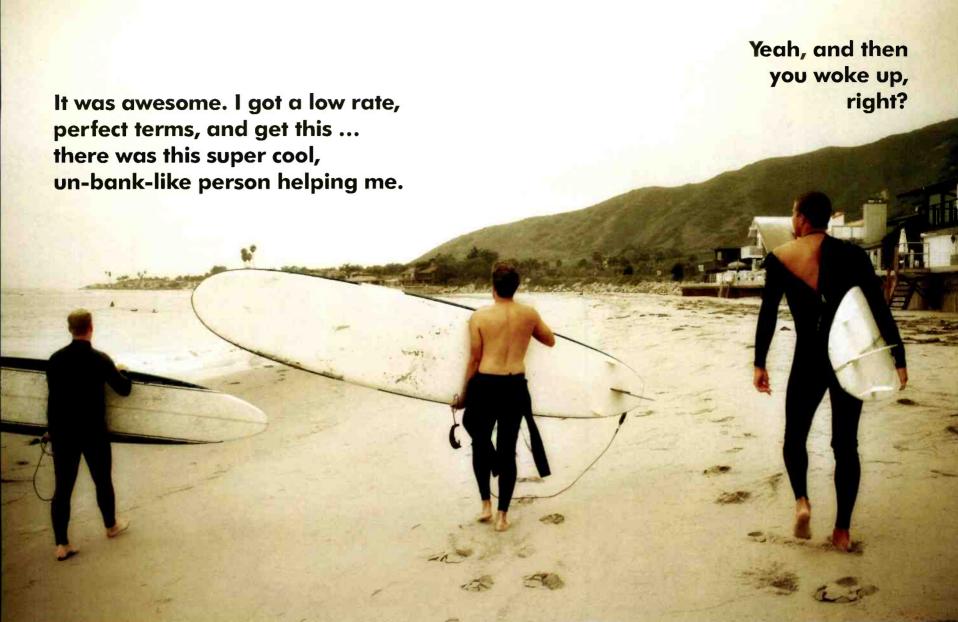
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PLUS: THE BOLDEST A&RS IN THE BIZ ON THE HUGE SUMMER RECORDS HOW THEY GOT IN, HOW THEY WIN, AND THE HUGE SUMMER RECORDS

RCA'S KEITH NAFTALY ATLANTIC'S PETE GANBARG ROADRUNNER'S RON BURMAN COLUMBIA'S TERESA LABARBERA WHITES INTERSCOPE'S LARRY JACKSON VICE'S CHRISTOPHER ROBERTS WARNER'S DALLAS MARTIN UMG NASHVILLE'S BRIAN WRIGHT





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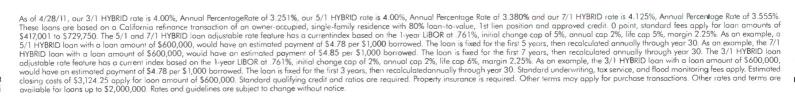
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5/1 - 4.000%*

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INDEPENDENT ALBUMS

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Events COUNTRY SUMMIT

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

Online

.COM EXCLUSIVES

When the Billboard Music Awards are handed out May 22, there's one trophy that'll depend on you. The first Billboard.com Fan Favorite Award will go to the artist who receives the most votes. Go to billboard .com/BBMA to cast yours!

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 10 at billboard.biz/ 30under30.

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>>APOLLO **TO ACQUIRE** CKX

Private equity firm Apollo Global Management has agreed to acquire 19 **Entertainment parent** CKX for about \$510 million in cash. Through 19, CKX owns the rights to "American Idol" and "So You Think You Can Dance." The company also owns the rights to the name, image and likeness of Elvis Presley and Muhammad Ali.

>>>LIVE NATION, GROUPÓN. TO LAUNCH **GROUPONLIVE**

Live Nation has partnered with Groupon to form GrouponLive, a jointventure website that will offer limited-time deals on tickets for Live Nation events and Ticketmaster clients. The site will help the promoter move inventory in an industry where an estimated 40% of seats go unsold. Launch is planned in time for the summer concert season.

>>>TOAD'S PLACE **FOUNDER DIES**

Mike Spoerndle. founder of the renowned New Haven. Conn., nightclub Toad's Place, died at his home May 6. He was 59. Spoerndle was majority owner of the club, which featured such acts as R.E.M. and U2 as they rose to fame as well as special gigs by the likes of Bruce Springsteen, Bob Dylan, James Taylor, Billy Joel and the Rolling Stones. Spoerndle hosted hundreds of managers, booking agents and label executives at Toad's Place, which rivaled rooms in larger cities as one of the music industry's top showcasing venues.

Reporting by Thom Duffy, Ray Waddell and Reuters.



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LABELS BY ED CHRISTMAN

Chain Reaction

What's Next For EMI, Universal And Sony After The WMG Auction

After a tumultuous decade in which the music business endured constant change, the industry is about to hit the fast forward button again as all four major labels are poised to be recast in the months ahead.

From the conclusion of the Warner Music Group auction and the impending developments with EMI to shifts in leadership at Universal Music Group (UMG) and Sony Music Entertainment, just how the four majors will be realigned is something that will be felt by the entire industry.

Although Access Industries' winning \$3.3 billion bid for WMG must first get the approval from shareholders and government antitrust regulators—as well as contend with a potential shareholder lawsuit-WMG says it's moving ahead with plans to close the deal by the third quarter, and refuses to comment further.

That deal is just the first shoe to drop. Access Industries could be among a dozen other suitors anticipated to be in the hunt for EMI Group, which is expected to be put on the auction block by its owner, Citigroup. But there are no assurances that Access will bid for, let alone win, EMI, because it's likely to be only one of a dozen bidders for the company, if the WMG sale is any barometer.

By winning the auction for WMG, Access is making the same bet that private equity investors Thomas H. Lee Partners, Bain Capital and Providence Equity Partners made when they bought the major in 2004: that they will find salvation on the digital side and return the business to profitability.

"Whoever was sold first is the winner," says one indie music marketer, who adds that the WMG management team now has the inside track to be in the driver's seat should a merger occur between WMG and EMI. Given the close relationship between Access chairman Len Blavatnik and Warner honchos Edgar Bronfman Jr. and Lyor Cohen, the WMG team probably has the upper hand anyway. Blavatnik has been in the Bronfman camp since the latter engineered the leveraged buyout of WMG in 2004.

If Access successfully bids for EMI, many argue that it would have less trouble getting regulatory approval than its two larger rivals, Sony and UMG. Some Wall Street observers speculate that it would sell Warner/Chappell in order to make the regulatory approval a smoother process and to help

finance the acquisition.

In the meantime, extensive changes are already under way at UMG. At press time, some UMG employees surmised that the two East Coast labels-Island Def Jam Music Group and Universal Motown Groupwould be merged into one super label group under Barry Weiss, the new chairman/CEO of IDJ and Universal Motown Republic Group.

The merged entity would have four A&R hubs, company insiders suggest, and probably two marketing, publicity and promotion staffs. All other departments at the two label groups—legal, finance, human resources, IT, production and sales—are expected to be merged into one service organization, which likely would result in some downsizing.

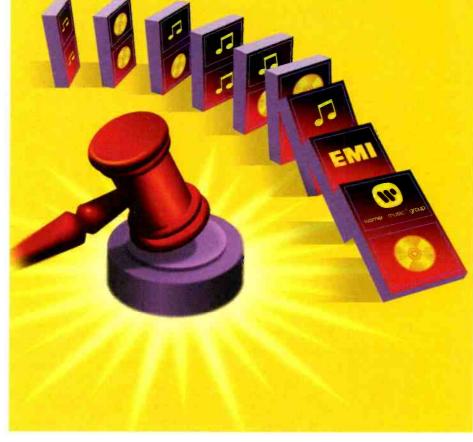
In that scenario, some are betting that Universal Motown president Sylvia Rhone will leave. But other sources familiar with the situation say that Weiss is working with Rhone to establish a new creative multirights firm that she could lead. That division would maintain records, publishing, merchandising, management and touring to serve as a multipurpose firm for UMG.

Meanwhile, Island Records president Steve Bartels and Def Jam executive VP Chris Hicks are expected to remain in place, while Mercury Records president David Massey, Universal Republic chief Monte Lipman

and Universal Republic co-president/COO Avery Lipman will each head up one of the four A&R pods, with someone expected to be named to run Universal Motown.

All of which means there could be plenty of executive talent for incoming Sony Music CEO Doug Morris to draw upon. Already, the betting is heavy at Sony that Antonio "L.A." Reid, former chairman of IDJ, will be coming in the door with Morris, to head up one of the company's label operations.

Of course, if either UMG or Sony bids for EMI and wins, it would set off a whole different chain of events.



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Google Pulls The Trigger

Search Giant Launches Music Beta, Taking Aim At Apple



Google Music Beta, which debuted May 10, may be only a shell of a music service, but it's a key component in a larger strategy to boost the appeal of the company's Android mobile operating system.

Industry sources say Google's plan was to create a featurerich service that would include download purchases, file storage, catalog synching and a Pandora-like, noninteractive radio function. Most of these features were included in the term sheet that the search giant circulated last year among label executives (Billboard.biz, Sept. 14, 2010).

Sticking points in Google's licensing talks with record labels have included financial terms, whether music files from peer-to-peer file-sharing sites should be allowed into the locker and the labels' interest in securing a commitment from Google to exclude links to P2P sites from its search results.

 $Although \,Google\,director\,of\,content\,partnerships\,Zahavah$ Levine complained that some of the major labels "were less focused on innovation and more on demanding unreasonable and unsustainable business terms," sources familiar with the talks say Warner Music Group and EMI Music agreed in principle to Google's terms and that Universal Music Group is close to an agreement. (Details about Sony Music Entertainment's negotiations weren't known at press time.) Media relations representatives for all four majors declined to comment.

Rather than wait to secure the backing of all the majors, Google followed Amazon's lead by launching a basic inviteonly beta service that doesn't require any licenses. The initial incarnation of Music Beta allows users to upload music files and play them from the Web or an Android app. It also offers basic features like an automatic playlist creator. Unlike Amazon's Cloud Drive, however, Google's music service isn't (yet) linked to a download store.

While Google eventually plans to sell music downloads and tiered levels of cloud storage capacity, generating revenue from Music Beta is really beside the point. That's because Music Beta is to Android what the early iTunes store was to Apple's iPod

line—less an important business unto itself than a vehicle to increase sales of Android devices and iPods.

According to a recent comScore survey, 34.7% of U.S. smartphone users owned an Android handset during the three months ended March 31, up from 28.7% during the three months ended Dec. 31. That exceeded BlackBerry's 27.1% share (down from 31.6%) and Apple's 25.5% share (little changed from 25%).

But Android's larger market share isn't so much a sign of a competitive edge over Apple as it is a reflection of growth in the overall smartphone market. In fact, Apple remains wellpositioned to continue converting iPod owners into iPhone users. The most important reason: the iTunes digital entertainment eco-system.

The emerging shift to cloud-based media services (Billboard, May 14) provides Google with a prime opportunity to attack Apple's iTunes advantage. Not surprisingly, Apple is currently in talks with rights-holders and is expected to roll out its own cloud-based music service in the near future.

Apple has much to lose if Google is able to peel away mobile customers. During its second fiscal quarter ended March 26, the company generated net

sales of \$12.3 billion from the sale of iPhones and related products and services, up 126% from the same period last year, as iPhone sales soared 113% to 18.6 million units.

Amazon is also using the cloud to grow its e-commerce business, rolling out its Cloud Drive and Cloud Player in March, partly to enhance the appeal of its MP3 store—which remains dwarfed by iTunes but is enjoying brisk growth (Billboard, May 14). More to the point: Each unique U.S. visitor to Amazon was worth \$189 in 2010, according to a JP Morgan estimate. If Amazon can leverage cloud access of media in order to keep customers within its ecosystem, the company stands to generate incremental sales and improve customer satisfaction.

Until recently, cloud music services were the domain of smaller companies. Early adopters have long had their pick of services to store their music collections and access them from a variety of devices. MP3Tunes launched its Oboe music locker service in 2006. Since then, doubleTwist, mSpot, Audiogalaxy and others have launched similar services

But now that major companies are getting involved, cloud music has a chance to reach millions of new consumers. Traffic numbers from comScore show the staggering online reach of these three companies. In March, Google sites attracted 176.8 million unique visitors in the United States while Amazon sites had 91.6 million and Apple had 70.7 million. (Some visitors may have visited more than one company's sites.)

The magnitude of this opportunity comes with risks for labels. On one hand, labels don't want to set a bad precedent as they navigate uncharted territory—conceding to a particular deal point could have harmful, long-term repercussions. On the other hand, the recording industry would be hurt by lackluster, unlicensed services that fail to excite consumers.

Google, Apple and Amazon are all racing to provide cloudbased access to digital entertainment, including music, movies and books. Despite its underwhelming debut, Music Beta represents Google's opening salvo and for that alone,



EDITOR: DANYEL SMITH 212-493-4363
BILLBOARD.BIZ EDITOR: Jem Aswad 212-493-4167
DEPUTY EDITOR: Louis Hau 212-493-4167
DEPUTY EDITOR: Louis Hau 212-493-4185
SPECIAL FEATURES EDITOR: Thom Duffy 212-493-4179
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441
EXECUTIVE DIRECTOR OF CONTENT AND

PROGRAMMING FOR TON TON TON TON THE PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342 SENIOR CORRESPONDENTS: Ed Christman (Publishing/Retail) 212-493-4175
Phil Gallo (Film/TV) 323-525-2292. Gail Mitchell (R&B) 323-525-2289

SENIOR CORRESPONDENTS LEG CHRISTMAN (FOOLISMIN) PRINT (AREA) 233-2493-24175.

Phil Gallo (FILIM/TV) 323-525-2298 (Sail Mitchell (R&B) 323-525-2298

SENIOR EDITORIAL ANALYST: Glenn Peoples glenn peoples@billboard.com

CORRESPONDENT: Mitchell Peters 233-525-2322

INTERNATIONAL: Lars Brandle (Australia). Wolfgang Spahr (Germany)

COPY CHIEF: Chris Woods

COPY EDITOR: Christa Titus

ASSOCIATE EDITOR OF LATIN AND SPECIAL FEATURES: Justino Águila 323-525-2081

EDITORIAL ASSISTANT: Elizabeth Hurst 212-493-4188

CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland. Paul Sexton, Ben Sheffner, Mikael Wood

BILLBOARD PRO

ASSISTANT EDITOR: Devon Maloney 212-493-4366

EDITOR: M. TYE COMER 212-493-4176
MANAGING EDITOR: JESSICA LETKEMANN 212-493-4189
NEWS EDITOR: Monica Herrera 212-493-4168
ASSOCIATE EDITOR: Erika Ramírez 212-493-4129 MULTIMEDIA COORDINATOR: Lisa Binkert 212-493-4174

VIDEO EDITORS: Matt Campbell, Hanon Rosenthal
ASSISTANT VIDEO EDITOR: Alex Blumberg
EDITORIAL ASSISTANTS: Jason Lipshutz 212-493-4169. Jillian Mapes 212-493-4170

CREATIVE DIRECTOR: ANDREW HORTON 212-493-4186
PHOTO EDITOR: Amelia Halverson SENIOR DESIGNER: Greg Grabowy
ART DIRECTOR: Rachel Been 212-493-4172

ART DIRECTOR: Rachel Been 212-493-4172

CHARTS & RESEARCH

DIRECTOR OF CHARTS: SILVIO PIETROLUONGO

ASSOCIATE DIRECTOR OF CHARTS/RETAIL: Keith Caulfield

ASSOCIATE DIRECTOR OF CHARTS/RADIO: Gary Trust

SENIOR CHART MANAGER: Wade Jessen (Bluegrass, Christian, Co

CHART MANAGERS: Bob Allen (Boxscore; Nashville). Kyle Bylin (Sc

Uncharted). Keith Caulfield (The Billboard 200, Cast, Compilations, Alburns; Independent, Internet, Poo Catalog, Soundtracks; LA).

