," page 38), he also claims his third chart-topper and 13th top 10. ¶ His new "Not Afraid" charges in at No. 1 on both the Hot 100 and Hot Digital Songs, selling 379,000 downloads in its first week, according to Nielsen SoundScan—the biggest sales week for a digital track this calendar year. ¶ He first led the Billboard Hot 100 for 12 weeks with "Lose Yourself" in 2002-03 and made an impressive 78-1 jump with "Crack a Bottle," featuring Dr. Dre and 50 Cent, on the Feb. 21, 2009, chart. "Bottle" set a then-record for selling the most downloads in its first week of release (418,000), a mark shattered the following week when Flo Rida's "Right Round" started with 636,000. —Silvio Pietroluongo

### Eminem's Top 10 Singles On The Billboard Hot 100

| DEBUT DATE | DEBUT POSITION | DATE     | POSITION     | TITLE  | LABEL                                   |
|------------|----------------|----------|--------------|--|---|
| 5/22/10    | 1              | 5/22/10  | 1*           | "Not Afraid"   | Web/Shady/Aftermath/Interscope          |
| 5/1/10     | 12             | 5/22/10  | 5*           | "Airplanes"(B.o.B featuring Eminem & Haley Williams)       | Rebel Rock/Grand Hustle/Atlantic        |
| 10/3/09    | 8              | 10/3/09  | 8            | "Forever" (Drake featuring Kanye West, Lil Wayne & Eminem) | Young Money/Cash Money/Universal Motown |
| 5/2/09     | 9              | 5/2/09   | 9            | "We Made You"  | Web/Shady/Aftermath/Interscope          |
| 1/31/09    | 78             | 2/21/09  | 1            | "Crack a Bottle" (Eminem, Dr. Dre & 50 Cent)               | Shady/Aftermath/Interscope              |
| 10/7/06    | 95             | 11/4/06  | 2            | "Smack That" (Akon featuring Eminem)                       | Konvict/Upfront/SRC/Universal Motown    |
| 12/24/05   | 76             | 2/25/06  | 6            | "Shake That" (Featuring Nate Dogg)                         | Shady/Aftermath/Interscope              |
| 11/26/05   | 87             | 12/17/05 | 8            | "When I'm Gone"  | Shady/Aftermath/Interscope              |
| 10/9/04    | 17             | 10/30/04 | 6            | "Just Lose It"   | Shady/Aftermath/Interscope              |
| 10/5/02    | 43             | 11/9/02  | 1 (12 weeks) | "Lose Yourself"  | Shady/Interscope                        |
| 8/3/02     | 54             | 9/21/02  | 4            | "Cleanin' Out My Closet"                                   | Web/Aftermath/Interscope                |
| 5/11/02    | 44             | 6/29/02  | 2            | "Without Me"   | Web/Aftermath/Interscope                |
| 5/6/00     | 70             | 6/24/00  | 4            | "The Real Slim Shady"                                      | Web/Aftermath/Interscope                |

\*Still charting as of May 22 issue



No fear: EMINEM



Goodwill truck: ZAC BROWN flanked by Ed Voyles dealership GM DREW TUTTON (left) and Ram Truck CEO FRED DIAZ.

COUNTRY BY GAIL MITCHELL

# The Write Stuff

## Zac Brown Band Supports Troops With 'Letters For Lyrics' Campaign

It started with a 30-second teaser spot aired during the Academy of Country Music Awards in April. Now the Zac Brown Band's ambitious "Letters for Lyrics" campaign—formally launched May 7 near the band's home base in Marietta, Ga.—is in full swing.

Presented in partnership with the Ram Truck brand, the national letter-writing program was conceived—in frontman Zac Brown's words—"to send a little piece of home" to U.S. troops

overseas. The goal: to rally people to write 1 million letters to military personnel stationed abroad. In return, the band and Ram Truck will give away 1 million exclusive "Breaking Southern Ground" compilation CDs featuring three new Zac Brown Band songs.

Initially, Brown was looking for a marketing vehicle to help draw attention to artists signed to his label, Southern Ground Records. The band's manager, Bernie Cahill of ROAR, recalls the letter campaign grew out of a creative dialogue between Marissa Hunter, head of Ram Truck communication for Chrysler Group, and Brown, who had just returned from his second USO tour.

"Marissa came up with the concept of tying in Zac's support of the troops and that gave birth to 'Letters for Lyrics,'" Cahill says. "We found a creative partner willing to embrace something a little out of the box."

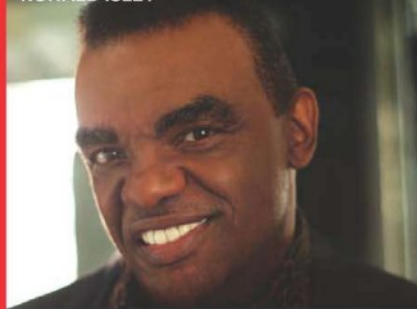
Fans can participate in several ways. They can bring their own letters or write postcards provided at the band's shows on its current Breaking Southern Ground national tour or at the 2,300 Ram Truck dealerships across the country. Or they can visit RamTrucks.com and download a template.

In addition to the three new Zac Brown Band songs, the compilation CD given in exchange for the letters also features music by Brown's Southern Ground artists: Sonia Leigh, Nic Cowan and Levi Lowrey. Available to the first 100,000 fans visiting RamTrucks.com is a free download of an exclusive live version of the band's latest single, "Free." The site is also showing exclusive, behind-the-scenes footage of the band's USO tour in five- to six-minute chapters being released in the next five weeks.

While it's too early to gauge how many letters have been posted thus far, Fred Diaz, president/CEO of Chrysler Group's Ram Truck brand, says the campaign "is gaining traction. The campaign and the good will of the Zac Brown Band really capture the true spirit of our brand."

Still riding high on the platinum success of debut album "The Foundation" and best new artist Grammy Award win, the Zac Brown Band debuted this week at No. 17 on the Billboard 200 and No. 2 on Top Country Albums with "Pass the Jar," a DVD/two-CD release (Southern Ground/Atlantic) filmed live at Atlanta's Fox Theatre. Between its own tour and upcoming stadium dates with the Dave Matthews Band, the Zac Brown Band is also at work on a sophomore set due this fall.

Return engagement:  
RONALD ISLEY



## MR. BIGGS IS BACK

On Mother's Day weekend, Ronald Isley was back doing what he does best: performing. Kicking off with shows in Atlantic City, N.J., and the Bronx, the R&B legend is back on the road for his Celebration tour, having completed a three-year, one-day sentence for tax evasion earlier this year.

His return to the public eye isn't the only thing Isley is celebrating during tour stops in St. Louis, Dallas, Houston and on syndicated radio host Tom Joyner's annual Sea Cruise. The singer is also wrapping up a new solo album for Island Def Jam, slated for late July/early August. The yet-untitled set finds Isley collaborating with songwriter/producers Chris "Tricky" Stewart, Greg Curtis (Keyshia Cole) and, once again, R. Kelly and fellow music legend Burt Bacharach. Isley says featured guests include Lauryn Hill (on the Bacharach/Hal David classic "Close to You"), T.I. and Ludacris. Still in the works: a possible teaming with Aretha Franklin.

"Every time I go in the studio, I try to feel the pulse of the people and figure out what they want to hear," says Isley, who turns 69 May 21.

As lead singer of Rock and Roll Hall of Fame members the Isley Brothers, Isley—who's managed by Marcus King and Jaime Rucker King of Foxx King Entertainment—notched a string of crossover hits dating back to the group's first R&B top five in 1962, "Twist and Shout." His last Def Jam release under the Isley Brothers moniker, 2006's "Baby Makin' Music," has sold 395,000, according to Nielsen SoundScan. Isley's upcoming set marks his first solo outing since 2003's "Here I Am: Isley Meets Bacharach." The DreamWorks/Interscope tribute album has sold 156,000.

Asked if he'll be working again with brother Ernie, Isley notes his guitar-playing sibling is busy "doing his own thing" as a member of the 2010 Experience Hendrix tour. Early in his career, the late Jimi Hendrix was a touring member of the Isleys' backup band. "But Ernie can come back and join me any time."

However, Isley is reuniting with another fan favorite: his alter ego, Mr. Biggs. "You're going to be really shocked when you hear it," he says with a hearty laugh. "But it will be a good shock." —Gail Mitchell

## DANCE FEVER

The super-sized white balloons bouncing off a sea of 3,000-plus fans at New York's Roseland Ballroom May 8 are the only things that have come down lately for Kaskade. In the last eight years, the DJ/producer has been on a slow but steady climb, selling more music, playing bigger rooms and gathering more followers.

It all came to an ecstatic head at Roseland: The gig marked his first concert venue performance in New York. And just one week before, his sixth album, "Dynasty" (Ultra), logged his strongest first-week sales. Selling 5,000 digital copies, according to Nielsen SoundScan, the set debuted at No. 1 on the overall iTunes album chart, No. 4 on Billboard's Top Dance/Electronic Albums chart and No. 1 on Heatseekers Albums. It became available in stores May 11.

As electronic sounds have infiltrated the pop mainstream through breakout stars like Lady Gaga and David Guetta, agents are reporting more booking opportunities for DJs

across the board. But Kaskade's longtime manager, Little Empire Music's Stephanie LaFera, contends his climb isn't part of an "all boats rise" trend.

"His fans are the lifeblood of his success," LaFera says. "Their true connection with his music has enabled us to bypass industry hype and promo machines. It has been, and continues to be, a very organic process."

It helps that Kaskade's signature sound is as unmistakable as it is beautiful: a combination of dewy female vocals, tough electronic underpinnings and memorable melodies. At Roseland, the whole room sang along to tracks like "Move for Me" from 2008's "Strobilite Seduction."

Transitioning Kaskade from "the local disco" to concert venues has been the focus of William Morris Electronic booking agent Joel Zimmerman. In April 2009, Kaskade sold out the Vanguard, a 1,500-capacity Los Angeles nightclub. That October, he sold out L.A.'s 2,000-capacity Palla-



Coming up roses:  
KASKADE

dium, a Live Nation venue. Later this year, two back-to-back Palladium shows are planned.

Currently on a national tour, Kaskade will launch a weekly summer residency at the Encore Beach Club at Wynn Las Vegas on Memorial Day weekend. Following bookings with such nontypical electronic venues as the Bonnaroo, Lolla-

palooza and Coachella festivals, Kaskade is among the featured acts at L.A.'s Electric Daisy Carnival June 25-26.

"We're graduating from clubs and bringing a bigger production," Zimmerman says. "It's not about neglecting fans, but going into rooms that DJs typically don't play." —Kerri Mason

MERCY: NICK DAVID; LAURE: EMERSON; ZAC BROWN: BLAND; RICKI DIAMOND/GETTY IMAGES; ISLEY: CHRISTIAN LANTINI; ERNIE: KEVIN MAZUR/GETTY IMAGES



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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

CAROLE KING & JAMES TAYLOR  
LIVE AT THE TROUBADOUR



## ALL HAIL THE KING

>>Rock and Roll Hall of Famer Carole King visits the top 10 of the Billboard 200 for the first time in slightly more than 34 years as her "Live at the Troubadour" album with James Taylor debuts at No. 4. She last hit the top 10 in February 1976 with "Thoroughbred" (No. 3).

## 'IDOL' IGNITES

>>"American Idol" rings up big sales for both last week's mentor (Harry Connick Jr.) and theme (Frank Sinatra). Connick re-enters at No. 58 on the Billboard 200 (up 531%), while Sinatra's back at Nos. 129 and 194 (each up by more than 43%).



## SHOUT IT OUT

>>82-year-old singer/satirist Tom Lehrer rises to No. 1 on Top Comedy Albums (see page 36) with his first hits compilation. It's the second Comedy No. 1 for Shout Factory, and Lehrer is the oldest artist to reach No. 1 since the chart launched in 2004.

# CHART BEAT

>>The "Glee" cast ups its count of Billboard Hot 100 hits to 43. The sum ranks ninth, tied with the Bee Gees, in the chart's history among non-solo acts, trailing only the Beatles (71), the Rolling Stones (57), the Beach Boys (55), the Temptations (53), Chicago, the Miracles (46 each), the Four Tops and the Supremes (45 each). On Hot Digital Songs, the cast's 49 entries pass Lil Wayne's 48 for the most since the chart began contributing to the Hot 100 in 2005.

>>Air Supply returns to the Adult Contemporary list for the first time since July 10, 1993, with "Dance With Me" at No. 28. The duo enjoys its highest rank since "Lonely Is the Night" hit No. 25 on the Oct. 18, 1986, chart.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

Billboard

# CHARTS

## Godsmack Gets Third No. 1; Mother's Day Impact

We're in that in-between period right now on the album charts, drifting between the year's early big hits (Ke\$ha, Sade, Lady Antebellum) and the slate of sizzling summer hopefuls (Jack Johnson, Christina Aguilera, Eminem, Miley Cyrus and more).

So, for the present, we're going to have to settle for Godsmack's "The Oracle" debuting at No. 1 with a so-so 117,000 copies sold, according to

week's No. 1, B.o.B's "The Adventures of Bobby Ray," to No. 12 in its second week (36,000, down 57%).

The set's percentage decline is in line with what most rock or rap albums experience in their second week, but since this week's chart includes six new entries in the top 10, its positional drop is more noticeable than usual. It's the first album to fall from No. 1 out of the top 10 this year. The last time



GODSMACK

it happened was on the Dec. 12, 2009, chart, when John Mayer's "Battle Studies" descended from No. 1 to No. 13 in its second week.

Since 2000, 16 albums have dropped from No. 1 to No. 11 or lower. Compare that with the span of time between May 1991 (when Nielsen SoundScan began powering the Billboard 200) and the end of 1999, when only three albums did so.

Nielsen SoundScan. Indeed, it's the band's third chart-topper—and its third straight full-length studio album to reach No. 1. But its sales are off compared with its last two No. 1s. "IV" started with 211,000, and "Faceless" launched with 267,000.

The combination of Godsmack's arrival, along with a number of new entries in the top 10, helps push last

An increasing number of albums are collecting their biggest sales weeks in their premiere frame, so second-week declines are nothing new. And, of the 16 big droppers since 2000, 11 of them were rap, hard-rock or alternative-rock sets—again, the kinds of albums that naturally see large second-week dives.

B.o.B can at least take solace in

knowing that he doesn't have the largest fall from No. 1. That "honor" belongs to Incubus' "Light Grenades," which dropped from No. 1 to No. 37 in its second week (Dec. 23, 2006).

**MOM'S DAY:** Lady Antebellum's "Need You Now" is one of the few holdovers in the top 10 on the Billboard 200 this week as it stays steady at No. 2 with 97,000—though it's up 28% in sales.

The album is a likely beneficiary of Mother's Day shopping as the holiday fell on the final day (May 9) of Nielsen SoundScan's tracking week. A bunch of titles on the tally make gains likely due to Mom's Day, like Michael Bubl e's "Crazy Love," which charges from No. 22 to No. 15 with 29,000 (up 98%). All told, overall album sales are up 11% this week.

Clearly, anything by Bubl e was a favored purchase for moms across America. All four of his studio albums reside on the Billboard 200 this week. In addition to "Crazy Love" at No. 15, the tally houses "It's Time" (No. 123 with 5,000; up 61%), "Call Me Irresponsible" (No. 126 with 5,000; up 57%) and his self-titled debut (No. 156 with 4,000; up 57%).

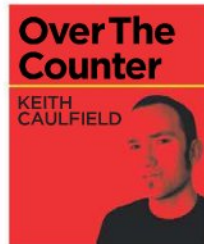
Other acts that probably profited

from the holiday include Train—which also played ABC's "Dancing With the Stars" last week—at No. 37 (16,000, up 66%) and Susan Boyle at No. 38 (15,000, up 56%). Sade's "Soldier of Love" also moves up to No. 29 (22,000, up 50%). Part of its gain was aided by its prominent placement in the iTunes store with a \$7.99 sale tag.

How did this year's Mother's Day week haul stack up compared with 2009? Not so great. This year's 6.1 million albums sold is off 6.7% compared with the 2009 Mother's Day frame—6.5 million.

But on the bright side, that 6.7% difference is better than the slide seen earlier this year during the weeks that housed Easter and Valentine's Day—two traditional music-oriented shopping holidays.

Easter-week album sales were down 8.5% and Valentine's Day dropped by 12.7%. One theory for the lesser slide experienced during Mother's Day week is that the holiday is naturally geared toward adults who probably still want to own a full album, as opposed to Easter and Valentine's Day gift recipients, who are probably younger and more interested in track gifting. ...



## Over The Counter

KEITH CAULFIELD

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

|                     | ALBUMS    | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|-----------|-----------------|----------------|
| This Week           | 6,071,000 | 1,529,000       | 21,945,000     |
| Last Week           | 5,467,000 | 1,556,000       | 20,564,000     |
| Change              | 11.0%     | -1.7%           | 6.7%           |
| This Week Last Year | 6,509,000 | 1,329,000       | 20,707,000     |
| Change              | -6.7%     | 15.0%           | 6.0%           |

### Weekly Album Sales (Million Units)



### Year-To-Date

|                           | 2009               | 2010               | CHANGE       |
|---------------------------|--------------------|--------------------|--------------|
| <b>OVERALL UNIT SALES</b> |                    |                    |              |
| Albums                    | 122,084,000        | 109,779,000        | -10.1%       |
| Digital Tracks            | 424,482,000        | 421,083,000        | -0.8%        |
| Store Singles             | 546,000            | 723,000            | 32.4%        |
| <b>Total</b>              | <b>547,112,000</b> | <b>531,585,000</b> | <b>-2.8%</b> |
| Albums w/TEA*             | 164,532,200        | 151,887,300        | -7.7%        |

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

### DIGITAL TRACKS SALES

|     |               |
|-----|---------------|
| '09 | 424.5 million |
| '10 | 421.1 million |

### SALES BY ALBUM FORMAT

|         |            |            |        |
|---------|------------|------------|--------|
| CD      | 95,562,000 | 79,247,000 | -17.1% |
| Digital | 25,660,000 | 29,570,000 | 15.2%  |
| Vinyl   | 836,000    | 948,000    | 13.4%  |
| Other   | 25,000     | 13,000     | -48.0% |

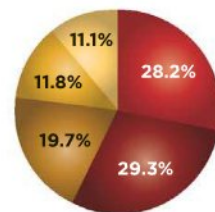
For week ending May 9, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

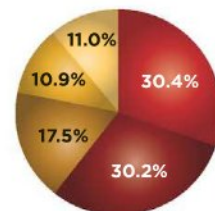
### Distributors' Market Share: 04/05/10-05/02/10

UMG SME WMG Indies EMI

#### Total Albums



#### Current Albums



Main Billboard 200 chart table with columns for rank, artist, title, and week on chart. Includes entries for Godsmack, Lady Antebellum, MercyMe, Carole King & James Taylor, Justin Bieber, Deftones, Court Yard Hounds, AC/DC, Toni Braxton, Usher, Lady Gaga, B.o.B, Trina, Bone Thugs-N-Harmony, Michael Buble, Various Artists, Zac Brown Band, The New Pornographers, Soundtrack, Melissa Etheridge, Zac Brown Band, Lady Gaga, Miranda Lambert, Kesha, Bullet For My Valentine, The Hold Steady, The Black Eyed Peas, Justin Bieber, Ade, Carrie Underwood, Monica, Miranda Cosgrove, Ludacris, Broken Social Scene, Taylor Swift, 8Ball & MJG, Train, Susan Boyle, Nickelback, Marvin Sapp, Josh Ritter, Jimmy Buffett, Alicia Keys, Soundtrack, Erykah Badu, Erykah Badu, Tenth Avenue North, Lady Antebellum, Rihanna, Minus The Bear, Soundtrack.

Thanks in part to his duets partner Carole King (see Hot Box, page 33), Taylor has now notched a top 10 album in each decade since the '70s. His last top 10 was 2008's "Covers" (No. 4).



Two-thirds of the Dixie Chicks (Martie Maguire and Emily Robison) team up for their Court Yard Hounds side project, which also debuts at No. 3 on Top Rock Albums (see billboard.biz/charts).



It's the best sales week (25,000) and highest-charting album for the group. Their previous best sales frame—and chart high—came when its last set, 2007's "Challengers," debuted at No. 34 (20,000).

The band's last full-length set, "Planet of Ice," topped out at No. 74 with 9,000 sold in its first week. This new album surpasses that previous high-water mark, as it bows with 12,000. It also enters at No. 9 on Top Alternative Albums (see billboard.biz/charts).

Though the act (aka Steven Ellison) has released numerous EPs and albums through the years, he's only charted once before in 2008 on Top Electronic Albums. This album starts with 6,000 and features such guests as Thom Yorke and Ravi Coltrane.

Continuation of the Billboard 200 chart table, including entries for Trey Songz, Soundtrack, Lil Wayne, Alan Jackson, MGMT, Adam Lambert, Willie Nelson, Harry Connick, Jr., Jason Aldean, Nonpoint, Skillet, Mary Chapin Carpenter, Laura Bell Bundy, Jaheim, Colt Ford, Pink, Gorillaz, Daddy Yankee, Casting Crowns, Luke Bryan, Sharon Jones & The Dap-Kings, Jay-Z, Eminem, TobyMac, Soundtrack, Jimi Hendrix, Josh Turner, Selena Gomez & The Scene, Slash, John Mayer, She & Him, Hole, Reba, Young Money, Daughtry, Natalie Merchant, Mary J. Blige, Flying Lotus, Kenny Chesney, Chris Young, Colbie Caillat, Drowning Pool, Darius Rucker, Easton Corbin, Jason Derulo, Kings Of Leon, Broken Bells, Jakob Dylan, Owl City, Various Artists.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their current chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table listing artists and their current chart positions.

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST  | Title                                     | CERT. | PEAK POSITION |
|-----------|-----------|-------------|----------------|---|---|-------|---------------|
| 101       | 87        | 85          | 32             | <b>ARTIST</b><br>IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)  |   |       |               |
|           |           |             |                | <b>BREAKING BENJAMIN</b><br>HOLLYWOOD 002386* (18.98) ⊕   | Dear Agony                                | ●     | 4             |
| 102       | 58        | 12          | 3              | <b>SEVENDUST</b><br>7BROS/ILG 523822/ASYLUM (18.98 CD/DVD) ⊕  | Cold Day Memory                           |       | 12            |
| 103       | 81        | 67          | 10             | <b>BLAKE SHELTON</b><br>REPRISE/WARNER BROS. (NASHVILLE) 522642/WMN (8.98)  | Hillbilly Bone (EP)                       |       | 3             |
| 104       | 91        | 103         | 98             | <b>SHINEDOWN</b><br>ATLANTIC 511244/AG (18.98)  | The Sound Of Madness                      | ■     | 8             |
| 105       | NEW       | 1           |                | <b>NIKKI YANOVSKY</b><br>DECCA 014138 (9.95)  | Nikki                                     |       | 105           |
| 106       | 127       | 144         | 32             | <b>PARAMORE</b><br>FUELED BY RAMEN 518250*/AG (18.98)   | Brand New Eyes                            | ●     | 2             |
| 107       | 74        | 19          | 3              | <b>CYPRESS HILL</b><br>PRIORITY 26481/CAPITOL (18.98)   | Rise Up                                   |       | 19            |
| 108       | 54        | 51          | 3              | <b>PEGGY LEE</b><br>EMI SPECIAL MARKETS 31358 EX/STARBUCKS (12.98)  | Come Rain Or Come Shine                   |       | 51            |
| 109       | 121       | 116         | 15             | <b>VARIOUS ARTISTS</b><br>WORD-CURB/EMI CMG/VERITY 62442/JLG (14.98)  | WOW Gospel 2010                           |       | 40            |
| 110       | 115       | 119         | 56             | <b>MICHAEL JACKSON</b><br>MJJ/EPIC 88988/SONY MUSIC (14.98)   | Number Ones                               | ■     | 13            |
| 111       | 85        | 81          | 34             | <b>MUSE</b><br>HELM-3 521130*/WARNER BROS. (18.98) ⊕  | The Resistance                            |       | 3             |
| 112       | NEW       | 1           |                | <b>JOWELL &amp; RANDY</b><br>WG/MAGNETE 014355/UML (12.98)  | Ei Momento                                |       | 112           |
| 113       | 100       | 101         | 31             | <b>THE SCRIPT</b><br>PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)   | The Script                                |       | 64            |
| 114       | 135       | 118         | 29             | <b>TIM MCGRAW</b><br>CURB 79152 (18.98)   | Southern Voice                            | ●     | 2             |
| 115       | 113       | 95          | 9              | <b>GARY ALLAN</b><br>MCA NASHVILLE 013362/UMGN (10.98)  | Get Off On The Pain                       |       | 5             |
| 116       | 33        | -           | 2              | <b>SONS OF SYLVIA</b><br>19/INTERSCOPE 014185/GA (8.98)   | Revelation                                |       | 33            |
| 117       | 97        | 102         | 17             | <b>VAMPIRE WEEKEND</b><br>XL 428* (14.98)   | Contra                                    |       | 1             |
| 118       | 133       | 132         | 10             | <b>DANNY GOKEY</b><br>19/RCA NASHVILLE 60554/SMN (11.98)  | My Best Days                              |       | 4             |
| 119       | 124       | 117         | 45             | <b>BRAD PAISLEY</b><br>ARISTA NASHVILLE 47352/SMN (13.98)   | American Saturday Night                   |       | 2             |
| 120       | 136       | 141         | 6              | <b>AMY GRANT</b><br>AMY GRANT PRODUCTIONS 93683/SPARROW (17.98)   | Somewhere Down The Road                   |       | 41            |
| 121       | 112       | 105         | 117            | <b>JOURNEY</b><br>COLUMBIA 44483 (13.98) ⊕  | Journey's Greatest Hits                   | ◆     | 10            |
| 122       | 119       | 125         | 10             | <b>VARIOUS ARTISTS</b><br>PLG/EMI CMG 887995/WORD-CURB (17.98)  | WOW Worship (Purple)                      |       | 88            |
| 123       | 184       | 185         | 129            | <b>MICHAEL BUBLE</b><br>143/REPRISE 48346/WARNER BROS. (18.98) ⊕  | It's Time                                 | ■     | 7             |
| 124       | 101       | 106         | 34             | <b>DRAKE</b><br>YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)  | So Far Gone (EP)                          |       | 6             |
| 125       | 109       | 113         | 134            | <b>BOB MARLEY AND THE WAILERS</b> Legend: The Best Of Bob Marley And The Wailers<br>TUFF GONG/ISLAND 422-846-210/NOJMG (13.98/8.98) ⊕ |   | ◆     | 54            |
| 126       | 181       | -           | 105            | <b>MICHAEL BUBLE</b><br>143/REPRISE 100313/WARNER BROS. (18.98)   | Call Me Irresponsible                     | ■     | 1             |
| 127       | 73        | 42          | 4              | <b>COHEED AND CAMBRIA</b><br>COLUMBIA 52085*/SONY MUSIC (11.98) ⊕   | Year Of The Black Rainbow                 |       | 5             |
| 128       | 95        | 91          | 51             | <b>PHOENIX</b><br>LOYAUTE 0105*/GLASSNOTE (11.98)   | Wolfgang Amadeus Phoenix                  |       | 37            |
| 129       | RE-ENTRY  | 86          |                | <b>FRANK SINATRA</b><br>REPRISE 438652/WARNER BROS. (18.98)   | Nothing But The Best                      | ●     | 2             |
| 130       | 23        | -           | 2              | <b>VARIOUS ARTISTS</b><br>FEARLESS 30138 (14.98)  | Punk Goes Classic Rock                    |       | 23            |
| 131       | 111       | 72          | 32             | <b>BROOKS &amp; DUNN</b><br>ARISTA NASHVILLE 49922/SMN (13.98)  | #1s ... And Then Some                     |       | 5             |
| 132       | 140       | 178         | 57             | <b>RASCAL FLATTS</b><br>LYRIC STREET 002904 (18.98)   | Unstoppable                               | ■     | 1             |
| 133       | NEW       | 1           |                | <b>JUAN GABRIEL</b><br>FONOVISA 354514/UML (11.98)  | Juan Gabriel                              |       | 133           |
| 134       | 118       | 99          | 30             | <b>SOUNDTRACK</b><br>SUMMIT/CHOP SHOP/ATLANTIC 519421*/AG (18.98)   | The Twilight Saga: New Moon               | ■     | 1             |
| 135       | 90        | 60          | 4              | <b>DJ HOLIDAY + GUCCI MANE</b><br>1017 BRICK SQ/ASYLUM 523890/WARNER BROS. (13.98)  | Burrprint(2) HD                           |       | 19            |
| 136       | 55        | -           | 2              | <b>THE DIRTY HEADS</b><br>EXECUTIVE MUSIC GROUP 1243 (13.98)  | Any Port In A Storm                       |       | 55            |
| 137       | 77        | 56          | 4              | <b>JEFF BECK</b><br>ATCO 523685/RHINO (18.98)   | Emotion & Commotion                       |       | 11            |
| 138       | 156       | 147         | 28             | <b>MICHAEL JACKSON</b><br>MJJ/EPIC 70667*/SONY MUSIC (17.98)  | Michael Jackson's This Is It (Soundtrack) | ■     | 1             |
| 139       | 123       | 111         | 27             | <b>VARIOUS ARTISTS</b><br>EMI/UNIVERSAL/ZOMBA 58647/SONY MUSIC (18.98)  | NOW 32                                    |       | 5             |
| 140       | 138       | 122         | 58             | <b>KEITH URBAN</b><br>CAPITOL NASHVILLE 35751* (18.98)  | Defying Gravity                           | ●     | 1             |
| 141       | 134       | 151         | 15             | <b>CELTIC WOMAN</b><br>MANHATTAN 58360/BLG (18.98) ⊕  | Songs From The Heart                      |       | 9             |
| 142       | 110       | 115         | 30             | <b>KID CUDI</b><br>DREAM ON/G.O.O./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕  | Man On The Moon: The End Of Day           |       | 4             |
| 143       | 142       | 142         | 185            | <b>TAYLOR SWIFT</b><br>BIG MACHINE 075012 (18.98) ⊕   | Taylor Swift                              | ■     | 5             |
| 144       | 132       | 109         | 15             | <b>CORINNE BAILEY RAE</b><br>CAPITOL 99378 (18.98)  | The Sea                                   |       | 7             |
| 145       | 144       | 131         | 10             | <b>LIFEHOUSE</b><br>GEFFEN 013733/IGA (13.98)   | Smoke & Mirrors                           |       | 6             |
| 146       | 148       | 165         | 52             | <b>CAGE THE ELEPHANT</b><br>DSP 49858*/JIVE (13.98)   | Cage The Elephant                         |       | 67            |
| 147       | 189       | 180         | 25             | <b>NORAH JONES</b><br>BLUE NOTE 99286*/BLG (18.98)  | The Fall                                  | ■     | 3             |
| 148       | 126       | 120         | 22             | <b>TIMBALAND</b><br>MOSLEY/BLACKGROUND/INTERSCOPE 013645*/IGA (18.98)   | Timbaland Presents Shock Value II         |       | 36            |
| 149       | 147       | 140         | 50             | <b>CREEDENCE CLEARWATER REVIVAL</b><br>FANTASY 2*/CONCORD (17.98/12.98)   | Chronicle The 20 Greatest Hits            | ■     | 99            |
| 150       | NEW       | 1           |                | <b>TONIC</b><br>429 17805/SLG (15.98)   | Tonic                                     |       | 150           |



**112**  
With nearly 6,000 sold, the act also bows at No. 2 on both Top Latin Albums and Latin Rhythm Albums—marking the duo's highest chart positions and best sales week.

**129**  
While Sinatra's catalog was the theme on last week's "American Idol" (this title is up 81%), Lady Gaga's performance of "Alejandro" lifts her two albums each by more than 38% (Nos. 11 and 22).



**169**  
Both Camp (up 347%) and Matthew West (No. 187, up 281%) experience big jumps thanks to sale pricing at Family Christian, LifeWay and Borean Stores.

**192**  
Rock band steps onto the list for the first time since 1997, when "Cut the Crap" debuted and peaked at No. 133.



**200**  
The singer's first studio set since 2005 returns her to both the Billboard 200 and Top Country Albums. On the latter, she starts at No. 32—her fourth top 40 album on the tally.

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST   | Title   | CERT. | PEAK POSITION |
|-----------|-----------|-------------|----------------|--|---|-------|---------------|
| 151       | 194       | 190         | 125            | <b>ABBA</b><br>POLYDOR 517007/A&M (18.98/12.98)                                | Gold – Greatest Hits                                | ■     | 63            |
| 152       | 114       | 121         | 6              | <b>VARIOUS ARTISTS</b><br>WALT DISNEY 005212 (13.98)                           | Radio Disney Jams 12                                |       | 26            |
| 153       | 141       | 154         | 33             | <b>THREE DAYS GRACE</b><br>JIVE 46256/JLG (13.98)                              | Life Starts Now                                     |       | 3             |
| 154       | 168       | 194         | 55             | <b>ORIGINAL BROADWAY CAST RECORDING</b><br>DECCA BROADWAY 001682/DECCA (18.98) | Wicked  | ■     | 128           |
| 155       | 79        | 11          | 3              | <b>CIRCA SURVIVE</b><br>ATLANTIC 523640*/AG (13.98)                            | Blue Sky Noise                                      |       | 11            |
| 156       | RE-ENTRY  | 62          |                | <b>MICHAEL BUBLE</b><br>143/REPRISE 48376/WARNER BROS. (18.98)                 | Michael Buble                                       | ■     | 47            |
| 157       | 159       | 156         | 37             | <b>MILEY CYRUS</b><br>HOLLYWOOD 004719 EX (10.98)                              | The Time Of Our Lives (EP)                          | ■     | 2             |
| 158       | 149       | 143         | 28             | <b>FIVE FINGER DEATH PUNCH</b><br>PROSPECT PARK 50100* (13.98) ⊕               | War Is The Answer                                   |       | 7             |
| 159       | 145       | 133         | 79             | <b>SOUNDTRACK</b><br>SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕            | Twilight  | ■     | 1             |
| 160       | 128       | 124         | 15             | <b>KIDZ BOP KIDS</b><br>RAZOR & TIE 68214 (18.98)                              | Kidz Bop 17   |       | 12            |
| 161       | NEW       | 1           |                | <b>GATEWAY WORSHIP</b><br>INTEGRITY 480 EX/PROVIDENT-INTEGRITY (9.98)          | The More I Seek You                                 |       | 161           |
| 162       | 176       | 173         | 90             | <b>SUGARLAND</b><br>MERCURY NASHVILLE 0141273*/UMGN (13.98)                    | Love On The Inside                                  | ■     | 1             |
| 163       | 171       | 162         | 44             | <b>MAXWELL</b><br>COLUMBIA 89142/SONY MUSIC (11.98) ⊕                          | BLACKsummers'night                                  | ■     | 1             |
| 164       | 157       | 163         | 159            | <b>GUNS N' ROSES</b><br>Geffen 001714/INTERSCOPE (16.98)                       | Greatest Hits                                       | ■     | 3             |
| 165       | 163       | 160         | 31             | <b>MICHAEL JACKSON</b><br>EPIC/LEGACY 84287/SONY MUSIC (19.98)                 | The Essential Michael Jackson                       | ■     | 54            |
| 166       | NEW       | 1           |                | <b>MICHAEL BOLTON</b><br>UNIVERSAL MOTOWN 014100/UMRG (13.98)                  | One World One Love                                  |       | 166           |
| 167       | 161       | 153         | 77             | <b>BEYONCÉ</b><br>MUSIC WORLD/COLUMBIA 49482/SONY MUSIC (11.98)                | I Am...Sasha Fierce                                 | ■     | 1             |
| 168       | 164       | 166         | 22             | <b>THIRTY SECONDS TO MARS</b><br>IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)        | This Is War   |       | 19            |
| 169       | RE-ENTRY  | 27          |                | <b>JEREMY CAMP</b><br>BEC 26780 (17.98) ⊕                                      | Speaking Louder Than Before                         |       | 38            |
| 170       | 117       | 138         | 12             | <b>JIMMY BUFFETT</b><br>MAILBOAT 2121 (14.98)                                  | Buffet Hotel  |       | 17            |
| 171       | 131       | 135         | 22             | <b>GUCCI MANE</b><br>1017 BRICK SQ/ASYLUM 520540*/WARNER BROS. (18.98)         | The State Vs. Radric Davis                          |       | 10            |
| 172       | RE-ENTRY  | 36          |                | <b>ELTON JOHN</b><br>CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UMG (13.98)       | Rocket Man: Number Ones                             | ●     | 9             |
| 173       | 68        | -           | 67             | <b>SHANIA TWAIN</b><br>MERCURY NASHVILLE 003072/UMGN (13.98)                   | Greatest Hits                                       | ■     | 2             |
| 174       | 62        | 110         | 3              | <b>GOGOL BORDELLO</b><br>AMERICAN 45965* (12.98)                               | Trans-Continental Hustle                            |       | 62            |
| 175       | 172       | 176         | 130            | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b><br>CAPITOL 30334* (16.98)        | Greatest Hits                                       | ■     | 8             |
| 176       | 120       | 77          | 3              | <b>MERLE HAGGARD</b><br>HAG/VANGUARD 78035*/WELK (17.98)                       | I Am What I Am                                      |       | 77            |
| 177       | 153       | 112         | 10             | <b>RAHEEM DEVAUGHN</b><br>1228/JIVE 55956/JLG (17.98)                          | The Love & War Masterpeace                          |       | 9             |
| 178       | 180       | -           | 45             | <b>AVENTURA</b><br>PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)                | The Last  | ■     | 5             |
| 179       | 150       | 139         | 32             | <b>ALICE IN CHAINS</b><br>VIRGIN 67158*/CAPITOL (18.98)                        | Black Gives Way To Blue                             |       | 5             |
| 180       | 143       | 126         | 98             | <b>MGMT</b><br>COLUMBIA 19512*/SONY MUSIC (9.98)                               | Oracular Spectacular                                | ●     | 38            |
| 181       | 179       | -           | 8              | <b>CAMILA</b><br>SONY MUSIC LATIN 59881 (14.98)                                | Dejarte De Amar                                     |       | 64            |
| 182       | 137       | 73          | 4              | <b>JASON CASTRO</b><br>ATLANTIC 521144/AG (9.95)                               | Jason Castro  |       | 18            |
| 183       | NEW       | 1           |                | <b>THE LETTER BLACK</b><br>TOOTH & NAIL 85813 (10.98)                          | Hanging On By A Thread                              |       | 183           |
| 184       | RE-ENTRY  | 9           |                | <b>THE CANADIAN TENORS</b><br>DECCA 013508 (16.98)                             | The Canadian Tenors                                 |       | 49            |
| 185       | 183       | 188         | 136            | <b>AC/DC</b><br>EPIC/LEGACY 80207*/SONY MUSIC (11.98) ⊕                        | Back In Black                                       | ◆     | 37            |
| 186       | 170       | 149         | 21             | <b>ROBIN THICKE</b><br>STAR TRAK/INTERSCOPE 013708/IGA (13.98)                 | Sex Therapy: The Session                            |       | 9             |
| 187       | RE-ENTRY  | 6           |                | <b>MATTHEW WEST</b><br>SPARROW 84520 (12.98)                                   | Something To Say                                    |       | 95            |
| 188       | 160       | 157         | 106            | <b>THEORY OF A DEADMAN</b><br>604 618008/ROADRUNNER (13.98) ⊕                  | Scars & Souvenirs                                   | ●     | 26            |
| 189       | 130       | 158         | 5              | <b>LA ROUX</b><br>BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98)   | La Roux   |       | 130           |
| 190       | RE-ENTRY  | 7           |                | <b>CHAYANNE</b><br>SONY MUSIC LATIN 61972 (14.98)                              | No Hay Imposible                                    |       | 23            |
| 191       | RE-ENTRY  | 32          |                | <b>PEARL JAM</b><br>MONKEYWRENCH 8274* (18.98)                                 | Backspacer  | ●     | 1             |
| 192       | NEW       | 1           |                | <b>JACKYL</b><br>MIGHTY LOUD 1001 (13.98)                                      | When Moonshine And Dynamite Collide                 |       | 192           |
| 193       | 165       | 137         | 11             | <b>JOHNNY CASH</b><br>AMERICAN/LOST HIGHWAY 013584*/UMGN (11.98)               | American VI: Ain't No Grave                         |       | 3             |
| 194       | NEW       | 1           |                | <b>FRANK SINATRA</b><br>CAPITOL 23502 (14.98)                                  | Classic Sinatra: His Great Performances 1953 – 1960 | ■     | 194           |
| 195       | 187       | 171         | 33             | <b>JUSTIN MOORE</b><br>VALDORY 0100 (10.98)                                    | Justin Moore  |       | 10            |
| 196       | 151       | 129         | 21             | <b>THE XX</b><br>YOUNG TURKS 450* (14.98)                                      | xx  |       | 94            |
| 197       | NEW       | 1           |                | <b>GREG LASWELL</b><br>VANGUARD 79971*/WELK (17.98)                            | Take A Bow  |       | 197           |
| 198       | 122       | 30          | 3              | <b>RATT</b><br>LOUD & PROUD 617863/ROADRUNNER (18.98)                          | Infestation   |       | 30            |
| 199       | 186       | 186         | 16             | <b>MOTLEY CRUE</b><br>MOTLEY 380*/EVEN SEVEN (13.98) ⊕                         | Greatest Hits                                       |       | 94            |
| 200       | NEW       | 1           |                | <b>CHELY WRIGHT</b><br>PAINTED RED/VANGUARD 78081/WELK (17.98)                 | Lifted Off The Ground                               |       | 200           |

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|                  |     |                  |    |               |    |              |     |         |     |          |     |           |     |         |     |      |    |         |    |             |    |           |     |          |    |       |    |                                      |    |                                      |    |  |    |          |     |           |     |       |    |                 |     |                |     |
|------------------|-----|------------------|----|---------------|----|--------------|-----|---------|-----|----------|-----|-----------|-----|---------|-----|------|----|---------|----|-------------|----|-----------|-----|----------|----|-------|----|--------------------------------------|----|--------------------------------------|----|--|----|----------|-----|-----------|-----|-------|----|-----------------|-----|----------------|-----|
| PEGGY LEE        | 108 | NATALIE MERCHANT | 86 | THE NEW       | 18 | BRAD PAISLEY | 119 | LA ROUX | 106 | PARANORE | 106 | PEARL JAM | 191 | PHOENIX | 128 | PINK | 66 | RIHANNA | 48 | JOSH RITTER | 41 | SHINEDOWN | 104 | SKELETON | 75 | CRASH | 52 | GLEE: SEASON ONE: THE MUSIC VOLUME 1 | 44 | GLEE: SEASON ONE: THE MUSIC VOLUME 2 | 50 | GLEE: THE MUSIC, THE POWER OF MADONNA (EP) | 19 | TWILIGHT | 159 | TIMBALAND | 148 | USHER | 10 | WOW GOSPEL 2010 | 109 | NIKKI YANOVSKY | 105 |
| THE LETTER BLACK | 183 | MERCURY          | 3  | PORNOGRAPHERS | 39 | PARAMORE     | 106 | LA ROUX | 106 | PARANORE | 106 | PEARL JAM | 191 | PHOENIX | 128 | PINK | 66 | RIHANNA | 48 | JOSH RITTER | 41 | SHINEDOWN | 104 | SKELETON | 75 | CRASH | 52 | GLEE: SEASON ONE: THE MUSIC VOLUME 1 | 44 | GLEE: SEASON ONE: THE MUSIC VOLUME 2 | 50 | GLEE: THE MUSIC, THE POWER OF MADONNA (EP) | 19 | TWILIGHT | 159 | TIMBALAND | 148 | USHER | 10 | WOW GOSPEL 2010 | 109 | NIKKI YANOVSKY | 105 |
| LIFEHOUSE        | 145 | MINT             | 55 | NICKELBACK    | 39 | PARAMORE     | 106 | LA ROUX | 106 | PARANORE | 106 | PEARL JAM | 191 | PHOENIX |     |      |    |         |    |             |    |           |     |          |    |       |    |                                      |    |                                      |    |  |    |          |     |           |     |       |    |                 |     |                |     |

### TOP POP CATALOG™

| THIS WEEK | LAST WEEK      | WEEKS ON CHIT | ARTIST   | TITLE  | CERT. |
|-----------|----------------|---------------|--|--|-------|
| 1         | 1              | 6             | <b>#1 GREATEST GAINER</b><br>REUNION 19126/SONY MUSIC (11.99)                  | <b>TENTH AVENUE NORTH</b><br>Over And Underneath       |       |
| 2         | 4              | 4             | DARIUS RUCKER<br>CAPITOL NASHVILLE 85508 (18.98)                               | Learn To Live  |       |
| 3         | 7              | 130           | MICHAEL JACKSON<br>MJJ/EPIC 88998/SONY MUSIC (14.98)                           | Number Ones  | 3     |
| 4         | 6              | 769           | JOURNEY<br>COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕                          | Journey's Greatest Hits                                | 4     |
| 5         | 24             | 164           | MICHAEL BUBLE<br>143/REPRISE 48946/WARNER BROS. (18.98) ⊕                      | It's Time  | 3     |
| 6         | 5              | 928           | BOB MARLEY AND THE WAILERS<br>TUFF GONG/ISLAND 548904*/UMG (13.98/9.98) ⊕      | Legend: The Best Of Bob Marley And The Wailers         | 4     |
| 7         | 22             | 59            | MICHAEL BUBLE<br>143/REPRISE 100313/WARNER BROS. (18.98)                       | Call Me Irresponsible                                  |       |
| 8         | 35             | 19            | FRANK SINATRA<br>REPRISE 438652/WARNER BROS. (18.98)                           | Nothing But The Best                                   |       |
| 9         | 8              | 9             | TAYLOR SWIFT<br>BIG MACHINE 079012 (18.98) ⊕                                   | Taylor Swift   | 4     |
| 10        | 11             | 681           | CREDENCE CLEARWATER REVIVAL<br>FANTASY 2*/CONCORD (17.98/12.98)                | Chronicle The 20 Greatest Hits                         | 8     |
| 11        | 26             | 430           | ABBA<br>POLAR/POLYDOR 517007/UMG (18.98/12.98)                                 | Gold - Greatest Hits                                   | 6     |
| 12        | 16             | 223           | ORIGINAL BROADWAY CAST RECORDING<br>DECCA BROADWAY 001692/DECCA (16.98)        | Wicked   |       |
| 13        | 44             | 225           | MICHAEL BUBLE<br>143/REPRISE 48376/WARNER BROS. (18.98)                        | Michael Buble  |       |
| 14        | 10             | 2             | SOUNDTRACK<br>SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕                   | Twilight   | 2     |
| 15        | 20             | 18            | SUGARLAND<br>MERCURY NASHVILLE 011273*/UMGN (13.98)                            | Love On The Inside                                     | 2     |
| 16        | 12             | 178           | GUNS N' ROSES<br>Geffen 001714/IGA (16.98)                                     | Greatest Hits  | 4     |
| 17        | 14             | 53            | MICHAEL JACKSON<br>EPIC/LEGACY 94287/SONY MUSIC (19.98)                        | The Essential Michael Jackson                          | 2     |
| 18        | 29             | 20            | ELTON JOHN<br>CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UMG (13.98)              | Rocket Man: Number Ones                                | ●     |
| 19        | 2              | 13            | SHANIA TWAIN<br>MERCURY NASHVILLE 003072/UMGN (13.98)                          | Greatest Hits  | 4     |
| 20        | 17             | 677           | BOB SEGER & THE SILVER BULLET BAND<br>CAPITOL 30334 (16.98)                    | Greatest Hits  | 8     |
| 21        | 9              | 23            | MGMT<br>COLUMBIA 19512*/SONY MUSIC (9.98)                                      | Oracular Spectacular                                   | ●     |
| 22        | 23             | 772           | AC/DC<br>EPIC/LEGACY 80207*/SONY MUSIC (11.98) ⊕                               | Back In Black  | 4     |
| 23        | RE-ENTRY       |               | FRANK SINATRA<br>CAPITOL 23592 (14.98)   | Classic Sinatra: His Great Performances 1953 - 1960    | 2     |
| 24        | 36             | 21            | JASON MRAZ<br>ATLANTIC 44595*/AG (18.98) ⊕                                     | We Sing. We Dance. We Steal Things.                    |       |
| 25        | 25             | 958           | PINK FLOYD<br>CAPITOL 46091* (18.98/10.98)                                     | Dark Side Of The Moon                                  | 4     |
| 26        | 15             | 4             | BILLY CURRINGTON<br>MERCURY NASHVILLE 008550/UMGN (13.98)                      | Little Bit Of Everything                               | ●     |
| 27        | 31             | 14            | JAMEY JOHNSON<br>MERCURY NASHVILLE 011237*/UMGN (13.98)                        | That Lonesome Song                                     | ●     |
| 28        | 18             | 43            | LED ZEPPELIN<br>SWAN SONG 313148*/ATLANTIC (19.98) ⊕                           | Mothership   | 2     |
| 29        | 3              | 4             | JIMMY BUFFETT<br>MAILBOAT 2000 (9.98/16.98)                                    | Buffett Live: Tuesdays, Thursdays, Saturdays           | ●     |
| 30        | 33             | 185           | MICHAEL JACKSON<br>EPIC/LEGACY 17986*/SONY MUSIC (17.98)                       | Thriller   | 4     |
| 31        | 21             | 20            | LIL WAYNE<br>CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)                  | Tha Carter III   | 3     |
| 32        | HOT SHOT DEBUT |               | NATALIE GRANT<br>CURB 73925 (18.98)  | Relentless   |       |
| 33        | 43             | 83            | CARRIE UNDERWOOD<br>19*/ARISTA NASHVILLE 71197/SMN (9.98)                      | Some Hearts  | 7     |
| 34        | RE-ENTRY       |               | MERCYME<br>IND/COLUMBIA 12573/SONY MUSIC (13.98) ⊕                             | All That Is Within Me                                  | ●     |
| 35        | 28             | 98            | EAGLES<br>WARNER STRATEGIC MARKETING 73971 (25.98)                             | The Very Best Of The Eagles                            | 5     |
| 36        | 37             | 77            | NICKELBACK<br>ROADRUNNER 619300 (18.98) ⊕                                      | All The Right Reasons                                  | 8     |
| 37        | 40             | 37            | GARTH BROOKS<br>PEARL 213 (25.98 CD/DVD) ⊕                                     | The Ultimate Hits                                      | 5     |
| 38        | 39             | 30            | THREE DAYS GRACE<br>JIVE 83504/JLG (18.98)                                     | One - X  |       |
| 39        | 27             | 180           | NORAH JONES<br>BLUE NOTE 32088*/BLG (17.98)                                    | Come Away With Me                                      | 4     |
| 40        | RE-ENTRY       |               | POINT OF GRACE<br>WORD-CURB 887090/WARNER BROS. (16.98)                        | How You Live   |       |
| 41        | 49             | 184           | SADE<br>EPIC 85287/SONY MUSIC (9.98)   | The Best Of Sade                                       | 4     |
| 42        | 48             | 141           | THE BEACH BOYS<br>CAPITOL 82710 (18.98) ⊕                                      | The Very Best Of The Beach Boys: Sounds Of Summer      | 2     |
| 43        | 32             | 114           | ORIGINAL BROADWAY CAST RECORDING<br>RHINO 73271 (18.98)                        | Jersey Boys  |       |
| 44        | RE-ENTRY       |               | DAUGHTRY<br>19/RCA 88560/RMG (9.98) ⊕  | Daughtry   | 4     |
| 45        | 41             | 148           | CREED<br>WIND-UP 13103 (9.98 CD/DVD) ⊕   | Greatest Hits  | 2     |
| 46        | RE-ENTRY       |               | ELVIS PRESLEY<br>RCA 68979*/SONY MUSIC (19.98/12.98)                           | Elvis: 30 #1 Hits                                      | 5     |
| 47        | 13             | 3             | JIMMY BUFFETT<br>MAILBOAT/RCA 62270/SMN (18.98)                                | License To Chill                                       |       |
| 48        | 30             | 532           | JIMMY BUFFETT<br>MCA 325633*/UMG (13.98)                                       | Songs You Know By Heart: Jimmy Buffett's Greatest Hits | 7     |
| 49        | 38             | 7             | COLT FORD<br>AVERAGE JOE'S 1001 (16.98)  | Ride Through The Country                               |       |
| 50        | RE-ENTRY       |               | JACK JOHNSON<br>JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98) | In Between Dreams                                      | 2     |

Deftones return with "Diamond Eyes" at No. 2 on Top Digital Albums, No. 6 on Top Internet Albums and No. 6 on the Billboard 200 (62,000). It's the fourth top 10 album on the Billboard 200 for the act, which last graced the list with "Saturday Night Wrist" in 2006 (No. 10 with a 76,000 start).



### TOP DIGITAL™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST   | TITLE   | BB 200 RANKING | CERT. |
|-----------|-----------|---------------|--|---|----------------|-------|
| 1         | NEW       |               | <b>#1</b><br>UNIVERSAL REPUBLIC/UMRG ⊕                       | <b>GODSMACK</b><br>The Oracle                               | 1              |       |
| 2         | NEW       |               | DEFTONES<br>REPRISE/WARNER BROS.                             | Diamond Eyes  | 6              |       |
| 3         | 1         | 2             | B.O.B<br>REBELROCK/GRAND HUSTLE/ATLANTIC/AG ⊕                | B.O.B Presents: The Adventures Of Bobby Ray                 | 12             |       |
| 4         | NEW       |               | ZAC BROWN BAND<br>SOUTHERN GROUND/ATLANTIC/AG ⊕              | Pass The Jar: Live From The Fabulous Fox Theater In Atlanta | 17             |       |
| 5         | NEW       |               | THE NEW PORNOGRAPHERS<br>MATADOR                             | Together  | 18             |       |
| 6         | NEW       |               | THE HOLD STEADY<br>VAGRANT                                   | Heaven Is Whenever  | 26             |       |
| 7         | NEW       |               | COURT YARD HOUNDS<br>COLUMBIA/SONY MUSIC                     | Court Yard Hounds   | 7              |       |
| 8         | 10        | 76            | LADY GAGA<br>STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA   | The Fame  | 11             | 3     |
| 9         | NEW       |               | MERCYME<br>IND/COLUMBIA/SONY MUSIC                           | The Generous Mr. Lovewell                                   | 3              |       |
| 10        | NEW       |               | BROKEN SOCIAL SCENE<br>ARTS & CRAFTS                         | Forgiveness Rock Record                                     | 34             |       |
| 11        | NEW       |               | CAROLE KING & JAMES TAYLOR<br>HEAR ⊕                         | Live At The Troubadour                                      | 4              |       |
| 12        | NEW       |               | TONI BRAXTON<br>ATLANTIC/AG ⊕                                | Pulse   | 9              |       |
| 13        | 5         | 15            | LADY ANTEBELLUM<br>CAPITOL NASHVILLE                         | Need You Now  | 2              | 2     |
| 14        | NEW       |               | JOSH RITTER<br>PYTHEAS                                       | So Runs The World Away                                      | 41             |       |
| 15        | 3         | 3             | SOUNDTRACK<br>20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC        | Glee: The Music, The Power Of Madonna (EP)                  | 19             |       |
| 16        | 9         | 6             | USHER<br>LAFACE/JIVE/JLG                                     | Raymond V Raymond   | 10             |       |
| 17        | 12        | 18            | KESHA<br>KEMOSABE/RCA/RMG                                    | Animal  | 24             |       |
| 18        | NEW       |               | MINUS THE BEAR<br>DANGEROUS                                  | OMNI  | 49             |       |
| 19        | 2         | 2             | BULLET FOR MY VALENTINE<br>JIVE                              | Fever   | 25             |       |
| 20        | 11        | 7             | JUSTIN BIEBER<br>SCHOLBOY/RAYMOND BRAUN/ISLAND/IDJMG ⊕       | My World 2.0  | 5              |       |
| 21        | NEW       |               | BONE THUGS-N-HARMONY UN15:<br>ASYLUM/REPRISE/WARNER BROS.    | The World's Enemy   | 14             |       |
| 22        | RE-ENTRY  |               | NICKELBACK<br>ROADRUNNER                                     | Dark Horse  | 39             | 2     |
| 23        | NEW       |               | FLYING LOTUS<br>WARP   | Cosmogramma   | 88             |       |
| 24        | 17        | 32            | ZAC BROWN BAND<br>ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG | The Foundation  | 21             | 2     |
| 25        | 19        | 14            | MICHAEL BUBLE<br>143/REPRISE/WARNER BROS. ⊕                  | Crazy Love  | 15             |       |

### TOP INTERNET™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST   | TITLE   | BB 200 RANKING | CERT. |
|-----------|-----------|---------------|--|---|----------------|-------|
| 1         | NEW       |               | <b>#1</b><br>HEAR 92953 ⊕  | <b>CAROLE KING &amp; JAMES TAYLOR</b><br>Live At The Troubadour | 4              |       |
| 2         | 1         | 12            | JUSTIN BIEBER<br>SCHOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG                            | My World (EP)   | 28             |       |
| 3         | NEW       |               | COURT YARD HOUNDS<br>COLUMBIA 52441/SONY MUSIC   | Court Yard Hounds   | 7              |       |
| 4         | NEW       |               | GODSMACK<br>UNIVERSAL REPUBLIC 014236/UMRG ⊕   | The Oracle  | 1              |       |
| 5         | NEW       |               | THE NEW PORNOGRAPHERS<br>MATADOR 891*  | Together  | 18             |       |
| 6         | NEW       |               | DEFTONES<br>REPRISE 511922/WARNER BROS.  | Diamond Eyes  | 6              |       |
| 7         | 3         | 2             | MARY CHAPIN CARPENTER<br>ZOE 431133/ROUNDER  | The Age Of Miracles   | 62             |       |
| 8         | NEW       |               | THE HOLD STEADY<br>VAGRANT 593*  | Heaven Is Whenever  | 26             |       |
| 9         | NEW       |               | TONI BRAXTON<br>ATLANTIC 520269/AG ⊕   | Pulse   | 9              |       |
| 10        | 8         | 15            | LADY ANTEBELLUM<br>CAPITOL NASHVILLE 07702   | Need You Now  | 2              | 2     |
| 11        | 4         | 4             | NATALIE MERCHANT<br>BIG CITY SISTERS/NONESUCH 522304/WARNER BROS.                      | Leave Your Sleep  | 86             |       |
| 12        | 2         | 2             | MELISSA ETHERIDGE<br>ISLAND 014020/IDJMG   | Fearless Love   | 20             |       |
| 13        | 9         | 4             | EMILY OSMENT<br>WIND-UP 13192  | All The Right Wrongs (EP)                                       | —              |       |
| 14        | NEW       |               | BROKEN SOCIAL SCENE<br>ARTS & CRAFTS 054*  | Forgiveness Rock Record   | 34             |       |
| 15        | NEW       |               | ZAC BROWN BAND<br>SOUTHERN GROUND/ATLANTIC 523728/AG ⊕                                 | Pass The Jar: Live From The Fabulous Fox Theater In Atlanta     | 17             |       |
| 16        | 10        | 3             | SOUNDTRACK<br>20TH CENTURY FOX TV/COLUMBIA 67681/SONY MUSIC                            | Glee: The Music, The Power Of Madonna (EP)                      | 19             |       |
| 17        | NEW       |               | JOSH RITTER<br>PYTHEAS 001*  | So Runs The World Away  | 41             |       |
| 18        | 14        | 13            | SOUNDTRACK<br>FOX/FOX SEARCHLIGHT 5184/NEW WEST  | Crazy Heart   | 52             |       |
| 19        | 23        | 4             | SHARON JONES & THE DAP-KINGS<br>DAPSTONE 019*  | I Learned The Hard Way  | 71             |       |
| 20        | RE-ENTRY  |               | LADY GAGA<br>STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA                      | The Fame  | 11             | 3     |
| 21        | 12        | 4             | JEFF BECK<br>ATCO 523685/RHINO   | Emotion & Commotion   | 137            |       |
| 22        | NEW       |               | FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM<br>FRANK SINATRA ENTERPRISES 32026/CONCORD | The Complete Reprise Recordings                                 | —              |       |
| 23        | 7         | 2             | HOLE<br>CHERRY FOREVER/MERCURY 014222*/IDJMG   | Nobody's Daughter   | 82             |       |
| 24        | NEW       |               | TOM LEHRER<br>SHOUT! FACTORY 11823 ⊕   | The Tom Lehrer Collection                                       | —              |       |
| 25        | 25        | 13            | SADE<br>EPIC 83933*/SONY MUSIC   | Soldier Of Love   | 29             |       |

### ILIKE PROFILES: MOST ADDED

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE   | ARTIST (IMPRINT/LABEL)                                     |
|-----------|-----------|---------------|---|--|
| 1         | 1         | 30            | <b>#1</b><br>1 WK   | <b>NEED YOU NOW</b><br>LADY ANTEBELLUM (CAPITOL NASHVILLE) |
| 2         | -         | 1             | HATE S3X<br>MAY QWINTEN (EMI INTERNATIONAL)                         |  |
| 3         | 2         | 26            | BAD ROMANCE<br>LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |  |
| 4         | 4         | 42            | I GOTTA FEELING<br>THE BLACK EYED PEAS (INTERSCOPE)                 |  |
| 5         | 3         | 11            | RUDE BOY<br>RIHANNA (SRP/DEF JAM/IDJMG)                             |  |
| 6         | 5         | 26            | TIK TOK<br>KESHA (KEMOSABE/RCA/RMG)                                 |  |
| 7         | 6         | 21            | ONE TIME<br>JUSTIN BIEBER (ISLAND/IDJMG)                            |  |
| 8         | 10        | 68            | POKER FACE<br>LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)  |  |
| 9         | 7         | 11            | HEY SOUL SISTER<br>TRAIN (COLUMBIA)                                 |  |
| 10        | 8         | 67            | HALO<br>BEYONCE (MUSIC WORLD/COLUMBIA)                              |  |
| 11        | 9         | 32            | WHATCHA SAY<br>JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)           |  |
| 12        | 14        | 78            | LOVE STORY<br>TAYLOR SWIFT (BIG MACHINE)                            |  |
| 13        | 15        | 82            | IF I WERE A BOY<br>BEYONCE (MUSIC WORLD/COLUMBIA)                   |  |
| 14        | 22        | 4             | YOUR LOVE IS MY DRUG<br>KESHA (KEMOSABE/RCA/RMG)                    |  |
| 15        | 13        | 35            | UPRISING<br>MUSE (HELIUM-3/WARNER BROS.)                            |  |

### AOL RADIO SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE  | ARTIST (IMPRINT/LABEL)                                     |
|-----------|-----------|---------------|--|--|
| 1         | 1         | 15            | <b>#1</b><br>11 WKS  | <b>NEED YOU NOW</b><br>LADY ANTEBELLUM (CAPITOL NASHVILLE) |
| 2         | 2         | 19            | BREAK EVEN<br>THE SCRIPT (PHONOGENIC/EPIC)                                     |  |
| 3         | 3         | 11            | HALFWAY GONE<br>LIFEHOUSE (Geffen/INTERSCOPE)                                  |  |
| 4         | 4         | 14            | ALL THE RIGHT MOVES<br>ONEREPUBLIC (MOSLEY/INTERSCOPE)                         |  |
| 5         | 8         | 11            | HAVEN'T MET YOU YET<br>MICHAEL BUBLE (143/REPRISE)                             |  |
| 6         | 10        | 3             | ALL OR NOTHING<br>THEORY OF A DEADMAN (604/ROADRUNNER/RRP)                     |  |
| 7         | 7         | 8             | IN MY HEAD<br>JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)                       |  |
| 8         | 5         | 9             | NOTHIN' ON YOU<br>B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) |  |
| 9         | 9         | 6             | BREAK YOUR HEART<br>TAIO CRUZ FEATURING LUDACRIS (MERCURY/IDJMG)               |  |
| 10        | -         | 11            | TIK TOK<br>KESHA (KEMOSABE/RCA/RMG)  |  |
| 11        | -         | 1             | ALEJANDRO<br>LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)              |  |
| 12        | 6         | 11            | RUDE BOY<br>RIHANNA (SRP/DEF JAM/IDJMG)  |  |
| 13        | 12        | 6             | YOUNG FOREVER<br>JAY-Z + MR. HUDSON (ROC NATION)                               |  |
| 14        | 13        | 3             | OMG<br>USHER FEATURING WILL.I.AM (LAFACE/JLG)                                  |  |
| 15        | -         | 4             | ACCORDING TO YOU<br>ORIANTHI (TAL/GEFFEN/INTERSCOPE)                           |  |

### TOP COMEDY ALBUMS™ .biz

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE  | ARTIST (IMPRINT / DISTRIBUTING LABEL)                           |
|-----------|-----------|---------------|--|---|
| 1         | 4         | 4             | <b>#1</b><br>1 WK  | <b>THE TOM LEHRER COLLECTION</b><br>TOM LEHRER (SHOUT! FACTORY) |
| 2         | 2         | 65            | INCREDIBAD<br>THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)                            |   |
| 3         | 3         | 6             | WEAPONS OF SELF DESTRUCTION<br>ROBIN WILLIAMS (COLUMBIA/SONY MUSIC)                  |   |
| 4         | 1         | 2             | FART AND WIENER JOKES<br>BRIAN POSEHN (RELAPSE)                                      |   |
| 5         | 6         | 51            | ISOLATED INCIDENT<br>DANE COOK (COMEDY CENTRAL)                                      |   |
| 6         | 5         | 28            | THE ESSENTIAL "WEIRD AL" YANKOVIC<br>WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/LEGACY/JLG) |   |
| 7         | 8         | 61            | BO BURNHAM<br>BO BURNHAM (COMEDY CENTRAL)  |   |
| 8         | 9         | 29            | I TOLD YOU I WAS FREAKY (SOUNDTRACK)<br>FLIGHT OF THE CONCHORDS (HBO/SUB POP)        |   |
| 9         | 10        | 16            | INTIMATE MOMENTS FOR A SENSUAL EVENING<br>AZIZ ANSARI (COMEDY CENTRAL)               |   |
| 10        | 7         | 32            | FEEL THE STEEL<br>STEEL PANTHER (UNIVERSAL REPUBLIC/UMRG)                            |   |
| 11        | 13        | 51            | BEHAVIORAL PROBLEMS<br>RON WHITE (CAPITOL NASHVILLE)                                 |   |
| 12        | 11        | 58            | KING BABY<br>JIM GAFFIGAN (COMEDY CENTRAL)   |   |
| 13        | 15        | 45            | EL NINO LOCO<br>RODNEY CARRINGTON (CAPITOL NASHVILLE)                                |   |
| 14        | 14        | 31            | AGED AND CONFUSED<br>BILL ENGLISH (JACK/WARNER BROS. (NASHVILLE)/WMN)                |   |
| 15        | 12        | 6             | TALKING MONKEYS IN SPACE<br>JOE ROGAN (COMEDY CENTRAL)                               |   |

TOP POP CATALOG: This chart is a 50-week rolling chart of the top 100 albums on the Billboard 200 chart. The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog. TOP DIG

## HEATSEEKERS ALBUMS™

| THIS WEEK | LAST WEEK      | WEEKS ON CHART | ARTIST  | Title   | CERT. |
|-----------|----------------|----------------|---|---|-------|
| 1         | HOT SHOT DEBUT | 1              | <b>#1</b> NIKKI YANOFSKY<br>DECCA 014138 (9.98)                               | Nikki   |       |
| 2         | 2              | 33             | LA ROUX<br>BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98)         | La Roux   |       |
| 3         | NEW            |                | GREG LASWELL<br>VANGUARD 79971*/WELK (17.98)                                  | Take A Bow  |       |
| 4         | 6              | 12             | MUMFORD & SONS<br>GENTLEMAN OF THE ROAD 0108/GLASSNOTE (12.98)                | Sigh No More  |       |
| 5         | 13             | 20             | <b>GREATEST GAINER</b> EMILY OSMENT<br>WIND-UP 13192 (4.98)                   | All The Right Wrongs (EP)                                 |       |
| 6         | 9              | 3              | TROMBONE SHORTY<br>VERVE FORECAST 014194/VG (10.98)                           | Backatown   |       |
| 7         | NEW            |                | MIKE PATTON<br>IPECAC 119 (16.98)   | Mondo Cane  |       |
| 8         | 7              | 39             | EDWARD SHARPE & THE MAGNETIC ZEROES<br>COMMUNITY/FAIRFAX 542*/VAGRANT (13.98) | Up From Below   |       |
| 9         | 12             | 31             | FLORENCE + THE MACHINE<br>UNIVERSAL REPUBLIC 013170/UMRG (13.98)              | Lungs   |       |
| 10        | NEW            |                | THE MORNING OF<br>LAB 89065/TRAGIC HERO (14.98)                               | The Way I Fell In   |       |
| 11        | 10             | 8              | NEON TREES<br>MERCURY 013972*/IDJMG (10.98)                                   | Habits  |       |
| 12        | 15             | 12             | LOCAL NATIVES<br>FRENCHKISS 042* (12.98)                                      | Gorilla Manor   |       |
| 13        | 11             | 22             | THE TEMPER TRAP<br>LIBERATION/GLASSNOTE 89022/COLUMBIA (12.98)                | Conditions  |       |
| 14        | 26             | 6              | PAPER TONGUES<br>A&M/OCTONE 013970/IGA (12.98)                                | Paper Tongues   |       |
| 15        | 18             | 8              | BRANTLEY GILBERT<br>AVERAGE JOE'S 215 (14.98)                                 | Halfway To Heaven   |       |
| 16        | NEW            |                | OUR LAST NIGHT<br>EPITAPH 87084 (13.98)                                       | We Will All Evolve  |       |
| 17        | 3              | 2              | CRYSTAL CASTLES<br>POLYDOR/UNIVERSAL MOTOWN DIGITAL EX/UMRG (9.98)            | Crystal Castles (II)                                      |       |
| 18        | 17             | 4              | THE TALLEST MAN ON EARTH<br>DEAD OCEANS 040* (14.98)                          | The Wild Hunt   |       |
| 19        | NEW            |                | WAKE!WAKE!<br>FAMILY RECORDS 00034 (12.98)                                    | Almost Everything I Wish I'd Said The Last Time I Saw You |       |
| 20        | 23             | 16             | ONE ESKIMO<br>SHANGRI-LA 101040* (9.98)                                       | One eskimo  |       |
| 21        | 21             | 36             | SIDEWALK PROPHETS<br>FERVENT/WORD-CURB 887900/WARNER BROS. (9.98)             | These Simple Truths                                       |       |
| 22        | 8              | 2              | JONATHAN TAYLOR & THE NOTHERN LIGHTS<br>F-STOP/ATLANTIC 523905/AG (13.98)     | Pardon Me   |       |
| 23        | 1              | 2              | KASKADE<br>ULTRA DIGITAL EX (9.98)  | Dynasty   |       |
| 24        | NEW            |                | LOS AMOS<br>VENEMUSIC/UNIVERSAL MUSIC LATIN 653780/UMLE (14.98 CD/DVD) ⊕      | Los Creadores Del HYPHY (Jai-Fi)                          |       |
| 25        | RE-ENTRY       |                | JENNY OAKS BAKER<br>SHADOW MOUNTAIN 5035941 (16.98)                           | Then Sings My Soul  |       |

**1** The 16-year-old Canadian singer—who performed during the opening and closing ceremonies of this year's Olympic Games—also debuts at No. 3 on Top Traditional Jazz Albums.



**7** Faith No More frontman also debuts at No. 2 on Top Classical Crossover with his set of Italian pop songs, recorded during a series of European concerts, backed by a 30-piece orchestra.