Imple A). Alex Vitoulis (Classical, Kid Audio, Video).
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER; Alex Vitoulis
BILLBOARD RESEARCH MANAGER: Gordon Murray 212-493-4023

LISA RYAN HOWARD

ADVERTISING & SPONSORSHIP

ASSOCIATE PUBLISHER, CONSUMER: Derek Sentner 212-493-4198

DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Christopher Robbins 212-493-4197

EXECUTIVE DIRECTOR; INTEGRATED SALES: John B. Paterson 212-493-4195

EAST COAST SALES DIRECTORS: Antonio Amato 212-493-4171. Steven Sottlile 212-493-4202

SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez 212-493-4193

ACCOUNT MANAGER: Alexandra Hartz 212-493-4184

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MIDWEST SALES DIRECTOR: Laura Warren 773-814-3598

NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels). Cynthia Mellow 615-352-0265 (Touring)

EUROPE: Frederic Fenucci 011-44-798-525-1814

MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520

EUROPE: Frederic Fenucci 01:44-795-323-1814
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MAMI: Marcia Olival 305-864-7578. Fax 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax. 612-9440-7788
CLASSIFIEDS/PRO SMALL SPACE SALES: Jeff Serrette 212-493-4199

JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mirna Gomez 212-493-4180
EXECUTIVE ASSISTANT/ADVERTISING COORDINATOR: Peter Lodola 212-493-4191
DIGITAL SALES ASSOCIATES: Eric Silverstein, Josh J. Bennett

GENERAL MANAGER: GEORGE WHITE

GENERAL MANAGER: GEORGE WHITE 212-493-4212
DIRECTOR, PRODUCT DEVELOPMENT: Caryn Rose
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MARKETING DIRECTOR, PRO: Tom Monday 212-493-4337

MARKETING
SENIOR MARKETING DIRECTOR: LILA GERSON 212-493-4043
SENIOR MARKETING MANAGER: Kerri Bergman 212-493-4041
MARKETING DESIGN MANAGER: Kim Grasing

DIRECTOR, CIRCULATION: NEIL EISENBERG SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International) or nbb@omeda.co

CONFERENCES

EXECUTIVE DIRECTOR: NICOLE PURCELL AUDIENCE MARKETING DIRECTOR: Jennifer Macaluso AUDIENCE MARKETING DIRECTOR: Jennifer Macaluso
SENIOR MANAGER, CONFERENCE MARKETING: Nicole Carbone 212-493-4041
CONFERENCE MARKETING MANAGERS: Brooke Barasch, Andrea Martin
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OPERATIONS MANAGERS: Lisa DiAntonio, Courtney Marks
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DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 2/2-493-41/0
DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: Susan Petersen 2/2-493-41/8
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel
MAGAZINE REPRINTS: Wright's Media 877-652-525 or pmg@wrightsmedia.com

PRODUCTION
PRODUCTION DIRECTOR: TERRENCE C. SANDERS
ASSOCIATE PRODUCTION DIRECTOR: Anthony T. Stallings
ASSOCIATE PRODUCTION MANAGER: Rodger Leonard
GRAPHIC PRODUCTION ARTIST: Gene Williams

BILLBOARD OFFICES

NEW YORK: 770 Broadway. New York, NY 10003 Phone: 212 403-4100 Edit. Fax: 646-654-5368 Adv. Fax: 646-654-4799

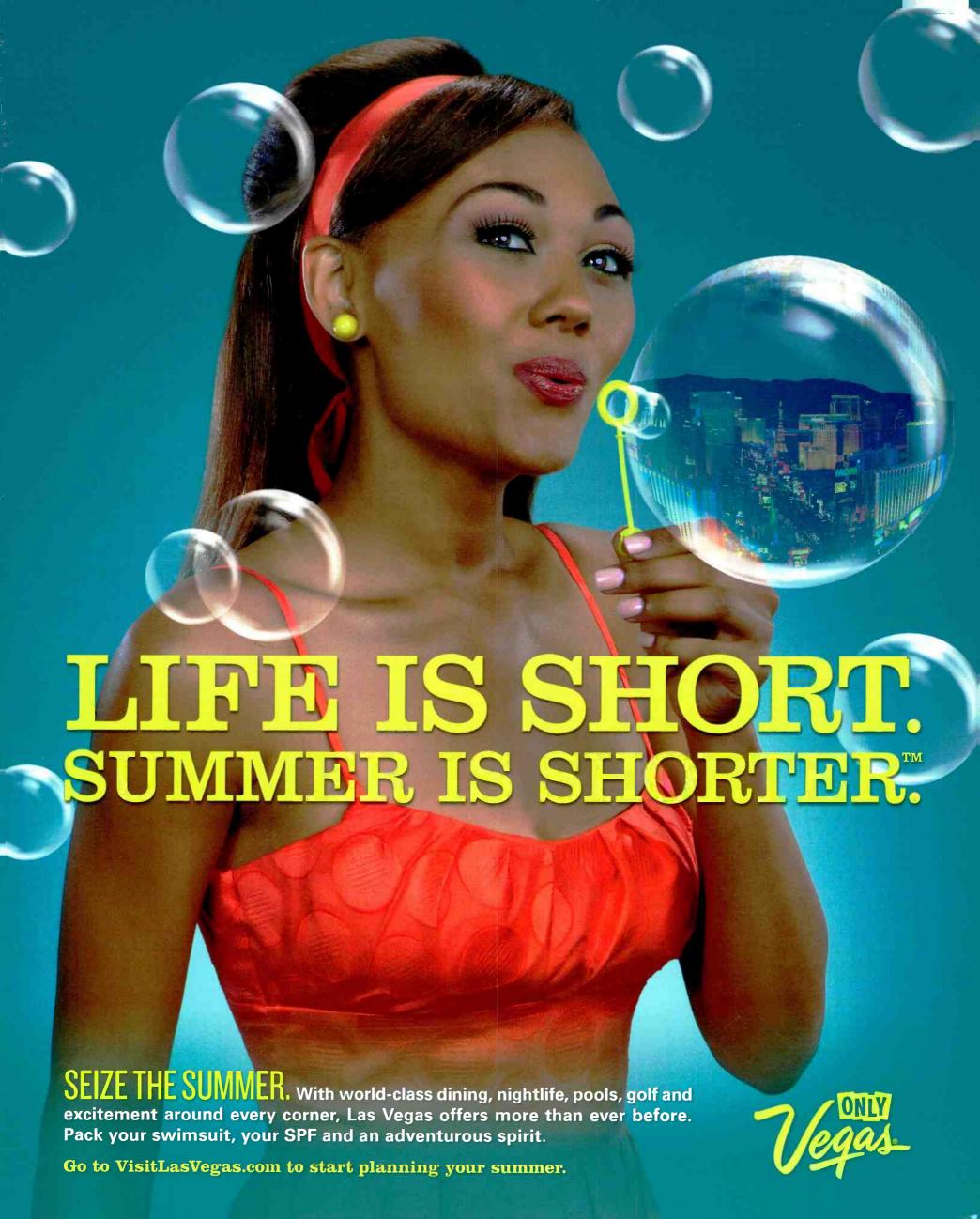
LOS ANGELES: 5055 Wilshire NASHVILLE: P.O. Box 331848 Nashville: TN 37203



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Debi Chirichella: CHIEF FINANCIAL OFFICER/CHIEF OPERATING OFFICER; Howard Appelbaum: PRESIDENT, BUSINESS DEVELOPMENT; Gautam Guliani; CHIEF TECHNOLOGY OFFICER; Dana Miller: SENIOR VICE PRESIDENT, CREATIVE SERVICES; Joshua Engroff: SENIOR VICE PRESIDENT, ONLINE: Doug Bachelis: VICE PRESIDENT, MARKETING; Madeline Krakowsky: VICE PRESIDENT, CIRCULATION; Meghan Milkowski: CORPORATE PRODUCTION DIRECTOR; Richard Tang: VICE PRESIDENT, FINANCEJ JODY BIADROCK CONTROLLER; Rob Schoori: VICE PRESIDENT, HUMAN RESOURCES Andrew Min: VICE PRESIDENT, LICENSING; Elissa Lumley: EXECUTIVE DIRECTOR CORPORATE COMMUNICATIONS

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MakeItYourOwn

Cloud-Based Access, Social Media Help White-Label Music Services Mount A Comeback

For a decent barometer of which way the winds of digital music are blowing, try taking the pulse of the white-label service market.

Not the sexiest of issues, to be sure. But white-label services can often mean the difference between a few players competing in a given market versus many. And while the model fell out of favor in digital music in recent years, there are signs of it making a comeback.

The term "white label" refers to companies that offer readymade service offerings to other companies that rebrand them as their own. The companies that opt for these services are generally brands that want to integrate, say, digital music into their current offering but aren't interested in partnering with a branded service or don't want to spend the time and money needed to build it themselves.

Examples of white-label music service providers include

Digital

Domain

Aspiro, Music-Net. Neurotic Media, Omnifone and Puretracks. However, there used to be many more. In the mid-2000s. when the digital music business first began to ac-

celerate, others like PassAlong Networks Melodeo Loudeve and OD2 offered much the same option as current players-let any brand include digital music downloads as either part of a rewards program or incremental revenue stream to help retain customers and

JUKEBOX

strengthen their brand. None of those companies exist today, at least not in their original form.

OD2 was bought by Loudeye, which was then bought by Nokia and formed the basis of what eventually became the now-shuttered Comes With Music service. Melodeo shifted focus to the nuTsie streaming music app and was ultimately acquired by HP. PassAlong Networks closed its doors in 2009.

The problem was that Apple

held a death grip on the emerging digital download market thanks to the prevalence of digital rights management (DRM) restrictions, which prevented any music sold through white-label services from working on the iPod. As clients dropped out of

the digital music business, the existence of white-label services became increasingly difficult to justify.

> Even the surviving players have struggled. Puretracks lost a prime client after Canada's Much-Music shuttered its digital music store in March. Neurotic Media

partner Hot Topic is closing its ShockHound.com music site. MediaNet lost MTV's Urge service, the Virgin digital music service and iLike.

But with DRM now no longer a factor, and more music

services moving to the cloud, there are more—and better opportunities for brands to reintegrate music into their marketing plans.

Omnifone, for instance, Oriocity Music Unlimited service. Notwithstanding Sony's embarrassing struggles with in just two months, which speaks to the benefits of white-

label music solutions

To date, Omnifone has mostly operated overseas, powering music services offered by mobile handset makers (LG, Sony Ericsson) and wireless carriers (Vodafone, Telenor, 3 Hong Kong), and is now targeting Internet service providers as well.

But Omnifone CEO Jeff Hughes says the company is "far along" in talks with additional brands in the United States. He declines to identify them, but says they operate in the mobile, consumer electronics and automotive markets.

interest in white-label music services are the new capabilities of today's social media applications. Check-in services like Foursquare and Facebook Places are particularly compelling and are what drove Neurotic Media to offer white-label services to venues that want to award clientele with free music downloads in return for registering at their location.

"Why do you want to spend your marketing dollars helping another brand?" Neurotic CEO Shachar Oren asks. "Those brands are sacrificing control of consumer data and control of their brand."

The white-label strategy is expanding into peripheral elements of the digital music landscape as well. App store GetJar in February introduced a white-label service designed to let mobile operators and other partners launch their own app stores for mobile phones. DoubleDutch is a white-label provider of location-based check-in services, used to date by rapper Soulja Boy for a fan-exclusive network rather than relying on Foursquare users (who may not be Soulja Boy fans). Catch Media a white-label music locker service, attracted a strategic investment by Motorola in February.

Given all this activity, what's the forecast for digital music? Busy. Very busy.

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



scored a big win when it became the back-end provider for Sony's network security breaches, it's worth noting that the consumer electronics and entertainment company was able to roll out a hybrid music subscription, music locker and personalized radio service in the United States and eight other countries

Also driving the renewed

BITS & BRIEFS

SUPERGLUED **LAUNCHES KINGS OF LEON PROMOTION**

SuperGlued, the check-in service for live events, is teaming with MTV and Kings of Leon on a promotion to find the band's biggest fans, Fans who "like" the band on Facebook, tweet, post video testimonials and do other types of social media promotion earn points that SuperGlued will track by asking fans to link their social accounts to the SuperGlued service. The two fans with the most points will win a trip to Slane Castle in Ireland to see the band perform on May 28.

STUDY PROJECTS SHARP RISE IN MOBILE APP PURCHASES

store revenue is expected to increase 77.7% this year to \$3.8 billion, from \$2.1 billion last year and \$830.6 million in 2009, according to research group HIS Screen Digest, Apple is pro-

Worldwide mobile app

jected to generate \$2.9 billion in app revenue in 2011, more than three-quarters of the total and up 63.4% from \$1.8 billion in 2010. The total number of downloaded apps is expected to reach 18.1 billion this year compared with 9.5 billion last year and 3.1 billion in 2009. By 2014, the number of downloaded apps is expected to reach 33 billion, driving app store revenue to \$5.6 billion in 2012, \$6.9 billion in 2013 and \$8.3 billion in 2014.

SOUNDCLOUD, HEADLINER.FM PARTNER FOR **SOCIAL MEDIA MUSIC** RECOMMENDATIONS

Headliner.fm, a social recommendation engine for artists, and SoundCloud have teamed to add music to band and track recommendations on social media platforms like Facebook. Under the deal, Headliner.fm users can add any tracks from SoundCloud to their Facebook wall when using the service to promote a band.

RINGTONEST Billbeard TITLE E.T. KATY PERRY FEATURING KANYE WEST DIRT ROAD ANTHEM LOOK AT ME NOW ROLL UP DOWN ON ME 3 THE LAZY SONG 5 HONEY BEE 4 10 SURE THING 10 BOW CHICKA WOW WOW F**K YOU! 22 10 "Dirt Road Anthem," the chart's greatest gainer (6-2, up 10%), becomes Jason Aldean's second top five smash, following his No.1 "Big Green Tractor" in September 2009. "Anthem" reaches a new peak of No. 17 on Hot Country Songs, becoming his 13th consecutive top 20 hit on that tally. MOTIVATION MOTIVA 12 3 ARE YOU GONNA KISS ME OR NOT 12 6 FOOT 7 FOOT LIL WAYNE FEATURING CORY GUNZ 14 S&M 15 11 COUNTRY GIRL (SHAKE IT FOR ME) 18 3 15 **BLACK AND YELLOW** 13 29 JUST CAN'T GET ENOUGH 16 17 THE SHOW GOES ON 17 I WON'T LET GO 19 DON'T YOU WANNA STAY MEF CTIA

screen and a "smart search" technol-

TouchTunes Interactive Networks'

Virtuo SmartJuke is a Web-connected

jukebox that features a 26-inch touch

APP-ENABLED

ogy that lets users search for songs by title, artist and even song lyrics. It also includes a music recommendation engine that suggests songs based on previous selections, 50 curated playlists based on genre or situation (such as "best dance craze") and an application platform called OpenStage that lets third-party developers create new apps to expand the jukebox's capabilities. TouchTunes plans to add a karaoke app





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GARDEN ARENA

TICKETS AVAILABLE AT ALL LOCATIONS, TICKETMASTER.COM, MGMGRAND.COM, OR CHARGE BY PHONE AT 800.745.3000.







B	OXS	CORE con	cert Gros	ses
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,241,752 (\$3,245,224 Canadian)	BON JOVI, RYAN STAR Rogers Arena, Vancouver,	34,672	
	\$1,420.73/\$16.73 \$3,241,671	March 25-26 BON JOVI, THE WEST S	two sellouts	Concerts West/AEG Live
2	\$1,425/\$500/ \$89.50/\$19.50	United Center, Chicago, March 8-9	33,884 two sellouts	Concerts West/AEG Live
3	\$2,761,834 \$1,925/\$600/ \$175/\$59.50	MGM Grand Garden, Las Vegas, March 19	15,136 sellout	Concerts West/AEG Live
4	\$2,228,150 (\$2,059,311 Australian)	KATY PERRY, ZOWIE Rod Laver Arena, Melbourne,	24,649	Michael Coppel Presents
5	\$90.40 \$1,589,230 \$200/\$155/\$100/	JANET JACKSON	two sellouts	L Control
	\$80	The Colosseum at Caesars Palace, Las Vegas, April 22-24 BON JOVI, RYAN STAR	12,361 three sellouts	Caesars Entertainment
6	\$1.425/\$500/ \$77.50/\$17.50	AT&T Center, San Antonio, March 17	17,112 sellout	Concerts West/AEG Live
7	\$1,528,180 (\$1,456,585 Australian) \$157.95/\$82.98	BOB DYLAN, PAUL KELL Rod Laver Arena, Melbourne, Australia, April 20-21	12,566 14,662 two shows	Chugg Entertainment
8	\$1,338,116 \$1,375/\$500/	BON JOVI, RYAN STAR EnergySolutions Arena, Salt Lake City, March 22	17,146	Concerts West/AEG Live
9	\$86.50/\$16.50 \$1,162,319 (\$1,106.412 Canadian)	ROD STEWART & STEVE	sellout E NICKS	Concerts West/ALO Live
Ť	\$249.76/\$29.15	Rogers Arena, Vancouver, April 22 ROD STEWART & STEVI		Live Nation
10	\$1,062,587 \$150.50/\$50.50	U.S. Alrways Center, Phoenix, April 15	11,471 sellout	Live Nation
11	\$977,585 \$79.50/\$39.50	KENNY CHESNEY, BILLY Shoreline Amphitheatre, Mountain View, Calif., April 29	19,685	I, UNCLE KRACKER Live Nation, The Messina Group/AEG Live
12	\$829,092	LIL WAYNE	20.000	
	\$148.25/\$47.75 \$814,538	Amway Arena, Orlando, Fla., April 6 KENNY CHESNEY, BILLY	9,765 13.981 CURRINGTON	Live Nation
13	\$79.50/\$49.50/ \$29.50	Jobing.com Arena, Glendale, Ariz., May 1	12,721 sellout	The Messina Group/AEG Live
14	\$766,281 \$79.50/\$49.50	Van Andel Arena, Grand Rapids, Mich., May 7	CURRINGTON 10,707 sellout	Mischell Productions, The Messina Group/ AEG Live
15	\$638,985 \$85/\$70/\$60/	MOTHER'S DAY FEST: C Atlantic City Boardwalk Hall, Atlantic City, N.J., May 7	10,037	ON, KEITH SWEAT, THE WHISPERS
16	\$45 \$602,539 \$79.50/\$49.50/	KENNY CHESNEY, BILLY		, UNCLE KRACKER
	\$25 \$593,305	Allen County Coliseum, Fort Wayne, Ind., May 6 B.B. KING, FUNKY METE	9,192 seliout	Mischell Productions, The Messina Group/ AEG Live
17	(\$562,924 Australian) \$139.60/\$107.41	Hisense Arena, Melbourne, Australia, April 16	4,618 5.000	Chugg Entertainment
18	\$551,231 \$79.50/\$49.50/ \$25	KENNY CHESNEY, BILLY I wireless Center, Moline, III., May 5	0.004	Mischell Productions, The Messina Group/ AEG Live
19	\$525,807 (\$499,159 Canadian)	TIËSTO, GRIMEY TECH, Edmonton Expo Centre,		
20	\$105.29/\$52.62 \$521,305	IRON MAIDEN	sellout	Boondang Music Canada
20	\$95/\$40 \$512,764	Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 14 TIËSTO, DAVID STONE,	6,565 9,257	Lincoln Road Productions, Evenpro/ Water Brother
21	(\$493,284 Canadian) \$103.95/\$62.32	BMO Centre, Calgary, Alberta, April 16	6,840 sellout	The Union
22	\$466,846 \$87/\$23	KID ROCK, JAMEY JOHN BJCC Arena, Birmingham, Ala., Feb. 19	10,076 sellout	Blue Deuce Entertainment, Red Mountain Entertainment
23	\$464,262 (\$455,687 Canadian)	JEFF DUNHAM, BRIAN I Rexall Place, Edmonton, Alberta,		Icon Concerts
24	\$69.02 \$462,088 (\$447,032 Australian)	SHOW LUO	9.031	
	\$411.41/\$80.63 \$461,184	Acer Arena, Sydney, April 1 BACKSTREET BOYS	2,841 3 .221	JMS Productions
25	(1.859,240 pesos) \$111.62/\$44.65	Luna Park, Buenos Aires, March 1	0.293	T4F-Time For Fun
26	\$455,175 \$67/\$33	New Orleans Arena, New Orleans, May 3	FR BULLET BA 7,291 10,000	Beaver Productions
27	\$450,008 \$89.50/\$25	KID ROCK, JAMEY JOHN	10,959	AEG Live
28	\$449,286 \$58.50/\$48.50/	ZAC BROWN BAND, BL		IOKE
	\$38.50	The Dell Diamond, Round Rock, Texas, April 17 TIM McGRAW, LUKE BR	9,103 10,000 YAN, THE BAN	Jam Productions, Outback Concerts D PERRY
29	\$434,002 \$62.75/\$32.75	Frank Erwin Center, Austin, April 9	7,539 11.887	Live Nation, in-house
30	\$432,097 \$74/\$54/\$38.50	WIKE EPPS, SHERYL UN UIC Pavilion, Chicago, April 2	7,700 sellout	MAJ Concerts, North American Entertainment
31	\$431,785 \$60/\$40	TIËSTO, CEDRIC GERVA D.C. Armory, Washington, D.C., April 9	9,210	Panorama Productions
32	\$422,162 (1,200,000 nuevos soles)	CHAYANNE	10,079	
	\$100/\$10	Jardin de la Cerveza, Arequipa, Peru, April 16 KENNY CHESNEY, UNCL	16.000	Juan de Dios Guevara
33	\$75/\$45/\$25	Cumberland County Civic Center, Portland, Maine, April 7	6,722 sellout	The Messina Group/AEG Live
34	\$419,972 \$59.50/\$25	JEFF FOXWORTHY, BILL Scottrade Center, St. Louis, March 11	7,491 7.864	Outback Concerts
35	\$415,810 (199,833,000 pesos)	PARAMORE Espacio Riesco, Santiago, Chile,	7,468	T4F-Time For Fun
	\$62.42/\$49.94	Feb. 26	7.702	

UPFRONT

'Monster' Smash

Lady Gaga's Just-Concluded Trek Took Her From Tour Cancellation To The Record Books

The unprecedented success of Lady Gaga's Monster Ball tour, which wrapped May 6 as the biggest tour ever by a debut arena-headlining artist, seems even more remarkable when one considers its genesis.

In the summer of 2009, Gaga sought to build on the massive success of debut album "The Fame" with a co-headlining tour with rap superstar **Kanye West**. Their hotly anticipated Fame Both conceptually and in regard to venues, the Monster Ball tour grew with Gaga's popularity, evolving from a theater trek to a stadium production. She played North America, Europe, Mexico, the United Kingdom, New Zealand, Australia and Japan primarily as a theatrically produced arena show. But she also ventured outdoors for stadiums and a memorable performance at Lollapalooza 2010 in Chicago.

Booked by William Morris Endeavor, Gaga worked with various promoters on the first leg of the tour. Then she cut a tour deal with Live Nation in February of last year that lasted through the end of the run.

The Live Nation portion of the tour—166 of the 200 dates—was produced under Live Nation's Toronto-based global touring division, headed by global touring chairman Arthur Fogel—the same division that helms U2's record-setting 360° tour. Live Nation's expertise in coordinating extravagant, international megatours, and the budgeting, pric-

ing and routing expertise they require, clearly played a key role in the success of Monster Ball.

"We're humbled by the tremendous success of the Monster Ball tour," Gaga manager **Troy Carter** says. "The reasonably priced tickets coupled with a great live experience led it to being a must-see event."

A breakdown of some of the numbers is enlightening. Gaga is now clearly an international draw, having pulled in \$18.6 million and 242,000

in attendance in the United Kingdom from 18 shows, \$12 million and 170,000 in attendance in Australia and New Zealand from 15 shows and \$3.1 million and 36,000 in attendance in Japan from four shows—all on her first significant plays in those territories.

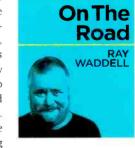
In the first run through Europe with Live Nation, Gaga grossed nearly \$20 million and drew atten-

dance of 226,047 to 16 shows. Her first North American arena shows last year blew it out, with a \$67 million gross and more than 625,000 in attendance to 43 shows, and basically put her on the map and solidified her live entertainment chops.

Then it was back to European arenas for another \$43 million and more than 450,000 in attendance to 34 shows, and a victory lap through North America that added \$56.5 million from 540,103 tickets sold to 38 shows. She finished with three stadium concerts in Mexico that grossed more than \$9 million and drew 137,845.

Overall, she finished with a per-show average of \$1.1 million in gross and 12,500 in attendance—jaw-dropping numbers for a first-time arena headliner.

Welcome to the big leagues, Lady Gaga. ••••





Kills trek was scheduled to start in November. But it never happened, canceled in the wake of West's infamous interruption of **Taylor Swift's** acceptance speech at the MTV Video Music Awards in September of that year.

West stepped away from the spotlight, Gaga forged ahead solo, and the rest is touring history.

Gaga concluded her lengthy Monster Ball tour on May 6 in Mexico City, managing feats

no other artist has pulled off in his or her first run around the globe through the big rooms. Dating back to November 2009, Gaga's 200 Monster Ball shows grossed \$227.4 million and drew 2.5 million people, according to numbers reported to Billboard Boxscore (Billboard.biz, May 5). That leaves Gaga flirting with one of the top 10 highest-grossing

tours ever, jumping her ahead of milestone tours by such acts as **Bruce Springsteen**, **Bon Jovi**, **Cher** and **Madonna**, whose 2006 Confessions tour grossed \$194 million.

Of course, Gaga has a ways to go to match the benchmark set by Madonna's biggest tour—the Sticky & Sweet trek of 2008-09, which grossed \$408 million, the top tour among both female and solo artists. But by 2009, Madonna had already passed her silver anniversary as a global star and was commanding the sort of ticket price that goes with the highest echelon of touring acts.

By comparison, Gaga is just getting started as a touring artist. But she already sports a passionate, dedicated fan base and a cultural footprint that's indeed reminiscent of Madonna. The relationship between artist and fan at times felt personal. "Tonight the freaks are on the outside," Gaga would tell her "little monsters" in the audience, who always responded with resounding approval.

INVESTMENT BY GLENN PEOPLES

The Data Dance

Best Bets For Venture Capital Dollars? Take Notes From Two Pros



hil Sanderson, managing partner at IDG Ventures, has invested in three music startups: metadata cleanup service TuneUp Media (@tuneup, "the No. 1 plug-in for iTunes"); Facebook marketing service RootMusic (@rootmusic); and audiophile data server company Olive (@OliveHDMusic).

Alex Zubillaga has invested in media player doubleTwist (@doubletwist), fan management service FanBridge (@fanbridge, "powering valuable fan relationships") and online concert listing site Songkick (@songkick). Zubillaga, a former executive VP at Warner Music Group, is also a shareholder in Spotify (@spotify).

Both investors have expressed interest in companies that create value from data, and each has already put money in these types of startups. What TuneUp Media knows about its customers' music collections could help ticketing companies sell more tickets. Similarly, FanBridge and Songkick can leverage their vast user data in a multitude of ways. In addition, Sanderson points to growing potential in the audiophile market and Zubillaga sees opportunity for music streaming services.

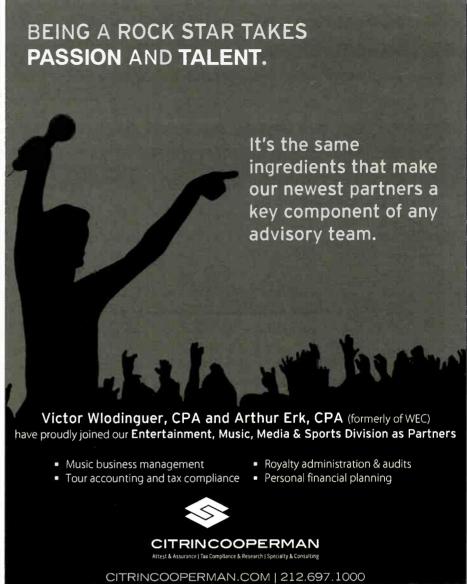
"Data will be used for companies to make decisions on what to market," Sanderson says of the value of social data. "Or for consumers to say, 'Wow, a lot of people like me are listening to this.' That's the collaborative filter 2.0. That data will be used in the social context, not just for companies making music decisions or consumers deciding what they want to listen to, but even possibly advertising opportunities and e-commerce opportunities."

"Most incumbents have never really figured out how to capture, organize, structure and capitalize on data," Zubillaga says. "Data... will become more relevant in the music industry." Why, for example? "Because the fact that Atlantic Records puts out Bruno Mars and spends \$3 million-\$5 million marketing that record and then it comes time to put out the second record and they've no idea who bought that first record—is just insane."

Ticketing companies are in need of data as well. "The ability to sell tickets is something which is very interesting to us." Sanderson says. "Not just tickets to soldout shows, but the ability to sell tickets to all the shows that have open seats. Being able to fill seats. This is a type of feature an existing music tech company can offer large ticketing companies—to leverage the data they've collected."

There's also an attractiveness to music access models. "The marriage of Rdio or MOG as the music layer of a carrier-I think you're going to see that kind of access deal," Zubillaga says. "Spotify could do similar partnerships. They apply to both wireless and cable companies, and [Internet service providers]. There's a successful case study in what Cricket [@Cricketnation] has done, basically selling a plan and service where you have unlimited access to any music content for \$55 a month. The economics are such that the music industry is very happy and it seems like they're getting significant adoption."

The audiophile market may also have potential. "It's expanded over the years," Sanderson says. "It's not necessarily . . . 'An audiophile is someone who's got a classic vinyl system and is a collector.' That's a pretty small market. But somebody willing to pay \$599 for an Olive high-quality, multiroom player, that's mainstream."





Ferreting Out Fakes

Could Counterfeit CDs Be A Key Factor In Plunging Physical Sales?