**14** The band was MTV's Push (Play Until Someone Hears) artist last week, and the album is up 41% in sales.

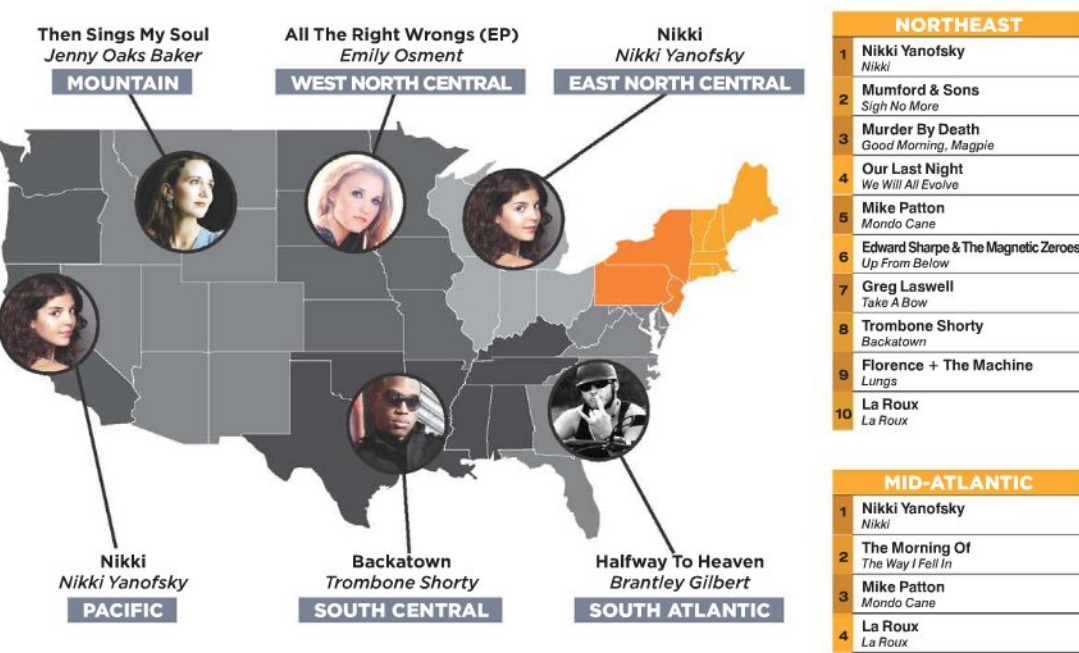
| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | Title                                      | CERT. |
|-----------|-----------|----------------|---|--|-------|
| 26        | 4         | 2              | ALPHA REV<br>FLYER 002757/NOLLYWOOD (8.98)                                    | New Morning                                |       |
| 27        | 20        | 2              | THE RADIO DEPT.<br>LABRADOR 30010 (11.98)                                     | Clinging To A Scheme                       |       |
| 28        | 35        | 2              | ANDERS OSBORNE<br>ALLIGATOR 4936 (17.98)                                      | American Patchwork                         |       |
| 29        | 24        | 2              | EL COMPA SACRA: EL ULTIMO RAZO<br>SONY MUSIC LATIN 64831 (12.98)              | Se Alboroto El Hormiguero                  |       |
| 30        | NEW       |                | THE FALL<br>DOMINO 264* (13.98)   | Your Future, Our Clutter                   |       |
| 31        | 28        | 3              | TWO DOOR CINEMA CLUB<br>GLASSNOTE 110 (12.98)                                 | Tourist History                            |       |
| 32        | 46        | 3              | DELOREAN<br>TRUE PANTHER SOUNDS 030 (14.98)                                   | Subiza                                     |       |
| 33        | NEW       |                | AVANTASIA<br>NUCLEAR BLAST 2351 (16.98)                                       | The Wicked Symphony                        |       |
| 34        | 32        | 7              | CRASH KINGS<br>CUSTARD/UNIVERSAL MOTOWN 012953/UMRG (12.98)                   | Crash Kings                                |       |
| 35        | 39        | 14             | DAILEY & VINCENT<br>CRACKER BARREL 610640/ROUNDER (11.98)                     | Dailey & Vincent Sing The Statler Brothers |       |
| 36        | RE-ENTRY  |                | TERCER CIELO<br>KASA/VENEMUSIC/UNIVERSAL MUSIC LATIN 653702/UMLE (12.98)      | Gente Comun, Suenos Extraordinarios        |       |
| 37        | RE-ENTRY  |                | FREE ENERGY<br>DFA 58865*/ASTRALWERKS (8.98)                                  | Stuck On Nothing                           |       |
| 38        | 37        | 26             | ASKING ALEXANDRIA<br>SUMERIAN 022 (13.98)                                     | Stand Up And Scream                        |       |
| 39        | RE-ENTRY  |                | JJ HELLER<br>STONE TABLE 1008 EX (9.98)                                       | Painted Red                                |       |
| 40        | 5         | 2              | BRIAN POSEHN<br>RELAPSE 7076 (13.98)  | Fart And Wiener Jokes                      |       |
| 41        | NEW       |                | BANDA SINALOENSE MM<br>PLATINO 11977 (4.98)                                   | Con Sabor A Sinaloa Dedicado A Mi Madre    |       |
| 42        | NEW       |                | RUSKO<br>MAD DECENT 110/DOWNTOWN (13.98)                                      | O.M.G.!                                    |       |
| 43        | 29        | 7              | SCHOOL GYRLS<br>INCREDIBLE/ISLAND 014072/IDJMG (9.98) ⊕                       | School Gyrls                               |       |
| 44        | 33        | 5              | MURDER BY DEATH<br>VAGRANT 591* (13.98)                                       | Good Morning, Maggie                       |       |
| 45        | 30        | 3              | GOTAN PROJECT<br>IYA BASTA! 486*/XL (14.98)                                   | Tango 3.0                                  |       |
| 46        | RE-ENTRY  |                | STEPHEN KELLOGG AND THE SIXERS<br>VANGUARD 79902*/WELK (17.98)                | The Bear                                   |       |
| 47        | RE-ENTRY  |                | WE CAME AS ROMANS<br>EQUAL VISION 175 (13.98)                                 | To Plant A Seed                            |       |
| 48        | 16        | 2              | WADE BOWEN<br>SMITH 5052/IMAGE (17.98 CD/DVD) ⊕                               | Live At Billy Bob's Texas                  |       |
| 49        | 22        | 3              | JASON BOLAND & THE STRAGGLERS<br>PROUD SOULS/APEX 706385/THIRTYTYGERS (12.98) | High In The Rockies: A Live Album          |       |
| 50        | RE-ENTRY  |                | JOSH ABBOTT BAND<br>PRETTY DAMN TOUGH 02130 (12.98)                           | She's Like Texas                           |       |

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Gospel Albums, Top Christian Albums or Top Classical Albums. If a title reaches any of those levels, it and the act's subsequent albums are then eligible to appear on Heatseekers Albums. Heatseekers Albums is a separate chart from the Billboard 200. Heatseekers Albums is compiled by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2010, all Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## HEATSEEKERS SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE  | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--|------------------------------------|
| 1         | 1         | 9              | <b>#1</b> PRAY FOR YOU<br>4 WKS JARON AND THE LONG ROAD TO LOVE (JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE) | Jaron Wood                         |
| 2         | 4         | 4              | COOLER THAN ME<br>MIKE POSNER (JRMG)   | Mike Posner                        |
| 3         | 2         | 17             | HELL ON THE HEART<br>ERIC CHURCH (CAPITOL NASHVILLE)   | Eric Church                        |
| 4         | 3         | 17             | KEEP ON LOVIN' YOU<br>STEEL MAGNOLIA (BIG MACHINE)   | Steel Magnolia                     |
| 5         | 5         | 5              | LOVER, LOVER<br>JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)  | Jerrod Niemann                     |
| 6         | 10        | 8              | LOVE LIKE CRAZY<br>LEE BRICE (CURE)  | Lee Brice                          |
| 7         | 13        | 5              | ALL OR NOTHING<br>THEORY OF A DEADMAN (604/ROADRUNNER/RRP)   | Theory of a Deadman                |
| 8         | 11        | 8              | HIP TO MY HEART<br>THE BAND PERRY (REPUBLIC NASHVILLE)   | The Band Perry                     |
| 9         | 16        | 5              | LAY ME DOWN<br>THE DIRTY HEADS FEATURING ROME (EXECUTIVE)  | The Dirty Heads                    |
| 10        | 12        | 4              | HOLD YOU (HOLD YUH)<br>GYPTIAN (VP)  | Gyptian                            |
| 11        | 15        | 10             | CRYIN' LIKE A BITCH!<br>GODSMACK (UNIVERSAL REPUBLIC)  | Godsmack                           |
| 12        | 6         | 2              | HALFWAY THERE<br>BIG TIME RUSH (NICKELODEON/COLUMBIA)  | Big Time Rush                      |
| 13        | 14        | 3              | ANIMAL<br>NEON TREES (MERCURY/IDJMG)   | Neon Trees                         |
| 14        | 19        | 4              | YOU'RE THE ONE<br>DONDRIA (SO SO DEF/MALACO)   | Dondria                            |
| 15        | 9         | 18             | O LET'S DO IT<br>WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)                                  | Waka Flocka Flame                  |
| 16        | 18        | 7              | MI NINA BONITA<br>CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN O)  | Chino Y Nacho                      |
| 17        | 22        | 10             | ALL OF CREATION<br>MERCYME (IND/COLUMBIA)  | MercyMe                            |
| 18        | 21        | 4              | TE PIDO PERDON<br>TITO "EL BAMBINO" (SIENTE)   | Tito "El Bambino"                  |
| 19        | 17        | 4              | MAKE IT SHINE (VICTORIOUS THEME)<br>VICTORIOUS CAST FEATURING VICTORIA JUSTICE (NICKELODEON/COLUMBIA)      | Victorious Cast                    |
| 20        | 20        | 20             | DILE AL AMOR<br>AVENTURA (PREMIUM LATIN)   | Aventura                           |
| 21        | NEW       |                | STAND BY ME<br>PRINCE ROYCE (TOP STOP)   | Prince Royce                       |
| 22        | RE-ENTRY  |                | ANDO BIEN PEDO<br>BANDA LOS RECODITOS (DISA)   | Banda Los Recoditos                |
| 23        | NEW       |                | SOMETHING BEAUTIFUL<br>NEEDTOBREATHE (ATLANTIC)  | Needtobreathe                      |
| 24        | RE-ENTRY  |                | MASSIVE ATTACK<br>NICKI MINAJ FEATURING SEAN GARRETT (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)             | Nicki Minaj                        |
| 25        | NEW       |                | GET BACK UP<br>TOBYMAC (FOREFRONT/EMI CMG)   | TobyMac                            |

## REGIONAL HEATSEEKERS #1 ALBUMS



### PROGRESS REPORT

**JLS, "Everybody in Love"**  
The British vocal quartet enters the Mainstream Top 40 airplay chart at No. 38 with its debut U.S. single. The act finished in second place on British TV show "The X Factor" in 2008, then took "Everybody in Love" to No. 1 on the U.K. singles chart last year.

**THE BILLBOARD HOT 100**

| WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | Artist  | CERT. | PEAK POSITION |
|------|-----------|----------------|---|---|-------|---------------|
| 1    |           | 1              | <b>#1 NOT AFRAID</b><br>B.o.B, I.D.A., M. MATTERS, L.E. RESTO, M. SAMUELS, J. EVANS, M. BURNETTE  | Eminem  |       | 1             |
| 2    | 1         | 6              | <b>GREATEST GAINER/AIRPLAY</b><br>OMG<br>WILL.I.A.M. (W. ADAMS)   | Usher Featuring will.i.am                             |       | 1             |
| 3    | 2         | 15             | <b>NOTHIN' ON YOU</b><br>THE S.M.E.E.Z.I.N.G.T.O.N.S. (B. R. SIMMONS, JR., B. MARS, PLAWRENCE, A. LEVINE)   | B.o.B Featuring Bruno Mars                            |       | 1             |
| 4    | 4         | 3              | <b>BREAK YOUR HEART</b><br>T. CRUZ, F. T. SMITH, T. CRUZ, F. T. SMITH, C. BRIDGES   | Taio Cruz Featuring Ludacris                          |       | 1             |
| 5    | 7         | 9              | <b>AIRPLANES</b><br>ALEX DA KID, FRANK E. (B. R. SIMMONS, JR., J. FRANKS, A. GRANT, J. DUSSOLLET, T. GOMMERS)   | B.o.B Featuring Eminem & Haley Williams               |       | 5             |
| 6    | 3         | 2              | <b>RUDE BOY</b><br>STAR GATE, R. SWIRE (M. S. ERIKSEN, T. E. HERMANSEN, E. DEAN, M. RIDDICK, R. SWIRE, R. FENTY)  | Rihanna   |       | 1             |
| 7    | 6         | 5              | <b>HEY, SOUL SISTER</b><br>M. TEREFE, ESPIONAGE, G. WATTENBERG (P. MONAHAN, E. LIND, A. B. JORKLUND)  | Train   |       | 2             |
| 8    | 8         | 13             | <b>YOUR LOVE IS MY DRUG</b><br>DR. LUKE, B. BLANCO, AMMO (K. SEBERT, P. SEBERT, J. COLEMAN)   | Ke\$ha  |       | 8             |
| 9    | NEW       | 1              | <b>MY FIRST KISS</b><br>DR. LUKE, B. BLANCO (L. GOTTFELD, B. LEVIN, S. FOREMAN, N. MOTTE)   | 3OH!3 Featuring Ke\$ha                                |       | 9             |
| 10   | 5         | 4              | <b>NEED YOU NOW</b><br>P.WORLVEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)  | Lady Antebellum                                       |       | 3             |
| 11   | 16        | 20             | <b>GREATEST GAINER/DIGITAL</b><br>ALEJANDRO<br>REYDOLADY, GAGA, IN KHAYAT, S. G. GERMANOTTA   | Lady Gaga   |       | 11            |
| 12   | 10        | 12             | <b>YOUNG FOREVER</b><br>K. WEST, M. GOLD, F. MERTENS, L. BERNARD, S. C. CARTER, K. WEST   | Jay-Z + Mr. Hudson                                    |       | 10            |
| 13   | 9         | 7              | <b>IN MY HEAD</b><br>J. R. ROTEM (J. DESROULLEUX, J. R. ROTEM, C. KELLY)  | Jason Derulo  |       | 5             |
| 14   | 13        | 10             | <b>TELEPHONE</b><br>R. JERKINS, LADY GAGA, S. G. GERMANOTTA, R. JERKINS, L. DANIELS, L. FRANKLIN, B. N. KNOX, F. S.   | Lady Gaga Featuring Beyonce                           |       | 3             |
| 15   | 11        | 11             | <b>MY CHICK BAD</b><br>THE LEGENDARY TRAXSTER (C. BRIDGES, O. T. MARAJ, S. LINDLEY, D. DAVIDSON)  | Ludacris Featuring Nicki Minaj                        |       | 11            |
| 16   | NEW       | 1              | <b>TOTAL ECLIPSE OF THE HEART</b><br>A. ANDERS, P. PASTROM, R. MURPHY (J. STEINMAN)   | Glee Cast Featuring Jonathan Groff                    |       | 16            |
| 17   | 14        | 16             | <b>OVER</b><br>B.O.I.D.A., A. KHAALIQ (A. GRAHAM, M. SAMUELS, N. BRONGERS)  | Young Money/Cash Money/Universal Motown               |       | 14            |
| 18   | 15        | 26             | <b>EENIE MEENIE</b><br>B. BLANCO (B. LEVIN, K. ANDERSON, C. C. BATTY, A. BATTY, J. BIEBER, M. PALACIOS, E. CLARK)   | Sean Kingston & Justin Bieber                         |       | 15            |
| 19   | 12        | 14             | <b>BREAK EVEN</b><br>D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER, D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER   | The Script  |       | 12            |
| 20   | 17        | 15             | <b>IMMA BE</b><br>K. HARRIS, WILLIAM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TANKEL, D. FODER, T. BRENECK, M. DELLE)                                   | The Black Eyed Peas                                   |       | 1             |
| 21   | 19        | 17             | <b>TIK TOK</b><br>DR. LUKE, B. BLANCO (K. SEBERT, L. GOTTFELD, B. LEVIN)  | Ke\$ha  |       | 1             |
| 22   | 28        | 41             | <b>BILLIONAIRE</b><br>THE S.M.E.E.Z.I.N.G.T.O.N.S. (T. MCCOY, B. MARS, PLAWRENCE, A. LEVINE)  | Travis McCoy Featuring Bruno Mars                     |       | 22            |
| 23   | 29        | 35             | <b>BULLETPROOF</b><br>B. LANGMAID, E. JACKSON (E. JACKSON, B. LANGMAID)   | La Roux   |       | 23            |
| 24   | 18        | 13             | <b>WHATAYA WANT FROM ME</b><br>M. MARTIN, SHELLBACK (PINK, K. S. MARTIN, SHELLBACK)   | Adam Lambert  |       | 10            |
| 25   | 21        | 23             | <b>I MADE IT (CASH MONEY HEROES)</b><br>K. RUDOLF, K. RUDOLF, K. KASHER, D. CARTER, B. WILLIAMS, J. SEAN, J. SKALLER, R. LAROW  | Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne     |       | 21            |
| 26   | 20        | 18             | <b>SAY AAH</b><br>Y. YONNY, D. CORELL, T. TAYLOR (R. M. FERREBE, JR., T. NEVerson, T. SCALES, N. L. WALKER, D. CORELL)  | Trey Songz Featuring Fabolous                         |       | 9             |
| 27   | 22        | 19             | <b>CARRY OUT</b><br>TIMBALAND, J.R.O.C. (T. V. MOSLEY, J. HARMON, J. TIMBERLAKE, T. CLAYTON, J. BEANZ)  | Timbaland Featuring Justin Timberlake                 |       | 11            |
| 28   | 30        | 31             | <b>HAVEN'T MET YOU YET</b><br>B. ROCK (A. FOSTER, A. CHANG, M. BUBLE)   | Michael Buble   |       | 25            |
| 29   | 23        | 22             | <b>ALL THE RIGHT MOVES</b><br>R. TEDDER (R. TEDDER)   | OneRepublic   |       | 18            |
| 30   | 32        | 42             | <b>WINNER</b><br>J. TIMBERLAKE, R. KNOX (J. TIMBERLAKE, R. TADROSS, J. FAUNTLEROY II, C. J. HARRIS, JR.)  | Jamie Foxx Featuring Justin Timberlake & T. J. Miller |       | 28            |
| 31   | 25        | 28             | <b>BAD ROMANCE</b><br>REYDOLADY, GAGA, IN KHAYAT, S. G. GERMANOTTA  | Lady Gaga   |       | 2             |
| 32   | 24        | 29             | <b>HEY DADDY (DADDY'S HOME)</b><br>THE RUINERS, RICO LOVE, RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV  | Usher Featuring Pile                                  |       | 24            |
| 33   | 36        | 30             | <b>THE HOUSE THAT BUILT ME</b><br>FL. IDOL, M. WURCKE (T. DOUGLAS, A. SHAMBLIN)   | Miranda Lambert                                       |       | 30            |
| 34   | NEW       | 1              | <b>FIND YOUR LOVE</b><br>K. WEST, B. BHASKER (A. GRAHAM, K. WEST, B. BHASKER, P. RYNOULDS)  | Drake   |       | 34            |
| 35   | NEW       | 1              | <b>LOSE MY MIND</b><br>DRUMMA BOY (J. W. JENKINS, C. GHOLSON, A. WASHINGTON)  | Young Jeezy Featuring Pile                            |       | 35            |
| 36   | 62        | 2              | <b>ROCK THAT BODY</b><br>D. GUETTA, W. I. A. M. (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTA, M. KNIGHT, A. WALKER, J. BAPTISTE, J. M. MONSON, N. BRONK, R. J.) | The Black Eyed Peas                                   |       | 36            |
| 37   | 27        | 25             | <b>AMERICAN HONEY</b><br>P.WORLVEY, LADY ANTEBELLUM (S. STEVENS, C. R. BARLOWE, H. LINDSEY)   | Lady Antebellum                                       |       | 25            |
| 38   | 26        | 21             | <b>SOLO</b><br>C. STEWART, T. NASH (T. NASH, C. A. STEWART, J. BIEBER, C. MILIAN, C. BRIDGES)   | Justin Bieber Featuring Ludacris                      |       | 5             |
| 39   | 33        | 32             | <b>NATURALLY</b><br>J. R. ROTEM (T. S. LEWIS, K. JONES, A. RIGG, J. DESROULLEUX, J. HARRISON, J. JACKSON, J. R. ROTEM)  | Iyaz  |       | 32            |
| 40   | 35        | 36             | <b>GIMMIE THAT GIRL</b><br>A. ARMATO, T. JAMES (A. ARMATO, T. JAMES, D. KARAOGLU)   | Selena Gomez & The Scene                              |       | 29            |
| 41   | 34        | 34             | <b>BEDROCK</b><br>M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLEIP)  | Joe Nichols   |       | 34            |
| 42   | 31        | 24             | <b>ALL I DO IS WIN</b><br>K. WIE, D. CARTER, C. LULLY, A. GRAHAM, O. T. MARAJ, J. A. WILLS, M. STEVENSON, D. JOHNSON, S. BARRETT, T. V. MOSLEY, P. T. J. CAMERON          | Young Money Featuring Lloyd                           |       | 2             |
| 43   | 39        | 45             | <b>IF WE EVER MEET AGAIN</b><br>D. GUETTA, S. VEE, J. C. SINDRES (D. GUETTA, J. C. SINDRES, G. TUINFORT, S. VEE, A. THIAM)  | David Guetta Featuring Akon                           |       | 2             |
| 44   | 37        | 47             | <b>THIS AFTERNOON</b><br>R. J. LANGE, NICKELBACK, J. MOI (NICKELBACK, R. J. LANGE, C. KROEGER)  | Nickelback  |       | 53            |
| 45   | 38        | 38             | <b>I GOTTA FEELING</b><br>D. GUETTA, F. RIESTERER (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTA, F. RIESTERER)   | The Black Eyed Peas                                   |       | 1             |
| 46   | 44        | 58             | <b>UN-THINKABLE (I'M READY)</b><br>A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)  | Alicia Keys   |       | 44            |
| 47   | 46        | 49             | <b>NOT MYSELF TONIGHT</b><br>P. OLOW DA DON (J. JONES, E. DEAN, J. L. PERRY, G. CURTIS, SR.)  | Christina Aguilera                                    |       | 23            |
| 48   | 41        | 33             | <b>LIVE LIKE WE'RE DYING</b><br>S. KIPNER, A. FRAMPTON (S. A. KIPNER, A. FRAMPTON, D. O'DONOGHUE, M. SHEEHAN)   | Kris Allen  |       | 18            |
| 49   | 40        | 40             | <b>LIL FREAK</b><br>E. WILLIAMS, P. OLOW DA DON (J. JONES, E. WILLIAMS, E. DEAN, U. RAYMOND IV, O. T. MARAJ, S. WUNDER)   | Usher Featuring Nicki Minaj                           |       | 40            |
| 50   | 45        | 43             | <b>SEXY CHICK</b><br>D. GUETTA, S. VEE, J. C. SINDRES (D. GUETTA, J. C. SINDRES, G. TUINFORT, S. VEE, A. THIAM)   | David Guetta Featuring Akon                           |       | 2             |
| 51   | 48        | 53             | <b>THE MAN I WANT TO BE</b><br>J. STROUD (B. JAMES, T. NICHOLS)   | Chris Young   |       | 48            |
| 52   | 43        | 46             | <b>NEIGHBORS KNOW MY NAME</b><br>T. TAYLOR, P. HAYES, J. MCGEE (T. NEVerson, T. TAYLOR, P. HAYES)   | Trey Songz  |       | 43            |
| 53   | 55        | 63             | <b>PRAY FOR YOU</b><br>COMITTY (J. LOWENSTEIN, J. BRENTLINGER)  | Jaron And The Long Road To Love                       |       | 51            |
| 54   | 51        | 57             | <b>AIN'T BACK YET</b><br>B. CANNON, K. CHESNEY (C. WISEMAN, C. TOMPKINS)  | Kenny Chesney   |       | 50            |

**3 & 5**  
While the track at No. 3 moves to the top of Hot 100 Airplay, rapper's second radio hit rises 7-5 on this list. He is the first artist to place his initial pair of top five singles as a lead vocalist simultaneously in that region of the Hot 100 since Beyoncé in 2003.



**9**  
Artists collaborate on another lofty top 10 debut, this time with 3OH!3 taking the lead. The duo's vocals were featured on Ke\$ha's No. 7-debuting "Blah Blah Blah" earlier this year. The new track moves 190,000 downloads, good enough for a No. 4 start on Hot Digital Songs.



**16**  
The cast's take on Bonnie Tyler's 1983 chart-topper is its second-best sales week ever (134,000), surpassed only by its debut release, "Don't Stop Believin'" (177,000), last June.



**34**  
Digital release (49,000) is timed nicely with song's spurt at radio (up 128% to 22.4 million listener impressions). Track also debuts on the Rhythmic (No. 28) and Mainstream R&B (No. 31) airplay lists.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | Artist   | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|--|-------|---------------|
| 56        | 50        | 44             | <b>EVERYTHING TO ME</b><br>M. ELLIOTT, C. LAMB, J. SULLIVAN, F. BASKETT, C. MCDONALD, J. D. WILLIAMS  | Monica   |       | 44            |
| 57        | 71        | 88             | <b>IMPOSSIBLE</b><br>ARANTHO (A. BIRANSON, I. WROLDSEN)   | Shontelle  |       | 57            |
| 58        | 49        | 56             | <b>BEAMER, BENZ, OR BENTLEY</b><br>PRIME (C. LLOYD, L. JAMES, M. FORNO)   | Lloyd Banks Featuring Juelz Santana                  |       | 49            |
| 59        | 58        | 54             | <b>RAIN IS A GOOD THING</b><br>S. STEVENS (L. BRYAN, D. DAVIDSON)   | Luke Bryan   |       | 54            |
| 60        | 42        | 37             | <b>SAY SOMETHING</b><br>TIMBALAND, J.R.O.C. (T. V. MOSLEY, J. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY)   | Timbaland Featuring Drake                            |       | 23            |
| 61        | NEW       | 1              | <b>RUN JOEY RUN</b><br>A. ANDERS, P. PASTROM, R. MURPHY (J. PERRICONE, P. VANCE)  | Glee Cast Featuring Jonathan Groff                   |       | 61            |
| 62        | 59        | 62             | <b>I'M BACK</b><br>TRACKSLAYERZ (C. J. HARRIS, JR., D. RANDALL, D. DUNCAN)  | T.I.   |       | 44            |
| 63        | 56        | 67             | <b>ROGER THAT</b><br>PHENOM (D. CARTER, J. BOSWELL, D. FRANKLIN, O. T. MARAJ, M. STEVENSON)   | Young Money  |       | 56            |
| 64        | 85        | 2              | <b>COOLER THAN ME</b><br>M. POSNER (M. POSNER, E. HOLLIES)  | Mike Posner  |       | 64            |
| 65        | 68        | 76             | <b>I NEVER TOLD YOU</b><br>K. CAILLAT (C. CAILLAT, E. DIOGUARDI, J. REEVES)   | Colbie Caillat                                       |       | 65            |
| 66        | 60        | 66             | <b>UNSTOPPABLE</b><br>D. HUFF, RASCAL FLATTS (J. DEMARCUS, H. LINDSEY, J. T. SLATER)  | Rascal Flatts  |       | 52            |
| 67        | 66        | 80             | <b>THERE GOES MY BABY</b><br>JIM JONSON, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS)  | Usher  |       | 66            |
| 68        | 57        | 51             | <b>HIGHWAY 20 RIDE</b><br>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)  | Zac Brown Band                                       |       | 40            |
| 69        | 75        | 83             | <b>SHES WON'T BE LONELY LONG</b><br>K. STEGALL (D. JOHNSON, P. O'DONNELL, G. GRIFFIN)   | Clay Walker  |       | 69            |
| 70        | 67        | 69             | <b>HELL ON THE HEART</b><br>J. JOYCE (E. CHURCH, D. RUTMAN, J. SPILLMAN)  | Eric Church  |       | 67            |
| 71        | 72        | 73             | <b>KEEP ON LOVIN' YOU</b><br>D. HUFF (C. STAPLETON, T. WILLSON)   | Capitol Magnolia                                     |       | 71            |
| 72        | 69        | 77             | <b>BACKWOODS</b><br>J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)   | Justin Moore   |       | 69            |
| 73        | 78        | 84             | <b>WATER</b><br>F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)  | Brad Paisley   |       | 73            |
| 74        | NEW       | 1              | <b>ICE ICE BABY</b><br>A. ANDERS, P. PASTROM, R. MURPHY (D. BOWIE, F. BROWN, J. DEACON, M. JOHNSON, B. MAY, F. MERCURY, R. TAYLOR, R. VAN WINKLE) | Glee Cast  |       | 74            |
| 75        | 89        | 2              | <b>LOVER, LOVER</b><br>D. BRAINARD, N. NIEMANN (D. PRITZKER)  | Jerrold Niemann                                      |       | 75            |
| 76        | 76        | 79             | <b>CRAZY TOWN</b><br>M. KNOX (R. CLAWSON, B. JONES)   | Jason Aldean   |       | 76            |
| 77        | 77        | 81             | <b>I GOTTA GET TO YOU</b><br>T. BROWN, G. STRAIT (J. LAUDERDALE, J. RITCHEY, B. LARSEN)   | George Strait  |       | 77            |
| 78        | 74        | 75             | <b>DROP THE WORLD</b><br>C. W. G. BUSH, C. J. B. CASP (D. CARTER, J. WOODARD, M. MATTERS, L. E. RESTO, M. STRANGE, C. HOLLIS)                     | Lil Wayne Featuring Eminem                           |       | 18            |
| 79        | 63        | 55             | <b>I'M AWESOME</b><br>SPOSE (R. PETERS)   | Spouse   |       | 37            |
| 80        | 73        | 60             | <b>BLAH BLAH BLAH</b><br>B. BLANCO (K. SEBERT, B. LEVIN, N. HITCH, S. FOREMAN)  | Ke\$ha Featuring 3OH!3                               |       | 7             |
| 81        | 80        | 70             | <b>STEADY MOBBIN'</b><br>KANE (D. CARTER, D. JOHNSON, R. DAVIS)   | Young Money Featuring Gucci Mane                     |       | 48            |
| 82        | 88        | 85             | <b>WHUFF BABY WRONG</b><br>D. HUFF, M. MCBRIDE (S. B. LILES, R. E. ORRALL, B. WARREN, B. WARREN)  | Martina McBride                                      |       | 82            |
| 83        | 86        | 74             | <b>A LITTLE MORE COUNTRY THAN THAT</b><br>C. CHAMBERLAIN (D. POYTHRESS, R. L. FEK, W. VARBLE)   | Easton Corbin  |       | 42            |
| 84        | 65        | 2              | <b>GPSY</b><br>S. I. MEBARAK, R. P. L. GHOST, L. BURTON, FUTURE CUT (A. GHOST, S. I. MEBARAK, R. P. L. GHOST, C. STURKEN, E. ROGERS, J. BREKLER)  | Shakira  |       | 65            |
| 85        | 81        | 65             | <b>TODAY WAS A FAIRYTALE</b><br>N. CHAPMAN, T. SWIFT (T. SWIFT)   | Taylor Swift   |       | 2             |
| 86        | 87        | 71             | <b>HILLBILLY BONE</b><br>S. HENDRICKS (C. WISEMAN, L. LAIRD)  | Blake Shelton Featuring Trace Adkins                 |       | 86            |
| 87        | 82        | 64             | <b>HELLO GOOD MORNING</b><br>D. DANJA (RICO LOVE, F. N. HILLS, M. ARAICA, C. J. HARRIS, JR.)  | Diddy - Dirty Money Featuring T.I.                   |       | 34            |
| 88        | 95        | 2              | <b>GETTIN' OVER YOU</b><br>D. GUETTA, F. RIESTERER (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTA, F. RIESTERER)                          | David Guetta & Chris Willis Featuring Fergie & LMFAO |       | 88            |
| 89        | NEW       | 1              | <b>PHYSICAL</b><br>A. ANDERS, P. PASTROM, R. MURPHY (S. A. KIPNER, T. SHADDICK)   | Glee Cast Featuring Olivia Newton-John               |       | 89            |
| 90        | 92        | 90             | <b>I KEEP ON LOVING YOU</b><br>R. M. VALENTINE, T. BROWN (R. DUNN, T. MCBRIDE)  | Reba   |       | 90            |
| 91        | 54        | 95             | <b>KISSIN' U</b><br>A. MAMO, K. KOJAK (L. GOTTFELD, C. KELLY, M. COSGROVE)  | Miranda Cosgrove                                     |       | 54            |
| 92        | NEW       | 1              | <b>U CAN'T TOUCH THIS</b><br>A. ANDERS, P. PASTROM, R. MURPHY (K. BURRELL, R. JAMES, A. MILLER)   | Glee Cast  |       | 92            |
| 93        | 84        | 61             | <b>TEMPORARY HOME</b><br>M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)   | Carrie Underwood                                     |       | 20            |
| 94        | 91        | 68             | <b>WHEN I LOOK AT YOU</b><br>J. SHANKS (J. M. SHANKS, H. LINDSEY)   | Miley Cyrus  |       | 16            |
| 95        | RE-ENTRY  | 2              | <b>UNDO IT</b><br>M. BRIGHT (C. UNDERWOOD, C. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)  | Carrie Underwood                                     |       | 87            |
| 96        | 79        | 93             | <b>RIDE</b><br>C. STEWART, T. NASH (C. PHARRIS, T. NASH, C. A. STEWART, C. BRIDGES)   | Ciara Featuring Ludacris                             |       | 79            |
| 97        | NEW       | 1              | <b>LOVE LIKE CRAZY</b><br>D. JOHNSON (D. JOHNSON, T. JAMES)   | Lee Brice  |       | 97            |
| 98        | 97        | 96             | <b>ALL I EVER WANTED</b><br>L. BLANCANIELLO, S. WATTERS (S. WATTERS, L. BLANCANIELLO, D. ARANDA)  | Kelly Clarkson                                       |       | 96            |
| 99        | NEW       | 1              | <b>ALL OR NOTHING</b><br>H. BENSON (T. CONNOLLY)  | Theory Of A Deadman                                  |       | 99            |
| 100       | 99        | 97             | <b>GIVE ME A SIGN (FOREVER AND EVER)</b><br>D. BENDETH (B. BURILEY)   | Breaking Benjamin                                    |       | 97            |

**BETWEEN THE BULLETS**  
**EMINEM ENTERS HOT 100 AT NO. 1**



Eminem makes a triumphant entrance on the Billboard Hot 100 as "Not Afraid"—his first single from "Recovery," due June 22—becomes the 16th song in the nearly 52-year history of the chart to debut at No. 1. Released digitally just four days after its radio premiere, "Not Afraid" amasses 379,000 first-week downloads. The song is bubbling under Hot 100 Airplay with 10.3 million listener impressions. "Not Afraid" is only the second rap title to start at No. 1, following "I'll Be Missing You" by Puff Daddy & Faith Evans Featuring 112, which began its 11-week run at the summit in the June 14, 1997, issue.