For months now, Latin label executives have claimed off the record that at least some of their lost physical sales can be blamed on legitimate re-

Latin

Notas

tailers selling counterfeit product.

It's a deeply troubling accusation, somewhat akin to charging Macy's with selling fake Lacoste polo

Now evidence is emerging to support these claims.

As the RIAA has confirmed in an email to members (Billboard.biz. May 10), federal investigators from the U.S. Department of Immigration and Customs Enforcement recently seized more than 150,000 counterfeit CDs from one-stop Angelica's Records, one of the largest distributors of Latin music in the United States. Sources familiar with

> the situation say the ICE enforcement action took place April 27.

The RIAA said in its email that it expects the case to be presented to a federal grand

jury in Dallas. An ICE spokeswoman says she has "no information" about an Angelica's enforcement action. Angelica's president Melek Portillo couldn't be reached

Industry sources claim Angelica's was-in addition

to buying and distributing legitimate CDs from labels -also distributing counterfeit product as if it were the real thing.

"It sounds outlandish, doesn't it?" says Peter Prajin of Prajin One Stop Distribution in Los Angeles.

Prajin is an example of what's happened to retail. Whereas five years ago 80%-90% of his business was in distributing to small retailers, it's now divided evenly between distribution and retail in his own stores, which have shrunk from 25 to five. It's impossible to know if any of his former clients are getting cheaper counterfeit CDs elsewhere.

The raids on Angelica's are a validation of sorts for Latin labels, which have been seek-

ing an answer to an urgent question: Why have physical sales of Latin music dropped so dramatically in the past two years? Latin album sales in the United States plunged 25% in 2010, versus a 12.8% decline in overall U.S. album sales, according to Nielsen SoundScan.

'We find more Latin illegitimate product than all the other genres put together," says Brad Buckles, head of the RIAA's anti-piracy unit. "And so much of it looks legitimate. We see an inordinate amount of plant manufacture and pirated copies sold in Latin music, so I think the toll is bigger on the Latin music industry —at least in the physical world-than it is on other kinds of music.'

While it's impossible to determine how much counterfeit CDs account for the decline in Latin album sales in the United States, it's clearly part of the problem. Also troubling to labels is the fact that imported CDs, particularly from Mexico, are much cheaper than U.S. product. That's because copyright fees in Mexico are paid as a percentage of the retail price instead of per track. These factors may be pushing struggling retailers to sell counterfeit merchandise to stay afloat

Time will tell if the raids will become a wake-up call for retailers that knowingly sell counterfeit recordings.



Road Veterans

Solís/Gabriel, Sesto/Carrasco Tours Target Adult Latin Fans

In the midst of a rather lukewarm touring season for Latin music, two double bills aimed at the adult Latin consumer are launching ambitious nationwide tours for the spring and summer.

Marco Antonio Solís will tour alongside fellow Mexican singer Ana Gabriel for the first time in what promoters Live Nation and Cardenas Marketing Network (CMN) are calling the Haciendo Historia (Making History) tour, which kicks off June 10 at the Power Balance Pavilion in Sacramento, Calif. The tour of mostly arenas will play at least 14 cities, with more to be confirmed.

Meantime, Spanish crooner Camilo Sesto will feature Dominican singer Angela Carrasco as his guest on his ninecity Gira del Adios (Goodbye) tour, which launched May 14 at Miami's American Airlines Arena and will hit a mix of arenas and theaters.

Both tours target an affluent adult consumer who, in recent years, has enjoyed a more accommodating environment at radio as an increasing number of stations play recurrent hits.

Of the four artists, by far the most popular in terms of sales and touring clout is Solís, one of the top-selling Latin acts in the United States. By pairing with Gabriel, who is a friend and, like Solis, straddles the regional Mexican and pop worlds, Solis appears intent on bringing an extra something to the table for his core fans, rather than reaching out to new ones.

Meanwhile, Sesto, a major star of the '80s and '90s who rarely tours anymore, is billing his current trek as his last, In 2009, Sesto played what he had considered a farewell tour that included two U.S. stops. But the positive response to those shows led to this final encore, produced by Defiant Concerts, which has paired with promoters in various cities.

Beyond the musical appeal, however, accessibility and pricing are also impor-

tant. "There are those people who want location and are willing to pay for it." Live Nation senior VP of touring Kate Ramos says of the Solis/ Gabriel tour, "And others want [low] price."

In the last 12 months, many promoters have repeatedly spoken off the record about the growing difficulties in turning a profit on tours because they claim that artists aren't willing to lower their guarantees, leaving promoters holding the bag if a tour fails to sell.

CMN CEO Henry Cardenas says the Solis/Gabriel tour "will work because the artists were willing to lower their guarantees in consideration of the economy." If tickets sell well, however, the artists will make money on the back end.

"We need to make sure we'll cater to all interests," Ramos says.

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CARLOS TABAKOF DIES

Veteran music marketing executive Carlos Tabakof died of cancer April 15 in Rio de Janeiro. He was 45. Tabakof was an enthusiastic advocate of music of all genres, but he especially left his mark on Latin, Brazilian, jazz and world music. He began his career as a DJ at KZSC-FM Santa Cruz, Calif., while attending college. Tabakof went on to become a respected music marketing exec with a résumé that included stints at CMJ, MTV Latino, Verve, Sony BMG and Warner Music Latina, where as senior director of strategic marketing he curated numerous projects, including the "Chill Brazil" compilations and the bilingual soundtrack to the WN Network's children's show "Mucha Lucha." Tabakof was most recently executive director for Feria Musica Brasil, an annual music business conference and festival. He is survived by his wife, May Camargo.

MIAMI'S LA RAZA **GOES COLOMBIAN**

SBS Entertainment has flipped its regional Mexican station in Miami-WRAZ (La Raza)-to a tropical format featuring Colombian music. The new WRAZ (Cima) programs mostly cumbia and vallenato, SBS launched La Raza in January 2008 as Miami's first regional Mexican station in response to a growing Mexican and Mexican-American population in south Florida, But a subsequent July 2010 Nielsen report on the ethnic makeup of the station's listenership in the Miami-Fort Lauderdale area showed that listeners of Colombian origin outnumbered all other countries of origin except Cuba.

SHOTS FIRED AT ALACRANES MUSICAL

Duranguense band Alacranes Musical escaped injury when gunshots were fired on the group's two vans near the Mexican city of San Luis Potosi after a recent gig. In the early morning hours of May 9. the group said a vehicle pulled up alongside the vans, with the occupants motioning for the vans to pull over. When the group refused to do so, those in the third car opened fire and sped off.

NIELSEN BROADCAST DATA SYSTEMS

BDSCertified Spin Awards March 2011 Recipients:

♦800,000 SPINS

Big Girls Don't Cry/Fergie/will.i.am/A&M/Interscope Here Without You/3 Doors Down/Universal Republic Kryptonite/3 Doors Down/Universal Republic

♦ 700,000 SPINS

Irreplaceable/Irreemplazable/Beyonce/Music World/Columbia

♦600,000 SPINS

Bad Day/Daniel Powter/Warner Bros.
Breakaway/Kelly Clarkson/Walt Disney/Hollywood
Just The Way You Are/Bruno Mars/Elektra/Atlantic

♦ 500,000 SPINS

Be Without You/Mary J. Blige/Geffen/Interscope
Breakeven/The Script/Phonogenic/Epic
Clocks/Coldplay/Capitol
DJ Got Us Fallin' In Love, 'Usher Feat. Pitbull/LaFace/Jive/JLG
Knock You Down/Keri Hilson Feat. Kanye West & Ne-Yo/Mosley/
Zone 4/Interscope
Lips Of An Angel/Hinder/Universal Republic
Sexy Chick/David Guetta Feat. Akon/Astralwerks/Capitol

♦ 400,000 SPINS

Dangerous/Kardinal Offishall Feat. Akon/KonLive/Geffen/Interscope
Firework/Katy Perry/Cap tol
If You're Going Through Hell (Before The Devil Even Knows)/Rodney Atkins/Curb
Otherside/Red Hot Chili Peppers/Warner Bros.

♦ 300,000 SPINS

Bottoms Up/Trey Songz Feat. Nicki Minaj/Songbook/Atlantic Grenade/Bruno Mars/Elektra/Atlantic Life After You/Daughtry/19/RCA/RMG

♦ 200,000 SPINS

Hey Baby (Drop It To The Floor)/Pitbull Feat. T-Pain/Mr. 305/Polo Grounds/J/RMG No Hands/Waka Flocka Flame Feat. Roscoe Dash & Wale/1017 Brick Squad/Asylum/Warner Bros.

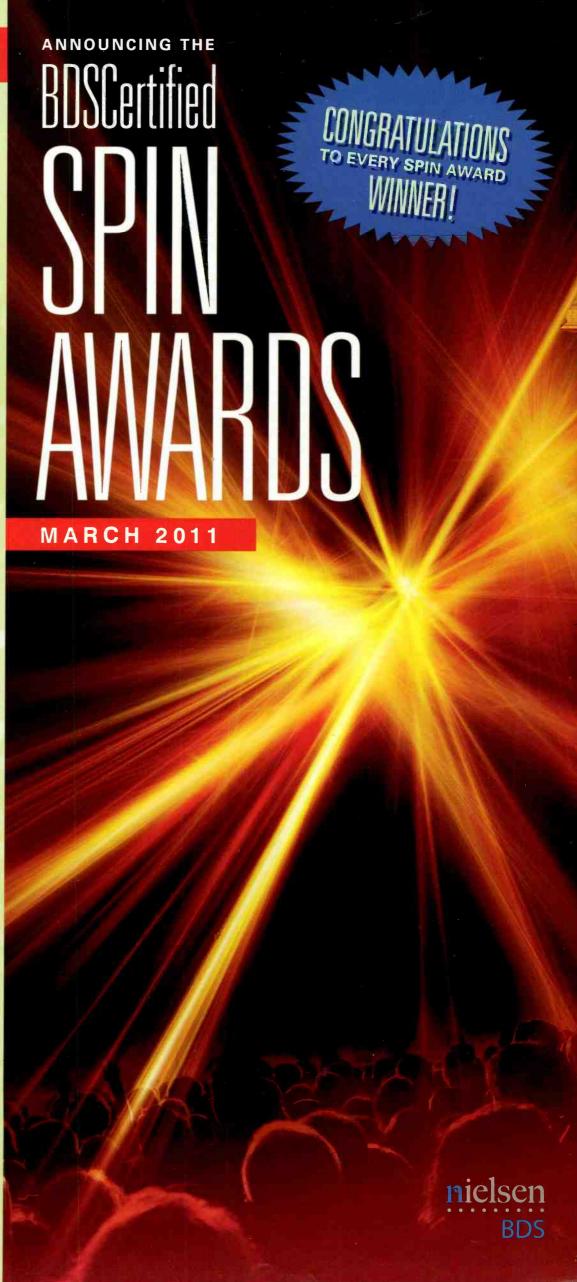
Yeah 3X/Chris Brown/Jive/JLG

♦ 100,000 SPINS

Bittersweet/Fantasia/19/J/RMG
Born This Way/Lady GaGz/Streamline/KonLive/Interscope
Coming Home/Diddy - Dirty Money Feat. Skylar Grey/Bad Boy/Interscope
Down On Me/Jeremih Feat. 50 Cent/Mick Schultz/Def Jam/IDJMG
Hold It Against Me/Britney Spears/Jive/JLG
Let Me Down Easy/Billy Currington/Mercury
More/Usher/LaFace/JLG
S&M/Rihanna/Def Jam/IDJMG
Say You'll Haunt Me/Stone Sour/Roadrunner/RRP
Who Are You When I'm Not Looking/Blake Shelton/Reprise/WMN

♦50,000 SPINS

A Little Bit Stronger/Sara Evans/RCA
All Of The Lights/Kanye West/Roc-A-Fella/Def Jam/IDJMG
Heart Like Mine/Miranda Lambert/Columbia
Look At Me Now/Chris Brown Feat. Lil Wayne & Busta Rhymes/Jive/JLG
Shake Me Down/Cage The Elephant/DSP/Jive/JLG
The High Road/Broken Bells/Columbia
This/Darius Rucker/Capitol Nashville



THE BILLBOARD

ZYNGA VP OF BUSINESS PERATIONS

Owen Van Natta

The ex-Myspace and Facebook executive talks about GagaVille and the social game maker's branded content deals.

If social gaming is the new TV, Zynga is like early MTV, helping turn an existing medium into one that's increasingly associated with music and entertainment content.

The 4-year-old company's games are played by 250 million active users per month, according to AppData. It has three of the top five games on Facebook—its platform of choice with CityVille and FarmVille snaring 89 million and 45 million active users per month, respectively. And in a California state regulatory filing in April, Zynga reported the planned sale of \$490 million in Series C preferred stock, which according to InsideSocialGames.com, suggests a total valuation for the company of about \$9.1 billion.

Helping fuel Zynga's growth has been its embrace of branded entertainment content, including music. Its latest and most ambitious foray into this arena is Gaga Ville, a new Lady Gagathemed subdivision of FarmVille that leverages Zynga's knack for engaging entertainment with exclusive access to the singer's music. From May 17 through May 19, GagaVille will be the only place where fans can hear unreleased songs from Lady Gaga's new album, "Born This Way," due May 23. The album will also be bundled as a free download with the purchase of a special Zynga \$25 game card at Best Buy.

Heading up these initiatives is Zynga executive VP of business operations Owen Van Natta, former CEO of Myspace and ex-COO of Facebook.

In an interview with Billboard, Van Natta talks about GagaVille and Zynga's approach to branded partnerships



If you look at games like FarmVille that have been in the market for a while, or Mafia Wars, which has been around for years, or even our poker games, you'll see we're releasing new features and new functionality and new content every single week. In addition to that we've been launching entirely new experiences as well. Most of the activity I've spent my time on has to do with revenue, partnerships and really setting the company up to scale on the business side.

How did GagaVille come together?

We've done a number of different brand integrations over the last yearand-a-half. Most of them have been opportunistic, smaller initiatives, whether it's the partnership with 7-11 to promote FarmVille in 7-11 stores or what we did more recently with Paramount Pictures around "Rango," where you can come into [FrontierVille] and unlock a movie trailer.

What we found is our users love

to engage with branded content. The engagement across the Zynga network [is] some of the deepest engagement that happens in entertainment anywhere. Snoop Dogg's [Mafia Wars promotional stuntl was Ustream's single largest eventmore than 2 million viewers. That led to a conversation with Dr. Dre, a Mafia Wars fan, who wanted to release a song inside the game. We had an unbelievably positive response.

As we've started to do these things, we've had a lot of different artists reach out and ask about opportunities. With Gaga, it felt like a very natural fit. Her content is enjoyed by people all around the world. She appeals to a very broad demographic and that fits very well within our games. The entertainment we're providing is being consumed on such a massive scale that finding an artist that can appeal to the largest number of our players is one of our goals. Gaga fit that description. As an artist who's always looking for great, cool ways to engage with her fans, that fits very well with our desire to provide richer entertainment experiences for

our players, especially since those audiences map together so well.

What's the life cycle of something like GagaVille?

Certain elements have a beginning and end. [Gaga's music] is an example of something that has a really high value for a period of time but eventually won't have so much value. There are other areas we want to persist for a very long time, such as the ability to take some of the virtual goods to RewardVille [where Zynga game players can redeem points for virtual rewards]. How those things evolve depends on how our players decide they want to interact with them. If we find an area they are especially enjoying, we'll figure out how to evolve and expand that.

Going forward, will there be a greater emphasis on music at Zynga?

As new things have resonated with our players, we have expanded those and turned them into more programmatic initiatives. On the advertising side, we started with some very small,

opportunistic ways that brands were able to get integrated into different aspects of our user experiences. I've been in this industry for 15 years and we're able to deliver the type of engagement for brands and artists that

What is it about social games that's so engaging?

frankly I've never seen before.

When people think about games, they oftentimes think about an experience that is radically different from what they are coming to get at Zynga. People have expected their experiences on the Web to become more social. Zynga has met those players' needs by providing an entertainment experience that is most closely associated with games, but the value our players are getting from them really has to do with their ability to have fun and play together in a social environment. That's where a lot of the innovation has happened.

What kinds of opportunities does Zynga offer for artists. record labels and publishers?

It's really the opportunity to connect with a fan in a way that is unparalleled today. It's not only a way for them to connect one on one, but you're able to reach an incredibly large audience. And you're doing it in an environment that allows for a different type of creative freedom.

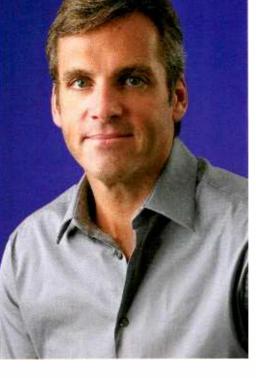
How would you characterize the conversations you've had with artists, managers and rightsholders? Have there been any stumbling blocks?

I've been thrilled with the response and interest we've had from worldclass artists who understand that there's a huge opportunity here. We think this is just scratching the surface of what could be an incredibly rich experience for our players and for a large number of artists.

It's always a matter of finding something that's going to work really well for Zynga and its players and also align perfectly with the artist's vision and what they're trying to create. I wouldn't say there has been any friction in any of that. It's really been collaborative.

Is there any type of music or artist that works particularly well with

We have different games that appeal to different people. In the case of Dr. Dre, he was looking for not just an audience but a user experience that he felt matched up with his music. He found that in Mafia Wars. Equally important, it matched the brand experience and brand association he was going for. We have the ability to do things very broadly. FarmVille covers every demographic and region of the Internet. We have a lot of great games that we're continuing to develop here that are furthering our ability to better serve individual artists and brands.





We think this is just scratching the surface of what could be an incredibly rich experience for our players and for a large number of artists.



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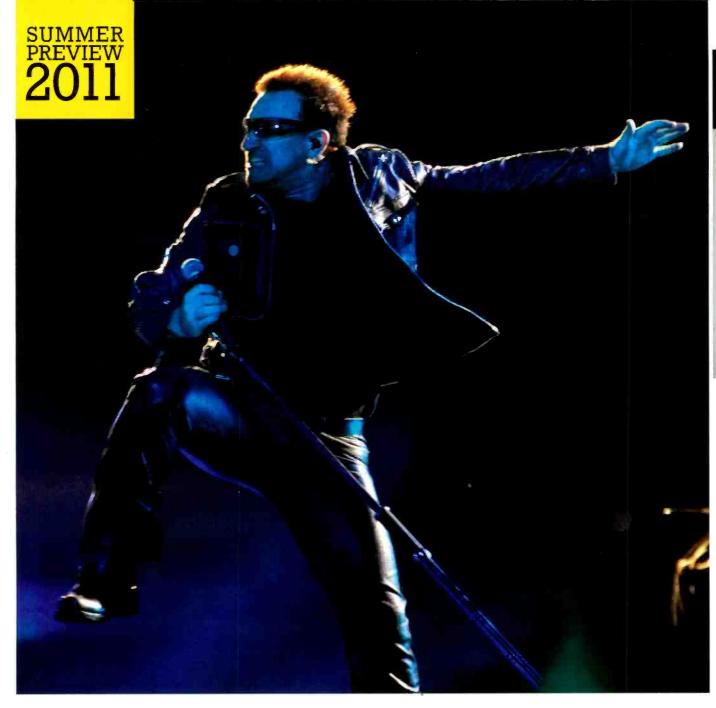




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The Summer?



It's Showtime!

Summer 2010: Show cancellations and double-digit drops in attendance and dollars. 2011: All signs indicate that the live business is on the rebound BY RAY WADDELL

There are exceptions.

But: Early sales reports demonstrate that fans are again buying concert tickets. "Absolutely," Nederlander Concerts CEO Alex Hodges says. "We're going to rebound as an industry. We're at double last year in numbers and dollars."

With last year still a fresh and painful memory for many in the concert business, it appears that most of the issues that plagued 2010 have been addressed as the industry heads into the heart of the summer touring season. Many of last year's troubles can be indirectly blamed on a weak economy, but how did the industry deal with the downturn? Tours and shows that failed, or did less than projected business, did so because of poor pricing, misgauged demand and ill-conceived marketing strategies.

"In 2010 we had more cancellations than we ever experienced," Hodges says. "In terms of . . . pulling back or staying off the road—it was unprecedented."

2010 was a year of consumer backlash. Concert-goers were skeptical about the merger of Live Nation and Ticketmaster—and fed up

with expensive tickets. They were also bombarded with report after report of cancellations and postponements. "It was hot news that there were cancellations," Hodges says. "Consumers talk to each other, and every level of the media was talking about cancellations and discounts. That had an effect."

If lessons have been learned, the primary one relates to pricing. "People are getting the prices right out of the gate," says artist manager Jim Guerinot (No Doubt, Nine Inch Nails). "They're starting there and reverse-engineering into what should the guarantee be, in order to sell the tickets based on what we really think we can sell them for. This 'starting with the guarantee and then dictating a ticket price' model has just not worked." This year, concert organizers are promoting value—whether it's in synergistic packaging, strategically scaled ticket pricing, targeted marketing with local consideration or discounting on the front end that rewards early buyers.

Live Nation's summer ticket sales are pacing ahead of last year, much of it driven by tour packages like New Kids on the Block/Backstreet

Boys, Sade/John Legend and Journey/Foreigner. Mark Campana, co-president of North America concerts for Live Nation, says artists, agents and managers are onboard with offering value—and taking pains to get it right.

"Artists are taking a look at where they're playing, what type of package it is," Campana says. "Where we can control it in our owned-and-operated facilities, we're trying to bring prices down, bring down the service charges, get rid of the print-at-home fees... That's how fans are going to regain trust in promoters around the country."

A NEW APPROACH TO DISCOUNTING

What's more, Live Nation's old discounting strategy, maligned by many in the industry as devaluing the live experience, has been overhauled. "We went in with low lawn ticket prices and service charges [and] putting shows up with discounts for the opening weekend and the price goes up after 72 hours," Campana says. "All of that seems to be working for us now."

On May 9, Live Nation said that it had



And away we go: The 2011 summer concert season includes such highlights as the continuation of U2'S 360° tour and the Hooligans in Wondaland outing, featuring JANELLE MONÁE and Bruno Mars.

formed a joint venture with Groupon to develop GrouponLive, a website that will offer limited-time deals on tickets for Live Nation events and Ticketmaster clients.

There are no bad shows, only bad deals. That axiom seemed to play out last year, as high guarantees to artists translated into higher ticket prices or inappropriate venues that led to empty seats. Additionally, the high cost of talent limited the amount of shows some promoters would take outside of venues they own or operate.

"We came up with a slogan," Hodges recalls, "about outside promoting in third-party buildings, when we saw the softness in the market and wanted to cut back: 'None is more.' If you don't do it, you can't lose any money. We cut way back.

"This year, we've already done more shows at outside venues [than last year]. We're going to do 40-50 shows in open promotions and, so far this year, all but one have made money," Hodges says. "We've been very careful, but we've abandoned 'None is more' and gone with 'Proceed with caution.'"

It could be that during the winter, agents, managers and promoters got back to basics and started cutting deals with a new reality in mind. "Bidding is still a huge piece of the business," Hodges says. "I've seen more old-time telephone dialogue this year than I've seen in years."

Hodges says he's offering agents and managers choices, and often feels like they're making what he thinks is the right one—a deal that focuses on a lower guarantee on the front end, a lower ticket price and the potential for the artist to walk away with more money on the back end.

"In talking to the agents and submitting prices, sometimes two or even three offers," Hodges says, "we'll say, 'If you really want to jam this and take every risk about the consumer showing up for you, here's one with a higher ticket price. Here's one with all the house one price, and here's one with what we recommend, three or four prices, a little bit lower, and not pushing the envelope quite as much. In many cases, the agents and managers come back and say, 'We appreciate your confidence. Let's go for the lower price.' "

Of course, some things are out of promoters' hands, particularly smaller promoters who are often at the mercy of deeper-pocketed global promoters like Live Nation and AEG

This Is The World Calling

SuperGlued, Loudie, Mobile Backstage (And More) Are Ready To Make The Summer Concert Season Highly Interactive

Remember that time when mobile phones were frowned upon at live events due to concerns about unauthorized photos and video? Or because people might be yakking on them too loudly during the show? Ha. Now, new mobile apps designed specifically to enhance the live experience for bands and fans alike have made smartphones almost a necessity.

SuperGlued (@superglued), for example, not only helps users find nearby concerts, but also lets them interact with others during the show by checking into Foursquare and posting comments and photos. Loudie (@loudieapp) is a location-based network for checking into shows, buying concert tickets and seeing in real time what people are saying at concerts around the country.

Photo-sharing app Color (@color) is a place where fans post photos—other people at that same location can view them. Neurotic Media

(@NeuroticMedia), a white-label music download service—"add music downloads to your product marketing strategy," the home page says—has a service that enables venues to award a free track to users who check into a location on Facebook.

"There are so many apps, I can't even keep up," says Paul Kersh, new-media marketing manager for 4fini, the company behind the Vans Warped and Rockstar Energy Drink Mayhem tours. But while location-based apps are attracting the most attention, the bigger goal is interactivity—and finding ways to lower the barrier between artist and fan. Jam band Umphrey's McGee, for instance, hosts special

UMBowl concerts for select fans, where attendees use phones to text in themes that the band can use as inspiration—literally letting the audience direct the music.

"There are plenty of artists that find the cellphone thing during concerts very distracting," says Syd Schwartz (@sydster), a digital marketing consultant whose clients include

Umphrey's McGee. "They're used to looking out at an audience and seeing people fully engaged. Now they're looking out onto an audience and some are engaged with their mobile device. Since that behavior is happening anyway, why not figure out a way to get people more engaged in the moment?"

But not all bands want to create their own custom app for this purpose. So apps like Mobile Backstage (@mobilebackstage) are providing artists with a template app they can customize for their fans, one that fea-

tures Foursquare-like check-ins, interactivity with other fans and communication with the bands themselves.

To be sure, this summer will prove a highly experimental one, as both promoters and artists play around with the best ways to incorporate this new technology into their respective efforts—be it tour marketing or just plain entertainment. But according to Schwartz, fan demand may soon make interactive tours a requirement. "Technology is changing the nature of the barrier between audiences and bands," he says. "Audiences are starting to have higher expectations as to what a meaningful event is." —Antony Bruno ((a Antony NBruno)



Ties that bind: SuperGlued lets concert-goers interact.

Live. "As promoters, agents, managers and artists, we have to be careful of competitive bidding," Hodges says, "where prices go up and you keep pressing on every show." Prudence seems to be the rule.

Following a reorganization last fall, Live Nation has moved away from a centralized booking and marketing strategy to tap into more local market expertise in talent buying and promotion. "Taking the local promoters and re-engaging them has truly allowed us to re-energize those guys on a local basis," Campana says. "I think the local promoters are feeling it."

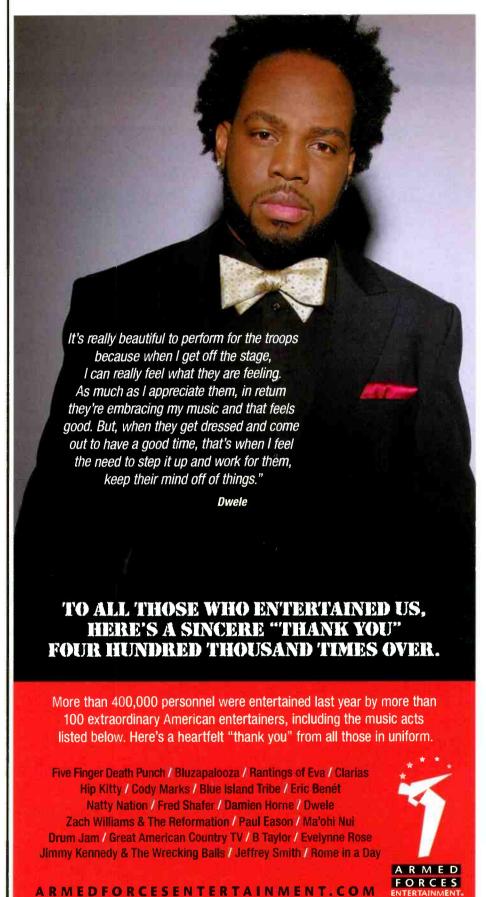
For veteran promoter Rick Franks, president of North Central concerts for Live Nation, the shift makes complete sense. "We're a local business and it's not my position to tell Peter Conlon what to do in Atlanta or to tell Jodi Goodman what is best for San Francisco," Franks says, referring to the local/regional talent buyers for Live Nation in those respective markets.

AEG Live CEO Randy Phillips says his company doesn't have the same tour volume as last

year at this point, but: "Our regional offices are having hands down their best year," he says. "In fact, our numbers this year are being driven by the success of the regional offices more so than touring, for the first time in the history of the company." Overall, Phillips says he "feels good" about the year in touring, "but remember," he adds, "I'm a guy that felt good last year. And we had our second-biggest year ever as a company."

Still, the economy remains a concern. "People are more price-conscious than ever . . . especially with \$4-plus gasoline," Phillips says. "The price of gas can't be ignored by the touring business. It's a critical factor going into summer and fall and could artificially skew the year."

Whether or not there are problems at the pump, a successful year for touring doesn't necessarily mean getting the concert business back to the record levels of 2009, but it should be more about getting fans to fall in love again with the concert experience—ticket sales will be a more important barometer of success than gross dollars.





Rockin' Down The Highway

Touring traffic is on the rise, buses are leased, trucks are gassed up (a major investment in itself), and venues are booked. All indications point to a touring business on the rebound. This sampling represents a blend of hot concepts, robust genres, ambitious packages, risky ventures and headline-generating artists. If an artist is listed under a certain venue type, that doesn't mean he or she is playing these venues exclusively.

Heck—we had to break it down somehow.

—RAY WADDELL



U2

U2 is the only band exclusively playing stadiums in 2011, and the only act—with the exception of the Rolling Stones—capable of packing them around the world. That alone is reason enough why 360° is a "tour to watch" in 2011, but this three-year behemoth, according to Billboard Boxscore, has the added cachet of being both the highest-grossing and most-attended tour of all time. The production itself, including the "Claw" stage setup and the wizardry that goes with it, is unlike anything the touring world has seen. The band's return to North America on May 21 in Denver is highly anticipated, as it begins a run of dates originally set for last summer but canceled due to Bono's back surgery. By the time 360° wraps in Moncton, New Brunswick, on July 30, the tour will have grossed more than \$700 million and have played for 7 million fans records that will be very tough to break. U2 is managed by Paul McGuinness and 360° is produced by Live Nation global music chairman Arthur Fogel and his Toronto-based team. Time for all to pop the champagne.