—Silvio Pietrolungo

| HOT 100 AIRPLAY™ |           |                |                          | HOT 100 AIRPLAY™  |           |           |                |                         |   |
|------------------|-----------|----------------|--------------------------|---|-----------|-----------|----------------|-------------------------|---|
| THIS WEEK        | LAST WEEK | WEEKS ON CHART | TITLE                    | ARTIST (IMPRINT/PROMOTION LABEL)                                      | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                   | ARTIST (IMPRINT/PROMOTION LABEL)                      |
| 1                | 2         | 14             | #1 NOTHIN' ON YOU        | B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)              | 26        | 24        | 9              | GIMMIE THAT GIRL        | JOE NICHOLS (SHOW DOG/UNIVERSAL)                      |
| 2                | 1         | 13             | RUDE BOY                 | RIHANNA (SRP/DEF JAM/IDJMG)   | 27        | 23        | 11             | NEIGHBORS KNOW MY NAME  | TREY SONGZ (SONG BOOK/ATLANTIC)                       |
| 3                | 4         | 11             | BREAK YOUR HEART         | TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)                              | 28        | 26        | 14             | ALL THE RIGHT MOVES     | ONEREPUBLIC (MOSLEY/INTERSCOPE)                       |
| 4                | 3         | 34             | NEED YOU NOW             | LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)                           | 29        | 28        | 11             | AIN'T BACK YET          | KENNY CHESNEY (BNA)                                   |
| 5                | 6         | 23             | HEY, SOUL SISTER         | TRAIN (COLUMBIA)  | 30        | 32        | 8              | YOUNG FOREVER           | JAY-Z + MR. HUDSON (R.O.C. NATION)                    |
| 6                | 5         | 17             | IN MY HEAD               | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)                            | 31        | 33        | 32             | SEXY CHICK              | DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)     |
| 7                | 7         | 6              | OMG                      | USHER FEAT. WILL.I.AM (LAFACE/JLG)                                    | 32        | 22        | 17             | SAY SOMETHING           | TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 8                | 8         | 9              | MY CHICK BAD             | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)                        | 33        | 30        | 24             | BEDROCK                 | YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN) |
| 9                | 10        | 9              | OVER                     | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)                       | 34        | 39        | 5              | THE HOUSE THAT BUILT ME | MIRANDA LAMBERT (COLUMBIA (NASHVILLE))                |
| 10               | 9         | 15             | BREAKEVEN                | THE SCRIPT (PHONOGENIC/EPIC)  | 35        | 34        | 24             | LIVE LIKE WE'RE DYING   | KRIS ALLEN (19/JIVE/JLG)                              |
| 11               | 12        | 6              | YOUR LOVE IS MY DRUG     | KESHA (KEMOSABE/RCA/RMG)  | 36        | 36        | 9              | I GOTTA GET TO YOU      | GEORGE STRAIT (MCA NASHVILLE)                         |
| 12               | 11        | 22             | TELEPHONE                | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                  | 37        | 35        | 7              | NATURALLY               | SELENA GOMEZ & THE SCENE (HOLLYWOOD)                  |
| 13               | 21        | 5              | ALEJANDRO                | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                  | 38        | 31        | 13             | AMERICAN HONEY          | LADY ANTEBELLUM (CAPITOL NASHVILLE)                   |
| 14               | 13        | 16             | HEY DADDY (DADDY'S HOME) | USHER FEAT. FLIES (LAFACE/JLG)  | 39        | 37        | 10             | LIL FREAK               | USHER FEAT. NICKI MINAJ (LAFACE/JLG)                  |
| 15               | 15        | 19             | IMMA BE                  | THE BLACK EYED PEAS (INTERSCOPE)                                      | 40        | 52        | 4              | BULLETPROOF             | LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)      |
| 16               | 14        | 26             | SAY AAH                  | TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)                        | 41        | 40        | 10             | KEEP ON LOVIN' YOU      | STEEL MAGNOLIA (BIG MACHINE)                          |
| 17               | 29        | 6              | UN-THINKABLE (I'M READY) | ALICIA KEYS (M&K/J/RMG)   | 42        | 38        | 9              | BACKWOODS               | JUSTIN MOORE (VALORY)                                 |
| 18               | 17        | 20             | CARRY OUT                | TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)     | 43        | 44        | 4              | WINNER                  | JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG)     |
| 19               | 18        | 15             | WHATAYA WANT FROM ME     | ADAM LAMBERT (19/RCA/RMG)   | 44        | 42        | 48             | I GOTTA FEELING         | THE BLACK EYED PEAS (INTERSCOPE)                      |
| 20               | 41        | 2              | AIRPLANES                | B.O.B FEAT. EMINEM & HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) | 45        | 45        | 10             | UNSTOPPABLE             | RASCAL FLATTS (LYRIC STREET)                          |
| 21               | 16        | 28             | TIK TOK                  | KESHA (KEMOSABE/RCA/RMG)  | 46        | 48        | 5              | THERE GOES MY BABY      | USHER (LAFACE/JLG)                                    |
| 22               | 25        | 21             | HAVEN'T MET YOU YET      | MICHAEL BUBLE (143/REPRISE)   | 47        | 46        | 4              | EENIE MEENIE            | SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)   |
| 23               | 19        | 12             | EVERYTHING TO ME         | MONICA (J/RMG)  | 48        | 69        | 2              | ROCK THAT BODY          | THE BLACK EYED PEAS (INTERSCOPE)                      |
| 24               | 27        | 9              | THE MAN I WANT TO BE     | CHRIS YOUNG (RCA NASHVILLE)   | 49        | 50        | 5              | CRAZY TOWN              | JASON ALDEAN (BROKEN BOW)                             |
| 25               | 20        | 28             | BAD ROMANCE              | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                  | 50        | 55        | 4              | WATER                   | BRAD PISLEY (ARISTA NASHVILLE)                        |

| ROCK™     |           |                |                            | ROCK™                               |           |           |                |                            |                                     |
|-----------|-----------|----------------|----------------------------|-------------------------------------|-----------|-----------|----------------|----------------------------|-------------------------------------|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                      | ARTIST (IMPRINT/PROMOTION LABEL)    | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                      | ARTIST (IMPRINT/PROMOTION LABEL)    |
| 1         | 1         | 18             | #1 HEY, SOUL SISTER        | TRAIN (COLUMBIA)                    | 2         | 2         | 18             | BREAKEVEN                  | THE SCRIPT (PHONOGENIC/EPIC)        |
| 2         | 2         | 18             | BREAKEVEN                  | THE SCRIPT (PHONOGENIC/EPIC)        | 3         | 3         | 18             | ALL THE RIGHT MOVES        | ONEREPUBLIC (MOSLEY/INTERSCOPE)     |
| 3         | 3         | 18             | ALL THE RIGHT MOVES        | ONEREPUBLIC (MOSLEY/INTERSCOPE)     | 4         | 4         | 7              | THIS AFTERNOON             | NICKELBACK (ROADRUNNER/RRP)         |
| 4         | 4         | 7              | THIS AFTERNOON             | NICKELBACK (ROADRUNNER/RRP)         | 5         | 5         | 9              | I NEVER TOLD YOU           | COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 5         | 5         | 9              | I NEVER TOLD YOU           | COLBIE CAILLAT (UNIVERSAL REPUBLIC) | 6         | 6         | 18             | SMILE                      | UNCLE KRACKER (TOP DOG/ATLANTIC)    |
| 6         | 6         | 18             | SMILE                      | UNCLE KRACKER (TOP DOG/ATLANTIC)    | 7         | 7         | 18             | HEARTBREAK WARFARE         | JOHN MAYER (COLUMBIA)               |
| 7         | 7         | 18             | HEARTBREAK WARFARE         | JOHN MAYER (COLUMBIA)               | 8         | 24        | 17             | DROPS OF JUPITER (TELL ME) | TRAIN (AWARIE/COLUMBIA)             |
| 8         | 24        | 17             | DROPS OF JUPITER (TELL ME) | TRAIN (AWARIE/COLUMBIA)             | 9         | 11        | 18             | FIREFLIES                  | OWL CITY (UNIVERSAL REPUBLIC)       |
| 9         | 11        | 18             | FIREFLIES                  | OWL CITY (UNIVERSAL REPUBLIC)       | 10        | 10        | 18             | UPRISING                   | MUSE (HELIUM-3/WARNER BROS.)        |
| 10        | 10        | 18             | UPRISING                   | MUSE (HELIUM-3/WARNER BROS.)        | 11        | 12        | 18             | DON'T STOP BELIEVIN'       | JOURNAY (COLUMBIA/LEGACY)           |
| 11        | 12        | 18             | DON'T STOP BELIEVIN'       | JOURNAY (COLUMBIA/LEGACY)           | 12        | 13        | 3              | ANIMAL                     | NEON TREES (MERCURY/IDJMG)          |
| 12        | 13        | 3              | ANIMAL                     | NEON TREES (MERCURY/IDJMG)          | 13        | 16        | 18             | I'M YOURS                  | JASON MRAZ (ATLANTIC/RRP)           |
| 13        | 16        | 18             | I'M YOURS                  | JASON MRAZ (ATLANTIC/RRP)           | 14        | -         | 1              | INSIDE OF YOU              | THE MAINE (FEARLESS)                |
| 14        | -         | 1              | INSIDE OF YOU              | THE MAINE (FEARLESS)                | 15        | 15        | 18             | JUST BREATHE               | PEARL JAM (MONKEYWRENCH)            |
| 15        | 15        | 18             | JUST BREATHE               | PEARL JAM (MONKEYWRENCH)            |           |           |                |                            |                                     |

| COUNTRY™  |           |                |                       | COUNTRY™   |           |           |                |                       |  |
|-----------|-----------|----------------|-----------------------|--|-----------|-----------|----------------|-----------------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                 | ARTIST (IMPRINT/PROMOTION LABEL)                                 | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                 | ARTIST (IMPRINT/PROMOTION LABEL)                                 |
| 1         | 1         | 18             | #1 NEED YOU NOW       | LADY ANTEBELLUM (CAPITOL NASHVILLE)                              | 2         | 3         | 8              | HOUSE THAT BUILT ME   | MIRANDA LAMBERT (COLUMBIA)                                       |
| 2         | 3         | 8              | HOUSE THAT BUILT ME   | MIRANDA LAMBERT (COLUMBIA)                                       | 3         | 4         | 11             | PRAY FOR YOU          | JARON AND THE LONG ROAD TO LOVE (UNIVERSAL REPUBLIC/BIG MACHINE) |
| 3         | 4         | 11             | PRAY FOR YOU          | JARON AND THE LONG ROAD TO LOVE (UNIVERSAL REPUBLIC/BIG MACHINE) | 4         | 2         | 17             | AMERICAN HONEY        | LADY ANTEBELLUM (CAPITOL NASHVILLE)                              |
| 4         | 2         | 17             | AMERICAN HONEY        | LADY ANTEBELLUM (CAPITOL NASHVILLE)                              | 5         | 5         | 18             | GIMMIE THAT GIRL      | JOE NICHOLS (SHOW DOG/UNIVERSAL)                                 |
| 5         | 5         | 18             | GIMMIE THAT GIRL      | JOE NICHOLS (SHOW DOG/UNIVERSAL)                                 | 6         | 6         | 10             | RAIN IS A GOOD THING  | LUKE BRYAN (CAPITOL NASHVILLE)                                   |
| 6         | 6         | 10             | RAIN IS A GOOD THING  | LUKE BRYAN (CAPITOL NASHVILLE)                                   | 7         | 8         | 7              | SMILE                 | UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)                  |
| 7         | 8         | 7              | SMILE                 | UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE)                  | 8         | 13        | 5              | LOVER, LOVER          | JERROLD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)                     |
| 8         | 13        | 5              | LOVER, LOVER          | JERROLD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)                     | 9         | 7         | 16             | TODAY WAS A FAIRYTALE | TAYLOR SWIFT (BIG MACHINE)                                       |
| 9         | 7         | 16             | TODAY WAS A FAIRYTALE | TAYLOR SWIFT (BIG MACHINE)                                       | 10        | -         | 1              | CAN'T YOU SEE (LIVE)  | ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)              |
| 10        | -         | 1              | CAN'T YOU SEE (LIVE)  | ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)              | 11        | 10        | 18             | HIGHWAY 20 RIDE       | ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)              |
| 11        | 10        | 18             | HIGHWAY 20 RIDE       | ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)              | 12        | 16        | 18             | TOES                  | ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)              |
| 12        | 16        | 18             | TOES                  | ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)              | 13        | 15        | 18             | CHICKEN FRIED         | ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)              |
| 13        | 15        | 18             | CHICKEN FRIED         | ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)              | 14        | 22        | 8              | SHE WON'T BE LONG     | CLAY WALKER (CURB)   |
| 14        | 22        | 8              | SHE WON'T BE LONG     | CLAY WALKER (CURB)   | 15        | 17        | 14             | HELL ON THE HEART     | ERIC CHURCH (CAPITOL NASHVILLE)                                  |
| 15        | 17        | 14             | HELL ON THE HEART     | ERIC CHURCH (CAPITOL NASHVILLE)                                  |           |           |                |                       |  |

| R&B/HIP-HOP™ |           |                |                 | R&B/HIP-HOP™   |           |           |                |                 |  |
|--------------|-----------|----------------|-----------------|--|-----------|-----------|----------------|-----------------|--|
| THIS WEEK    | LAST WEEK | WEEKS ON CHART | TITLE           | ARTIST (IMPRINT/PROMOTION LABEL)                                       | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE           | ARTIST (IMPRINT/PROMOTION LABEL)                                       |
| 1            | -         | 1              | #1 NOT AFRAID   | EMINEM (WEBS/SHAD/AFTERMATH/INTERSCOPE)                                | 2         | 1         | 6              | OMG             | USHER FEAT. WILL.I.AM (LAFACE/JLG)                                     |
| 2            | 1         | 6              | OMG             | USHER FEAT. WILL.I.AM (LAFACE/JLG)                                     | 3         | 2         | 4              | AIRPLANES       | B.O.B FEAT. EMINEM & HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)  |
| 3            | 2         | 4              | AIRPLANES       | B.O.B FEAT. EMINEM & HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)  | 4         | 3         | 15             | YOUNG FOREVER   | JAY-Z + MR. HUDSON (R.O.C. NATION)                                     |
| 4            | 3         | 15             | YOUNG FOREVER   | JAY-Z + MR. HUDSON (R.O.C. NATION)                                     | 5         | 4         | 15             | NOTHIN' ON YOU  | B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)               |
| 5            | 4         | 15             | NOTHIN' ON YOU  | B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)               | 6         | 5         | 13             | RUDE BOY        | RIHANNA (SRP/DEF JAM/IDJMG)  |
| 6            | 5         | 13             | RUDE BOY        | RIHANNA (SRP/DEF JAM/IDJMG)  | 7         | 6         | 11             | MY CHICK BAD    | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)                         |
| 7            | 6         | 11             | MY CHICK BAD    | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)                         | 8         | 7         | 9              | OVER            | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)                    |
| 8            | 7         | 9              | OVER            | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMG)                    | 9         | 9         | 5              | WINNER          | JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG)                      |
| 9            | 9         | 5              | WINNER          | JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG)                      | 10        | -         | 1              | FIND YOUR LOVE  | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)                        |
| 10           | -         | 1              | FIND YOUR LOVE  | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)                        | 11        | -         | 1              | LOSE MY MIND    | YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)                            |
| 11           | -         | 1              | LOSE MY MIND    | YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)                            | 12        | 8         | 5              | IMMA BE         | THE BLACK EYED PEAS (INTERSCOPE)                                       |
| 12           | 8         | 5              | IMMA BE         | THE BLACK EYED PEAS (INTERSCOPE)                                       | 13        | 10        | 12             | ALL I DO IS WIN | SHAYNE FEAT. PHILIP LUNGKINS, SNOOP DOGG & RICK ROSS (MS THE BEAT) (E) |
| 13           | 10        | 12             | ALL I DO IS WIN | SHAYNE FEAT. PHILIP LUNGKINS, SNOOP DOGG & RICK ROSS (MS THE BEAT) (E) | 14        | 11        | 18             | SAY AAH         | TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)                         |
| 14           | 11        | 18             | SAY AAH         | TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)                         | 15        | 13        | 18             | DROP THE WORLD  | LIL WAYNE FEAT. EMINEM (CASH MONEY/UNIVERSAL MOTOWN/UMG)               |
| 15           | 13        | 18             | DROP THE WORLD  | LIL WAYNE FEAT. EMINEM (CASH MONEY/UNIVERSAL MOTOWN/UMG)               |           |           |                |                 |  |

| LATIN™    |           |                |                                 | LATIN™  |           |           |                |                                 |   |
|-----------|-----------|----------------|---------------------------------|---|-----------|-----------|----------------|---------------------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                           | ARTIST (IMPRINT/PROMOTION LABEL)                                | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                           | ARTIST (IMPRINT/PROMOTION LABEL)                                |
| 1         | 1         | 8              | #1 GITANA                       | SHAKIRA (EPIC/SONY MUSIC LATIN)                                 | 2         | 3         | 18             | I KNOW YOU WANT ME (CALLE OCHO) | PITBULL (ULTRA)   |
| 2         | 3         | 18             | I KNOW YOU WANT ME (CALLE OCHO) | PITBULL (ULTRA)   | 3         | 2         | 18             | HIPS DON'T LIE                  | SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)               |
| 3         | 2         | 18             | HIPS DON'T LIE                  | SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)               | 4         | 4         | 18             | LOBA                            | SHAKIRA (EPIC/SONY MUSIC LATIN)                                 |
| 4         | 4         | 18             | LOBA                            | SHAKIRA (EPIC/SONY MUSIC LATIN)                                 | 5         | 6         | 13             | MI NINA BONITA                  | CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)                   |
| 5         | 6         | 13             | MI NINA BONITA                  | CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)                   | 6         | 10        | 12             | STAND BY ME                     | PRINCE ROYCE (TOP STOP)   |
| 6         | 10        | 12             | STAND BY ME                     | PRINCE ROYCE (TOP STOP)   | 7         | 7         | 18             | DILE AL AMOR                    | AVENTURA (PREMIUM LATIN)  |
| 7         | 7         | 18             | DILE AL AMOR                    | AVENTURA (PREMIUM LATIN)  | 8         | 5         | 2              | CUANDO ME ENAMORO               | ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN) |
| 8         | 5         | 2              | CUANDO ME ENAMORO               | ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN) | 9         | 13        | 18             | HEROE                           | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)             |
| 9         | 13        | 18             | HEROE                           | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)             | 10        | 14        | 18             | COLGANDO EN TUS MANOS           | CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)                  |
| 10        | 14        | 18             | COLGANDO EN TUS MANOS           | CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)                  | 11        | 12        | 18             | SUERTE                          | SHAKIRA (EPIC/SONY MUSIC LATIN)                                 |
| 11        | 12        | 18             | SUERTE                          | SHAKIRA (EPIC/SONY MUSIC LATIN)                                 | 12        | 19        | 18             | DIMELO                          | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)             |
| 12        | 19        | 18             | DIMELO                          | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)             | 13        | 9         | 18             | MIENTES                         | CAMILA (SONY MUSIC LATIN)                                       |
| 13        | 9         | 18             | MIENTES                         | CAMILA (SONY MUSIC LATIN)                                       | 14        | 24        | 18             | LIVIN' LA VIDA LOCA             | RICKY MARTIN (CZ/COLUMBIA/SONY MUSIC LATIN)                     |
| 14        | 24        | 18             | LIVIN' LA VIDA LOCA             | RICKY MARTIN (CZ/COLUMBIA/SONY MUSIC LATIN)                     | 15        | 11        | 18             | EL AMOR                         | TITO "EL BAMBINO" (SIENTE)                                      |
| 15        | 11        | 18             | EL AMOR                         | TITO "EL BAMBINO" (SIENTE)                                      |           |           |                |                                 |   |

| CHRISTIAN™ |           |                |                          | CHRISTIAN™                                |           |           |                |                          |   |
|------------|-----------|----------------|--------------------------|---|-----------|-----------|----------------|--------------------------|---|
| THIS WEEK  | LAST WEEK | WEEKS ON CHART | TITLE                    | ARTIST (IMPRINT/PROMOTION LABEL)          | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                    | ARTIST (IMPRINT/PROMOTION LABEL)          |
| 1          | 1         | 18             | #1 LIVE LIKE WE'RE DYING | KRIS ALLEN (19/JIVE/JLG)                  | 2         | 2         | 17             | SOMETHING BEAUTIFUL      | NEEDTOBREATHE (ATLANTIC/WORD-CURB)        |
| 2          | 2         | 17             | SOMETHING BEAUTIFUL      | NEEDTOBREATHE (ATLANTIC/WORD-CURB)        | 3         | 3         | 18             | MONSTER                  | SKILLET (ARDENT/INO)                      |
| 3          | 3         | 18             | MONSTER                  | SKILLET (ARDENT/INO)                      | 4         | 5         | 10             | ALL OF CREATION          | MERCYME (INO)                             |
| 4          | 5         | 10             | ALL OF CREATION          | MERCYME (INO)                             | 5         | 4         | 18             | HERO                     | SKILLET (ARDENT/INO)                      |
| 5          | 4         | 18             | HERO                     | SKILLET (ARDENT/INO)                      | 6         | 7         | 10             | GET BACK UP              | TORYMAC (FOREFRONT/EMI CMG)               |
| 6          | 7         | 10             | GET BACK UP              | TORYMAC (FOREFRONT/EMI CMG)               | 7         | 8         | 18             | HOW TO SAVE A LIFE       | THE FRAY (EPIC)                           |
| 7          | 8         | 18             | HOW TO SAVE A LIFE       | THE FRAY (EPIC)                           | 8         | 6         | 9              | BEAUTIFUL, BEAUTIFUL     | FRANCISCA BATTISTELLI (FERVENT/WORD-CURB) |
| 8          | 6         | 9              | BEAUTIFUL, BEAUTIFUL     | FRANCISCA BATTISTELLI (FERVENT/WORD-CURB) | 9         | 15        | 18             | I CAN ONLY IMAGINE       | MERCYME (INO)                             |
| 9          | 15        | 18             | I CAN ONLY IMAGINE       | MERCYME (INO)                             | 10        | 9         | 18             | WHAT FAITH CAN DO        | KUTLESS (BEC/TOOTH & NAIL)                |
| 10         | 9         | 18             | WHAT FAITH CAN DO        | KUTLESS (BEC/TOOTH & NAIL)                | 11        | 12        | 8              | BETTER THAN A HALLELUJAH | AMY GRANT (SPARROW/EMI CMG)               |
| 11         | 12        | 8              | BETTER THAN A HALLELUJAH | AMY GRANT (SPARROW/EMI CMG)               | 12        | 11        | 9              | OUR GOD                  | CHRIS TOMLIN (SIXTYSIX/SPARROW/EMI CMG)   |
| 12         | 11        | 9              | OUR GOD                  | CHRIS TOMLIN (SIXTYSIX/SPARROW/EMI CMG)   | 13        | 10        | 13             | YOU AND ME               | LIFEHOUSE (GEFFEN/INTERSCOPE)             |
| 13         | 10        | 13             | YOU AND ME               | LIFEHOUSE (GEFFEN/INTERSCOPE)             | 14        |           |                |                          |   |

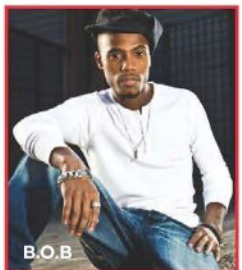


| MAINSTREAM TOP 40™ |           |                |   |
|--------------------|-----------|----------------|---|
| THIS WEEK          | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)   |
| 1                  | 2         | 12             | #1 <b>NOTHIN' ON YOU</b><br>B.O.B FEAT. BRUNO MARS (REP/ROCKAWAY/HUSTLE/ATLANTIC)                                       |
| 2                  | 1         | 12             | <b>RUDE BOY</b><br>Rihanna (SRP/DEF JAM/ID/JMG)   |
| 3                  | 5         | 12             | <b>BREAK YOUR HEART</b><br>TAIO CRUZ FEAT. LUDACRIS (MERCURY/ID/JMG)  |
| 4                  | 4         | 15             | <b>HEY, SOUL SISTER</b><br>TRAIN (COLUMBIA)   |
| 5                  | 3         | 21             | <b>IN MY HEAD</b><br>JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)   |
| 6                  | 8         | 6              | <b>YOUR LOVE IS MY DRUG</b><br>KESHA (KEMOSABE/RCA/RMG)   |
| 7                  | 6         | 22             | <b>BREAKEVEN</b><br>THE SCRIPT (PHONOGENIC/EPIC)  |
| 8                  | 7         | 16             | <b>NEED YOU NOW</b><br>LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)  |
| 9                  | 12        | 5              | <b>OMG</b><br>USHER FEAT. WILL LAM (LAFACE/JLG)   |
| 10                 | 10        | 6              | <b>ALEJANDRO</b><br>LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)  |
| 11                 | 9         | 23             | <b>TELEPHONE</b><br>LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                                  |
| 12                 | 13        | 15             | <b>NATURALLY</b><br>SELENA GOMEZ & THE SCENE (HOLLYWOOD)  |
| 13                 | 11        | 22             | <b>CARRY OUT</b><br>TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)                                   |
| 14                 | 16        | 5              | <b>NOT MYSELF TONIGHT</b><br>CHRISTINA AGUILERA (RCA/RMG)   |
| 15                 | 14        | 30             | <b>TIK TOK</b><br>KESHA (KEMOSABE/RCA/RMG)  |
| 16                 | 18        | 9              | <b>YOUNG FOREVER</b><br>JAY-Z + MR. HUDSON (ROC NATION)   |
| 17                 | 24        | 10             | <b>BULLETPROOF</b><br>LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)  |
| 18                 | 17        | 25             | <b>ALL THE RIGHT MOVES</b><br>ONEREPUBLIC (MOSLEY/INTERSCOPE)   |
| 19                 | 21        | 8              | <b>EENIE MEENIE</b><br>SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)  |
| 20                 | 15        | 20             | <b>IMMA BE</b><br>THE BLACK EYED PEAS (INTERSCOPE)  |
| 21                 | 23        | 6              | <b>BILLIONAIRE</b><br>TRAVIS MCGOY FEAT. BRUNO MARS (DGC/VALENCE/FUELED BY RAMEN/RRP)                                   |
| 22                 | 19        | 12             | <b>SOLO</b><br>IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)  |
| 23                 | 26        | 10             | <b>I MADE IT (CASH MONEY HEROES)</b><br>JOHN RIBBITT FEAT. DRUMMA, JAY SOUL & LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) |
| 24                 | 28        | 3              | <b>ROCK THAT BODY</b><br>THE BLACK EYED PEAS (INTERSCOPE)   |
| 25                 | 27        | 14             | <b>HALFWAY GONE</b><br>LIFEHOUSE (GEFFEN/INTERSCOPE)  |
| 26                 | 22        | 13             | <b>SAY AAH</b><br>TREY SONGZ FEAT. FABILOUS (SONG BOOK/ATLANTIC)  |
| 27                 | 36        | 2              | <b>66 AIRPLANES</b><br>B.O.B FEAT. CHENAI & HALEY WILLIAMS (REP/ROCKAWAY/HUSTLE/ATLANTIC)                               |
| 28                 | 25        | 16             | <b>BEDROCK</b><br>YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)   |
| 29                 | 29        | 4              | <b>HAVEN'T MET YOU YET</b><br>MICHAEL BUBLE (143/REPRISE)   |
| 30                 | 30        | 4              | <b>IMPOSSIBLE</b><br>SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)   |
| 31                 | 31        | 4              | <b>THIS AFTERNOON</b><br>NICKELBACK (ROADRUNNER/RRP)  |
| 32                 | 32        | 8              | <b>IF WE EVER MEET AGAIN</b><br>TIMBALAND FEAT. AMY PERRY (MOSLEY/BLACKGROUND/INTERSCOPE)                               |
| 33                 | 34        | 2              | <b>WINNER</b><br>JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG)  |
| 34                 | 35        | 2              | <b>SOMEBODY TO LOVE</b><br>JUSTIN BIEBER (SCHOLLYBOY/RAYMOND BRAUN/ISLAND/ID/JMG)                                       |
| 35                 | 37        | 2              | <b>COOLER THAN ME</b><br>MIKE POSNER (J/RMG)  |
| 36                 | 38        | 3              | <b>HEART HEART HEARTBREAK</b><br>BOYS LIKE GIRLS (COLUMBIA)   |
| 37                 | 39        | 3              | <b>WE'LL BE A DREAM</b><br>WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)   |
| 38                 | NEW       |                | <b>EVERYBODY IN LOVE</b><br>JLS (JIVE/JLG)  |
| 39                 | NEW       |                | <b>MY CHICK BAD</b><br>LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/ID/JMG)  |
| 40                 | 33        | 17             | <b>HEARTBREAK WARFARE</b><br>JOHN MAYER (COLUMBIA)  |

B.o.B becomes the 12th solo male to lead the 17-year-old Mainstream Top 40 tally with a first entry, as "Nothin' on You," featuring Bruno Mars, rises 2-1. B.o.B is the fourth rookie male to reign since October, joining Jay Sean ("Down"), Jason Derulo ("Whatcha Say") and Iyaz ("Replay").

Climbing 12-9 on Mainstream Top 40 with "OMG," Usher notches his 12th top 10, tying Akon for second-most among solo males. Justin Timberlake leads the category with 13 top 10s.

On Adult Contemporary, Kris Allen pushes 11-10 with "Live Like We're Dying." The 2009 "American Idol" champ is the show's 10th former contestant to reach the chart's top 10. With the song having peaked at No. 3 on Adult Top 40 and No. 10 on Mainstream Top 40, Allen is the series' first graduate to send a debut single into the top 10 on all three charts.



B.O.B

| ADULT CONTEMPORARY™ |           |                |  |
|---------------------|-----------|----------------|--|
| THIS WEEK           | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)  |
| 1                   | 1         | 17             | #1 <b>NEED YOU NOW</b><br>LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)                  |
| 2                   | 2         | 19             | <b>HEY, SOUL SISTER</b><br>TRAIN (COLUMBIA)  |
| 3                   | 3         | 31             | <b>ALREADY GONE</b><br>KELLY CLARKSON (19/RCA/RMG)                                     |
| 4                   | 5         | 36             | <b>HAVEN'T MET YOU YET</b><br>MICHAEL BUBLE (143/REPRISE)                              |
| 5                   | 4         | 40             | <b>FALLIN' FOR YOU</b><br>COLBIE CAILLAT (UNIVERSAL REPUBLIC)                          |
| 6                   | 6         | 19             | <b>SOMEDAY</b><br>ROB THOMAS (EMBLEM/ATLANTIC)   |
| 7                   | 7         | 32             | <b>SMILE</b><br>UNCLE KRACKER (TOP DOG/ATLANTIC)                                       |
| 8                   | 8         | 43             | <b>YOU BELONG WITH ME</b><br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)             |
| 9                   | 9         | 48             | <b>NO SURPRISE</b><br>DAUGHTRY (19/RCA/RMG)  |
| 10                  | 11        | 12             | <b>GREATEST GAINER</b> <b>LIVE LIKE WE'RE DYING</b><br>KRIS ALLEN (19/JIVE/JLG)        |
| 11                  | 12        | 19             | <b>HEARTBREAK WARFARE</b><br>JOHN MAYER (COLUMBIA)                                     |
| 12                  | 14        | 8              | <b>WHATAYA WANT FROM ME</b><br>ADAM LAMBERT (19/RCA/RMG)                               |
| 13                  | 13        | 17             | <b>FIFTEEN</b><br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                        |
| 14                  | 15        | 24             | <b>FIREFLIES</b><br>OWL CITY (UNIVERSAL REPUBLIC)                                      |
| 15                  | 17        | 9              | <b>BREAKEVEN</b><br>THE SCRIPT (PHONOGENIC/EPIC)                                       |
| 16                  | 16        | 11             | <b>LIFE AFTER YOU</b><br>DAUGHTRY (19/RCA/RMG)   |
| 17                  | 18        | 19             | <b>PAPARAZZI</b><br>LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)               |
| 18                  | 19        | 10             | <b>WHEN I LOOK AT YOU</b><br>MILEY CYRUS (HOLLYWOOD)                                   |
| 19                  | 20        | 14             | <b>NEVER GONNA BE ALONE</b><br>NICKELBACK (ROADRUNNER/RRP)                             |
| 20                  | 22        | 7              | <b>HALFWAY GONE</b><br>LIFEHOUSE (GEFFEN/INTERSCOPE)                                   |
| 21                  | 23        | 7              | <b>IN PIECES</b><br>FOREIGNER (ATLANTIC/RHINO)   |
| 22                  | 21        | 15             | <b>EMPIRE STATE OF MIND (PART II) BROKEN DOWN</b><br>ALICIA KEYS (M&K/J/RMG)           |
| 23                  | 26        | 5              | <b>BAD ROMANCE</b><br>LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)             |
| 24                  | 24        | 8              | <b>TODAY WAS A FAIRTALE</b><br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)           |
| 25                  | 29        | 3              | <b>TELEPHONE</b><br>LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |

| ADULT TOP 40™ |           |                |  |
|---------------|-----------|----------------|--|
| THIS WEEK     | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)  |
| 1             | 1         | 18             | #1 <b>NEED YOU NOW</b><br>LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)                  |
| 2             | 2         | 35             | <b>BREAKEVEN</b><br>THE SCRIPT (PHONOGENIC/EPIC)                                       |
| 3             | 3         | 38             | <b>HEY, SOUL SISTER</b><br>TRAIN (COLUMBIA)  |
| 4             | 4         | 19             | <b>WHATAYA WANT FROM ME</b><br>ADAM LAMBERT (19/RCA/RMG)                               |
| 5             | 5         | 26             | <b>LIFE AFTER YOU</b><br>DAUGHTRY (19/RCA/RMG)   |
| 6             | 6         | 32             | <b>ALL THE RIGHT MOVES</b><br>ONEREPUBLIC (MOSLEY/INTERSCOPE)                          |
| 7             | 8         | 28             | <b>HALFWAY GONE</b><br>LIFEHOUSE (GEFFEN/INTERSCOPE)                                   |
| 8             | 7         | 29             | <b>LIVE LIKE WE'RE DYING</b><br>KRIS ALLEN (19/JIVE/JLG)                               |
| 9             | 9         | 29             | <b>HAVEN'T MET YOU YET</b><br>MICHAEL BUBLE (143/REPRISE)                              |
| 10            | 11        | 14             | <b>I NEVER TOLD YOU</b><br>COLBIE CAILLAT (UNIVERSAL REPUBLIC)                         |
| 11            | 12        | 8              | <b>THIS AFTERNOON</b><br>NICKELBACK (ROADRUNNER/RRP)                                   |
| 12            | 13        | 9              | <b>ALL I EVER WANTED</b><br>KELLY CLARKSON (19/RCA/RMG)                                |
| 13            | 10        | 18             | <b>ACCORDING TO YOU</b><br>ORIANTHI (TAL/GEFFEN/INTERSCOPE)                            |
| 14            | 14        | 21             | <b>UPRISING</b><br>MUSE (HELIUM-3/WARNER BROS.)  |
| 15            | 16        | 15             | <b>SUPERMAN TONIGHT</b><br>BON JOVI (ISLAND/ID/JMG)                                    |
| 16            | 17        | 11             | <b>TELEPHONE</b><br>LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 17            | 19        | 13             | <b>ALL OR NOTHING</b><br>THEORY OF A DEADMAN (604/ROADRUNNER/RRP)                      |
| 18            | 18        | 10             | <b>IN MY HEAD</b><br>JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)                        |
| 19            | 20        | 20             | <b>TIK TOK</b><br>KESHA (KEMOSABE/RCA/RMG)   |
| 20            | 22        | 3              | <b>HALF OF MY HEART</b><br>JOHN MAYER FEAT. TAYLOR SWIFT (COLUMBIA)                    |
| 21            | 25        | 4              | <b>GREATEST GAINER</b> <b>IF IT'S LOVE</b><br>TRAIN (COLUMBIA)                         |
| 22            | 21        | 15             | <b>JUST SAY YES</b><br>SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)                 |
| 23            | 29        | 3              | <b>MOCKINGBIRD</b><br>ROB THOMAS (EMBLEM/ATLANTIC)                                     |
| 24            | 30        | 5              | <b>GLITTER IN THE AIR</b><br>PINK (LAFACE/JLG)   |
| 25            | 24        | 9              | <b>BREATHE</b><br>RYAN STAR (ATLANTIC/RRP)   |

| ROCK SONGS™ |           |                |   |
|-------------|-----------|----------------|---|
| THIS WEEK   | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)   |
| 1           | 1         | 8              | #1 <b>BETWEEN THE LINES</b><br>3 WEEKS STONE TEMPLE PILOTS (ATLANTIC)                   |
| 2           | 2         | 14             | <b>THE GOOD LIFE</b><br>THREE DAYS GRACE (JIVE/JLG)                                     |
| 3           | 7         | 13             | <b>LAY ME DOWN</b><br>THE DIRTY HEADS FEAT. ROME (EXECUTIVE)                            |
| 4           | 3         | 40             | <b>UPRISING</b><br>MUSE (HELIUM-3/WARNER BROS.)   |
| 5           | 5         | 44             | <b>1901</b><br>PHOENIX (LOYAUTE/RED/GLASSNOTE)  |
| 6           | 4         | 47             | <b>SAVIOR</b><br>RISE AGAINST (DGC/INTERSCOPE)  |
| 7           | 9         | 13             | <b>CRYIN' LIKE A BITCH!</b><br>GODSMACK (UNIVERSAL REPUBLIC)                            |
| 8           | 6         | 23             | <b>YOUR DECISION</b><br>ALICE IN CHAINS (CAPITOL)                                       |
| 9           | 8         | 18             | <b>RESISTANCE</b><br>MUSE (HELIUM-3/WARNER BROS.)                                       |
| 10          | 12        | 24             | <b>ODD ONE</b><br>SICK PUPPIES (RMR/VIRGIN/CAPITOL)                                     |
| 11          | 11        | 38             | <b>(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEZEER</b><br>(DGC/INTERSCOPE)  |
| 12          | 10        | 17             | <b>GIVE ME A SIGN (FOREVER AND EVER)</b><br>BREAKING BENJAMIN (HOLLYWOOD)               |
| 13          | 15        | 4              | <b>LET ME HEAR YOU SCREAM</b><br>OZZY OSBOURNE (EPIC)                                   |
| 14          | 14        | 6              | <b>YOU AND YOUR HEART</b><br>JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)                |
| 15          | 18        | 39             | <b>I WILL NOT BOW</b><br>BREAKING BENJAMIN (HOLLYWOOD)                                  |
| 16          | 16        | 23             | <b>LETTER FROM A THIEF</b><br>CHEVELLE (EPIC)   |
| 17          | 13        | 36             | <b>BREAK</b><br>THREE DAYS GRACE (JIVE/JLG)   |
| 18          | 17        | 19             | <b>MOUNTAIN MAN</b><br>CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)                           |
| 19          | 19        | 17             | <b>SWEET DISPOSITION</b><br>THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)             |
| 20          | 24        | 5              | <b>THE CROW AND THE BUTTERFLY</b><br>SHINEDOWN (ATLANTIC)                               |
| 21          | 21        | 18             | <b>LISZTOMANIA</b><br>PHOENIX (LOYAUTE/RED/GLASSNOTE)                                   |
| 22          | 23        | 8              | <b>THIS IS WAR</b><br>THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)                  |
| 23          | 20        | 14             | <b>FEEL LIKE I DO</b><br>DROWNING POOL (ELEVEN SEVEN)                                   |
| 24          | 22        | 12             | <b>THE ROYAL WE</b><br>SILVERSN PICKUPS (DANGERBIRD)                                    |
| 25          | 25        | 5              | <b>IN ONE EAR</b><br>CAGE THE ELEPHANT (DSP/JIVE/JLG)                                   |
| 26          | 27        | 15             | <b>THE HIGH ROAD</b><br>BROKEN BELLS (COLUMBIA)   |
| 27          | 26        | 6              | <b>DIAMOND EYES</b><br>DEFTONES (REPRISE)   |
| 28          | 28        | 7              | <b>STONED</b><br>PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)                            |
| 29          | 32        | 9              | <b>LETTERS FROM THE SKY</b><br>CIVIL TWILIGHT (WIND-UP)                                 |
| 30          | 29        | 12             | <b>RISE UP</b><br>CYPRESS HILL FEAT. TOM MORELLO (PRIORITY/CAPITOL)                     |
| 31          | 31        | 10             | <b>KANDI</b><br>ONE ESKIMO (SHANGRI-LA)   |
| 32          | 36        | 8              | <b>UNRAVELING</b><br>SEVENDUST (7BROS/JLG)  |
| 33          | 30        | 20             | <b>BRICK BY BORING BRICK</b><br>PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)                 |
| 34          | 34        | 7              | <b>YOUR BETRAYAL</b><br>BULLET FOR MY VALENTINE (JIVE/JLG)                              |
| 35          | 33        | 18             | <b>GOLD GUNS GIRLS</b><br>METRIC (METRO/LAST GANG)                                      |
| 36          | 35        | 17             | <b>DRAGONFLY</b><br>SHAMAN'S HARVEST (SHAMAN'S HARVEST/TRIBAL)                          |
| 37          | 39        | 3              | <b>I WAS A TEENAGE ANARCHIST</b><br>AGAINST ME! (SIRE/REPRISE)                          |
| 38          | 38        | 4              | <b>ANIMAL</b><br>NEON TREES (MERCURY/ID/JMG)  |
| 39          | 37        | 5              | <b>DIE BY THE DROP</b><br>THE DEAD WEATHER (THIRD MAN/WARNER BROS.)                     |
| 40          | 45        | 2              | <b>STUPID GIRL (ONLY IN HOLLYWOOD)</b><br>SAVING ABEL (SKIDCO/VIRGIN/CAPITOL)           |
| 41          | NEW       |                | <b>GREATEST GAINER</b> <b>OLDDALE (LEAVE ME ALONE)</b><br>KORN (ROADRUNNER/RRP)         |
| 42          | 40        | 17             | <b>HEARTBREAK WARFARE</b><br>JOHN MAYER (COLUMBIA)                                      |
| 43          | 44        | 3              | <b>GO NUFFIN</b><br>SPOON (MERGE)   |
| 44          | 42        | 3              | <b>WILD AND YOUNG</b><br>AMERICAN BANG (SIRE/REPRISE)                                   |
| 45          | 41        | 5              | <b>BY THE SWORD</b><br>SLASH FEAT. ANDREW STOCKDALE (DIK HAYD/CAPITOL)                  |
| 46          | 48        | 3              | <b>HERO</b><br>SKILLET (ARDENT/INO/ATLANTIC)  |
| 47          | 49        | 2              | <b>HOME</b><br>EDWARD SHARPE & THE MAGNETIC ZEPHRS (PARFA VAGRANT/UNIVERSAL REPUBLIC)   |
| 48          | NEW       |                | <b>PLUNDERED MY SOUL</b><br>THE ROLLING STONES (ROLLING STONES/TIME/UNIVERSAL REPUBLIC) |
| 49          | 43        | 17             | <b>COUSINS</b><br>VAMPIRE WEEKEND (XL/BEGGARS GROUP)                                    |
| 50          | 46        | 19             | <b>YOU AND ME</b><br>DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)                             |