KENNY CHESNEY

Kenny Chesney returned to the road with a vengeance this year with his Goin' Coastal tour, which began March 17 at Cruzan Amphitheatre in West Palm Beach, Fla., and quickly jumped into stadium waters two nights later at Raymond James Stadium in Tampa, Fla. The tour, in support of Chesney's hit-laden 2010 set "Hemingway's Whiskey," is backed by TMG/AEG Live and sponsored by Corona. "Kenny's business has just been crazy," TMG president Louis Messina says. "Everything is huge. We're just slamming . . . and he's having the time of his life." Chesney's 2009 Sun City Carnival tour marked the seventh consecutive year that he moved 1 million-plus tickets. Chesney is the biggest ticket seller in country music and among the elite touring artists in the world. Since 2002, Chesney has grossed close to \$500 million and sold nearly 10 million tickets. And his drawing power shows no sign of waning.

"We'll definitely be over 1.3 million-1.4 million tickets sold," Messina says. The last show on the books for Goin' Coastal is a double at Gillette Stadium in Foxboro, Mass., on Aug. 27-28. Billy Currington and Uncle Kracker support on all dates. Zac Brown Band is included on the stadium shows.

BON IOVI

Much attention has been focused on U2's record-setting run this year, and rightfully so, but Bon Jovi has put together the highest-grossing and most-attended tour of its career among the top 10 highest-grossing tours of all time. The band will wrap its Circle/Greatest Hits tour with a victory lap through European stadiums—concluding July 31 in Lisbon, Portugal-with 144 shows on the books. (The tour rambles on into its summer leg with guitarist Phil X filling in for founding member Richie Sambora, who checked himself into rehab in late April.) In addition to a run through North American arenas, since the tour began in February 2010, Bon Jovi has played seven sold-out nights at three U.S. stadiums: four at New Meadowlands Stadium in East Rutherford, N.J. (\$21 million gross, more than 200,000 tickets sold), two at Chicago's Soldier Field and one at Gillette Stadium near Boston. Another highlight was a 12-night stand at London's O2 Arena that took in \$18 million. Produced globally by AEG Live and booked by CAA, the tour finished as the biggest-grossing of tour of the year in Billboard's 2010 Year in Music issue.



IDENTITY

This electronic music festival is taking a small but growing genre into the big venues. About 20 shows are booked, with top-tier artists performing on multiple stages starting in the afternoon and into the night. The lineup includes Kaskade, Pretty Lights, Rusko, Avicii, Steve Aoki, Disco Biscuits, DJ Shadow, Skrillex, Pete Tong, Chuckie, Booka Shade, Modeselektor and the Crystal Method. Identity is priced affordably; markets are strategically chosen, as is the lineup. And the fact that Identity is playing major venues—and post-

ing massive numbers at one-off festivals worldwide—provides further evidence that the genre is taking off. "The festival is marrying electronic promoters with mainstream concert promoters and staying true to the fabric that has driven the scene, while opening up the marketplace to a wider audience," says Joel Zimmerman, the agent responsible for Identity at WME. "The timing is now, shown by the growth of mainstream festivals since bringing in electronic music programming-Coachella, Lollapalooza, Voodoo, Bonnaroo, Austin City Limits and Virgin Festival-rampant fan development in the colleges, electronic music acts breaking and becoming concert attractions like Deadmau5, Kaskade and David Guetta, and electronic music festivals becoming international destinations.'

ROCKSTAR ENERGY DRINK MAYHEM FESTIVAL

The fourth annual Rockstar Energy Drink Mayhem Festival is left alone carrying the major metal tour banner in 2011, and it has the lineup to back it up: Disturbed, Godsmack, Megadeth, Machine Head, In Flames, Trivium and many others. Booked, as ever, by Darryl Eaton at CAA, Mayhem will play 26 shows in five weeks this summer. A Jägermeister-sponsored second stage will host Unearth and others, and a third Extreme stage features bands with names like All Shall Perish. Tour founders Kevin Lyman and John Reese know this audience and how to reach them, and have savvy instincts in assembling a compelling lineup. The team also is all about added value, with ancillary attractions and interactive participation from sponsors, labels, media and the bands. According to Reese, ticket sales, both public and presales, are tracking consistently with 2010's numbers—more than 360,000 headbangers. "2011 promises to deliver 'metal nirvana' to fans more explosively than ever," Reese says.

MAROON 5/TRAIN

Maroon 5 and Train will join forces on a co-headlining amphitheater tour that begins July 22 in San Diego and will play 40 markets outdoors until wrapping Sept. 24 in Houston. This is a meat-and-potatoes contemporary rock package that will in some ways define the success of 2011, both for the industry and promoter Live Nation. In addition to the headliners, the package features support from Gavin DeGraw and Matt Nathanson, who will split support duties. All acts on the bill are booked by CAA. Tickets are generally \$20 on the lawn and top out at \$99 for reserved seats, with multiple price points in between. "These are incredible artists with an amazing catalog of hits," says Brian Manning, the responsible agent for Train. "The package is priced right to be a great value to the consumer."



AMERICAN IDOLS LIVE!

The tour show is back in the hands of AEG Live, its founding promoter, after going out as a Live Nation tour in 2010. The franchise has proved it can do big business. Since 2002, American Idols Live!, according to Boxscore, has grossed \$175 million and sold 3.4 million tickets. AEG Live CEO Randy Phillips believes the tour will deliver the renewed vigor the TV show has enjoyed. "They've done a brilliant job reinventing the show, with Steven [Tyler], Jennifer [Lopez] and Randy [Jackson] . . . I like the television numbers, but more important than the ratings is the quality of the finalists." After playing mostly amphitheaters last year, the 2011 Idols tour will be "back indoors where it belongs," Phillips says.

BRITNEY SPEARS

This tour got plenty of attention out of the box. Within minutes of announcing on ABC's "Good Morning America" that she'd tour North America with Enrique Iglesias, Billboard.biz broke the news that Iglesias was off the bill. A few days later it was announced that Nicki Minaj would fill the spot. Live Nation will produce the tour, which begins June 17 in Sacramento, Calif., and is projected to play nearly 40 shows. Spears last went out with AEG Live on her 2009 Circus tour. Billed as a comeback, it grossed \$120 million worldwide by moving 1.3 million tickets to 84 shows. One wrinkle: Larry Rudolph's Reign Deer Management, which handles Spears, is now affiliated with the Front Line Group of managers, a division of Live Nation Entertainment headed by Live Nation chairman Irving Azoff. Industry scuttlebutt about the tour indicates that early sales are less than staggering, but if enough dates are played, don't be surprised to see Spears among the top 25 touring artists at year's end.

TAYLOR SWIFT

Taylor Swift is playing several stadiums on her summer Speak Now tour, but the bulk of the run is in arenas. The tour is produced again by TMG/AEG Live, and Swift is proving she's still a major ticket seller. So far, Swift will play doubles in Atlanta; St. Paul; Minn.; Toronto; Chicago; San Jose, Calif.; Nashville; Vancouver; Glendale, Ariz.; and New York, and a remarkable four nights each at the Staples Center in Los Angeles and Prudential Center in Newark, N.J. (both owned and operated by AEG). All shows sold out in minutes. "It's bigger than last time; it's incredible," TMG's Messina says. "Anybody that thinks this thing has run its course is a total idiot and that's why they're sitting on the sidelines and I'm Swift's promoter."



PAUL SIMON

The glowing reviews for Paul Simon's latest album, "So Beautiful or So What" (it debuted at No. 4 on the Billboard 200 in April), should bode well for his upcoming concert dates. And judging by the favorable reviews of the shows, which began April 15 at Seattle's WAMU Theater, longtime Simon fans won't be disappointed. During a two-hour set with a tight eight-piece band, Simon delivers a handful of new cuts while delving into a catalog that contains nearly 50 years of songs. A recent reissue of his iconic "Bridge Over Troubled Water," with erstwhile partner Art Garfunkel, provides even more juice. Booked by Creative Artists Agency (CAA), Simon has been on the road since mid-April and has shows on the books until mid-July. The artist should be able to tap into the same pool of underserved boomer singer/songwriter fans that propelled James Taylor and Carole King to the top of the Billboard Boxscore chart in 2010.

BRUNO MARS/ IANELLE MONÁE

The smartly packaged Hooligans in Wondaland trek has already sold out dates in numerous markets, including New York, Boston, Chicago and Los Angeles. Mars and Monáe proved their onstage chemistry at this year's Grammy Awards they received a standing ovation. The artists' reps maximized the live collaboration by announcing the North American tour a week before the Feb. 13 telecast and going on sale a week following the Grammys. British singer/rapper Plan B is the opening act May 4-27; Mayer Hawthorne & the County open May 28-June 15. The tour will play theaters, ballrooms and arenas well into June. The package is booked by Paradigm.

Adele has ruled the Billboard 200 since the winter. Her sophomore album, "21," has sold 1.6 million copies in the United States (according to Nielsen SoundScan) and has so far notched seven weeks at No. 1. Adele's upcoming tour already has nearly 40 sold-out shows throughout North America and the United Kingdom. The high demand prompted some venues to add more shows. Adele will play in large clubs, theaters and major festivals from mid-May until September. She's booked by Kirk Sommer at WME.

MUMFORD & SONS

Mumford & Sons are über hot right now, and will tour theaters, auditoriums and major festivals in North America June 3-July 16. Coming off April's Railroad Revival tour, the English folkrock outfit will play a handful of music festivals and at least nine hard-ticket U.S. headlining shows, ranging from 2,000-seat theaters to 17,500-capacity amphitheaters. "All the dates sold out on the on-sale weekend," says Billions Corp.'s Adam Voith, who books the Grammynominated group. "I wholly blame all the success on the killer songs and performances coming from this band." Fans agree. Mumford & Sons' 2009 debut, "Sigh No More," has sold 1.4 million copies in the United States, according to Nielsen Sound Scan. Following its U.S. dates, the band heads to Europe for several festivals, including Glastonbury (June 24).



CHRISTINA PERRI

Christina Perri hits the road in support of debut album "lovestrong.," which was released May 10 on Atlantic Records. Kicking off July 16 with a show at Cosmopolitan of Las Vegas, the tour includes a performance at Lollapalooza and ends Aug. 11 at the Troubadour in Los Angeles, her current hometown. Perri has become one of the year's hottest new acts, thanks to her single "Jar of Hearts," a ballad that garnered huge attention after airing on Fox's "So You Think You Can Dance." Prior to her own tour, Perri is working a supporting slot for James Blunt and appearing on "The Ellen DeGeneres Show," "Today" and "Jimmy Kimmel Live!" Perri is booked by Gayle Holcomb at William Morris Endeavor (WME).

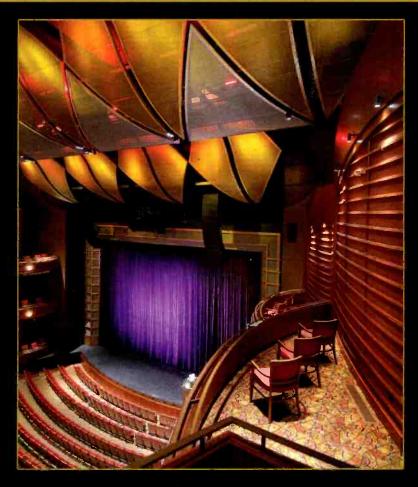
Digitalism, behind its first full-length album in four years, will headline the Hard tour, which also features Caspa, Destructo, Jack Beats and Gesaffelstein. This is the second installment of the traveling festival, which taps into the growing electronic music scene. The tour will hit 14 markets across North America, including a stop at the World Electronic Music Festival in Toronto. Hard commences Aug. 3 at Seattle's Showbox and wraps Aug. 20 in New York at Terminal 5.

MAC MILLER

According to his agent, Peter Schwartz at Paradigm, Pittsburgh rapper Mac Miller is "on fire," and quite possibly the hottest artist in the club space. The Rostrum Records act, managed by Benjy Grinberg (Wiz Khalifa), is on a blistering pace that rivals the rapid rise of Wiz. Between January and the end of May, Miller will have sold out more than 60 shows in 600- to 1,800-capacity venues. This summer Miller will be recording and playing select shows and events, including a brief tour of Canada. In September, he embarks on his first international tour, playing 500- to 1,200capacity clubs across Europe (Sept. 1-17). After Europe, Miller returns to the United States on a 60-city tour of clubs, small theaters and colleges, starting in late September and finishing in mid-December at 1,200- to 2,500-capacity venues. "Mac is a hardworking artist with a lot of charisma," Schwartz says, "with showmanship and incredible social networking skills. We've built a successful touring formula—the right ticket price, the right capacity; sell it out and build it up, grow it and go again."

Additional reporting by Mitchell Peters.

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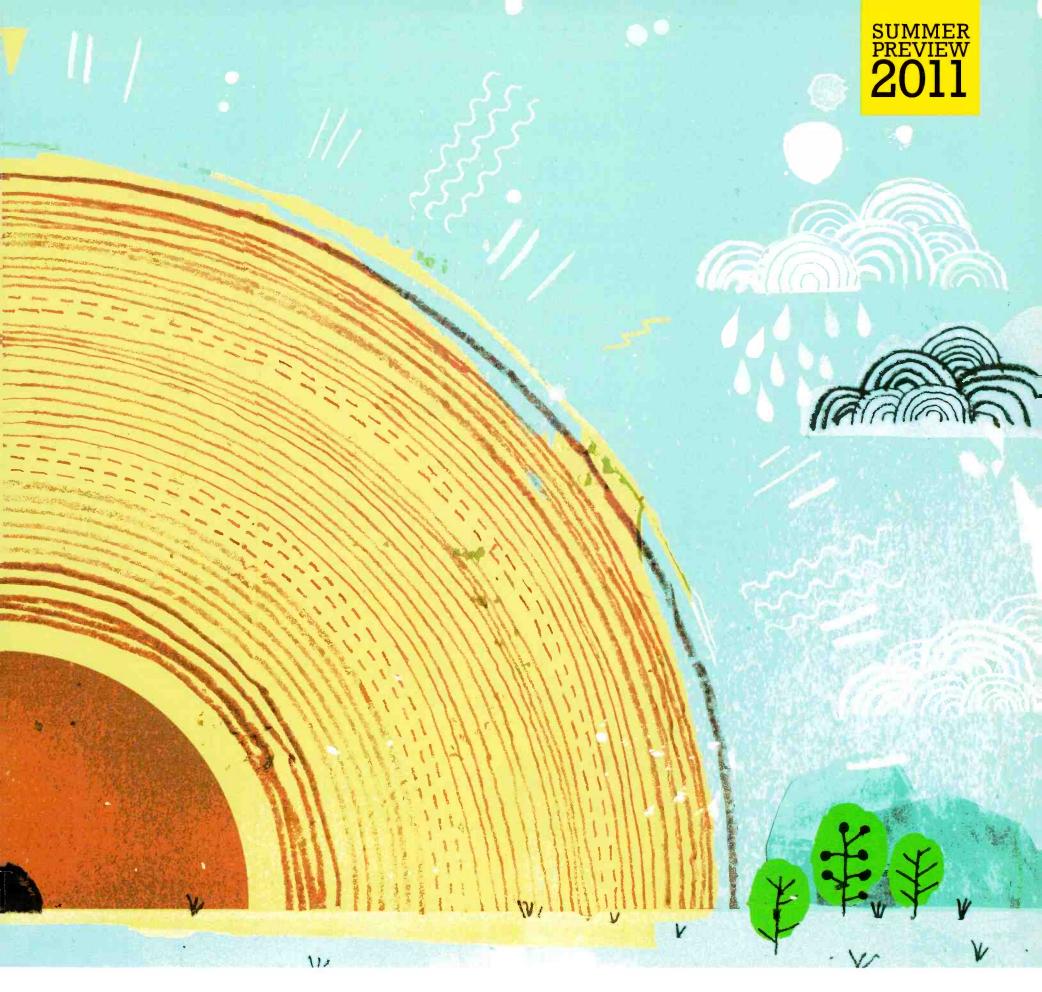
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Summer Of A&R

Artists & Repertoire has changed. The new digital universe. Social media. Artist empowerment. DIY. But: Whether it's a new duets set from Lionel Richie, exciting newcomers like Elle or Mister Heavenly, real rock from Black Stone Cherry, a compilation from Rick Ross' new imprint, building an album with a legend like George Strait or powering up Beyoncé or the Dixie Chicks, A&R remains the heart of the business. Its traditions are being tested, but there's still music to be perfected—work to be done. And professionals—from Interscope to Concord to Vice to RCA and more—are doing it with blood, sweat and tears. And smartphones.