Korn previews its ninth studio album and first in three years, "Korn III: Remember Who You Are," due July 13, as "Olddale (Leave Me Alone)" debuts on Rock Songs at No. 41. The track nets 1.9 million first-week audience impressions on 79 stations.



| ALTERNATIVE™ |           |                |  |
|--------------|-----------|----------------|--|
| THIS WEEK    | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)  |
| 1            | 1         | 13             | #1 <b>GREATEST GAINER</b> <b>LAY ME DOWN</b><br>THE DIRTY HEADS FEAT. ROME (EXECUTIVE) |
| 2            | 3         | 8              | <b>BETWEEN THE LINES</b><br>STONE TEMPLE PILOTS (ATLANTIC)                             |
| 3            | 2         | 21             | <b>RESISTANCE</b><br>MUSE (HELIUM-3/WARNER BROS.)                                      |
| 4            | 6         | 40             | <b>UPRISING</b><br>MUSE (HELIUM-3/WARNER BROS.)  |
| 5            | 4         | 26             | <b>MOUNTAIN MAN</b><br>CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)                          |
| 6            | 5         | 47             | <b>SAVIOR</b><br>RISE AGAINST (DGC/INTERSCOPE)   |
| 7            | 7         | 44             | <b>1901</b><br>PHOENIX (LOYAUTE/RED/GLASSNOTE)   |
| 8            | 13        | 9              | <b>THIS IS WAR</b><br>THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)                 |
| 9            | 8         | 12             | <b>THE GOOD LIFE</b><br>THREE DAYS GRACE (JIVE/JLG)                                    |
| 10           | 12        | 15             | <b>THE ROYAL WE</b><br>SILVERSN PICKUPS (DANGERBIRD)                                   |
| 11           | 9         | 19             | <b>SWEET DISPOSITION</b><br>THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)            |
| 12           | 11        | 17             | <b>GIVE ME A SIGN (FOREVER AND EVER)</b><br>BREAKING BENJAMIN (HOLLYWOOD)              |
| 13           | 18        | 17             | <b>LISZTOMANIA</b><br>PHOENIX (LOYAUTE/RED/GLASSNOTE)                                  |
| 14           | 10        | 24             | <b>LETTER FROM A THIEF</b><br>CHEVELLE (EPIC)  |
| 15           | 17        | 5              | <b>YOU AND YOUR HEART</b><br>JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)               |
| 16           | 19        | 5              | <b>IN ONE EAR</b><br>CAGE THE ELEPHANT (DSP/JIVE/JLG)                                  |
| 17           | 20        | 13             | <b>ANIMAL</b><br>NEON TREES (MERCURY/ID/JMG)   |
| 18           | 21        | 11             | <b>LETTERS FROM THE SKY</b><br>CIVIL TWILIGHT (WIND-UP)                                |
| 19           | 23        | 7              | <b>DIAMOND EYES</b><br>DEFTONES (REPRISE)  |
| 20           | 22        | 11             | <b>RISE UP</b><br>CYPRESS HILL FEAT. TOM MORELLO (PRIORITY/CAPITOL)                    |
| 21           | 24        | 14             | <b>THE HIGH ROAD</b><br>BROKEN BELLS (COLUMBIA)  |
| 22           | 25        | 6              | <b>DIE BY THE DROP</b><br>THE DEAD WEATHER (THIRD MAN/WARNER BROS.)                    |
| 23           | 29        | 4              | <b>THE CROW AND THE BUTTERFLY</b><br>SHINEDOWN (ATLANTIC)                              |
| 24           | 28        | 3              | <b>I WAS A TEENAGE ANARCHIST</b><br>AGAINST ME! (SIRE/REPRISE)                         |
| 25           | 26        | 13             | <b>CRYIN' LIKE A BITCH!</b><br>GODSMACK (UNIVERSAL REPUBLIC)                           |

| TRIPLE A™ |           |                |   |
|-----------|-----------|----------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                                 |
| 1         | 1         | 6              | #1 <b>YOU AND YOUR HEART</b><br>JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) |
| 2         | 2         | 22             | <b>KANDI</b><br>ONE ESKIMO (SHANGRI-LA)                                     |
| 3         | 3         | 29             | <b>JUST BREATHE</b><br>PEARL JAM (MONKEYWRENCH)                             |
| 4         | 5         | 14             | <b>THE HIGH ROAD</b><br>BROKEN BELLS (COLUMBIA)                             |
| 5         | 4         | 22             | <b>HEARTBREAK WARFARE</b><br>JOHN MAYER (COLUMBIA)                          |
| 6         | 6         | 32             | <b>JUST SAY YES</b><br>SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)      |
| 7         | 8         | 21             | <b>1901</b><br>PHOENIX (LOYAUTE/RED/GLASSNOTE)                              |
| 8         | 7         | 26             | <b>YOU AND ME</b><br>DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)                 |
| 9         | 10        | 12             | <b>SONG AWAY</b><br>HOCKEY (CAPITOL)  |
| 10        | 11        | 9              | <b>ONE WAY ROAD</b><br>JOHN BUTLER TRIO (ARRAH/ATO)                         |
| 11        | 14        | 10             | <b>NEW MORNING</b><br>ALPHA REV (FLYER/HOLLYWOOD)                           |
| 12        | 9         | 18             | <b>STELLA THE ARTIST</b><br>DAVID GRAY (MERCER STREET/DOWNTOWN)             |

**HOT COUNTRY SONGS™**

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE  | ARTIST  | PEAK POSITION |
|-----------|-----------|-------------|----------------|--|---|---------------|
| 1         | 2         | 4           | 26             | <b>#1</b> THE MAN I WANT TO BE<br>J. STROUD (B. JAMES, T. NICHOLS)                                 | Chris Young<br>RCA  | 1             |
| 2         | 1         | 1           | 31             | GIMMIE THAT GIRL<br>M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)                                  | Joe Nichols<br>SHOW DOG/UNIVERSAL   | 1             |
| 3         | 3         | 3           | 13             | AIN'T BACK YET<br>B. CANNON, K. CHESNEY (C. WISEMAN, C. TOMPKINS)                                  | Kenny Chesney<br>BNA  | 3             |
| 4         | 4         | 2           | 21             | AMERICAN HONEY<br>P. WORLEY, LADY ANTEBELLUM (S. STEVENS, C. R. BARLOWE, H. LINDSEY)               | Lady Antebellum<br>CAPITOL NASHVILLE  | 1             |
| 5         | 7         | 9           | 12             | THE HOUSE THAT BUILT ME<br>F. LIDDELL, M. WRUCKE (T. DOUGLAS, A. SHAMBLIN)                         | Miranda Lambert<br>COLUMBIA   | 5             |
| 6         | 5         | 6           | 18             | I GOTTA GET TO YOU<br>T. BROWN, G. STRAIT (J. LAUDERDALE, J. RITCHEY, B. LARSEN)                   | George Strait<br>MCA NASHVILLE  | 5             |
| 7         | 6         | 8           | 31             | BACKWOODS<br>J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)   | Justin Moore<br>VALORY  | 6             |
| 8         | 8         | 7           | 35             | KEEP ON LOVIN' YOU<br>D. HUFF (C. STAPLETON, T. WILLMON)   | Steel Magnolia<br>BIG MACHINE   | 7             |
| 9         | 10        | 10          | 20             | UNSTOPPABLE<br>D. HUFF, RASCAL FLATS (J. DEMARCO, H. LINDSEY, J. T. SLATER)                        | Rascal Flatts<br>LYRIC STREET   | 9             |
| 10        | 11        | 11          | 31             | HELL ON THE HEART<br>J. JOYCE (E. CHURCH, D. RUTAN, J. SPILLMAN)                                   | Eric Church<br>CAPITOL NASHVILLE  | 10            |
| 11        | 12        | 12          | 12             | CRAZY TOWN<br>M. KNOX (R. CLAWSON, B. JONES)   | Jason Aldean<br>BROKEN BOW  | 11            |
| 12        | 13        | 13          | 26             | SHE WON'T BE LONELY LONG<br>K. STEGALL (D. JOHNSON, P. O'DONNELL, G. GRIFFIN)                      | Clay Walker<br>CURB   | 12            |
| 13        | 14        | 14          | 17             | WATER<br>F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)  | Brad Paisley<br>ARISTA NASHVILLE  | 13            |
| 14        | 15        | 18          | 13             | RAIN IS A GOOD THING<br>J. STEVENS (L. BRYAN, D. DAVIDSON)   | Luke Bryan<br>CAPITOL NASHVILLE   | 14            |
| 15        | 16        | 17          | 16             | I KEEP ON LOVING YOU<br>R. MCENTIRE, T. BROWN, (R. DUM, T. MCBRIDE)                                | Reba<br>STARBUCK/VALORY   | 15            |
| 16        | 17        | 15          | 16             | WRONG BABY WRONG<br>D. HUFF, M. MCBRIDE (S. B. LILES, R. E. ORRALL, B. WARREN, B. WARREN)          | Martina McBride<br>RCA  | 14            |
| 17        | 18        | 19          | 15             | STILL<br>B. GALLIMORE, T. MCGRAW, D. SMITH (L. BRICE, K. JACOBS, J. LEATHERS)                      | Tim McGraw<br>CURB  | 16            |
| 18        | 19        | 21          | 13             | EVERY DOG HAS ITS DAY<br>T. KEITH (T. KEITH, B. PINSON, J. WAPLES)                                 | Toby Keith<br>SHOW DOG/UNIVERSAL  | 18            |
| 19        | 21        | 22          | 12             | <b>AIR POWER</b> LOVER, LOVER<br>D. BRINARD, J. NIEMANN (D. PRITZKER)                              | Jerrod Niemann<br>SEA GAYLE/ARISTA NASHVILLE                                | 19            |
| 20        | 20        | 20          | 28             | HIP TO MY HEART<br>N. CHAPMAN (K. PERRY, P. PERRY, P. BEAVERS)                                     | The Band Perry<br>REPUBLIC NASHVILLE  | 20            |
| 21        | 22        | 23          | 24             | PRAY FOR YOU<br>COMITTY (J. LOWENSTEIN, J. BRENTLINGER)  | Jaron And The Long Road To Love<br>JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE | 21            |
| 22        | 23        | 24          | 36             | LOVE LIKE CRAZY<br>D. JOHNSON (D. JOHNSON, T. JAMES)   | Lee Brice<br>CURB   | 22            |
| 23        | 29        | 34          | 4              | <b>GREATEST UNDO IT GAINER</b><br>M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD) | Carrie Underwood<br>ARISTA NASHVILLE  | 23            |
| 24        | 24        | 25          | 22             | MY BEST DAYS ARE AHEAD OF ME<br>M. BRIGHT (M. GREEN, K. BLAZY)                                     | Danny Gokey<br>19/RCA   | 24            |
| 25        | 25        | 26          | 28             | WORK HARD, PLAY HARDER<br>G. WILSON, J. RICH (B. CHANCEY (G. WILSON, J. RICH, V. MCGHEE)           | Gretchen Wilson<br>REDNECK/COS  | 25            |



Singer's first charted title crosses the Airpower threshold (top 20 rankings in both plays and audience) in its 12th week. Song cracks the top 10 (13-8) on Country Digital Songs, with 21,000 downloads, according to Nielsen SoundScan.



With the fewest chart weeks of any title within the top 30, third single from "Play On" improves by 3.6 million listener impressions (up 69%) and gets Greatest Gainer nod in its fourth week. Track debuts at No. 22 on Country Digital Songs with 12,000 downloads (viewable in full at billboard.biz/charts).

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE  | ARTIST  | PEAK POSITION |
|-----------|-----------|-------------|----------------|--|---|---------------|
| 26        | 26        | 28          | 10             | LITTLE WHITE CHURCH<br>W. PATRICK LITTLE (BIG TOWN & FARFELD), W. PATRICK K. SCHALPANI, P. SWETL, WESTBROOK  | Little Big Town<br>CAPITOL NASHVILLE                  | 26            |
| 27        | 28        | 33          | 6              | ALL ABOUT TONIGHT<br>S. HENDRICKS (R. AKINS, B. HAYSLIP, D. DAVIDSON)  | Blake Shelton<br>REPRISE/WMN                          | 27            |
| 28        | 27        | 27          | 17             | THIS AIN'T NOTHIN'<br>P. O'DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)                                    | Craig Morgan<br>BNA                                   | 27            |
| 29        | 30        | 29          | 29             | SMILE<br>R. CAVALLI (M. SHAFER, B. DALY, J. HARDING, J. BOSE)  | Uncle Kracker<br>TOP DOG/ATLANTIC/BIGGER PICTURE      | 29            |
| 30        | 31        | 30          | 7              | GET OFF ON THE PAIN<br>M. BRIGHT, G. ALLAN, G. DROMAN (B. LUTHER, B. JAMES, J. WEAVER)                       | Gary Allan<br>MCA NASHVILLE                           | 30            |
| 31        | 35        | 37          | 4              | FREE<br>K. STEGALL, Z. BROWN (Z. BROWN)  | Zac Brown Band<br>HOME GROWN/ATLANTIC/BIGGER PICTURE  | 31            |
| 32        | 32        | 32          | 15             | TURNING HOME<br>F. LIDDELL (K. CHESNEY, S. CARUSOE)  | David Nail<br>MCA NASHVILLE                           | 32            |
| 33        | 36        | 36          | 5              | ALL OVER ME<br>F. ROGERS (B. HAYSLIP, D. DAVIDSON, R. AKINS)   | Josh Turner<br>MCA NASHVILLE                          | 33            |
| 34        | 33        | 31          | 14             | GIDDY UP UP<br>M. SHIMSHACK (L. B. BUNDY, J. COHEN, M. SHIMSHACK)  | Laura Bell Bundy<br>MERCURY                           | 31            |
| 35        | 34        | 35          | 9              | WAY OUT HERE<br>M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)   | Josh Thompson<br>COLUMBIA                             | 34            |
| 36        | 38        | 38          | 7              | A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW)<br>M. MILLER, D. OLIVER (L. HENGBER, T. SHEPHERD, S. J. WILLIAMS) | Bucky Covington<br>LYRIC STREET                       | 36            |
| 37        | 39        | 39          | 6              | FARMER'S DAUGHTER<br>T. HEWITT, R. ATKINS (M. GREEN, B. HAYSLIP, R. AKINS)                                   | Rodney Atkins<br>CURB                                 | 37            |
| 38        | 37        | 41          | 9              | GROOVY LITTLE SUMMER SONG<br>J. OTTO, P. WORLEY, J. OTTO, A. ANDERSON, C. CHAMBERLAIN                        | James Otto<br>WARNER BROS./WMN                        | 37            |
| 39        | 46        | 54          | 4              | HARD HAT AND A HAMMER<br>K. STEGALL (A. JACKSON)   | Alan Jackson<br>ARISTA NASHVILLE                      | 39            |
| 40        | 41        | 51          | 4              | UP ON THE RIDGE<br>J. R. STEWART (A. PETRAGLIA, D. BENTLEY)  | Dierks Bentley<br>CAPITOL NASHVILLE                   | 40            |
| 41        | 48        | 52          | 4              | ROLL WITH IT<br>C. CHAMBERLAIN (T. LANE, D. L. MURPHY, J. PARK)  | Easton Corbin<br>MERCURY                              | 41            |
| 42        | 40        | 40          | 14             | BLUE SKY<br>M. BRIGHT (E. WEST, G. BURR)   | Emily West Featuring Keith Urban<br>CAPITOL NASHVILLE | 38            |
| 43        | 42        | 43          | 8              | THE WORLD IS OURS TONIGHT<br>M. SERLETIC (M. SERLETIC, L. ROBBINS, J. CATES)                                 | Gloriana<br>EMBLEM/WARNER BROS./BIGGER PICTURE        | 42            |
| 44        | 43        | 44          | 8              | AIN'T MUCH LEFT OF LOVIN' YOU<br>J. JOYCE (R. MONTANA, J. RAGSDALE)  | Randy Montana<br>MERCURY                              | 43            |
| 45        | 44        | 42          | 12             | SUNSHINE (EVERYBODY NEEDS A LITTLE)<br>S. AZAR, J. NEBAK (S. AZOR, J. YOUNG)                                 | Steve Azar<br>RIDE                                    | 42            |
| 46        | 52        | 53          | 3              | MAKIN' ME FALL IN LOVE AGAIN<br>K. PICKLER (K. ROHELLE, J. T. SLATER, S. STEVENS)                            | Kellie Pickler<br>19/BNA                              | 46            |
| 47        | 51        | 46          | 4              | POUND SIGN (#?*)<br>D. L. MURPHY (D. L. MURPHY, J. COLLINS, T. MARTIN)                                       | Kevin Fowler<br>LYRIC STREET                          | 46            |
| 48        | 45        | 45          | 5              | TELL ME<br>J. RITCHEY (J. OWEN, D. POYTHRESS, J. RITCHEY)  | Jake Owen<br>RCA                                      | 45            |
| 49        | 49        | 47          | 14             | GUINEVERE<br>M. WRUCKE (S. CARUSOE, M. ELI, J. YOUNG)  | Eli Young Band<br>UNIVERSAL SOUTH/REPUBLIC NASHVILLE  | 47            |
| 50        | 47        | 49          | 12             | CHILLIN'<br>J. RITCHEY (B. LARSEN, E. M. HILL, P. O'DONNELL)   | Blaine Larsen<br>TREEHOUSE                            | 47            |

**TOP COUNTRY ALBUMS™**

| THIS WEEK | LAST WEEK      | 2 WEEKS AGO | WEEKS ON CHART | ARTIST   | Title                   | PEAK POSITION |
|-----------|----------------|-------------|----------------|--|-------------------------|---------------|
| 1         | 1              | 1           | 15             | <b>#1</b> GREATEST UNDO IT<br>LADY ANTEBELLUM<br>CAPITOL NASHVILLE 97/02 (18.99) | Need You Now            | 1             |
| 2         | HOT SHOT DEBUT | 1           | 1              | ZAC BROWN BAND<br>SOUTHERN (CROWN/ATLANTIC 529725) (25.98 CD/DVD) (C)            | Pass The Jar: Live      | 2             |
| 3         | 2              | 2           | 77             | ZAC BROWN BAND<br>ROAR/REPRISE/WARNER BROS. (CROWN/ATLANTIC 516931) (13.99)      | The Foundation          | 2             |
| 4         | 3              | 3           | 32             | MIRANDA LAMBERT<br>COLUMBIA 46854/SMN (12.99)                                    | Revolution              | 1             |
| 5         | 4              | 5           | 27             | CARRIE UNDERWOOD<br>19/ARISTA NASHVILLE 49923/SMN (13.99)                        | Play On                 | 1             |
| 6         | 5              | 7           | 78             | TAYLOR SWIFT<br>BIG MACHINE 9200 (18.99) (C)                                     | Fearless                | 1             |
| 7         | 11             | 11          | 108            | LADY ANTEBELLUM<br>CAPITOL NASHVILLE 93206 (12.99)                               | Lady Antebellum         | 1             |
| 8         | 7              | 6           | 16             | SOUNDTRACK<br>FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.99)                          | Crazy Heart             | 6             |
| 9         | 12             | 10          | 6              | ALAN JACKSON<br>ARISTA NASHVILLE 62560/SMN (11.99)                               | Freight Train           | 2             |
| 10        | 8              | 4           | 3              | WILLIE NELSON<br>SHANGRI-LA 613280/ROUNDER (17.99)                               | Country Music           | 4             |
| 11        | 13             | 13          | 57             | JASON ALDEAN<br>BROKEN BOW 7637 (18.99)  | Wide Open               | 2             |
| 12        | 6              | -           | 2              | MARY CHAPIN CARPENTER<br>ZOE 431133/ROUNDER (17.99)                              | The Age Of Miracles     | 6             |
| 13        | 9              | 9           | 4              | LAURA BELL BUNDY<br>MERCURY 013968/UMGN (11.99)                                  | Achin' And Shakin'      | 5             |
| 14        | 10             | 8           | 3              | COLT FORD<br>AVERAGE JOE'S 216 (14.99)   | Chicken & Biscuits      | 8             |
| 15        | 14             | 12          | 31             | LUKE BRYAN<br>CAPITOL NASHVILLE 65833 (18.99)                                    | Doin' My Thing          | 2             |
| 16        | 19             | 21          | 13             | JOSH TURNER<br>MCA NASHVILLE 013363/UMGN (13.99)                                 | Haywire                 | 2             |
| 17        | 24             | 22          | 38             | <b>PACE SETTER</b> REBA<br>STARBUCK/VALORY (18.99) (C)                           | Keep On Loving You      | 1             |
| 18        | 18             | 17          | 51             | KENNY CHESNEY<br>BNA 6555/SMN (11.99)  | Greatest Hits II        | 1             |
| 19        | 16             | 19          | 36             | CHRIS YOUNG<br>RCA 22818/SMN (10.98)   | The Man I Want To Be    | 6             |
| 20        | 15             | 15          | 10             | EASTON CORBIN<br>MERCURY 013644/UMGN (10.99)                                     | Easton Corbin           | 4             |
| 21        | 17             | 14          | 10             | BLAKE SHELTON<br>REPRISE/WARNER BROS. 522642/WMN (8.99)                          | Hillbilly Bone (EP)     | 2             |
| 22        | 28             | 24          | 29             | TIM MCGRAW<br>CURB 79152 (18.99)   | Southern Voice          | 1             |
| 23        | 23             | 20          | 9              | GARY ALLAN<br>MCA NASHVILLE 013362/UMGN (10.99)                                  | Get Off On The Pain     | 2             |
| 24        | 27             | 26          | 10             | DANNY GOKEY<br>19/RCA 60554/SMN (11.99)  | My Best Days            | 3             |
| 25        | 26             | 23          | 45             | BRAD PAISLEY<br>ARISTA NASHVILLE 47352/SMN (13.99)                               | American Saturday Night | 1             |

**TOP BLUEGRASS ALBUMS™**

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST   | Title   | PEAK POSITION |
|-----------|-----------|-------------|----------------|--|---|---------------|
| 1         | 1         | 1           | 14             | <b>#1</b> DAILEY & VINCENT<br>DAILEY & VINCENT SING THE STALLER BROTHERS | Daley & Vincent Sing The Staller Brothers                 | 1             |
| 2         | 2         | 12          | 12             | CAROLINA CHOCOLATE DROPS<br>NONESUCH 516995/WARNER BROS.                 | Genuine Negro Jig   | 1             |
| 3         | 3         | 64          | 64             | STEVE MARTIN<br>40 SHARE 610647/ROUNDER                                  | The Crow: New Songs For The Five-String Banjo             | 1             |
| 4         | 6         | 35          | 35             | THE ISAACS<br>GATHER 46014   | The Isaacs ... Naturally: An Almost A Cappella Collection | 1             |
| 5         | 4         | 4           | 4              | TRAMPLED BY TURTLES<br>BANJO DAD 07*                                     | Palomino  | 1             |
| 6         | 7         | 32          | 32             | PATTY LOVELESS<br>SAGUARO ROAD 24976                                     | Mountain Soul II  | 1             |
| 7         | 5         | 3           | 3              | THE INFAMOUS STRINGDUSTERS<br>SUGAR HILL 4059/WELK                       | Things That Fly   | 1             |
| 8         | RE-ENTRY  | 8           | 8              | BEARFOOT<br>COMPASS 4504   | Doors And Windows   | 1             |
| 9         | 10        | 2           | 2              | VARIOUS ARTISTS<br>TIME LIFE 25482                                       | Gloryland 2: Bluegrass Gospel Classics                    | 1             |
| 10        | RE-ENTRY  | 10          | 10             | STEEP CANYON RANGERS<br>REBEL 1834                                       | Deep In The Shade   | 1             |

**BETWEEN THE BULLETS**

**'WANT TO BE' NO. 1?**

Chris Young interrupts a two-week run at No. 1 by fellow traditional stylist Joe Nichols on Hot Country Songs, where "The Man I Want to Be" (35.2 million audience impressions, up 2 million) steps 2-1. The new leader is Young's second, following "Gettin' You Home," which crowned the Oct. 24, 2009, chart. Nielsen BDS reports a dip of 1.6 million impressions for Nichols' track, which ranks at No. 2 with 34.7 million. Reigning in its 26th chart week, Young's new No. 1 reaches the summit considerably faster than his first leader, which needed 35 weeks to reach the top.

—Wade Jensen



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## TOP R&B/HIP-HOP ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                                  | TITLE (IMPRINT / PROMOTION LABEL)   |
|-----------|-----------|----------------|---|---|
| 1         | 1         | 12             | <b>#1</b> <b>TONI BRAXTON</b>           | <b>PULSE</b> ATLANTIC 520269/AG   |
| 2         | 2         | 7              | <b>USHER</b>                            | RAYMOND V RAYMOND LAFACE/JIVE 61552/JLG                                   |
| 3         | 1         | 2              | <b>B.O.B</b>                            | EDGE PRESENTS: THE ADVENTURES... REBELROCK/GRAND HUSTLE/ATLANTIC 51880/AG |
| 4         | NEW       |                | <b>TRINA</b>                            | AMAZIN' SLIP-N-SLIDE 32567  |
| 5         | NEW       |                | <b>BONE THUGS-N-HARMONY</b>             | UMG: THE WORLDS BEMY ASYLUM/REPRISE 520446/WARNER BROS.                   |
| 6         | 3         | 48             | <b>THE BLACK EYED PEAS</b>              | THE E.N.D. INTERSCOPE 012867/IGA  |
| 7         | 6         | 14             | <b>66 SADE</b>                          | SOLDIER OF LOVE EPIC 63933/SONY MUSIC                                     |
| 8         | 4         | 8              | <b>MONICA</b>                           | STILL STANDING J 40398/RMG  |
| 9         | 5         | 9              | <b>LUDACRIS</b>                         | BATTLE OF THE SEXES DTP/DEF JAM 014030/JD/JMG                             |
| 10        | NEW       |                | <b>8BALL &amp; MJG</b>                  | TEN TOES DOWN GRAND HUSTLE 5128/E1  |
| 11        | 7         | 9              | <b>MARVIN SAPP</b>                      | HERE I AM VERITY 53156/JLG  |
| 12        | 8         | 22             | <b>ALICIA KEYS</b>                      | THE ELEMENT OF FREEDOM M/BK/J 46571/RMG                                   |
| 13        | 13        | 6              | <b>ERYKAH BADU</b>                      | NEW AMERICAN PART TWO CONTROL FREQ/UNIVERSAL MOTOWN 014022/UMG            |
| 14        | 9         | 24             | <b>RIHANNA</b>                          | RATED R SRP/DEF JAM 013736/JD/JMG   |
| 15        | 10        | 36             | <b>TREY SONGZ</b>                       | READY SONG BOOK/ATLANTIC 518794/AG  |
| 16        | 11        | 14             | <b>LIL WAYNE</b>                        | REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG                           |
| 17        | 16        | 13             | <b>JAHMEIM</b>                          | ANOTHER ROUND ATLANTIC 522783/AG  |
| 18        | 12        | 5              | <b>SHARON JONES &amp; THE DAP-KINGS</b> | I LEARNED THE HARD WAY DAFTONE 019*                                       |
| 19        | 15        | 35             | <b>JAY-Z</b>                            | THE BLUEPRINT 3 R&C NATION 520856/* (AG)                                  |
| 20        | 18        | 51             | <b>EMINEM</b>                           | RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012683/YGA                         |
| 21        | 14        | 20             | <b>YOUNG MONEY</b>                      | WE ARE YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013755/UMRG                |
| 22        | 20        | 21             | <b>MARY J. BLIGE</b>                    | STRONGER WITH EACH TEAR M/ATRIARCH/GEFFEN 013722/IGA                      |
| 23        | 17        | 3              | <b>CYPRESS HILL</b>                     | RISE UP PRIORITY 26481/CAPITOL  |
| 24        | 21        | 35             | <b>DRAKE</b>                            | SO FAB GONE (EP) (CD) (MON) CASH MONEY/UNIVERSAL MOTOWN 013660/UMRG       |
| 25        | 19        | 4              | <b>DJ HOLIDAY + GUCCI MANE</b>          | BURRRPINTO! HD 1017 BRICK SQUAD/ASYLUM 52389/WARNER BROS.                 |
| 26        | 27        | 29             | <b>MICHAEL JACKSON</b>                  | MICHAEL JACKSONS THIS IS IT (BOUNDTRACK) M/EPIC 70667/SONY MUSIC          |
| 27        | 22        | 34             | <b>KID CUDI</b>                         | MAN ON THE MOON DREAM DMS/GOOD/UNIVERSAL MOTOWN 013185/UMRG               |
| 28        | 25        | 15             | <b>CORINNE BAILEY RAE</b>               | THE SEA CAPITOL 09378   |
| 29        | 23        | 22             | <b>TIMBALAND</b>                        | TIMBALAND... MOSLEY/BLACKGROUND/INTERSCOPE 013645/YGA                     |
| 30        | 30        | 44             | <b>MAXWELL</b>                          | BLACKSUMMERSNIGHT COLUMBIA 89142/SONY MUSIC                               |
| 31        | 28        | 78             | <b>BEYONCE</b>                          | I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA 19482/SONY MUSIC                |
| 32        | 24        | 22             | <b>GUCCI MANE</b>                       | THE STATE IS MURDER DAVIS 1017 BRICK SQUAD/ASYLUM 52640/WARNER BROS.      |
| 33        | 26        | 10             | <b>RAHEEM DEVAUGHN</b>                  | THE LOVE & WAR MASTERPEACE 1228/JIVE 55959/JLG                            |
| 34        | 29        | 21             | <b>ROBIN THICKE</b>                     | SEX THERAPY: THE SESSION STAR TRAK/INTERSCOPE 013708/IGA                  |
| 35        | 32        | 26             | <b>MELANIE FIONA</b>                    | THE BRIDGE SPC/UNIVERSAL MOTOWN 013150/UMRG                               |
| 36        | 33        | 32             | <b>BEBE &amp; CECE WINANS</b>           | STILL B&C 31105/MALACO  |
| 37        | 31        | 6              | <b>METH/GHOST/RAE</b>                   | WU-MASSACRE WU-TANG/DEF JAM 013851*/JD/JMG                                |
| 38        | 41        | 53             | <b>CHRISSETTE MICHELE</b>               | EPIPHANY DEF JAM 012797/JD/JMG  |
| 39        | 36        | 6              | <b>E-40</b>                             | REVENUE RETRIEVIN': DAY SHIFT HEAVY ON THE GRIND 01                       |
| 40        | 51        | 26             | <b>PACE SETTER</b>                      | WALE ATTENTION DEFICIT ALL/D/INTERSCOPE 013229/IGA                        |
| 41        | 35        | 6              | <b>E-40</b>                             | REVENUE RETRIEVIN': NIGHT SHIFT HEAVY ON THE GRIND 03                     |
| 42        | 34        | 7              | <b>SNOOP DOGG</b>                       | MORE MALICE (EP) (DGG)'S STYLE/PRIORITY 27157/CAPITOL                     |
| 43        | 40        | 45             | <b>VARIOUS ARTISTS</b>                  | NOW 31 EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC                               |
| 44        | 42        | 15             | <b>JAMES FORTUNE &amp; FIYA</b>         | ENCORE BLACKSMOKE 3073/WORLDWIDE  |
| 45        | 43        | 26             | <b>50 CENT</b>                          | BEFORE I SELF-DENY SHADY/AFTERMATH/INTERSCOPE 012937/IGA                  |
| 46        | 39        | 24             | <b>BIRDMAN</b>                          | PRICELESS CASH MONEY/UNIVERSAL MOTOWN 013030/UMRG                         |
| 47        | 47        | 33             | <b>MARIAH CAREY</b>                     | MEMOIRS OF AN IMPERFECT ANGEL ISLAND 013226*/JD/JMG                       |
| 48        | 37        | 3              | <b>DEVIN THE DUDE</b>                   | SUITE 420 E1 2043   |
| 49        | NEW       |                | <b>THE TEMPTATIONS</b>                  | STILL HERE 10/30 INTERNATIONAL 014216/UMG                                 |
| 50        | 49        | 25             | <b>JANET</b>                            | NUMBER ONES A&M 013612/UMG  |

Sale-priced for \$7.99 at iTunes and \$9.99 at Target, Sade's "Soldier of Love" earns the Greatest Gainer tag and its best increase on Top R&B/Hip-Hop Albums (6-7, up 50%) since its February debut.

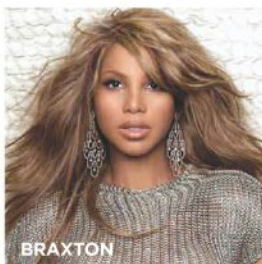


## MAINSTREAM R&B/HIP-HOP™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                           | ARTIST (IMPRINT / PROMOTION LABEL)  |
|-----------|-----------|----------------|---------------------------------|---|
| 1         | 1         | 12             | <b>#1</b> <b>RUDE BOY</b>       | RIHANNA (SRP/DEF JAM/JD/JMG)  |
| 2         | 3         | 9              | <b>OVER</b>                     | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)                      |
| 3         | 2         | 12             | <b>MY CHICK BAD</b>             | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/JD/JMG)                           |
| 4         | 4         | 13             | <b>NOTHIN' ON YOU</b>           | B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)                  |
| 5         | 7         | 15             | <b>LIL FREAK</b>                | USHER FEAT. NICKI MINAJ (LAFACE/JLG)                                      |
| 6         | 5         | 14             | <b>NEIGHBORS KNOW MY NAME</b>   | TREY SONGZ (SONG BOOK/ATLANTIC)   |
| 7         | 9         | 8              | <b>UN-THINKABLE (I'M READY)</b> | ALICIA KEYS (M/BK/J/RMG)  |
| 8         | 6         | 15             | <b>EVERYTHING TO ME</b>         | MONICA (J/RMG)  |
| 9         | 8         | 22             | <b>HEY DADDY (DADDY'S HOME)</b> | USHER FEAT. PLIES (LAFACE/JLG)  |
| 10        | 10        | 7              | <b>IMMA BE</b>                  | THE BLACK EYED PEAS (INTERSCOPE)  |
| 11        | 12        | 7              | <b>LOSE MY MIND</b>             | YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/JD/JMG)                              |
| 12        | 11        | 9              | <b>I'M BACK</b>                 | T.I. (GRAND HUSTLE/ATLANTIC)  |
| 13        | 16        | 8              | <b>ALL I DO IS WIN</b>          | DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1) |
| 14        | 15        | 16             | <b>YOU'RE THE ONE</b>           | DONDRIA (SO SO DEF/MALACO)  |
| 15        | 14        | 6              | <b>ROGER THAT</b>               | YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN/UMRG)                            |
| 16        | 13        | 21             | <b>SAY SOMETHING</b>            | TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)                     |
| 17        | 18        | 6              | <b>BEAMER, BENZ, OR BENTLEY</b> | LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)                                  |
| 18        | 17        | 10             | <b>LOVE KING</b>                | THE-DREAM (RADIO KILLA/DEF JAM/JD/JMG)                                    |
| 19        | 21        | 13             | <b>SPONSOR</b>                  | TERIAH MARI FEAT. GUCCI MANE & SOULJA BOY TELL ME (EP) RELAN/UNIVERSAL    |
| 20        | 19        | 13             | <b>FISTFUL OF TEARS</b>         | MAXWELL (COLUMBIA)  |
| 21        | 24        | 3              | <b>THERE GOES MY BABY</b>       | USHER (LAFACE/JLG)  |
| 22        | 27        | 3              | <b>SEX ROOM</b>                 | LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/JD/JMG)                            |
| 23        | 23        | 5              | <b>SHE GOT IT MADE</b>          | PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)                                   |
| 24        | 26        | 5              | <b>LAST SONG</b>                | RECOGNITION (R & R/CAPITOL)   |
| 25        | 22        | 16             | <b>LEMONADE</b>                 | GUCCI MANE (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)                         |
| 26        | 32        | 2              | <b>ALWAYS</b>                   | TRINA FEAT. MONICA (SLIP-N-SLIDE/CAPITOL)                                 |
| 27        | 39        | 2              | <b>HELLO GOOD MORNING</b>       | DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)                       |
| 28        | 25        | 11             | <b>BUSY</b>                     | LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.)                          |
| 29        | 29        | 7              | <b>IMMA LOVE YOU RIGHT</b>      | JOHN BROWN (MOPHILIN/UNIVERSAL REPUBLIC/UMRG)                             |
| 30        | 37        | 2              | <b>WE GOT HOOD LOVE</b>         | MARY J. BLIGE FEAT. TREY SONGZ (M/ATRIARCH/GEFFEN/INTERSCOPE)             |
| 31        | NEW       |                | <b>66 FIND YOUR LOVE</b>        | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)                      |
| 32        | 28        | 11             | <b>FALLIN'</b>                  | K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)                                     |
| 33        | NEW       |                | <b>SUPER HIGH</b>               | RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/JD/JMG)               |
| 34        | NEW       |                | <b>IT'S IN THE MORNIN'</b>      | ROBIN THICKE FEAT. SNOOP DOGG (STAR TRAK/INTERSCOPE)                      |
| 35        | 38        | 2              | <b>(HAHA) SLOW DOWN</b>         | FAT JOE FEAT. JEEZY (TERROR SQUAD/E1)                                     |
| 36        | 40        | 4              | <b>BEAT IT UP</b>               | BERTELL (CAPITOL)   |
| 37        | 34        | 10             | <b>BRING IT BACK</b>            | 8BALL & MJG FEAT. YOUNG DRD (GRAND HUSTLE/E1)                             |
| 38        | NEW       |                | <b>TEACH ME HOW TO DOUGIE</b>   | CALI SWAG DISTRICT (CAPITOL)  |
| 39        | NEW       |                | <b>SHOW OUT</b>                 | ROSCOE DASH (MMI/MUSIC LINE/ZONE 4/INTERSCOPE)                            |
| 40        | 30        | 14             | <b>4 MY TOWN (PLAY BALL)</b>    | BROWMAN FEAT. DRAKE & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)        |

### BETWEEN THE BULLETS

## BRAXTON'S 'PULSE' BEATS AT NO. 1



BRAXTON

Toni Braxton notches her first Top R&B/Hip-Hop Albums chart No. 1 in ten years with her Atlantic Records debut, "Pulse," arriving with 54,000 units sold, according Nielsen SoundScan. She previously led the chart with "The Heat" in 2000 as the last of three consecutive chart-toppers that launched her career. Braxton's last album, "Libra" (Blackground/Universal Motown), bowed at No. 2 in 2005. On the Billboard 200, "Pulse" enters at No. 9 as her fifth top 10.

The second-highest debut on the R&B and Hip-Hop charts is Trina's "Amazin'," opening at No. 4 (32,000). It's her fourth straight top five album. Her last set, "Still Da Baddest," bowed at No. 1 in 2008. Bone Thugs-N-Harmony, reunited as a quintet for the first time in 15 years, follow at No. 5 (29,000), and 8Ball & MJG debut at No. 10 (16,000).

—Raphael George

## RHYTHMIC™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                           | ARTIST (IMPRINT / PROMOTION LABEL)  |
|-----------|-----------|----------------|---------------------------------|---|
| 1         | 1         | 16             | <b>#1</b> <b>NOTHIN' ON YOU</b> | B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)                  |
| 2         | 2         | 17             | <b>RUDE BOY</b>                 | RIHANNA (SRP/DEF JAM/JD/JMG)  |
| 3         | 7         | 7              | <b>GREATEST OMG GAINER</b>      | USHER FEAT. WILL.I.AM (LAFACE/JLG)  |
| 4         | 4         | 9              | <b>MY CHICK BAD</b>             | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/JD/JMG)                           |
| 5         | 3         | 15             | <b>BREAK YOUR HEART</b>         | TAIO CRUZ FEAT. LUDACRIS (MERCURY/JD/JMG)                                 |
| 6         | 8         | 9              | <b>OVER</b>                     | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)                           |
| 7         | 5         | 21             | <b>IN MY HEAD</b>               | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)                                |
| 8         | 6         | 23             | <b>SAY AAH</b>                  | TREY SONGZ FEAT. FABELOUS (SONG BOOK/ATLANTIC)                            |
| 9         | 9         | 12             | <b>HEY DADDY (DADDY'S HOME)</b> | USHER FEAT. PLIES (LAFACE/JLG)  |
| 10        | 11        | 6              | <b>WINNER</b>                   | JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (J/RMG)                         |
| 11        | 10        | 16             | <b>SAY SOMETHING</b>            | TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)                     |
| 12        | 12        | 24             | <b>BEDROCK</b>                  | YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)                     |
| 13        | 26        | 2              | <b>AIRPLANES</b>                | B.O.B FEAT. ENHYP & HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)      |
| 14        | 14        | 22             | <b>CARRY OUT</b>                | TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)         |
| 15        | 15        | 8              | <b>EENIE MEENIE</b>             | SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)                       |
| 16        | 19        | 5              | <b>YOUR LOVE IS MY DRUG</b>     | KESHA (KEM/DORIS/RCR/RMG)   |
| 17        | 13        | 22             | <b>TELEPHONE</b>                | LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)        |
| 18        | 21        | 4              | <b>ALEJANDRO</b>                | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                      |
| 19        | 16        | 21             | <b>IMMA BE</b>                  | THE BLACK EYED PEAS (INTERSCOPE)  |
| 20        | 18        | 13             | <b>YOUNG FOREVER</b>            | JAY-Z + MR. HUDSON (R&C NATION)   |
| 21        | 25        | 6              | <b>BEAMER, BENZ, OR BENTLEY</b> | LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT)                                  |
| 22        | 24        | 7              | <b>NEIGHBORS KNOW MY NAME</b>   | TREY SONGZ (SONG BOOK/ATLANTIC)   |
| 23        | 27        | 15             | <b>STEADY MOBBIN'</b>           | YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN)                |
| 24        | 29        | 4              | <b>COOLER THAN ME</b>           | MIKE POSNER (J/RMG)   |
| 25        | 23        | 10             | <b>SOLO</b>                     | IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)                               |
| 26        | 22        | 15             | <b>BABY</b>                     | JUSTIN BIEBER FEAT. LUDACRIS (SCHOOL BOY/RAYMOND BROWN ISLAND/JMG)        |
| 27        | 28        | 7              | <b>LOVE KING</b>                | THE-DREAM (RADIO KILLA/DEF JAM/JD/JMG)                                    |
| 28        | NEW       |                | <b>FIND YOUR LOVE</b>           | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)                           |
| 29        | 30        | 4              | <b>ROGER THAT</b>               | YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN)                                 |
| 30        | NEW       |                | <b>NOT AFRAID</b>               | EMINEM (SHADY/AFTERMATH/INTERSCOPE)                                       |
| 31        | 31        | 5              | <b>FANTASY GIRL</b>             | BABY BASH FEAT. MARTY JAMES (BASHTOWN/UPSTAIRS)                           |
| 32        | 32        | 5              | <b>BILLIONAIRE</b>              | TRAVIS MCCOY FEAT. BRUNO MARS (DEYAN/DANCER/LED BY RAYEN/RRP)             |
| 33        | 33        | 3              | <b>HELLO GOOD MORNING</b>       | DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)                       |
| 34        | 36        | 3              | <b>UN-THINKABLE (I'M READY)</b> | ALICIA KEYS (M/BK/J/RMG)  |
| 35        | 35        | 4              | <b>TEACH ME HOW TO DOUGIE</b>   | CALI SWAG DISTRICT (CAPITOL)  |
| 36        | NEW       |                | <b>ROCK THAT BODY</b>           | THE BLACK EYED PEAS (INTERSCOPE)  |
| 37        | 34        | 15             | <b>LIL FREAK</b>                | USHER FEAT. NICKI MINAJ (LAFACE/JLG)                                      |
| 38        | 38        | 2              | <b>ALL I DO IS WIN</b>          | DJ KHALED FEAT. T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1) |
| 39        | NEW       |                | <b>143</b>                      | BOBBY BRACKINS (TYCOON STATUS)  |
| 40        | 39        | 2              | <b>ALRIGHT</b>                  | PITBULL (MR. 305/POLO GROUNDS/J/RMG)                                      |

## ADULT R&B™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                             | ARTIST (IMPRINT / PROMOTION LABEL)                      |
|-----------|-----------|----------------|-----------------------------------|---|
| 1         | 1         | 15             | <b>#1</b> <b>EVERYTHING TO ME</b> | MONICA (J/RMG)  |
| 2         | 2         | 12             | <b>WINDOW SEAT</b>                | ERYKAH BADU (CONTROL FREQ/UNIVERSAL MOTOWN/UMRG)        |
| 3         | 6         | 14             | <b>FINDING MY WAY BACK</b>        | JAHMEIM (ATLANTIC)                                      |
| 4         | 3         | 17             | <b>THERE GOES MY BABY</b>         | USHER (LAFACE/JLG)                                      |
| 5         | 5         | 25             | <b>FISTFUL OF TEARS</b>           | MAXWELL (COLUMBIA)                                      |
| 6         | 8         | 6              | <b>UN-THINKABLE (I'M READY)</b>   | ALICIA KEYS (M/BK/J/RMG)                                |
| 7         | 4         | 24             | <b>I AM</b>                       | MARY J. BLIGE (M/ATRIARCH/GEFFEN/INTERSCOPE)            |
| 8         | 7         | 15             | <b>CLOSER</b>                     | CORINNE BAILEY RAE (CAPITOL)                            |
| 9         | 10        | 11             | <b>HANDS TIED</b>                 | TONI BRAXTON (ATLANTIC)                                 |
| 10        | 9         | 28             | <b>AIN'T LEAVIN' WITHOUT YOU</b>  | JAHMEIM (ATLANTIC)                                      |
| 11        | 11        | 13             | <b>BEAUTIFUL</b>                  | WIVIAN GREEN (E1)                                       |
| 12        | 14        | 15             | <b>I DON'T CARE</b>               | RAHEEM DEVAUGHN (JIVE/JLG)                              |
| 13        | 12        | 22             | <b>SOLDIER OF LOVE</b>            | SADE (EPIC/COLUMBIA)                                    |
| 14        | 15        | 12             | <b>IN THE MORNING</b>             | URBAN ALLYSTIC FEAT. MDMA (SOBE)                        |
| 15        | 17        | 13             | <b>ALL I EVER THINK ABOUT</b>     | CHRISSETTE MICHELE (DEF JAM/JD/JMG)                     |
| 16        | 16        | 7              | <b>NOTHING</b>                    | JANET (SO SO DEF/MALACO)                                |
| 17        | 19        | 5              | <b>BABYFATHER</b>                 | SADE (EPIC/COLUMBIA)                                    |
| 18        | 37        | 2              | <b>GREATEST OMG GAINER</b>        | WHY WOULD YOU STAY KEM (UNIVERSAL MOTOWN/UMRG)          |
| 19        | 18        | 14             | <b>THE BEST IN ME</b>             | MARVIN SAPP (VERITY/JLG)                                |
| 20        | 20        | 13             | <b>TELL ME YOU LOVE ME</b>        | LEELA JAMES (STAX/CMG)                                  |
| 21        | 22        | 9              | <b>BUSY</b>                       | LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER BROS.)        |
| 22        | 35        | 2              | <b>BITTERSWEET</b>                | FANTASIA (J/RMG)  |
| 23        | 23        | 10             | <b>TEST DRIVE</b>                 | KEITH SWEAT FEAT. JOE (KEDAR)                           |
| 24        | 24        | 3              | <b>WHAT'S NOT TO LOVE</b>         | DWELE (RT/E1)   |
| 25        | 28        | 13             | <b>GOOD LOVE</b>                  | MARY J. BLIGE FEAT. T.I. (M/ATRIARCH/GEFFEN/INTERSCOPE) |

## HOT RAP SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                           | ARTIST (IMPRINT / PROMOTION LABEL)                       |
|-----------|-----------|----------------|---------------------------------|--|
| 1         | 1         | 16             | <b>#1</b> <b>NOTHIN' ON YOU</b> | B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) |
| 2         | 2         | 12             | <b>MY CHICK BAD</b>             | L  |

**HOT R&B/HIP-HOP SONGS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | Artist  | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|---|-------|---------------|
| 1         | 5         | 18             | <b>#1 UN-THINKABLE (I'M READY)</b><br>A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)   | Alicia Keys<br>IMBK/JRMG  |       | 1             |
| 2         | 1         | 16             | <b>EVERYTHING TO ME</b><br>M. ELLIOTT, L. LAMB (M. ELLIOTT, C. LAMB, J. SULLIVAN, F. BASKETT, C. MCDONALD, J. D. WILLIAMS)  | Monica<br>JRMG  |       | 1             |
| 3         | 4         | 5              | <b>OVER</b><br>BOI-1DA, A. KHAALIQ (A. GRAHAM, M. SAMUELS, N. BRONGERS)   | Drake<br>YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG                                 |       | 3             |
| 4         | 2         | 13             | <b>MY CHICK BAD</b><br>THE LEGENDARY TRAXSTER (C. BRIDGES, D. T. MARAJ, S. LINDLEY, D. DAVIDSON)  | Ludacris Featuring Nicki Minaj<br>DTP/DEF JAM/JRMG                                    |       | 2             |
| 5         | 3         | 12             | <b>RUDE BOY</b><br>STARGATE, R. SWIRE (M. S. ERIKSEN, T. E. HERMANSEN, E. DEAN, M. RIDDICK, R. SWIRE, R. FENTY)   | Rihanna<br>SRP/DEF JAM/JRMG   |       | 2             |
| 6         | 6         | 7              | <b>NOTHIN' ON YOU</b><br>THE SMEEZINGTONS (B. R. SIMMONS, JR., B. MARS, P. LAWRENCE, A. LEVINE)   | B.o.B Featuring Bruno Mars<br>REBELROCK/GRAND HUSTLE/ATLANTIC                         |       | 6             |
| 7         | 7         | 4              | <b>NEIGHBORS KNOW MY NAME</b><br>T. TAYLOR, P. HAYES, J. MCGEE (T. NEVEISON, T. TAYLOR, P. HAYES)   | Trey Songz<br>SONG BOOK/ATLANTIC  |       | 4             |
| 8         | 8         | 6              | <b>HEY DADDY (DADDY'S LOVE)</b><br>THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV)   | Usher Featuring Pilets<br>LAFACE/JLG  |       | 2             |
| 9         | 9         | 19             | <b>LIL FREAK</b><br>E. WILLIAMS, P. LOW DA DON (J. JONES, E. WILLIAMS, E. DEAN, U. RAYMOND IV, O. T. MARAJ, S. WONDER)  | Usher Featuring Nicki Minaj<br>LAFACE/JLG   |       | 8             |
| 10        | 10        | 10             | <b>THERE GOES MY BABY</b><br>JIM JONSON, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS)  | Usher<br>LAFACE/JLG   |       | 10            |
| 11        | 14        | 22             | <b>LOSE MY MIND</b><br>DRUMMA BOY (J. W. JENKINS, C. GHOLSON, A. WASHINGTON)  | Young Jeezy Featuring Pilets<br>CTE/DEF JAM/JRMG                                      |       | 11            |
| 12        | 16        | 25             | <b>ALL I DO IS WIN</b><br>DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross (DJ KHALED, C. BRIDGES, W. ROBERTS, R. C. CROOKS, JR., T-PAIN, M. COLLINGS, R. HOLLINGS) | YVE THE BEST 1  |       | 12            |
| 13        | 12        | 15             | <b>IMMA BE</b><br>K. HARRIS, WILLIAM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TRANKL, D. FOKER, T. BENNECK, M. DELLEY)  | The Black Eyed Peas<br>INTERSCOPE   |       | 12            |
| 14        | 13        | 17             | <b>I'M BACK</b><br>T. T. TRACKS, L. AYERZ (C. J. HARRIS, JR., D. RANDALL, D. DUNCAN)  | T.I.<br>GRAND HUSTLE/ATLANTIC   |       | 13            |
| 15        | 11        | 12             | <b>FISTFUL OF TEARS</b><br>H. DAVID, MUSZE (MUSZE, H. DAVID)  | Maxwell<br>COLUMBIA   |       | 11            |
| 16        | 15        | 18             | <b>ROGER THAT</b><br>PHENOM (D. CARTER, J. BOSWELL, D. FRANKLIN, O. T. MARAJ, M. STEVENSON)   | Young Money<br>CASH MONEY/UNIVERSAL MOTOWN/UMRG                                       |       | 15            |
| 17        | 17        | 12             | <b>WINDOW SEAT</b><br>E. BADU, J. POYSER (E. BADU, J. POYSER)   | Erykah Badu<br>CONTROL FREQ/UNIVERSAL MOTOWN/UMRG                                     |       | 16            |
| 18        | 23        | 29             | <b>YOU'RE THE ONE</b><br>J. DUPRI, B. M. COX (J. DUPRI, B. M. COX)  | Dondria<br>SO SO DEF/MALCO  |       | 18            |
| 19        | 19        | 23             | <b>BEAMER, BENZ, OR BENTLEY</b><br>PRIME (C. LLOYD, L. JAMES, M. FORNO)   | Lloyd Banks Featuring Juelz Santana<br>G UNIT   |       | 19            |
| 20        | 18        | 11             | <b>SAY SOMETHING</b><br>TIMBALAND, IRAC (T. MOSLEY, J. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY)  | Timbaland Featuring Drake<br>MOSLEY/BLACKGROUND/INTERSCOPE                            |       | 1             |
| 21        | 20        | 14             | <b>SEX THERAPY</b><br>P. LOW DA DON, HOT SAUCE (R. THICKE, E. DEAN, J. JONES, P. WATSON, H. WYMER, S. GOTTLEBU, J. GLUCK, W. GOLD)  | Robin Thicke<br>STAR TRAK/INTERSCOPE  |       | 1             |
| 22        | 22        | 30             | <b>FINDING MY WAY BACK</b><br>I. BARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND)  | Jahiem<br>ATLANTIC  |       | 22            |
| 23        | 21        | 13             | <b>I AM</b><br>STARGATE (M. J. BLOE, M. S. ERIKSEN, T. E. HERMANSEN, J. AUSTIN, E. DEAN, M. BETTE)  | Mary J. Blige<br>MATRIARCH/GEFFEN/INTERSCOPE  |       | 4             |
| 24        | 54        | 2              | <b>66/ AIRPLAY FIND YOUR LOVE</b><br>WEST, SHAKER (A. GRAHAM, K. WEST, J. BASKETT, P. HENDON)   | Drake<br>YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG                                 |       | 24            |
| 25        | 29        | 31             | <b>SPONSOR</b><br>E. LEWIS, R. ROC (J. PHILLIPS, H. NELSON, E. LEWIS, B. MUHAMMAD, R. DAVIS, D. WAY)  | Taaira Mari Featuring Gucci Mane & Soujla Boy Tell'em<br>FO' REEL/ASYLUM/WARNER BROS. |       | 25            |
| 26        | 26        | 12             | <b>LOVE KING</b><br>T. NASH, L. O. S. DA MAESTRO (T. NASH, C. MCKINNEY)   | The-Dream<br>RADIO KILLA/DEF JAM/JRMG   |       | 26            |
| 27        | 24        | 20             | <b>IT KILLS ME</b><br>J. FENIX, A. MARTIN (A. MARTIN, R. LITTLEJOHN, JR., L. CARR, E. SHULMAN)  | Melanie Fiona<br>SRC/UNIVERSAL MOTOWN/UMRG  |       | 1             |
| 28        | 33        | 36             | <b>SEX ROOM</b><br>K. JAJUN (C. BRIDGES, T. NEVEISON, T. SCALES, T. TAYLOR, K. JOHNSON)   | Ludacris Featuring Trey Songz<br>DTP/DEF JAM/JRMG                                     |       | 28            |
| 29        | 28        | 19             | <b>SAY AAH</b><br>Y. CORELL, D. CORELL (Y. CORELL, D. CORELL)   | Trey Songz Featuring Fabolous<br>SONG BOOK/ATLANTIC                                   |       | 3             |
| 30        | 25        | 21             | <b>HOW LOW</b><br>T. MIVUS (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEE)  | Ludacris<br>DTP/DEF JAM/JRMG  |       | 2             |
| 31        | 32        | 28             | <b>STEADY MOBBIN'</b><br>KANE (D. CARTER, D. JOHNSON, R. DAVIS)   | Young Money Featuring Gucci Mane<br>CASH MONEY/UNIVERSAL MOTOWN/UMRG                  |       | 17            |
| 32        | 27        | 24             | <b>AIN'T LEAVIN WITHOUT YOU</b><br>K. GEE, K. STELLA, J. L. M. SPALDING, M. HANMAD, J. S. CARTER, J. BROOKHOUSE, M. DRUMMOND, S. GLENN, THORP, V. P. L. E. F. E.                | Jahiem<br>ATLANTIC  |       | 12            |
| 33        | 39        | 42             | <b>HOLD YOU (HOLD YUH)</b><br>FIRE PETER (W. EDWARDS, R. JOHNSON)   | Gyptian<br>VP   |       | 33            |
| 34        | 31        | 34             | <b>CLOSER</b><br>S. BROWN, C. B. RAE (C. B. RAE)  | Corinne Bailey Rae<br>CAPITOL   |       | 31            |
| 35        | 58        | 4              | <b>OMG</b><br>WILL I AM (W. ADAMS)  | Usher Featuring will.i.am<br>LAFACE/JLG   |       | 35            |
| 36        | 37        | 41             | <b>SHE GOT IT MADE</b><br>C. SPARKS, K. GEORGES (A. L. WASHINGTON, B. GREEN, C. SPARKS, R. HOLMES)  | Pilets<br>BIG GATES/SLIP-N-SLIDE/ATLANTIC   |       | 36            |
| 37        | 38        | 57             | <b>HELLO GOOD MORNING</b><br>D. DANJA (RICO LOVE, F. N. HILLS, M. ANAICA, C. J. HARRIS, JR.)  | Diddy - Dirty Money Featuring T.I.<br>BAD BOY/INTERSCOPE                              |       | 37            |
| 38        | 30        | 26             | <b>O LET'S DO IT</b><br>TAY BEATZ, D. WINTERS (J. MALPHURS)   | Waka Flocka Flame<br>1017 BRICK SQUAD/ASYLUM/WARNER BROS.                             |       | 12            |
| 39        | 34        | 49             | <b>HANDS TIED</b><br>OAK OF THE KNIGHT, T. WRITAZ, H. MASON, JR. (H. J. MASON, JR., W. FELDER, H. BRIGHT)   | Toni Braxton<br>ATLANTIC  |       | 34            |
| 40        | 42        | 52             | <b>SUPER HIGH</b><br>K. BENTLEY, REMEDY (W. ROBERTS, J. K. MIGHT, R. RICHARDSON, S. SMITH, E. JOHNSON, M. STOKES)   | Rick Ross Featuring Ne-Yo<br>MAYBACK/SLIP-N-SLIDE/DEF JAM/JRMG                        |       | 40            |
| 41        | 45        | 38             | <b>BAD HABITS</b><br>H. DAVID, MUSZE (H. DAVID, MUSZE)  | Maxwell<br>COLUMBIA   |       | 4             |
| 42        | 40        | 54             | <b>PRETTY WINGS</b><br>H. DAVID, MUSZE (H. DAVID, MUSZE)  | Maxwell<br>COLUMBIA   |       | 1             |
| 43        | 71        | 2              | <b>BITTERSWEET</b><br>C. HARMONY (C. HARMONY, C. KELLY)   | Fantasia<br>JRMG  |       | 43            |
| 44        | 53        | 44             | <b>I DON'T CARE</b><br>STEREOTYPES, NE-YO (S. SMITH, J. YIP, J. REEVES, R. ROMULUS)   | Raheem DeVaughn<br>JIVE/JLG   |       | 36            |
| 45        | 35        | 23             | <b>ON TO THE NEXT ONE</b><br>SWIZZ BEATZ (S. C. CARTER, K. DEAN, G. AUGE, X. DEROSNAY, J. CHATON)   | Jay-Z + Swizz Beatz<br>ROC NATION   |       | 9             |
| 46        | 60        | 2              | <b>WHY WOULD YOU STAY</b><br>KEM, R. RIDEOUT (K. OWENS)   | Kem<br>UNIVERSAL MOTOWN/UMRG  |       | 46            |
| 47        | 47        | 56             | <b>IT'S IN THE MORNIN'</b><br>T. RILEY, THICKE (R. THICKE, T. RILEY, C. C. BROADUS, JR., J. MATHIS, J. JACKSON)   | Robin Thicke Featuring Snoop Dogg<br>STAR TRAK/INTERSCOPE                             |       | 47            |
| 48        | 44        | 46             | <b>I INVENTED SEX</b><br>LDS DAMYSTRO (C. MCKINNEY, T. SCALES, T. NEVEISON, A. GRAHAM)  | Trey Songz Featuring Drake<br>SONG BOOK/ATLANTIC                                      |       | 1             |
| 49        | 43        | 50             | <b>BEAUTIFUL</b><br>A. BELL, J. WASHINGTON (V. S. GREEN, J. WASHINGTON, A. BELL)  | Vivian Green<br>E1  |       | 43            |
| 50        | 65        | 16             | <b>WE GOT HOOD LOVE</b><br>B. M. COX, K. DEAN (M. J. BLIGE, B. M. COX, J. AUSTIN, K. A. J. DEAN)  | Mary J. Blige Featuring Trey Songz<br>MATRIARCH/GEFFEN/INTERSCOPE                     |       | 50            |
| 51        | 52        | 51             | <b>BRING IT BACK</b><br>NITTI (M. GOODWIN, P. SMITH, C. MOORE, D. HART)   | 8Ball & MJG Featuring Young Dro<br>GRAND HUSTLE/E1                                    |       | 50            |
| 52        | 55        | 65             | <b>RIDE</b><br>C. STEWART, T. NASH (C. PHARRIS, T. NASH, C. A. STEWART, C. BRIDGES)   | Ciara Featuring Ludacris<br>LAFACE/JLG  |       | 52            |
| 53        | 36        | 32             | <b>LEMONADE</b><br>S. CRAWFORD (R. DAVIS, S. CRAWFORD, J. H. KAYLAN, M. VOLMAN)   | Gucci Mane<br>1017 BRICK SQUAD/ASYLUM/WARNER BROS.                                    |       | 15            |
| 54        | 67        | 72             | <b>SHOW OUT</b><br>KE (J. L. JOHNSON, K. ERONDU)  | Roscoe Dash<br>MMI/MUSIC LINE/ZONE 4/INTERSCOPE                                       |       | 54            |
| 55        | 59        | 65             | <b>ALWAYS</b><br>BIG G D, LAMB (M. STERLING, D. BAKER, J. BURKE, C. LAMB)   | Trina Featuring Monica<br>SLIP-N-SLIDE/CAPITOL  |       | 55            |



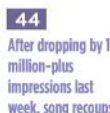
After seven weeks at the top, song dips to the runner-up slot, falling one week short of tying 1998's "The Boy Is Mine," with Brandy, as her longest turn at No. 1.



Gaining 1.7 million listener impressions, Dondria gets its first top 20 single. The label's previous best was the No. 21-peaking "Close to You" by BeBe & CeCe Winans (Nov. 28, 2009).



The digital single enjoys another strong week with 213,000 sold, but slips from the perch of Hot Digital Songs and R&B/Hip-Hop Digital (1-2) with the debut of the new Eminem track (see page 38).



After dropping by 1 million-plus impressions last week, song recoups that loss and then some, rebounding by 2 million this week to 6.2 impressions overall.



The song is another example of Southern radio stations supporting their regional rappers, as Atlanta's Dash earns sizable gains in South Carolina, Mississippi and Kentucky.