KEITH ABRAHAMSSON Co-founder/ head of A&R

MEXICAN SUMMER @MexicanSummer "We do a lot of one-off 12-inch or single records—they'll be really nice for the summertime."

I started at Kemado Records—doing primarily A&R. About three years ago, I started Mexican Summer under Kemado. We all run it—when we started it, none of us knew that it would take on the life that it has. Now it's become the focus of the company, more or less.

We're all really stoked about this production duo, Ford & Lopatin. They used to be called Games . . . We actually—to confuse you even more—gave them their own production imprint under Mexican Summer called Software. That record will be out June 7 . . . We also just signed this band called Light Asylum. They've got this gothy, industrial dance kind of vibe. Shannon, the lead singer, has . . . played with !!! and made a guest appearance at the last LCD [Soundsystem] show at Madison Square Garden. Light Asylum just opened for TV on the Radio at Radio City Music Hall. We're excited about that—we're putting their EP out June 14. We put out the Best Coast record last year—that has an undeniable summer atmosphere. I don't sign bands with that kind of

thing in mind, but when we do pick up a band or a record, you do say, "Oh, man, this has a really nice fall or spring vibe." For example, we do a lot of one-off 12-inch or single records; they'll be really nice for the summertime.

As a result of all the social media, I go to fewer shows. I still . . . like to see bands live . . . But a lot of times when we do one-offs or singles with, say, bands on the West Coast, it's hard. I don't get to see the bands sometimes. You base it off the stuff you heard online. We'd never commit to anything longer term like a multirecord deal without meeting the band and seeing them live . . . For us, we've been able to strike a balance between what we put into something and what we get back. It's a constant evolution . . . For us, it seems like it's working.

-As told to Devon Maloney

PREVIEW



JOHN BURK Chief Creative Officer CONCORD MUSIC GROUP "We're not singles-driven, so we're really not looking for

a summer

radio hit."

My first real full-time job was at Concord. I was a musician, did some songwriting. Founder Carl Jefferson . . . mentored me and took me up through the ranks. I was with him until he passed away. He left the reigns of the company to myself and to [president/CEO]

and to [president/CE6 Glen Barros. The way I learned A&R was an evolution out of a job we had at Concord...called production manager. The first project I could call my own is 1991's call my own is 1991's
"Poncho Sanchez Live
at Kimball's East." [This
summer there's the]
Ninety Miles project . . .
it's very different and
multifaceted [featuring
Stefon Harris, David Sanchez and Christian Scott]. It's a mix of . . . Afro-Cuban music and American jazz. Also, Playing for Change . . . it started with producer/engineer Mark Johnson...one day he saw a guy playing on the street who moved him and he said, "Hey, listen, can I come back with a video camera and kind of record you?" The guy said, "Sure." So Mark started traveling and recording other street musicians, but what he does is put them on the same song. He puts headphones on them and they listen to the last guy and they play along, and he cuts it all together. The common theme between both projects is the ability of music to bridge the barriers that can be created by politics and other vehicles. We work in pretty

close partnership with our artists... to figure out what's the right time [for their] release and what's the strategy. We're not singlestive. We dep't have driven. We don't have radio as a primary driver, so we're really not looking for a summer radio hit. That's not what really drives our records.

—As told to Jozen Cummings

RON BURMAN Senior VP of A&R ROADRUNNER RECORDS

"People enjoy songs in a different way than the rest of the year."

My first real job was as a booking agent at Associated Booking Corp. The first project I A&R'd was Big Rude Jake, a swing artist from Toronto. The second band was Nickelback.

Just finished the new Black Stone Cherry album, "Between the Devil & the Deep Blue Sea." It's a killer rock album with amazing songs. They made a classic that should be huge. Also Theory of a Deadman are putting the finishing touches on their new "The Truth Is," which is filled with catchy hit rock songs. Both . . . will be going full throttle in the third and fourth quarters. Lenny Kravitz is finishing up his highly anticipated new album, "Black and White America,"

> which is a return to form for Lenny.

Summer music? People . . . roll down their car windows and crank up the tunes and enjoy the songs...in a dif-

ferent way than the rest of the year . . . The misconception about A&R is that it's glamorous. In reality, it's a lot of long hours, thankless hard work and a ton of pressure to constantly deliver better and better albums that sell more—in a dwindling industry. The music business is going through some growing pains, but there is a lot of amazing new music. The business will rebound and morph into something successful, just different-looking than our current model. It's an exciting and rapidly evolving time.

—As told to Ray Waddell



PETER EDGE President of A&R J RECORDS/RCA RECORDS

"Every summer we make sure to put out records that have a good-time feel to them."

In the mid- to late 1980s, I started a record label with Chrysalis in the U.K. called Cooltempo . . . My label focused on black, street and dance music and I found a lot of the artists in New York . . . many rap artists didn't have deals because the record companies didn't believe in rap as a force yet. I signed Monie Love, Slick Rick and Eric B. & Rakim, and a whole slew of talent . . . we had big pop hits across Europe. First project I A&R'd was 1990's Monie Love [songs] "Monie in the Middle" and "It's a Shame" . . . I also worked with Simon Fuller on Paul Hardcastle's 1985 [song] "19," which became a worldwide hit.

Every summer we make sure to put out records that have a good-time feel to them. This year, we're hoping it will be our new artist CJ. We're really excited about Elle, a 22-year-old who lives in Brooklyn, originally from California. She came to my office with Jeff Robinson, who managed Alicia Keys for years. Elle has an incredible, raspy Lauryn Hill-esque delivery. She writes, sings, plays and produces. We're dropping the single this summer and hope it will be a big Christmas win.

The biggest lesson I ever learned is that you think, in A&R, you can take an artist and mold them, but that's not what it's about: It's working to figure out who they really are and who you're dealing with, and then delivering success within realistic parameters. Real success is when you break an artist on a major level, someone who can have a career rather than just a hit song. When you discover an artist who can offer multiple albums, you're into something exciting. My philosophy is to try and find people who can be around for the long term.

At RCA, I'm proud we have important artists in every genre—from Christina Aguilera to Foo Fighters, Kings of Leon and Ke\$ha-that's a music company. That's a reason to be optimistic. I also believe in the nexus of music and technology. I'm a music consumer as well as a music producer. I've always been obsessed by music and to its access. The idea of collecting MP3s seems cumbersome to me now. Spotify changed my life; I don't see why consumers wouldn't pay three or four bucks to have all of the music they could ever want to hear in their lives. I don't feel the need to own music anymore, just to have access to it. We now must figure out how everybody gets to cut the cake. When we figure that out, what's on the other end will be a great experience for everybody. -As told to Chuck Taylor





Executive VP/ head of A&R

igot my first A&R job with Marty Bandier and Charles Koppelman at SBK Records... The first project I A&R'd was the soundtrack for a 1990 movie, "Teenage Mutant Ninja Turtles." I was developing a rap group at the time, Partners in Crime. They wrote the immortal "Turtle Power," which went No. 1 in 15 countries. I was a 22-year-old rookie A&R guy going, "Oh, this is easy." Little did I know.

I'm very excited about Christina Perri, whose album came out May 10... her single "Jar of Hearts" just went double-platinum. I'm also very excited about Portugal the Man, a band from Alaska that we signed last year. They made a terrific album with producer John Hill—that comes out July 19. We're releasing an album by Sublime With Rome in July ... We all have... memories about the songs we heard at the beach, summer camp, the day school's out, hanging out under the stars ... hopefully, this summer there'll be songs that... create indelible memories for the kids who are hearing them for the first time.

First thing I do every morning is check my Twitter feed. That basically will tell me everything that's going on In my world ... Any artist I'm looking at to sign, any producer or songwriter I'm working with, if they're part of your Facebook or Twitter network, it's instant access in real time.

My tools: headphones, MP3 player and a stack of CDs, which is actually smaller than it's ever been; it started as a bag of cassettes around 25 years ago. Now it's a CD with 50-100 songs a day. It's me sitting In my home office with [wireless multiroom music system] Sonos, where I can use an app like Tune In Radio and hear music from anywhere in the world, streamed to any room In my house instantaneously... I've been married 16 years and I still don't think my wife has any idea of what I do for a living. [People] don't understand it because consumers find music they like and whether it's on a CD, a stream on You Tube, a download on iTunes... they're not really giving a lot of though to ... how it was an app like Tune In Radio and hear musi

album when I was at Arista,
with Clive Davis . . . We ended
up selling 28 million records
worldwide. For an A&R
person, there's no better
feeling in the world.

—As told to Gail Mitchell



AUTUMN HOUSE VP of A&R

CAPITOL RECORDS NASHVILLE

My first paying job? It was with Reba McEntire's INTERSCOPE GEFFEN A&M @thelarryjacks "Summer set to be resert for uptemp records."

Right now we're looking for songs for Alan Jackson. We're also looking for songs for Little Big Town and Kelleigh Bannen. This summer—new music from Lady Antebellum, Eric Church, Dierks Bentley, Luke Bryan and Jennette McCurdy, as well as our newest artist, Eric Paslay. We aren't doing as many development deals as we once did. Since the risk is just as great—and our revenue has declined—the development is happening more on the publishing and management side. Recently, I was interested in a new artist, Jon Pardi. [Capitol Nashville president] Mike Dungan and I went to a showcase and felt he was good but not ready.

As opposed to offering a development deal, I worked with Jon and his publishers,

Sandy Horowitz and Nathan Nicholson, on tweaking his show. Pardi had another showcase and Mike and

I offered the deal.

When I was a publisher . . . I watched this A&R person listen to her voicemail. Before the caller even said a name—she was deleting. I thought to myself, "I never want to be that person." I never want to lose sight of the fact that these are people's dreams. It's a big deal to come to Capitol Records and perform. I don't take what I do lightly.

—As told to Ray Waddell



LARRY JACKSON
Executive VP
of A&R
INTERSCOPE
GEFFEN A&M
@thelarryjackson
"Summer seems
to be reserved
for uptempo
records."

My first job was so low on the totem pole, I couldn't be considered an intern—I was a gofer for KMEL-FM in San Francisco. I [also] was a DJ. I never got credit for it, but my first A&R project was Luther Vandross' first album [on J Records in 2001]. I found the song "Take You Out."

I'm working with 50

I'm working with 50
Cent. I'm working with
the "American Idol" kids:
We're making a country
album [with] Scotty
McCreery—it's the first
country project I've been
involved in intimately—
and with Pia Toscano...
She was eighth place on
the show but wildly
popular. I've had her in
the studio with Stargate
and Harvey Mason. I'm
working with Nicole
Scherzinger. Her single's
out. I'm working with
Timbaland—he has a record with David Guetta.
He's got another record
with David Guetta.
He's got another record
with Dev who's signed to
Universal Republic. We're
also finishing Dr. Dre's
album. I'm doing a deal
with Ellen DeGeneres.
The music that comes
out during the summer is
traditionally more uptempo... The summer
seems to be reserved for
records that complement
the weather.

I can start anything online, leak anything online, leak anything online. Gone are the days of the traditional gate-keepers. It gives the artist a voice. Sometimes that's not a good thing. If you like organized confusion, it's totally for you. I happen to like that kind of atmosphere. Artists... can launch a tidal wave in two seconds... A&R stands for "artist and repertoire," but I think it stands for "artist, repertoire and social media" now.

media" now.

Is A&R different across genres? People sometimes are unfortunately caught up on color, and I see no relevance in that at all. Music is about melody, lyrics and production. The main tools of my trade are ... ears to listen, eyes to spot "it" and the nose to be able to smell when somebody is full of shit.

I want to give a shoutout to Beats by Dre—the

I want to give a shoutout to Beats by Dre—the most awesome thing in the music business. If you can't get them to pay for music, you can get them to pay to listen to music.

—As told to Gail Mitchell

TONY KIEWEL Head of A&R

SUB POP RECORDS @tonykiewel

"We don't overtly attempt to schedule particular kinds of records during the summer."

My first job? DJ'ing at KXLU in Los Angeles. My first real, full-time job was doing college radio at Alias Records. The first band I brought in all by my lonesome was Red House Painters . . . The first album I actually helped from start to finish was from another now-dormant San Francisco band called Pleasure Forever . . . Sub Pop is busy with all sorts of things right now. Not least of which is the new and ridiculously great Fleet Foxes album. Personally, I'm a bit busier with Shabazz Palaces, Mister Heavenly and Fruit Bats... The new Low album is pretty fantastic too. I tend to listen to bigger, brighter-sounding albums in the summer. From a business perspective we don't overtly attempt to schedule particular kinds of records during the summer. Most of the artists we work with are generally interested in getting their record out as quickly as possible rather than waiting for the appropriate season.

Social media has had a profound impact. It's a lot easier to find new music and make contact with new artists than it used to be. That being said, it's a lot easier for everyone else to do that research as well . . . it's making people move faster and earlier, which I'm not sure is actually very healthy a lot of the time . . . The main tools of my trade are my computer, my credit card and my iPhone. In 2011, A&R boils down to crisis management.

There are a lot more tools available to artists. It's a double-edged sword, though . . . A lot of artists think that because they have Pro Tools they know how to record an album. Or, more troublingly, that because they have Photoshop they know how to design a record cover . . . there are a lot of artists who are fantastic home recorders/artists but unfortunately many are not so blessed.

I'm totally optimistic about the music business. I should temper that by saying that . . . it'll get worse before it gets better, and we may not recognize any of the business models we're used to. A second Postal Service album would be a dream come true. More seriously though, I'd love to work with Neil Young someday, even on just a 7-inch . . . I believe in music and its con-



CURDY: KRISTIN BARLOWE; FRUIT BATS: ANNIE BEEDY



NEW WEST RECORDS

"There are two kinds of summer records."

The first project I A&R'd was three 7-inch EPs by three different artists—the Suburbs, Spooks and Fingerprints. It was the kickoff for Twin/Tone Records, a label I had started with two friends in 1977 . . . Right now I'm working on new albums with Old 97's, Wild Moccasins, Robert Ellis, John Hiatt and Buxton. Also an EP by Tom Morello to be followed quickly by his new album. And a best-of from Drive-By Truckers. The Old 97's album could be huge for us. It might be the best record they've ever made, and there's a song called "Perfume" that has real radio potential.