**KEYS**

| THIS WEEK | LAST WEEK             | WEEKS ON CHART | TITLE  | Artist   | CERT. | PEAK POSITION |
|-----------|-----------------------|----------------|--|--|-------|---------------|
| 56        | 41                    | 40             | <b>BUSY</b><br>C. JENNINGS (C. JENNINGS)   | Life Jennings<br>JESUS SWINGS/ASYLUM/WARNER BROS.                                    |       | 39            |
| 57        | 56                    | 54             | <b>(HAHA) SLOW DOWN</b><br>S. DEVILLE (J. A. CARTEGENA, J. W. JENKINS, B. ROMEO)   | Fat Joe Featuring Jeezy<br>TERROR SQUAD/E1   |       | 54            |
| 58        | 51                    | 43             | <b>4 MY TOWN (PLAY BALL)</b><br>BOI-1DA (B. WILLIAMS, A. GRAHAM, D. CARTER, M. SAMUELS)  | Birdman Featuring Drake & Lil Wayne<br>CASH MONEY/UNIVERSAL MOTOWN/UMRG              |       | 37            |
| 59        | 63                    | 71             | <b>TEACH ME HOW TO DOUGIE</b><br>C. FOWLER, E. WEST (C. FOWLER, C. GLEE, C. CHILDS, E. WEST)   | Cali Swag District<br>CAPITOL  |       | 59            |
| 60        | 57                    | 55             | <b>GO SHORTY GO</b><br>SPINZ N' FRESH PRODUCTIONS (TRAVIS PORTER)  | Travis Porter<br>PORTER HOUSE  |       | 51            |
| 61        | 70                    | 69             | <b>IN THE MORNING</b><br>D. MANZOOR, POOH BEAR (D. MANZOOR, J. BOYD, Y. BARKER)  | Urban Mystic Featuring MDMA<br>SOBE  |       | 61            |
| 62        | 62                    | 58             | <b>IMMA LOVE YOUR RIGHT</b><br>M. A. FLOYD (M. JIMINEZ, S. HILL, J. BROWN)   | John Brown<br>MOPHILL/UNIVERSAL REPUBLIC/UMRG  |       | 53            |
| 63        | 64                    | 64             | <b>ALL I EVER THINK ABOUT</b><br>ALLSTAR (A. GORDON, J. CAMPBELL, T. BEAL, J. MADISON)   | Christette Michele<br>DEF JAM/JRMG   |       | 57            |
| 64        | 72                    | 63             | <b>GOOD LOVE</b><br>STEREOTYPES, NE-YO (S. SMITH, J. REEVES, R. ROMULUS, J. YIP)   | Mary J. Blige Featuring T.I.<br>MATRIARCH/GEFFEN/INTERSCOPE                          |       | 57            |
| 65        | 50                    | 53             | <b>SPEEDIN'</b><br>293 MUSIC INC. (D. CLARK, M. COLE, JR., E. FRAVER, C. FULLER, G. GRANDBERY, C. STOKES)  | Omarion<br>STARWORLD/MUSICWORKS/CAPITOL  |       | 26            |
| 66        | 66                    | 68             | <b>LAST SONG</b><br>L. CLOPTON, P. HAYES (L. CLOPTON, P. HAYES, R. DAVIS, J. RANKIN, H. MCKEE, JR.)  | Recognition<br>R & R/CAPITOL   |       | 61            |
| 67        | 61                    | 59             | <b>FALLIN'</b><br>KANE, A. FLOYD (D. JOHNSON, A. FLOYD, K. MICHELLE, B. HULL, N. M. WALDEN)  | K. Michelle<br>HITZ COMMITTEE/JIVE/JLG   |       | 56            |
| 68        | 73                    | 67             | <b>THE BEST IN ME</b><br>A. W. LINDSEY (M. L. SAPP, A. LINDSEY)  | Marvin Sapp<br>VERITY/JLG  |       | 14            |
| 69        | 68                    | 61             | <b>NOTHING</b><br>J. JACKSON, J. DUPRI, B. M. COX (J. JACKSON, J. AUSTIN, J. DUPRI, B. M. COX)   | Janet<br>SO SO DEF/MALCO   |       | 60            |
| 70        | 74                    | 77             | <b>IN LOVE WIT YO BOOTY</b><br>JOHN BLU (J. BLUFORD)   | John Blu<br>ALLABOUTS/JIVE/JLG   |       | 70            |
| 71        | 77                    | 75             | <b>BABYFATHER</b><br>H. F. ADU, M. PELA, SADE, M. STENT (H. F. ADU, S. MATTHEWMAN, J. JAMES, A. NICHOLLS)  | Sade<br>EPIC/COLUMBIA  |       | 71            |
| 72        | 69                    | 70             | <b>KICKIN AND SCREAMIN</b><br>E. CRAWFORD, C. STOKES (E. CRAWFORD, M. HOUSTON, C. STOKES)  | Marques Houston<br>MUSICWORKS/T.U.G.   |       | 69            |
| 73        | 80                    | 100            | <b>SHUTTERBUG</b><br>S. BEATZ, B. BOI (A. J. NTON, S. STOKES, P. LEWIS, C. MARMOUCHE, H. HOPPER, B. FOWLER, C. M. WHEELERS, A. L. WOOD, FRANK, MURPHY) | Big Boi Featuring Cutty<br>DEF JAM/JRMG  |       | 73            |
| 74        | 78                    | 78             | <b>BEAT IT UP</b><br>T. ALLEN (B. YOUNG, T. ALLEN, K. KWIA)  | Bertell<br>CAPITOL   |       | 74            |
| 75        | 98                    | 5              | <b>AY YO</b><br>FUTURE CUT (M. HALLIM, A. MARTIN, J. BABALOLA, D. LEWIS, A. TOUSSAINT)   | Melanie Fiona<br>SRC/UNIVERSAL MOTOWN/UMRG   |       | 75            |
| 76        | 84                    | 13             | <b>I FEEL GOOD</b><br>STARGATE, NE-YO (S. SMITH, M. S. ERIKSEN, T. E. HERMANSEN)   | Mary J. Blige<br>MATRIARCH/GEFFEN/INTERSCOPE   |       | 68            |
| 77        | 75                    | 92             | <b>BODY YA SONARO</b><br>J. D. JACKSON   | DJ Drama & Fabolous<br>DESERT STORM/STREET FAMILY                                    |       | 75            |
| 78        | 81                    | 79             | <b>M.S. CHOCOLATE</b><br>DRUMMA BOY (J. SMITH, J. H. SMITH, C. GHOLSON, R. KELLY, C. KELLY, W. HOLMES)   | Lil Jon Featuring R. Kelly & Mario<br>BME/UNIVERSAL REPUBLIC/UMRG                    |       | 78            |
| 79        | 76                    | 80             | <b>WINNER</b><br>J. TIMBERLAKE, R. KNIX (J. TIMBERLAKE, R. TADROSS, S. FAUNTLEROY II, C. J. HARRIS, JR.)   | Jamie Foxx Featuring Justin Timberlake & T. I.<br>JRMG                               |       | 65            |
| 80        | 82                    | 84             | <b>SORRY A*POLOGY</b><br>N. CANNON (N. CANNON, K. WRITER)  | RydamNRtis<br>NCREDBLE/DEF JAM/JRMG  |       | 80            |
| 81        | 90                    | 93             | <b>ROCK YA BODY</b><br>BEANZ N' KORN/BREAD (D. JOHNSON, K. ROY)  | Dallas Blocker<br>BLOCKERBOY/SYDEEHS/ITF   |       | 81            |
| 82        | 86                    | 91             | <b>BEAT IT UP</b><br>DRUMMA BOY (R. DAVIS, C. GHOLSON, T. NEVEISON)  | DJ Holiday + Gucci Mane Featuring Trey Songz<br>1017 BRICK SQUAD/ASYLUM/WARNER BROS. |       | 82            |
| 83        | 85                    | 76             | <b>ARE YOU LISTENING</b><br>K. FRANKLIN, H. MARTIN (K. FRANKLIN)   | Kirk Franklin Presents Artists United For Haiti<br>FO YO SOUL/GOSPO CENTRIC/JLG      |       | 28            |
| 84        | 83                    | 81             | <b>TELL ME YOU LOVE ME</b><br>A. MARTIN, G. BAKER, G. WILLIAMS, JAMES (A. MARTIN, G. BAKER, G. WILLIAMS, JAMES, J. D. LOUDERMILK)                      | Leela James<br>STAYC/MG  |       | 76            |
| 85        | <b>HOT SHOT DEBUT</b> | 1              | <b>PRETTY BOY SWAG</b><br>NOT LISTED (NOT LISTED)  | Soujla Boy Tell'em<br>NOT LISTED   |       | 85            |
| 86        | 96                    | 89             | <b>TEST DRIVE</b><br>THE PLATINUM BROTHERS, L. AUSTIN (A. GIBBS, M. CHESLER, L. AUSTIN, D. BROWN)  | Keith Sweat Featuring Joe<br>KEDAR   |       | 86            |
| 87        | 97                    | 2              | <b>WHAT'S NOT TO LOVE</b><br>M. CITY (M. FLORES)   | Dwele<br>RTI/E1  |       | 87            |
| 88        | 100                   | 97             | <b>YOUR LOVE</b><br>A. WANSEL (O. T. MARAJ, A. WANSEL)   | Nicki Minaj<br>YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG                          |       | 88            |
| 89        | 93                    | 3              | <b>MAYBE</b><br>NOT LISTED (NOT LISTED)  | Rocko<br>A-1   |       | 89            |
| 90        | <b>NEW</b>            | 1              | <b>4 THE LOVERS</b><br>L. HUMPHREY, KANE, B. HODGE, J. J. JOYNER (A. KANEL, L. HUMPHREY, B. HODGE, J. J. JOYNER)                                       | Arika Kane<br>BSETH/OMNIPUS MEDIA GROUP  |       | 90            |
| 91        | <b>RE-ENTRY</b>       | 11             | <b>CRUSH ON YOU</b><br>J. MCKINIE (D. WARREN, J. MCKINIE)  | Christelle Starring Dizzy D<br>MCGANN/KINGS MOUNTAIN/DEE TYME                        |       | 60            |
| 92        | <b>NEW</b>            | 1              | <b>MAKE UP BAG</b><br>NOT LISTED (NOT LISTED)  | The-Dream<br>RADIO KILLA/DEF JAM/JRMG  |       | 92            |
| 93        | 99                    | 17             | <b>I THINK I LOVE HER</b><br>NOT LISTED (R. DAVIS)   | Greg Street Featuring Gucci Mane<br>FANATIC/TRAP-A-HOLICS                            |       | 79            |
| 94        | 89                    | 99             | <b>YOU BELONG TO ME</b><br>T. TAYLOR, J. MCGEE (T. NEVEISON, T. TAYLOR, J. MCGEE, T. SCALES)   | Trey Songz<br>SONG BOOK/ATLANTIC   |       | 82            |
| 95        | <b>RE-ENTRY</b>       | 12             | <b>MAKE ME</b><br>R. JERKINS (J. JACKSON, R. JERKINS, T. LUMPKINS, M. SHILOH)  | Janet<br>A&M/UMG   |       | 71            |
| 96        | 79                    | 74             | <b>MASSIVE ATTACK</b><br>ALEX DA KID (O. T. MARAJ, S. GARRETT, A. GRANT)   | Nicki Minaj Featuring Sean Garrett<br>YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG   |       | 65            |
| 97        | 91                    | 87             | <b>WORST CASE SCENARIO</b><br>J. THOMAS, J. P. THOMPSON (J. THOMAS, J. P. THOMPSON, J. SKINNER, T. MARTINEZ)   | Joe<br>563/KEDAR   |       | 52            |
| 98        | <b>NEW</b>            | 1              | <b>HARD IN DA PAINT</b><br>NOT LISTED (NOT LISTED)   | Waka Flocka Flame<br>1017 BRICK SQUAD/ASYLUM/WARNER BROS.                            |       | 98            |
| 99        | <b>RE-ENTRY</b>       | 2              | <b>HERE I AM</b><br>POLOW DA DON (J. JONES, E. DEAN, P. WATSON, M. ARNOLD, J. L. PERRY, M. HARTNETT)   | Monica<br>JRMG   |       | 83            |
| 100       | 92                    | 2              | <b>HOOD CHICK FETISH</b><br>D. DAVIS (D. D. DORROUGH, D. DAVIS, M. MIMS)   | Dorrough Featuring Yo Gorti<br>NGENIUS/E1  |       | 92            |

**BETWEEN THE BULLETS**  
**KEYS COLLECTS EIGHTH NO. 1**



Improving

## CHRISTIAN SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                                     | ARTIST                 | IMPRINT / PROMOTION LABEL             |           |
|-----------|-----------|---------------|---|------------------------|---------------------------------------|-----------|
| 1         | 1         | 15            | #1 ALL OF CREATION<br>4 WKS               | MERCYME                | INO                                   |           |
| 2         | 2         | 13            | GET BACK UP                               | TOBYMAC                | FOREFRONT/EMI CMG                     |           |
| 3         | 5         | 19            | BEFORE THE MORNING                        | JOSH WILSON            | SPARROW/EMI CMG                       |           |
| 4         | 3         | 34            | WHAT FAITH CAN DO                         | KUTLESS                | BEC/TOOTH & NAIL                      |           |
| 5         | 4         | 31            | THERE IS A WAY                            | NEWWORLDSON            | INPOP                                 |           |
| 6         | 6         | 34            | FORGIVEN                                  | SANCTUS REAL           | SPARROW/EMI CMG                       |           |
| 7         | 7         | 18            | HEALING HAND OF GOD                       | JEREMY CAMP            | BEC/TOOTH & NAIL                      |           |
| 8         | 12        | 10            | OUR GOD                                   | CHRIS TOMLIN           | SIXSTEPS/SPARROW/EMI CMG              |           |
| 9         | 8         | 33            | SAFE                                      | PHIL WICKHAM           | FEAT. BART MILLARD                    | INO       |
| 10        | 9         | 19            | SOMETHING BEAUTIFUL                       | NEEDTOBREATHE          | ATLANTIC/WORD-CURB                    |           |
| 11        | 10        | 12            | BETTER THAN A HALLELUJAH                  | AMY GRANT              | AMY GRANT PRODUCTIONS/SPARROW/EMI CMG |           |
| 12        | 11        | 17            | HOLD US TOGETHER                          | MATT MAHER             | ESSENTIAL/PLG                         |           |
| 13        | 16        | 10            | BEAUTIFUL, BEAUTIFUL                      | FRANCESCA BATTISTELLI  | FERVENT/WORD-CURB                     |           |
| 14        | 17        | 9             | HEALING BEGINS                            | TENTH AVENUE NORTH     | REUNION/PLG                           |           |
| 15        | 14        | 37            | UNTIL THE WHOLE WORLD HEARS               | CASTING CROWNS         | BEACH STREET/REUNION/PLG              |           |
| 16        | 18        | 18            | MORE LIKE FALLING IN LOVE                 | JASON GRAY             | CENTRICITY                            |           |
| 17        | 21        | 12            | LOVE HAS COME                             | MARK SCHULTZ           | WORD-CURB                             |           |
| 18        | 23        | 5             | IF WE'VE EVER NEEDED YOU                  | CASTING CROWNS         | REUNION/PLG                           |           |
| 19        | 22        | 18            | CAN ANYBODY HEAR ME                       | MEREDITH ANDREWS       | WORD-CURB                             |           |
| 20        | 24        | 19            | SAVE A PLACE FOR ME                       | MATTHEW WEST           | SPARROW/EMI CMG                       |           |
| 21        | 20        | 12            | EVERYTHING FALLS                          | FREE                   | INO                                   |           |
| 22        | 27        | 12            | BORN AGAIN                                | NEWSBOYS               | INPOP                                 |           |
| 23        | 28        | 10            | MY HELP COMES FROM THE LORD               | THE MUSEUM             | BEC/TOOTH & NAIL                      |           |
| 24        | 26        | 9             | BLINK                                     | REVIVE                 | ESSENTIAL/PLG                         |           |
| 25        | 29        | 8             | POWER OF YOUR NAME                        | LINDSEY BREWSTER       | FEAT. DARLENE ZSCHECH                 | INTEGRITY |
| 26        | 31        | 8             | YOURS TO TAKE                             | JIMMY NEEDEHAM         | INPOP                                 |           |
| 27        | 32        | 6             | GOD GAVE ME YOU                           | DAVE BARNES            | RAZOR & TIE                           |           |
| 28        | NEW       |               | <b>GREATEST GAINER</b><br>FOR LOVE OF YOU | AUDREY ASSAD           | SPARROW/EMI CMG                       |           |
| 29        | 30        | 16            | YOU'RE THE ONE                            | CHRIS AND CONRAD       | VSR                                   |           |
| 30        | 33        | 12            | AWAKE AND ALIVE                           | SKILLET                | ARDENT/INO                            |           |
| 31        | 35        | 3             | FIGHT ANOTHER DAY                         | ADDISON ROAD           | INO                                   |           |
| 32        | 25        | 18            | LOVE NEVER FAILS                          | BRANDON HEATH          | MONOMODE/REUNION/PLG                  |           |
| 33        | 34        | 9             | SOME KIND OF LOVE                         | PHIL STACEY            | REUNION/PLG                           |           |
| 34        | 36        | 19            | STAND FOR YOU                             | JONNY DIAZ             | INO                                   |           |
| 35        | 46        | 7             | ALREADY HOME                              | THOUSAND FOOT KRUTCH   | TOOTH & NAIL                          |           |
| 36        | 41        | 3             | NEW CREATION                              | LELAND                 | REUNION/PLG                           |           |
| 37        | 43        | 4             | LEAD ME                                   | SANCTUS REAL           | SPARROW/EMI CMG                       |           |
| 38        | 42        | 2             | YOU CAN HAVE ME                           | SIDEWALK PROPHETS      | FERVENT/WORD-CURB                     |           |
| 39        | 37        | 17            | WHAT A SAVIOR                             | CATALYST MUSIC PROJECT | FEAT. LAURA STORY                     | INO       |
| 40        | 44        | 4             | GREATNESS OF OUR GOD                      | NATALIE GRAY           | CURB                                  |           |
| 41        | 39        | 6             | OH, HAPPINESS                             | DAVID CROWDER BAND     | SIXSTEPS/SPARROW/EMI CMG              |           |
| 42        | 40        | 20            | DESPERATE                                 | FIREFLIGHT             | FLICKER/PLG                           |           |
| 43        | 45        | 4             | HERE IN THIS MOMENT                       | BECKAN SHAE            | SHAE SHOC                             |           |
| 44        | NEW       |               | <b>NEW</b><br>GREAT ARE YOU LORD          | PHILLIPS, CRAIG & DEAN | INO                                   |           |
| 45        | 47        | 2             | ANCHOR                                    | SATELLITES & SIRENS    | WORD-CURB                             |           |
| 46        | 48        | 13            | I'LL BE                                   | NEWSBOYS               | INPOP                                 |           |
| 47        | NEW       |               | <b>NEW</b><br>YOUR LOVE IS A SONG         | SWITCHFOOT             | LOWER CASE PEOPLE/CREDENTIAL/EMI CMG  |           |
| 48        | 50        | 13            | BEAUTIFUL HISTORY                         | PLUMB                  | CURB                                  |           |
| 49        | NEW       |               | <b>NEW</b><br>SPEAK TO ME                 | REMEDY DRIVE           | WORD-CURB                             |           |
| 50        | NEW       |               | <b>NEW</b><br>YOU ARE FOR ME              | KARI JOBE              | INTEGRITY                             |           |

Newsboys claim their second leader and first in three years on Christian CHR, as "Born Again" draws 1,010 plays at 24 reporting stations, according to Nielsen BDS. The act achieved its first No. 1 when "Something Beautiful" topped the July 7, 2007, list. The song is the title track to the group's new album, due June 8.



## TOP CHRISTIAN ALBUMS™

| THIS WEEK | LAST WEEK      | WEEKS ON CHIT | ARTIST                                | TITLE                        | IMPRINT / PROMOTION LABEL             | CERT.                  |
|-----------|----------------|---------------|---------------------------------------|------------------------------|---------------------------------------|------------------------|
| 1         | HOT SHOT DEBUT |               | #1 MERCYME                            | THE GENEROUS MR. LOYD        | INO                                   | 41/13                  |
| 2         | 1              | 37            | SKILLET                               | AWAKE                        | ARDENT/INO                            | 255/4                  |
| 3         | 4              | 25            | CASTING CROWNS                        | UNTIL THE WHOLE WORLD HEARS  | BEACH STREET/REUNION/PLG              | 133/10                 |
| 4         | 3              | 13            | TOBYMAC                               | TONIGHT                      | FOREFRONT                             | 63/71                  |
| 5         | 5              | 31            | VARIOUS ARTISTS                       | WOW HITS 2010                | WORD-CURB                             | PROVIDENT-INTEGRITY    |
| 6         | 7              | 6             | AMY GRANT                             | SOMEWHERE DOWN THE ROAD      | AMY GRANT PRODUCTIONS/SPARROW/EMI CMG | 288/6                  |
| 7         | 6              | 10            | VARIOUS ARTISTS                       | WOW WORSHIP                  | PURPLE                                | PLG/EMI CMG            |
| 8         | NEW            |               | <b>NEW</b><br>GATEWAY WORSHIP         | THE MORE I SEEK YOU          | INTEGRITY                             | 48/1                   |
| 9         | 45             | 68            | <b>GREATEST GAINER</b><br>JEREMY CAMP | SPENDING LOWER               | FEAT. JIMMY NEEDEHAM                  | 63/30                  |
| 10        | NEW            |               | <b>NEW</b><br>THE LETTER BLACK        | HANGING ON BY A THREAD       | TOOTH & NAIL                          | 58/13                  |
| 11        | 14             | 12            | THE CANADIAN TENORS                   | THE CANADIAN TENORS          | DECCA                                 | 01/35/09               |
| 12        | 42             | 81            | MATTHEW WEST                          | SOMETHING TO SAY             | SPARROW                               | 45/20                  |
| 13        | 10             | 81            | FRANCESCA BATTISTELLI                 | MY PAPER HEART               | FERVENT                               | 93/37/8                |
| 14        | 12             | 29            | KUTLESS                               | IT IS WELL                   | BEC                                   | 71/74                  |
| 15        | RE-ENTRY       |               | <b>RE-ENTRY</b><br>MARK SCHULTZ       | COME ALIVE                   | WORD-CURB                             | 88/73/4                |
| 16        | 8              | 26            | LYLEAF                                | MEMENTO MORI                 | A&M/OCTONE                            | 01/35/12               |
| 17        | 9              | 37            | NEEDTOBREATHE                         | THE OUTSIDERS                | ATLANTIC                              | 51/97/2*               |
| 18        | 22             | 9             | SANCTUS REAL                          | PIECES OF A REAL HEART       | SPARROW                               | 65/26                  |
| 19        | 16             | 44            | MANDISA                               | FREEDOM                      | SPARROW                               | 87/78                  |
| 20        | 15             | 9             | PASSION                               | PASSION: AWAKENING           | SIXSTEPS/SPARROW                      | 71/75                  |
| 21        | 13             | 13            | MATT MAHER                            | ALIVE AGAIN                  | ESSENTIAL                             | 10/06                  |
| 22        | 20             | 10            | POINT OF GRACE                        | NO CHANGING US               | WORD-CURB                             | 88/79/24               |
| 23        | RE-ENTRY       |               | <b>RE-ENTRY</b><br>SARA GROVES        | FIREFLIES AND SONGS          | SPONGE                                | INO                    |
| 24        | 27             | 26            | JASON CRABB                           | JASON CRABB                  | GAITHER                               | 11/43                  |
| 25        | 30             | 27            | STEVEN CURTIS CHAPMAN                 | BEAUTY WILL RISE             | SPARROW                               | 65/16                  |
| 26        | 37             | 18            | MORMON TABERNACLE CHOIR               | HEAVENSONG                   | MORMON TABERNACLE CHOIR               | 50/35/9/26             |
| 27        | 18             | 7             | VARIOUS ARTISTS                       | NOW THAT'S WHAT I CALL FAITH | UNIVERSAL/SONY                        | 88/65                  |
| 28        | 25             | 65            | KARI JOBE                             | KARI JOBE                    | INTEGRITY                             | 455/0                  |
| 29        | 23             | 33            | DAVID CROWDER BAND                    | CHURCH MUSIC                 | SIXSTEPS/SPARROW                      | 65/15                  |
| 30        | 26             | 31            | VARIOUS ARTISTS                       | SONGS 4 WORSHIP              | SO                                    | INTEGRITY              |
| 31        | 24             | 26            | SWITCHFOOT                            | HELLO                        | LOWER CASE PEOPLE/INO                 | 463/1                  |
| 32        | 35             | 35            | GAITHER VOCAL BAND                    | REUNITED                     | GAITHER                               | 63/44                  |
| 33        | 19             | 11            | GUY PENROD                            | BREATHE THE DEEP             | SERVANT/GAITHER                       | 605/2                  |
| 34        | 31             | 6             | ELVIS PRESLEY                         | AN EVENING WITH ELVIS        | SONY MUSIC                            | CUSTOM MARKETING GROUP |
| 35        | 28             | 57            | MERCYME                               | 10                           | INO                                   | 45/28                  |
| 36        | 32             | 35            | SELAH                                 | YOU DELIVER ME               | CURB                                  | 79/138                 |
| 37        | 21             | 29            | SIDEWALK PROPHETS                     | THESE SIMPLE TRUTHS          | FERVENT                               | 88/70/0                |
| 38        | 29             | 9             | DEMON HUNTER                          | THE WORLD IS A THORN         | SOLID STATE                           | 638/7                  |
| 39        | 38             | 35            | THOUSAND FOOT KRUTCH                  | WELCOME TO THE MASQUERADE    | TOOTH & NAIL                          | 473/6                  |
| 40        | 11             | 65            | RED                                   | INNOCENCE & INSTINCT         | ESSENTIAL                             | 10/06                  |
| 41        | 34             | 13            | FIREFLIGHT                            | FOR THOSE WHO WAIT           | FLICKER                               | 10/06                  |
| 42        | RE-ENTRY       |               | <b>RE-ENTRY</b><br>JENNY OAKS BAKER   | THEN SINGS MY SOUL           | SHADOW MOUNTAIN                       | 50/35/41               |
| 43        | 40             | 37            | PHILLIPS, CRAIG & DEAN                | FEARLESS                     | INO                                   | 45/06                  |
| 44        | 33             | 22            | PHIL WICKHAM                          | HEAVEN & EARTH               | INO                                   | 39/03                  |
| 45        | 39             | 39            | BRITT NICOLE                          | THE LOST GET FOUND           | SPARROW                               | 235/6                  |
| 46        | 36             | 26            | LELAND                                | LOVE IS ON THE MOVE          | ESSENTIAL                             | 10/06                  |
| 47        | RE-ENTRY       |               | <b>RE-ENTRY</b><br>GAITHER VOCAL BAND | BETTER DAY                   | GAITHER                               | 60/31                  |
| 48        | RE-ENTRY       |               | <b>RE-ENTRY</b><br>TERCE CIELO        | SENTECIMA                    | GENESIS                               | 44/48                  |
| 49        | 46             | 5             | DAVE BARNES                           | WHAT WE WANT                 | WE GET                                | RAZOR & TIE            |
| 50        | 47             | 9             | NEWWORLDSON                           | NEWWORLDSON                  | INPOP                                 | 150/3                  |

Juanita Bynum draws Hot Shot Debut applause on Top Gospel Albums as "More Passion" opens with 3,000 copies at No. 3. She matches her previous best start with a solo album: "Pour My Love on You" bowed at No. 3 in November 2008. Her collaboration with Jonathan Butler, "Gospel Goes Classical," debuted at No. 2 in October 2006.



## HOT CHRISTIAN AC SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                             | ARTIST                | IMPRINT / PROMOTION LABEL             |     |
|-----------|-----------|---------------|-----------------------------------|-----------------------|---------------------------------------|-----|
| 1         | 1         | 14            | #1 ALL OF CREATION<br>6 WKS       | MERCYME               | INO                                   |     |
| 2         | 3         | 10            | GET BACK UP                       | TOBYMAC               | FOREFRONT/EMI CMG                     |     |
| 3         | 2         | 18            | BEFORE THE MORNING                | JOSH WILSON           | SPARROW/EMI CMG                       |     |
| 4         | 4         | 33            | WHAT FAITH CAN DO                 | KUTLESS               | BEC/TOOTH & NAIL                      |     |
| 5         | 5         | 18            | HEALING HAND OF GOD               | JEREMY CAMP           | BEC/TOOTH & NAIL                      |     |
| 6         | 6         | 26            | FORGIVEN                          | SANCTUS REAL          | SPARROW/EMI CMG                       |     |
| 7         | 10        | 9             | <b>GREATEST GAINER</b><br>OUR GOD | CHRIS TOMLIN          | SIXSTEPS/SPARROW/EMI CMG              |     |
| 8         | 7         | 24            | THERE IS A WAY                    | NEWWORLDSON           | INPOP                                 |     |
| 9         | 8         | 19            | SOMETHING BEAUTIFUL               | NEEDTOBREATHE         | ATLANTIC/WORD-CURB                    |     |
| 10        | 12        | 37            | UNTIL THE WHOLE WORLD HEARS       | CASTING CROWNS        | BEACH STREET/REUNION/PLG              |     |
| 11        | 9         | 32            | SAFE                              | PHIL WICKHAM          | FEAT. BART MILLARD                    | INO |
| 12        | 14        | 13            | HOLD US TOGETHER                  | MATT MAHER            | ESSENTIAL/PLG                         |     |
| 13        | 13        | 17            | CAN ANYBODY HEAR ME               | MEREDITH ANDREWS      | WORD-CURB                             |     |
| 14        | 15        | 16            | MORE LIKE FALLING IN LOVE         | JASON GRAY            | CENTRICITY                            |     |
| 15        | 11        | 27            | LET THE WATERS RISE               | MIKESHAIR             | CURB                                  |     |
| 16        | 17        | 9             | HEALING BEGINS                    | TENTH AVENUE NORTH    | REUNION/PLG                           |     |
| 17        | 18        | 10            | BETTER THAN A HALLELUJAH          | AMY GRANT             | AMY GRANT PRODUCTIONS/SPARROW/EMI CMG |     |
| 18        | 20        | 8             | BEAUTIFUL, BEAUTIFUL              | FRANCESCA BATTISTELLI | FERVENT/WORD-CURB                     |     |
| 19        | 19        | 7             | LOVE HAS COME                     | MARK SCHULTZ          | WORD-CURB                             |     |
| 20        | 16        | 19            | WALK ON THE WATER                 | BRITT NICOLE          | SPARROW/EMI CMG                       |     |
| 21        | 22        | 4             | IF WE'VE EVER NEEDED YOU          | CASTING CROWNS        | REUNION/PLG                           |     |
| 22        | 23        | 18            | SAVE A PLACE FOR ME               | MATTHEW WEST          | SPARROW/EMI CMG                       |     |
| 23        | 26        | 6             | YOURS TO TAKE                     | JIMMY NEEDEHAM        | INPOP                                 |     |
| 24        | 21        | 9             | EVERYTHING FALLS                  | FREE                  | INO                                   |     |
| 25        | 28        | 3             | BLINK                             | REVIVE                | ESSENTIAL/PLG                         |     |

## CHRISTIAN CHR™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                                    | ARTIST                | IMPRINT / PROMOTION LABEL |
|-----------|-----------|---------------|--|-----------------------|---------------------------|
| 1         | 2         | 12            | #1 BORN AGAIN<br>1 WK                    | NEWSBOYS              | INPOP                     |
| 2         | 1         | 10            | GET BACK UP                              | TOBYMAC               | FOREFRONT/EMI CMG         |
| 3         | 5         | 13            | ALREADY HOME                             | THOUSAND FOOT KRUTCH  | TOOTH & NAIL              |
| 4         | 3         | 12            | AWAKE AND ALIVE                          | SKILLET               | ARDENT/INO                |
| 5         | 4         | 18            | SOMETHING BEAUTIFUL                      | NEEDTOBREATHE         | ATLANTIC                  |
| 6         | 6         | 11            | GOD GAVE ME YOU                          | DAVE BARNES           | RAZOR & TIE               |
| 7         | 11        | 7             | LEAD ME                                  | SANCTUS REAL          | SPARROW/EMI CMG           |
| 8         | 9         | 14            | WALLS                                    | MANIC DRIVE           | WHIPLASH                  |
| 9         | 8         | 16            | REDISCOVER YOU                           | STARFIELD             | SPARROW/EMI CMG           |
| 10        | 15        | 8             | <b>GREATEST GAINER</b><br>HEALING BEGINS | TENTH AVENUE NORTH    | REUNION/PLG               |
| 11        | 10        | 12            | ALL OF CREATION                          | MERCYME               | INO                       |
| 12        | 12        | 8             | BEAUTIFUL, BEAUTIFUL                     | FRANCESCA BATTISTELLI | FERVENT/WORD-CURB         |
| 13        | 14        | 7             | BLINK                                    | REVIVE                | ESSENTIAL/PLG             |
| 14        | 13        | 23            | WALK ON THE WATER                        | BRITT NICOLE          | SPARROW/EMI CMG           |
| 15        | 16        | 7             | THE ONE (I'M FIGHTING FOR)               | ARTICLE ONE           | INPOP                     |
| 16        | 7         | 9             | EVERYTHING FALLS                         | FREE                  | INO                       |
| 17        | 17        | 8             | LIVE LIFE LOUD                           | HAWK NELSON           | BEC/TOOTH & NAIL          |
| 18        | 19        | 5             | ANCHOR                                   | SATELLITES & SIRENS   | WORD-CURB                 |
| 19        | 23        | 3             | FIGHT ANOTHER DAY                        | ADDISON ROAD          | INO                       |
| 20        | 18        | 16            | HEALING HAND OF GOD                      | JEREMY CAMP           | BEC/TOOTH & NAIL          |
| 21        | 20        | 6             | STAY WITH ME                             | BARLOWGIRL            | FERVENT/WORD-CURB         |
| 22        | 22        | 2             | CASTAWAY                                 | CHASEN                | INO                       |
| 23        | 24        | 4             | MY HELP COMES FROM THE LORD              | THE MUSEUM            | BEC/TOOTH & NAIL          |
| 24        | 21        | 13            | LIVE LIKE WE'RE DYING                    | KRIS ALLEN            | 19/JIVE/JLG               |
| 25        | 26        | 4             | HANGING ON BY A THREAD                   | THE LETTER BLACK      | TOOTH & NAIL              |

## TOP GOSPEL ALBUMS™

| THIS WEEK | LAST WEEK      | WEEKS ON CHIT | ARTIST                                 | TITLE                        | IMPRINT / DISTRIBUTING LABEL | CERT.       |
|-----------|----------------|---------------|--|------------------------------|------------------------------|-------------|
| 1         | 1              | 9             | #1 GREATEST GAINER<br>MARVIN SAPP      | HERE I AM                    | VERITY                       | 53/156      |
| 2         | 2              | 16            | VARIOUS ARTISTS                        | WOW GOSPEL 2010              | WORD-CURB/EMI CMG/VERITY     | 62/42       |
| 3         | HOT SHOT DEBUT |               | <b>HOT SHOT DEBUT</b><br>JUANITA BYNUM | MORE PASSION                 | FLOW                         | 81/58       |
| 4         | 3              | 32            | BEBE & CECE WINANS                     | STILL B&C                    | 311/05                       | MALACO      |
| 5         | 4              | 5             | KAREN CLARK-SHEARD                     | ALL IN ONE                   | KAREW                        | 93/36       |
| 6         | 5              | 33            | FRED HAMMOND                           | LOVE UNSTOPPABLE             | F HAMMOND/VERITY             | 43/34       |
| 7         | 6              | 15            | JAMES FORTUNE & FIYA                   | ENCORE                       | BLACKSMOKE                   | 30/73       |
| 8         | 8              | 27            | TAMELA MANN                            | THE MASTER PLAN              | TILLYMANN                    | 81/35       |
| 9         | 7              | 41            | EARNEST PUGH                           | LIVE: RAIN ON US             | EPH/BLACKSMOKE               | 30/70       |
| 10        | 9              | 49            | BRIAN COURTNEY WILSON                  | JUST LOVE SPIRIT             | RISING                       | MUSIC WORLD |
| 11        | 10             | 34            | DONNIE MCCLURKIN                       | PLAYLIST                     | VERITY/LEGACY                | 57/43       |
| 12        | 16             | 44            | VARIOUS ARTISTS                        | THE GOSPEL MUSIC CELEBRATION | PT 1                         | WORLD CLASS |
| 13        | 15             | 8             | KIRK WHALUM                            | THE GOSPEL ACCORDING TO KIRK |                              |             |

**HOT DANCE CLUB SONGS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                         | ARTIST  | IMPRINT / PROMOTION LABEL     |         |
|-----------|-----------|---------------|-------------------------------|---|-------------------------------|---------|
| 1         | 2         | 12            | #1 <b>PYRAMID</b>             | CHARICE FEAT. IYAZ                              | 143/REPRISE                   |         |
| 2         | 4         | 7             | <b>IMMA BE</b>                | THE BLACK EYED PEAS                             | INTERSCOPE                    |         |
| 3         | 3         | 10            | <b>DUST IN GRAVITY</b>        | DELERIUM FEAT. KRESHA TURNER                    | NETTWERK                      |         |
| 4         | 9         | 10            | <b>FREEZE</b>                 | BIMBO JONES                                     | SILVER LABEL/TOMMY BOY        |         |
| 5         | 1         | 7             | <b>RUDE BOY</b>               | RIHANNA   | SRP/DEF. JAM/IDJMG            |         |
| 6         | 11        | 8             | <b>SOMETHING LIKE A PARTY</b> | SCHOOL GYRLS                                    | NCRECIBLE/ISLAND/IDJMG        |         |
| 7         | 16        | 5             | <b>BEAUTY IN THE WORLD</b>    | MACY GRAY                                       | CONCORD/CMG                   |         |
| 8         | 7         | 13            | <b>ROCKET</b>                 | GOLDFRAPP                                       | MUTE                          |         |
| 9         | 18        | 4             | <b>GETTIN' OVER YOU</b>       | DAVID GUETTA & CHRIS WILLIS FEAT. FENIX & LMFAO | GUM/ASTRALWERKS/CAPITOL       |         |
| 10        | 12        | 10            | <b>TAKE CONTROL</b>           | JULISSA VELOZ                                   | CARRILLO                      |         |
| 11        | 8         | 10            | <b>VIDEO PHONE</b>            | BEYONCE FEAT. LADY GAGA                         | MUSIC WORLD/COLUMBIA          |         |
| 12        | 17        | 8             | <b>WAVES OF CHANGE</b>        | SAMANTHA JAMES                                  | DM                            |         |
| 13        | 19        | 8             | <b>RISE!</b>                  | VERNESSA MITCHELL                               | CONTINUOUS COOL               |         |
| 14        | 10        | 12            | <b>BREAK YOUR HEART</b>       | TAIO CRUZ FEAT. LUDACRIS                        | MERCURY/IDJMG                 |         |
| 15        | 6         | 11            | <b>I AM</b>                   | MARY J. BLIGE                                   | MATRIARCH/GEFFEN/INTERSCOPE   |         |
| 16        | 13        | 13            | <b>SWEET DISPOSITION</b>      | THE TEMPER TRAP                                 | LIBERATION/GLASSNOTE/COLUMBIA |         |
| 17        | 20        | 8             | <b>NASTY BOY</b>              | JIPSTA  | PROVOCATIVE                   |         |
| 18        | 24        | 4             | <b>PRETTY MESS</b>            | ERIKA JAYNE                                     | RM                            |         |
| 19        | 5         | 12            | <b>DRUMMER BOY</b>            | DEBI NOVA                                       | SURCO/DECCA                   |         |
| 20        | 22        | 6             | <b>RIGHT HERE RIGHT NOW</b>   | BWD BONNIE AMIGO                                | UNIVERSAL REPUBLIC            |         |
| 21        | 21        | 8             | <b>ON TIME</b>                | DISCO BISCUITS FEAT. TUPAC                      | DIAMOND RIGGS/SCI FIDELITY    |         |
| 22        | 27        | 3             | <b>ROCK THAT BODY</b>         | THE BLACK EYED PEAS                             | INTERSCOPE                    |         |
| 23        | 37        | 2             | <b>POWER PICK</b>             | NOT MYSELF TONIGHT                              | CHRISTINA AGUILERA            | RCA/RMG |
| 24        | 31        | 3             | <b>OMG</b>                    | USHER FEAT. WILL.I.AM                           | LAFACE/JLG                    |         |
| 25        | 14        | 9             | <b>CAN U HEAR ME</b>          | ALTAR FEAT. AMANNDAA                            | MAMAHOUSE                     |         |

**TOP DANCE/ELECTRONIC ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST                   | TITLE                                 | IMPRINT / PROMOTION LABEL                             |                              |                                   |
|-----------|-----------|---------------|--------------------------|---------------------------------------|---|------------------------------|-----------------------------------|
| 1         | 1         | 80            | #1 <b>LADY GAGA</b>      | THE FAME                              | STREAMLINE/CONCORD/REPRISE/INTERSCOPE 013839/VEA      |                              |                                   |
| 2         | 2         | 24            | <b>LADY GAGA</b>         | THE RAISE UP                          | STREAMLINE/CONCORD/REPRISE/INTERSCOPE 03027/VEA       |                              |                                   |
| 3         | NEW       |               | <b>FLYING LOTUS</b>      | COSMOPOLITAN                          | WARP 185*   |                              |                                   |
| 4         | 3         | 43            | <b>OWL CITY</b>          | OCEAN EYES                            | UNIVERSAL REPUBLIC 013141*/UMRG                       |                              |                                   |
| 5         | 5         | 33            | <b>LA ROUX</b>           | LA ROUX                               | LIFE/CONCORD/CHERRYTREE/INTERSCOPE 013389*/VEA        |                              |                                   |
| 6         | 7         | 37            | <b>DAVID GUETTA</b>      | ONE LOVE                              | GUM 86847*/ASTRALWERKS                                |                              |                                   |
| 7         | 6         | 2             | <b>CRYSTAL CASTLES</b>   | CRYSTAL CASTLES (II)                  | FOUR/UNIVERSAL MOTOWN DIGITAL EX/UMG                  |                              |                                   |
| 8         | 9         | 15            | <b>DJ ENFERNO</b>        | ULTRA DANCE 11                        | ULTRA 2317  |                              |                                   |
| 9         | 8         | 44            | <b>LMFAO</b>             | PARTY ROCK                            | PRARY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 012322/VEA |                              |                                   |
| 10        | 10        | 17            | <b>DJ POET NAME LIFE</b> | TOTAL CLUB HITS 4                     | THRIVE 90825/IDJMG                                    |                              |                                   |
| 11        | 4         | 2             | <b>KASKADE</b>           | DYNASTY                               | ULTRA DIGITAL EX                                      |                              |                                   |
| 12        | NEW       |               | <b>RUSKO</b>             | O.M.G.                                | MAD DECENT 110/DOWNTOWN                               |                              |                                   |
| 13        | 11        | 3             | <b>GOTAN PROJECT</b>     | TANGO 3.0                             | IYA BASTA! 486*/XL                                    |                              |                                   |
| 14        | 15        | 33            | <b>VARIOUS ARTISTS</b>   | HOW THAT'S WHAT I CALL CLUB HITS      | EM/UNIVERSAL 56256/SQNY/MUSC                          |                              |                                   |
| 15        | 16        | 34            | <b>MIKE SNOW</b>         | MIKE SNOW                             | DOWNTOWN 70085*                                       |                              |                                   |
| 16        | 14        | 13            | <b>DJ SKRIBBLE</b>       | THRIVE PRESENTS: DANCEBITION          | THE ULTIMATE PARTY MIX                                | THRIVE 90825/IDJMG           |                                   |
| 17        | 12        | 7             | <b>GOLDFRAPP</b>         | HEAD FIRST                            | MUTE 9442*  |                              |                                   |
| 18        | 19        | 13            | <b>MASSIVE ATTACK</b>    | HELIGOLAND                            | VIRGIN 09466/CAPITOL                                  |                              |                                   |
| 19        | 18        | 28            | <b>DEADMAU5</b>          | FOR LACK OF A BETTER NAME             | MAUSTRAP 2174/ULTRA                                   |                              |                                   |
| 20        | 17        | 31            | <b>TIESTO</b>            | KALIDOSCOPE                           | MUSICAL FREEDOM 2082/ULTRA                            |                              |                                   |
| 21        | 22        | 37            | <b>IMOGEN HEAP</b>       | ELLIPSE                               | MEGAPHONIC/RCA 50605/RMG                              |                              |                                   |
| 22        | 23        | 47            | <b>BEYONCE</b>           | ALIVE                                 | AND REVERSE   | TRIO COLLECTION & CONE MUSIC | EM/VEA/CONCORD/REPRISE/INTERSCOPE |
| 23        | 20        | 27            | <b>VARIOUS ARTISTS</b>   | HOW THAT'S WHAT I CALL DANCE CLASSICS | EM/UNIVERSAL/CONCORD/REPRISE/INTERSCOPE               |                              |                                   |
| 24        | 13        | 13            | <b>HOT CHIP</b>          | ONE LIFE                              | STAND   | ASTRALWERKS 07500*/M         |                                   |
| 25        | RE-ENTRY  |               | <b>VARIOUS ARTISTS</b>   | BEST OF DISCO                         | MADRIDY SPECIAL PRODUCTS 54640/MADRIDY                |                              |                                   |

**HOT DANCE AIRPLAY™**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                         | ARTIST  | IMPRINT / PROMOTION LABEL             |
|-----------|-----------|---------------|-------------------------------|---|---------------------------------------|
| 1         | 5         | 11            | #1 <b>HEARTBREAK ON VINYL</b> | BLAKE LEWIS                                     | TOMMY BOY                             |
| 2         | 9         | 2             | <b>NATURALLY</b>              | SELENA GOMEZ                                    | FEAT. THE SCENE HOLLYWOOD             |
| 3         | 6         | 6             | <b>STEREO LOVE</b>            | EDWARD MATA & VIKI JIGULINA                     | CAT/ULTRA                             |
| 4         | 8         | 4             | <b>GETTIN' OVER YOU</b>       | DAVID GUETTA & CHRIS WILLIS FEAT. FENIX & LMFAO | GUM/ASTRALWERKS/CAPITOL               |
| 5         | 13        | 2             | <b>OMG</b>                    | USHER FEAT. WILL.I.AM                           | LAFACE/JLG                            |
| 6         | NEW       |               | <b>ALEJANDRO</b>              | LADY GAGA                                       | STREAMLINE/CONCORD/REPRISE/INTERSCOPE |
| 7         | 10        | 9             | <b>HATE TO LOVE</b>           | ALEX SAYZ FEAT. EMI PARKER                      | NEXT PLATEAU                          |
| 8         | 2         | 10            | <b>BREAK YOUR HEART</b>       | TAIO CRUZ FEAT. LUDACRIS                        | MERCURY/IDJMG                         |
| 9         | 7         | 15            | <b>SECRET LOVE</b>            | KIM SOZZI                                       | ULTRA                                 |
| 10        | 4         | 13            | <b>SWEET DISPOSITION</b>      | THE TEMPER TRAP                                 | LIBERATION/GLASSNOTE/COLUMBIA         |
| 11        | 19        | 3             | <b>HEY, SOUL SISTER</b>       | TRAIN   | COLUMBIA                              |
| 12        | 14        | 3             | <b>SOLO</b>                   | IYAZ  | TIME IS MONEY/BELUGA HEIGHTS/REPRISE  |
| 13        | 1         | 25            | <b>GHOSTS 'N STUFF</b>        | DEADMAU5 FEAT. ROB SWINE                        | MAUSTRAP/ULTRA                        |
| 14        | 20        | 2             | <b>HAPPINESS</b>              | ALEXIS JORDAN                                   | STARROCK/ROC NATION/COLUMBIA          |
| 15        | 3         | 20            | <b>HEARTBREAK</b>             | M'BLACK   | ROBBINS                               |
| 16        | 16        | 2             | <b>FOREVER AND A DAY</b>      | FRAGMA  | ULTRA                                 |
| 17        | 17        | 12            | <b>FEVER</b>                  | CASCADA   | ROBBINS                               |
| 18        | 15        | 7             | <b>I'M IN THE HOUSE</b>       | STEVE AOKI FEATURING [[ZUPER BLAHO]]            | THRIVE/IDJMG                          |
| 19        | 18        | 12            | <b>U-TURN</b>                 | SAMANTHA ROBBINS                                |                                       |
| 20        | NEW       |               | <b>IT'S MY BIRTHDAY</b>       | ULTIMATE  | ULTIMATE DOMINATION                   |
| 21        | 22        | 2             | <b>NEVER FORGET YOU</b>       | MANICALM FEAT. LALA RED                         | STICK/STRICTLY RHYTHM                 |
| 22        | 25        | 5             | <b>LOVESONG</b>               | JES   | ULTRA                                 |
| 23        | 23        | 15            | <b>TIME</b>                   | FLANDERS  | NERVOUS                               |
| 24        | 11        | 17            | <b>LOVE KEEPS CALLING</b>     | AMAGRACE  | ROBBINS                               |
| 25        | NEW       |               | <b>EEANIE MEENIE</b>          | SEAN KINGSTON & JUSTIN BIEBER                   | BELUGA HEIGHTS/EPIC                   |

**TOP TRADITIONAL JAZZ ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST                             | TITLE                                  | IMPRINT / PROMOTION LABEL  |
|-----------|-----------|---------------|------------------------------------|--|--|
| 1         | 1         | 31            | #1 <b>MICHAEL BUBLE</b>            | CRAZY LOVE                             | 143/REPRISE 520733/WARNER BROS.                                      |
| 2         | 3         | 34            | <b>HARRY CONNICK, JR.</b>          | YOUR SONGS                             | COLUMBIA 47228*/SONY MUSIC   |
| 3         | NEW       |               | <b>NIKKI YANOFSKY</b>              | NIKKI                                  | DECCA 014188   |
| 4         | 2         | 3             | <b>PEGGY LEE</b>                   | COME PAIN OR COME SHINE                | EM SPECIAL MARKETS 31258/STARSBUCKS                                  |
| 5         | NEW       |               | <b>FRANCIS ALBERT SINATRA</b>      | ANTONIO CARLOS JOBIM                   | THE COMPLETE REPRISE RECORDINGS FROM SINATRA'S IMPRESS 52067/CONCORD |
| 6         | 4         | 54            | <b>MELODY GARDOT</b>               | MY ONE AND ONLY                        | TRILBY VERVE 012563*/V/G   |
| 7         | 9         | 47            | <b>MICHAEL BUBLE</b>               | THE ESSENTIAL                          | REPRISE/SONY MUSIC 520733/WARNER BROS.                               |
| 8         | NEW       |               | <b>FRANK SINATRA</b>               | FRANK SINATRA: THE AMERICAN COLLECTION | FRANK SINATRA ENTERPRISES/REPRISE/REPRISE/REPRISE                    |
| 9         | 5         | 59            | <b>DIANA KRALL</b>                 | QUIET NIGHTS                           | VERVE 012433*/V/G  |
| 10        | 13        | 30            | <b>BARBRA STREISAND</b>            | LOVE IS THE ANSWER                     | COLUMBIA 43854/SONY MUSIC  |
| 11        | 8         | 12            | <b>PRESERVATION HALL JAZZ BAND</b> | PRESERVATION HALL JAZZ BAND            | PRESERVATION HALL D1*  |
| 12        | 6         | 28            | <b>PINK MARTINI</b>                | SPLendor IN THE GRASS                  | HEINZ 6*   |
| 13        | 11        | 5             | <b>NAT KING COLE</b>               | 10 GREAT SONGS                         | CAPITOL 09451  |
| 14        | 12        | 15            | <b>PAT METHENY</b>                 | ORCHESTRION                            | NONESUCH 516668/WARNER BROS.   |
| 15        | 7         | 4             | <b>CATHERINE RUSSELL</b>           | INSIDE THE HEART OF MINE               | WORLD VILLAGE 46802/HARMONIA MUNDI                                   |

**TOP TRADITIONAL CLASSICAL ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST  | TITLE  | IMPRINT / PROMOTION LABEL             |
|-----------|-----------|---------------|---|--|---------------------------------------|
| 1         | 2         | 12            | #1 <b>JENNY OAKS BAKER</b>                                | THEN SINGS MY SOUL   | SHAWDO MOUNTAIN 6035941               |
| 2         | 3         | 14            | <b>EMANUEL AX-YO-YO MAITZAK PERLMAN</b>                   | MENDELSSOHN  | SONY CLASSICAL 52182/SONY MASTERWORKS |
| 3         | RE-ENTRY  |               | <b>ZUILL BAILEY</b>                                       | BACH GELLO SUITES  | TELARC 31978                          |
| 4         | 12        | 5             | <b>J. KAUFMANN/MAHLER CHAMBER ORCH.</b>                   | MAHLER SYMPHONY NUMBER DECCA 014130/UNIVERSAL CLASSICS GROUP |                                       |
| 5         | 7         | 24            | <b>THE PRIESTS</b>  | HARMONY  | RCA VICTOR 58825/RMG                  |
| 6         | 1         | 2             | <b>JEAN-YVES THIBAUDET/BALTIMORE SYMPHONY ORCH.</b>       | GERSHWIN   | DECCA 014091/UNIVERSAL CLASSICS GROUP |
| 7         | 6         | 4             | <b>B. TERPESWEDISH RADIO CHOIR/SWEDISH RADIO SYMPHONY</b> | BAO BOYS   | DG 014107/UNIVERSAL CLASSICS GROUP    |
| 8         | 4         | 4             | <b>DAVID RUSSELL</b>                                      | SONIDOS LATINOS  | TELARC 31979                          |
| 9         | 11        | 77            | <b>THE PRIESTS</b>  | THE PRIESTS  | RCA VICTOR 33969/SONY MUSIC           |
| 10        | 5         | 2             | <b>ANNA NETREBKO/DANIEL BARENOBOIM</b>                    | IN THE STILL OF NIGHT  | DG 014034/UNIVERSAL CLASSICS GROUP    |
| 11        | RE-ENTRY  |               | <b>JONAS KAUFMANN/HELMUT DEUTSCH</b>                      | SCHUBERT   | DECCA 014133/UNIVERSAL CLASSICS GROUP |
| 12        | 14        | 4             | <b>YUJA WANG</b>  | TRANSFORMATION   | DG 014109/UNIVERSAL CLASSICS GROUP    |
| 13        | 10        | 4             | <b>S. RADVANOVSKY/PHILHARMONIA OF RUSSIA</b>              | VERDI ARIAS  | DELOS 3404                            |
| 14        | 22        | 5             | <b>LIBERA</b>   | PEACE  | EMI CLASSICS 26478/BLG                |
| 15        | 15        | 78            | <b>LUCIANO PAVAROTTI</b>                                  | THE DUETS  | DECCA 012245/UNIVERSAL CLASSICS GROUP |

**TOP CONTEMPORARY JAZZ ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST                    | TITLE                        | IMPRINT / PROMOTION LABEL               |
|-----------|-----------|---------------|---------------------------|------------------------------|---|
| 1         | 1         | 3             | #1 <b>TROMBONE SHORTY</b> | BACKTOWN                     | VERVE FORECAST 014194/V/G               |
| 2         | 2         | 10            | <b>JAMIE CULLUM</b>       | THE PURSUIT                  | VERVE/DECCA 013655*/V/G                 |
| 3         | 3         | 5             | <b>BOBBY MCFERRIN</b>     | VOCALUARIES                  | EMARCY 014038/DECCA                     |
| 4         | 5         | 8             | <b>KIRK WHALUM</b>        | THE GOSPEL ACCORDING TO JAZZ | CHRYSTAL/IMPACT/IMPACT/IMPACT/IMPACT    |
| 5         | 4         | 59            | <b>CHRIS BOTTI</b>        | CHRIS BOTTI                  | IN BOSTON COLUMBIA 38736/SONY MUSIC     |
| 6         | 6         | 13            | <b>GALACTIC</b>           | YA-KA-MAY                    | ANTI- 87002*/EPITAPH                    |
| 7         | 8         | 34            | <b>SPENCER DAY</b>        | VAGABOND                     | YONAS MEDIA/CONCORD JAZZ 31317/CONCORD  |
| 8         | 13        | 33            | <b>KENNY G</b>            | SUPER HITS                   | SONY MUSIC CUSTOM MARKETING GROUP 46252 |
| 9         | 9         | 15            | <b>MAYSA</b>              | A WOMAN IN LOVE              | SHANACHIE 5181                          |
| 10        | 7         | 66            | <b>BONEY JAMES</b>        | SEND ONE YOUR LOVE           | CONCORD 30815                           |
| 11        | 11        | 13            | <b>GIL SCOTT-HERON</b>    | I'M NEW HERE                 | XL 471*                                 |
| 12        | 12        | 3             | <b>DAVID BENOIT</b>       | EARTHWIND                    | HEADS UP 31975/CONCORD                  |
| 13        | 18        | 35            | <b>PETER WHITE</b>        | GOOD DAY                     | PEAK 31006/CONCORD                      |
| 14        | 16        | 37            | <b>GEORGE BENSON</b>      | SONGS AND STORIES            | MONSTER 30364/CONCORD                   |
| 15        | RE-ENTRY  |               | <b>HIROSHIMA</b>          | LEGACY                       | HEADS UP 3153                           |

**TOP CLASSICAL CROSSOVER ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST   | TITLE                              | IMPRINT / PROMOTION LABEL                 |
|-----------|-----------|---------------|--|------------------------------------|---|
| 1         | 1         | 28            | #1 <b>THE CANADIAN TENORS</b>                        | THE CANADIAN TENORS                | DECCA 013509                              |
| 2         | NEW       |               | <b>MIKE PATTON WITH ORCH. FILARMONICA A TOSCANNI</b> | MONDO CANE                         | IPEACA 119                                |
| 3         | 2         | 20            | <b>MORMON TABERNACLE CHOR</b>                        | AT TEMPLE SQUARE                   | HEAVENSONG MORMON TABERNACLE CHOR 5035926 |
| 4         | 4         | 78            | <b>IL DIVO</b>                                       | THE PROMISE                        | SYCO/COLUMBIA 39968/SONY MUSIC            |
| 5         | 6         | 49            | <b>DAVID GARRETT</b>                                 | DAVID GARRETT                      | DECCA 012872/UNIVERSAL CLASSICS GROUP     |
| 6         | 5         | 11            | <b>THE IRISH TENORS</b>                              | IRELAND                            | RAZOR & TIE 83088                         |
| 7         | 7         | 9             | <b>S. TANKIAN FEAT. AUCKLAND PHILHARMONIA ORCH.</b>  | ELEGY                              | THE DEBEO SYMPHONY                        |
| 8         | 10        | 28            | <b>STING</b>   | 101                                | MINDS                                     |
| 9         | 9         | 61            | <b>SARAH BRIGHTMAN</b>                               | SYMPHONY                           | LIVE IN VIENNA                            |
| 10        | 11        | 32            | <b>JOSHUA BELL</b>                                   | AT HOME WITH FRIENDS               | SONY CLASSICAL 52716/SQNY MASTERWORKS     |
| 11        | 14        | 5             | <b>THE 5 BROWNS</b>                                  | THE 5 BROWNS                       | IN HOLLYWOOD E1 2041                      |
| 12        | 16        | 59            | <b>MORMON TABERNACLE CHOR</b>                        | COME THROU' GATE OF EVERY BLESSING | MORMON TABERNACLE CHOR 5035926            |
| 13        | 12        | 15            | <b>TIME FOR THREE</b>                                | 3 FERVENT TRAVELERS                | E1 2035                                   |
| 14        | 8         | 10            | <b>THE IRISH TENORS</b>                              | THE VERY BEST OF THE IRISH TENORS  | E1 2300                                   |
| 15        | 21        | 54            | <b>PAUL POTTS</b>                                    | PASSIONE                           | SYCO/COLUMBIA 47439/SONY MUSIC            |

**SMOOTH JAZZ SONGS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                               | ARTIST                           | IMPRINT / PROMOTION LABEL    |
|-----------|-----------|---------------|-------------------------------------|----------------------------------|------------------------------|
| 1         | 1         | 25            | #1 <b>RITMO DE OTONO</b>            | BERNIE WILLIAMS FEAT. DAVE KOZ   | REFORM/ROCK RIDGE            |
| 2         | 2         | 24            | <b>TAKE ME THERE</b>                | JACKIEM JOYNER                   | ARTISTRY                     |
| 3         | 3         | 15            | <b>BOSSA BLUE</b>                   | CHRIS STANDING                   | ULTIMATE VIBE                |
| 4         | 6         | 28            | <b>TILL YOU COME TO ME</b>          | SPENCER DAY                      | YONAS MEDIA/CONCORD JAZZ/CMG |
| 5         | 4         | 28            | <b>SUNDAY MORNING</b>               | RUGE                             | GROOVE SHANACHIE             |
| 6         | 9         | 17            | <b>BROTHER EARL</b>                 | PAUL BROWN + MARC ANTOINE        | PEAK/CMG                     |
| 7         | 5         | 12            | <b>CHRISTIANE</b>                   | RICK BRAUN                       | ARTISTRY                     |
| 8         | 11        | 15            | <b>WHAT CHA GONNA DO FOR ME</b>     | DARREN RAHN FEAT. WAYMAN TISDALE | NUGROOVE                     |
| 9         | 10        | 28            | <b>GO</b>                           | BRIAN CULBERTSON                 | GRP/VERVE                    |
| 10        | 17        | 5             | <b>GREATEST WILL'S CHILL GAINER</b> | DAVID BENOIT                     | HEADS UP                     |
| 11        | 7         | 30            | <b>RETRO BOY</b>                    | RICHARD ELLIOT                   | ARTISTRY                     |
| 12        | 13        | 4             | <b>BABYFATHER</b>                   | SADE                             | EPIC/COLUMBIA                |
| 13        | 12        | 30            | <b>CHASING PIRATES</b>              | NORAH JONES                      | BLUE NOTE/CAPITOL            |
| 14        | 8         | 31            | <b>BOGOTA BY BUS</b>                | JESSE COOK                       | COACH HOUSE/E1               |
| 15        | 16        | 4             | <b>FUN IN THE SUN</b>               | STEVE OLIVER                     |                              |



# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Sony Music Nashville promotes **Mindi McCormick** to director of A&R administration. She was associate director.

Universal Music Group International in London names **Laurent Hulin** VP of business development. He was director of business development for digital.

Epic Records in the United Kingdom names **Jo Charrington** VP of A&R. She was director.

Universal Music Group's merchandise company, **Bravado**, names **David Boyne** managing director in the United Kingdom. He served in the same role at clothing brand **Ben Sherman**.



MCCORMICK

HULIN

BOYNE

ORNAGO

**TOURING:** Ticketing company **Tickets.com** appoints **John Walker** president/CEO, effective May 17. He was senior VP of business development for the NBA's Phoenix Suns and US Airways Center in Phoenix.

**Palace Sports & Entertainment** in Detroit—which oversees the **Palace**, **DTE Energy Music Theatre** and the **Meadow Brook Music Festival**—names **Joe Dellwo** VP of corporate sales. He was director of outside sales.

**RELATED FIELDS:** **Vivendi** appoints **Universal Music Group** co-CEO **Lucian Grainge** a member of the Vivendi management board. He joins **Jean-Bernard Lévy**, **Bertrand Méheut**, **Frank Esser**, **Abdeslam Ahizoune** and **Philippe Capron** on the management board at UMG's parent company.

Italian broadcasting and neighboring rights collecting society **SCF** names **Marco Ornago** director-general. He was a senior manager at **Microsoft Italy**.

Music production and consultancy company **Man Made Music** names **Kim Paster** GM/senior VP of production and **Allison Meiresonne** VP of new business development and partnerships. Paster was GM/VP of production, and Meiresonne was director.

—Edited by Mitchell Peters

## GOODWORKS

### ESSENCE FESTIVAL LINES UP SEMINAR SERIES

For the past seven years, GeChar president/owner Gina Charbonnet, whose company produces the empowerment seminars during the annual **Essence Music Festival** in New Orleans, has been dedicated to ensuring there's a "purpose behind the party."

During the 2010 festival, which takes place July 2-4 at the Louisiana Superdome, one of Charbonnet's goals is to inform concertgoers about the importance of education. So on July 3, as part of the three-day seminar series, her company has tapped Jada Pinkett Smith and Bishop T.D. Jakes, among others, to address educational issues and the power of mentoring.

"It's the first time the festival has ever spoke about education and how important it is to our community," Charbonnet says. "It's a way for us to give back to the community and create messaging that's inspiring, uplifting and empowering."

The free daylong event is open to the public on a first come, first served basis and will take place at the Ernest N. Morial Convention Center. Charbonnet expects about 7,500 attendees.

The empowerment seminars will open with comedian **Steve Harvey**, who will discuss relationships. The series concludes with a gospel tribute to **Kirk Franklin**, **Pastor Shirley Caesar**, **Bishop Paul Morton** and his wife, **Pastor Debra Morton**.

The festival will feature performances by **Janet Jackson**, **Mary J. Blige**, **Alicia Keys** and many others. —Mitchell Peters

CHICKENFOOT: LEANN KUELLER

# BACKBEAT



### PUNK ROCK BOWLING & MUSIC FESTIVAL

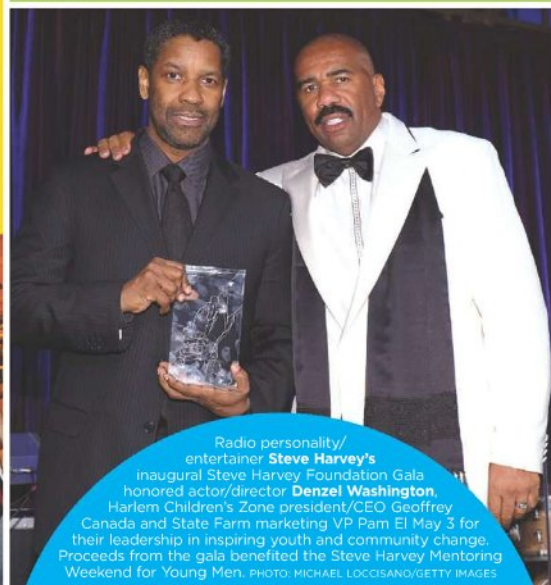
BYO Records presented the 12th annual **Punk Rock Bowling & Music Festival** May 6-9 in Las Vegas at the **Sunset Station Hotel and Casino**. More than 800 industry insiders gathered at one of the year's biggest indie events to get in some serious networking during the bowl-off that featured 210 competing teams. For the first time, the general public was permitted to attend, as well as catch a full lineup of punk rock performances that included **Flogging Molly**, **NOFX**, **D.R.I.** and **Against Me!** PHOTOS: EDISON GRAFF/STARBUST FALLOUT

**ABOVE:** The **Bowling Youth Organization** (aka the **BYO Records** team), from left: **BYO Records** president and **Youth Brigade** vocalist/guitarist **Shawn Stern**, **BYO Records** sales representative **Andre Duguay**, **BYO Records** VP and **Youth Brigade** drummer **Mark Stern** and **BYO Records** shipping representative **Diego Reynosa**.

**BELOW:** **Team III** Repute split its time at the confab between presenting serious competition in its snazzy matching shirts and entertaining attendees with a May 9 concert. From left: vocalist **John Phaneuf**, guitarist **Tony Cortez**, bassist **Jim Callahan** and drummer **Chuck Schultz**.



Power-pop band the **Summer Set**, which just wrapped up the **Alternative Press** tour, visited **Razor & Tie's** New York office when the trek recently swung by the city. From left: Guitarist **Josh Montgomery**, **Razor & Tie** owner **Cliff Chenfeld**, singer **Brian Dales**, drummer **Jess Bowen**, bassist **Stephen Gomez**, guitarist **John Gomez** and **Razor & Tie** owner **Craig Balsam**. PHOTO: TANYA HOWELL



Radio personality/entertainer **Steve Harvey's** Inaugural **Steve Harvey Foundation** Gala honored actor/director **Danzel Washington**, **Harlem Children's Zone** president/CEO **Geoffrey Canada** and **State Farm** marketing VP **Pam El** May 3 for their leadership in inspiring youth and community change. Proceeds from the gala benefited the **Steve Harvey Mentoring Weekend for Young Men**. PHOTO: MICHAEL LOCCISANO/GETTY IMAGES



Boston's **Berklee College of Music** awarded honorary doctorate degrees in music to R&B songwriting team **Gamble & Huff**, composer/arranger **Kenny Barron**, guitarist **Paco de Lucia** and singer/songwriter **Angélique Kidjo** during its May 8 commencement. **Gamble** also delivered the commencement address. From left: **Berklee** president **Roger H. Brown**, **Leon Huff**, **Kenneth Gamble**, **Kidjo**, **de Lucia**, **Barron** and **Berklee** board of trustees chairman **Jeff Shames**. PHOTO: KELLY DAVIDSON

### INSIDE TRACK

## CHICKENFOOT WORKING ON A FOLLOW-UP

Its all-star members may be working on other projects—the new **Red Hot Chili Peppers** album for **Chad Smith**, solo sets for **Sammy Hagar** and **Joe Satriani**—but **Chickenfoot** has already started work on its sophomore album.

"This time around it doesn't seem too scary to try to pull it off," guitarist **Satriani** says. "We know we've done it once. The whole scheduling thing doesn't scare us like it did last time. We're more relaxed about the fact everyone has got crazy schedules and know that when we do get together, it's really fun."

The quartet, which also includes former **Van Halen** bassist **Michael Anthony**,

had a "very productive" session in April, prior to the launch party for the group's concert DVD, "Get Your Buzz On Live," at **Hagar's Cabo Wabo Cantina** in **Cabo San Lucas, Mexico**. **Chickenfoot** will spend most of September working on the album, then reconvene in late January and early February for "wrap-up sessions," with a spring 2011 release planned, again via **Best Buy**.

**Satriani** says he expects to have "probably 20 [more] songs to lay on everybody when we get together again." A producer hasn't yet been chosen for the album, though **Andy Johns** and **Mike Fraser**, who both worked on 2008's "Chickenfoot" debut, are leading candidates.



CHICKENFOOT





Roadrunner Records invited industry members for an exclusive first listen to Korn's upcoming album, "Korn III: Remember Who You Are," along with a Mexican dinner, May 11 at New York's Gibson Showroom. From left: Korn drummer **Ray Luzier**, Roadrunner president **Jonas Nachsin**, guitarist **Munky**, singer **Jonathan Davis** and Prospect Park Management's **Peter Katsis** and **Jeff Kwatinetz**. PHOTO: CHRISTA TITUS



**Josh Groban** had a busy day at Billboard's New York office May 11. He sat for a live Web chat sponsored by Motorola with Billboard.com editor **M. Tye Comer**, who fielded real-time questions from Groban's fans with a MotoBlur. Groban then joined Billboard staffers for lunch, followed by another Q&A with Billboard editor **Craig Marks**. From left: Comer, Billboard publisher **Lisa Ryan Howard**, Groban, Billboard editorial director **Bill Werde** and Marks. PHOTO: RACHEL BEEN/BILLBOARD.COM



Nielsen Entertainment president **Eric Weinberg** and VP of merchant services and emerging growth **Chris Muratore** presented **Eminem** with the Artist of the Decade Award, recognizing him as the top-selling performer of the decade with album sales in excess of 32 million units. Eminem's new Aftermath/Interscope release, "Recovery," arrives June 22. From left: Interscope Geffen A&M Records chairman **Jimmy Iovine**, producer **Dr. Dre**, Weinberg, Eminem's manager **Paul Rosenberg**, Muratore, Eminem and Interscope Geffen A&M Records vice chairman **Steve Berman**. PHOTO: JACKY SALLOW



The Apollo Theater unveiled its Apollo Legends Walk of Fame May 10 on New York's 125th Street to honor icons whose histories are closely tied with the famed venue. The inaugural installation included plaques for Quincy Jones, Patti LaBelle and Ella Fitzgerald. Here, Apollo Theater Foundation president/CEO **Joneille Procope** and Apollo in-house history/tour director **Billy Mitchell** lay down the first plaque in honor of **James Brown**. PHOTO: SHAHAR AZRAN



U.K. sensation **JLS** stopped by Billboard's New York office to treat staffers to an a cappella rendition of its U.S. debut single, "Everybody in Love." The track entered Billboard's Mainstream Top 40 chart at No. 38 this week. From left: JLS' **Aston Merrygold**, Billboard chart manager **Alex Vitoullis**, JLS' **Oritse Williams**, Billboard director of charts **Silvio Pietrolungo**, JLS' **Marvin Humes**, Billboard associate director of charts **Raphael George**, JLS' **JB Gill** and Billboard chart production manager **Michael Cusson**. PHOTO: LISA WOLFE



For the first time, the German Phono Academy presented ECHO Awards for jazz in 31 categories at a May 5 ceremony at Bochum's Century Hall. U.S. singer **Curtis Stigers** (right) received the award for international male jazz singer of the year. Congratulating Stigers are German orchestra legend **James Last** (left) and Universal Music Germany president/CEO **Frank Briegmann**. PHOTO: COURTESY OF BVM



Train stopped by Columbia Records' New York offices to receive a plaque commemorating its triple-platinum sales for its single "Hey Soul Sister" from its "Save Me San Francisco" album. From left: manager **Bob McLynn** of Crush Management, guitarist **Jimmy Stafford**, drummer **Scott Underwood**, singer **Pat Monahan**, Columbia/Epic Label Group chairman **Rob Stringer**, manager **Jonathan Daniel** of Crush Management, Columbia Records VP of marketing **Greg Linn** and co-chairman **Steve Barnett**. PHOTO: MARK VON HOLDEN

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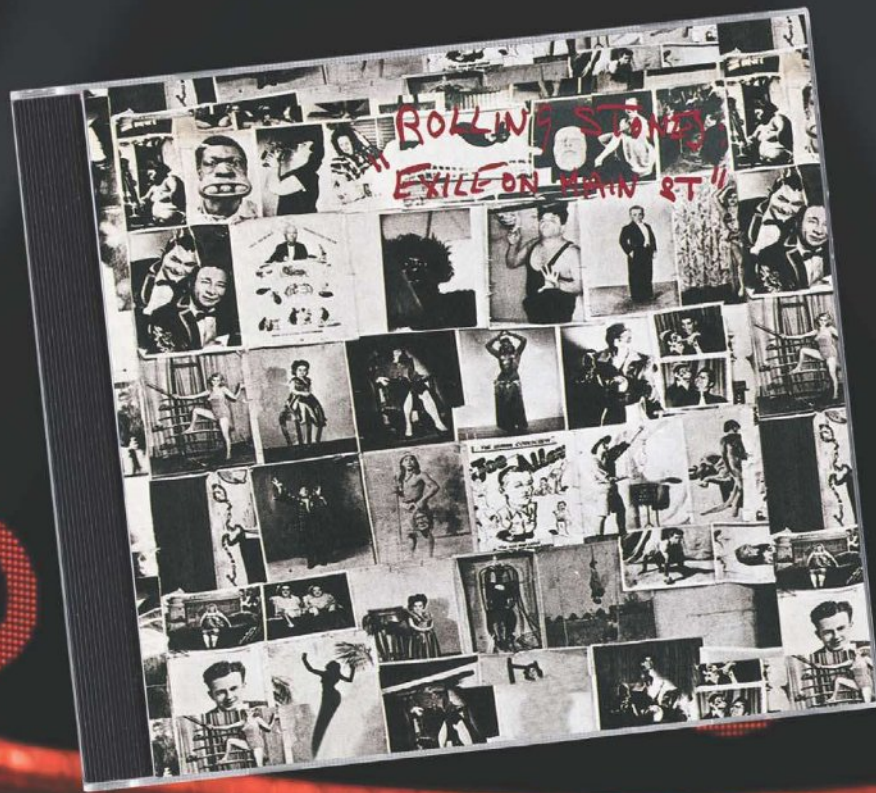


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