There are two kinds of summer records—ones that have a summer lyric or feel and ones that just happen to be released during the summer . . . and become summer records . . . I don't listen to top 40 radio much these days but I remember hearing "Billionaire" by Travie McCoy and Bruno Mars last summer and thinking that was pretty cool.

At New West we basically work in rock, often with a rootsy slant . . . For the most part, we're dealing with artists who value great songwriting, and we also don't mess with people who aren't exceptional live performers. Dream projects? The group I'd love to work with . . . is Angus & Julia Stone, a brilliant folk-rock, brother-and-sisterled group from Sydney, Australia.

I'm eternally optimistic about the future of the music business. There have been hundreds of greedy idiots in it over the years, and it has still survived. This is my 40th year in the business and I still have a new favorite artist or group every couple of weeks. —As told to Cortney Harding



KAREN KWAK Executive VP of A&R ISLAND DEF JAM 'Hit records are not seasonal.'

Motown...I've really only worked for Motown and A. Reid at LaFace. am. Now I'm working

ds transcend time.



TERESA LABARBERA WHITES Senior VP of A&R COLUMBIA RECORDS

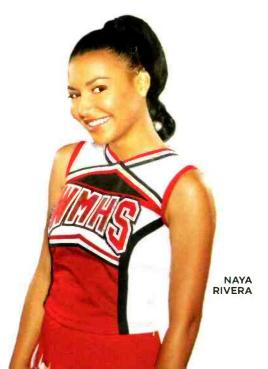
@teresal whites

"Summer music is special in the sense that summer is just special."

I was an A&R scout for Sony Music-my first job. The first project I A&R'd was the first Destiny's Child album [in 1998]. I'm working with Beyoncé on her new record, and I hope it'll rock my world and everyone else's world. That's what we're going for: global domination. She's put in so much time and hard work . this is a groundbreaking record with lots of different sounds ... that are all brought together to make an exciting body of work that her fans are going to want. That's what I can tell you.

I'm also working with Emily Robison, Martie Maguire and Natalie Maines. Emily and Martie have a side group called the Court Yard Hounds and the three girls are also working on a new Dixie Chicks project. I'm working on a solo project with Naya Rivera, who plays Santana Lopez on "Glee." I've been touring the country with "X Factor" doing auditions around the U.S. My hair's on fire. Summer music is special in the sense that summer is just special. Summertime is . . . when most people tend to break out of their usual routine, and those songs of summer are the ones we remember all of our lives.

Whenever a fan or someone says, "Oh, I love that album. I listened to it from beginning to end," that's a highlight, because that's what I strive for—that the body of work is the best it can be. Of course, the singles are important . . . but the album tracks are just as important ... People probably think A&R people don't do a lot. I can't speak for anyone else, but I'm on a plane every week because I'm usually in the studio with whomever I'm working with or mixing or mastering. Or doing a showcase with a young artist we're thinking about signing. One of the bigger misconceptions is that A&R people... don't have great ears anymore. That might be true for some. But people don't understand what goes into the day-to-day creative process. It doesn't stop at the studio. It's a 24-hour-a-day process when you're in the middle of making a record. —As told to Gail Mitchell







KEITH NAFTALY Senior VP of A&R RCA/JIVE LABEL GROUP

"Melancholy songs are kicked to the curb in favor of a sunshiny soundtrack."

I answered request lines at San Francisco top 40 powerhouse KFRC when I was a teenager, which evolved into a nine-year run at [the city's] KMEL, first as music director and then as program director. At KMEL we were trailblazers when it came to breaking new music—especially hip-hop, dance and R&B-way before those genres became part of the pop mainstream.

The summer of 2011 may well belong to Pitbull. He's delivering hit after hit, each one packed with hooks . . . His music has always delivered unfiltered rhythmic adrenaline, but Pit and Pologround's Bryan Leach have raised the bar this time. I'm also psyched to see how the Britney Spears singles continue to unfold. There's a Max Martin cut on the album called "Criminal" that's a gamechanger if the stars are kind enough to align. Chris Brown's album equals total fire. I'm curious to see if "Beautiful People" connects in the U.S. as it has all over the world. And for a total wildcard, "Platinum Hit" debuts shortly on the Bravo network. It's basically "Top Chef" meets "Project Runway" meets "The Real World"but for singer/songwriters. I was on the judging panel for eight episodes . . . It would be outstanding if a few hit songs or breakout artists blast off the show.

Keep an eye on Anthony "Romeo" Santos, the lead singer of Aventura. They're already a mega-platinum phenomenon in the Latin world... We're working on his first solo project . . . Attitudes shift with the warmer climate. Slow jams and introspective, wistful, melancholy songs are kicked to the curb in favor of a sunshiny soundtrack.

Clive Davis' A&R meetings could easily hit the 10hour mark . . . The drill was that we'd listen to quite a few different mixes and masters of each track on the album, all with slightly different EQs and vocal levels, but with very subtle differences between them. Over and over and over. At long last we'd compile the final. High standards and quality control were the name of the game. Though my style is a bit more laid-back, to this day I try to apply that level of meticulous care to my projects.

Hove hearing a kernel of an idea that knocks me out, then steering it into the hit zone. It is such the major high when you get that right . . . I have two mental checklists I refer to when evaluating . . . One is the "sexy" meter and the other is the "honesty" meter. If you can bring the sexy and the authenticity . . . then you have a legitimate shot at going the distance. If you excel in one over the other, success is possible, but it'll be a tougher journey. If you don't register significantly in either category, that's problematic, Replace the word "sexy" with "charisma" and you

can apply this exercise to executives as well. -As told to Chuck Taylor CHRIS BROWN

PREVIEW



CHRISTOPHER ROBERTS

New media and creative content director VICE RECORDS @kidtopher "Summer is a single-driven, out-and-about, getting-drunkwith-your-

friends season."

Black Lips was my first A&R project. Vice just released another album by WIN WIN, which is Alex "XXXchange" Epton, who has produced/co-written albums for Kele Okereke of Bloc Party. He also co-wrote and produced the Kills' last album. The released their album "Raven in the Grave." We also have Davila 666they're ... like the punk rock Menudo. I don't think there's any ideal time to release music . But . . . I love those great late-night, summer-jam songs that you hear at house parties. We look for those types of singles —I think summer is a single-driven, out-andabout, getting-drunk with-your-friends kind

A&R is almost completely online ... If there's a band getting a lot of online buzz, then my interest is piqued. Before, there was a lot of just talking to people vou know, in record stores, in the industry. Now I can listen to it online, before anyone's told me about it. It's a bit more independent; we don't rely on interaction with people. Now . . . there's not just four or five A&R guys and those four or five indie labels just talking among themselves. Our A&R mandate is that we look at bands that have something special and different. When I start flirting with a band, I wonder, "What can I do to help them create the music?"—and also make money. You have to make deals that will promote the longevity of the creative content-make bands last, and allow them to do what they want to do for as long as possible. There are a lot more ways to create new revenue streams...There's so much talent out there It's only going to get better and better.

-As told to Devon Maloney

GREGG WATTENBERG Chief creative officer/head of A&R

WIND-UP RECORDS

"In rock, people are chasing what they think are 'summersounding'records."

My first job in the music business was . . . A&R assistant at Island Records in like 1998. Right now I'm A&R'ing the Evanescence record for Wind-up. I just got done with this band Seether, who happens to be No. 1 right now at rock radio; that record comes out next month. Creed is going to make another record, so I'm A&R'ing that. And then a bunch of up-andcoming bands on Wind-up-Civil Twilight . . . a band called Thriving Ivory. In rock, people are chasing what they think are "summer-sounding" records . . . In rock it's a little less prevalent, but it still exists.

Record companies haven't been convinced that the Web is moving the needle enough yet. It's getting there. So A&R is now about, "How do I get that one slot in radio?" It's an expensive slot to chase because if you don't get it, you've spent a lot of money . . . On the flip side, as the scales tip that way, entrepreneurs look at the opportunity in other areas. That's how all of a sudden bands like Arcade Fire and Mumford & Sons seem like a breath of fresh air.

On the technical side, the biggest tool for me is our studio space... basically our throwback to the old days of Motown and Atlantic Records when they had . . . people believing that if a bunch of creative people got in a room to work with artists, and they were all focused on the same thing, and making it as good as it could be, then it's going to work. We have a studio component and housing space where we put our bands. It's its own private space. They feel it's a comfortable think tank for them to develop.

We don't do A&R meetings. We're the opposite of all the other labels. I find those meetings to be torture ... They basically sit in these meetings and the other A&R guys critique what you're doing. That's the mistake. The way we do it is I get the creative people together in the studio before we make it, and we figure it out together. That's the collaborative model. The way they're doing it is like critics . . . movie critics . . . My core job is to be in a studio for 12 hours at a time with an artist . . . Some people don't want to be criticized or hear anything less than, "All your songs were amazing." I tell them, "You know what? The greatest movies of all time that have been written . . . rewritten and rewritten. That's standard course



BRIAN WRIGHT Senior VP of A&R

UNIVERSAL MUSIC GROUP NASHVILLE

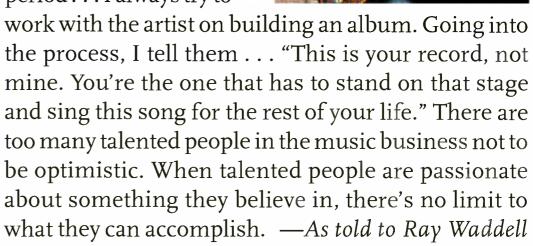
"The goal is always to have a hit song no matter the time of year."

My first job was with Mercury Records—11 years ago. A&R assistant. The first project I A&R'd was Julie Roberts' "Breakdown Here." I just returned from a week in the studio with George Strait and Jamey **Johnson**. Both records are amazing—can't wait for the world to hear them. My dream project happens every time Strait starts looking for songs. Here's a guy who has had 57 No. 1 songs in his 30-year career and is still going strong. In my opinion, he's the greatest artist of all time—I don't see anyone topping that. The goal is always to have a hit song no matter the time of year. We're also working on a Lionel Richie duets project that'll come out in the fourth quarter. We have some of the best artists and producers in town working on the record.

Artists come in my office today that already have a fan base—without a label, and that's huge plus. But there are things that I can do to help take them to an-

other level. The label/artist JAMEY JOHNSON relationship is more of a partnership today than in the past. In 2011 A&R comes down to hit songs—

period . . . I always try to



EXPERIMENTAL JET SET

Man Man embrace more mature sound



Foster the People builds on Hot 100 debut



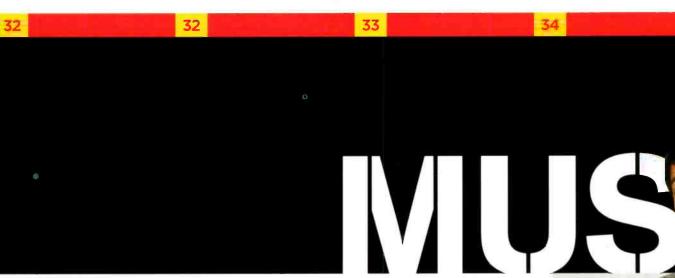
Kinky Friedman hits the road, readies next book



Il Volo hopes to attract the youth vote



Kelly Rowland returns to the top five



POP BY MIKAEL WOOD

RETURN **FLIGHT**

Can Owl City Soar Back To The Top Of The Charts?

Adam Young still remembers the feeling he had prior to playing his first show as Owl City.

"The whole time leading up to it I was trying to put it in the back of my head," he says of the gig, which took place Feb. 13, 2009, at Minneapolis' Varsity Theatre, not far from his tiny hometown of Owatonna. Minn. "Then I show up and the place is sold out, and it's way bigger than I thought it would be.

"I'm standing backstage before I go on, just so terrified. I didn't know if I could be the frontman, if that fit who I was," Young recalls with a laugh. "But the second I stepped onstage it ignited such a passion for re-creating this stuff I made in my basement. I was like, 'Wow, this is really what I want to do.'

Two years after the ascent of Owl City's electro-emo single "Fireflies" forced Young to transform from a home-recording hobbyist into a Billboard Hot 100-topping pop act, this soft-spoken 24-year-old faces a different challenge: to convince listeners that the Owl City story is one worth following on the outfit's second major-label effort, "All Things Bright and Beautiful," due June 14 from Universal Republic.

"Everyone always says that the sophomore release built on freshman success is the hardest thing you'll ever have to do," Young says. "I've definitely lost a lot of sleep worrying about it."

Universal Republic co-president Avery Lipman adds, "A hit like 'Fireflies,' is it a blessing or a curse? The answer is 'yes.' "

What eases everyone's anxieties is that Young is a proven album-seller, "Ocean Eyes," Owl City's 2009 full-length, has moved 1 million units, according to Nielsen SoundScan. (Last year's "An Airplane Carried Me to Bed," by Young's side project Sky Sailing, sold 26,000.) "That

kind of puts Adam in a different category in terms of other artists who've come out with big singles," Lipman says. "There's clearly a greater connection that exists out there, something that brought kids in and made them want to buy albums and tickets and merchandise.

Tracked like the debut was at home in Owatonna, "All Things Bright and

"Everyone always says that the sophomore release is the hardest thing you'll ever have to do. I've definitely lost a lot of sleep worrying about it."

-ADAM YOUNG

Beautiful" is unlikely to alienate anyone who bought "Ocean Eyes." Though Young says he sought to showcase more of his love for "abstract hip-hop," the new set still seems custom-designed, as Lipman puts it, for "lying in a field somewhere, staring up at the stars and thinking about life.

According to Owl City's manager, Steve Bursky, Universal Republic initially floated the idea of Young working on the new album with such top 40 hitmakers as Dr. Luke and Starsmith. "But what made 'Fireflies' so successful was that it wasn't that,"

Bursky says, "At a time when everything on the radio all sounds the same, it cut through. My advice to Adam was, 'Do what you do-go in your basement and create."

Universal Republic marketing VP Frank Arigo says highlighting that method is the centerpiece of the label's campaign. "The thing we've made an effort to do is give Adam's fan base an inside peek at his creative process," Arigo says, pointing to a five-minute making-of video that's racked up nearly half a million views since its March 18 debut on Vevo. Additional behind-the-scenes content, including Young's track-by-track walk-through of the album, will be rolled out through release date on Vevo, Facebook and Owl City's official website.

"This is stuff we didn't have access to last time," says Arigo, who adds that in terms of a "direct connection" with fans, "Adam is one of the best we have. When he tweets, it's not coming from the label or management."

Bursky echoes Arigo's point, acknowledging the value of radio play in the success of "Fireflies" but identifying the risk in "putting Adam in a place where we're relying on things we can't control. I can't control if the PD at [WHTZ New York] likes the new Owl City record," he continues. "But I can control how we keep our artist engaged with his audience." To that end, Owl City will kick off a six-week North American tour June 13 at the Ryman Auditorium in Nashville. It's a trip Young says he's anticipating with far less dread than he did that first show in Minneapolis.

"I'm still figuring out how to get back into the swing of things after stepping out of the head space of making the record," Young says. "But now I wouldn't trade the challenge for the world."



>>>BEYONCÉ **UNVEILS TITLE** OF NEW ALBUM

Beyoncé has revealed the name of her upcoming album: "4." The star says the title was inspired by her fans. "Everywhere I look, I see them calling it '4,' " she says. "I had a whole other name and concept, but I keep seeing that the fans love the name '4,' and I think it would be a really nice thing to let them name the record." The number also holds personal significance, and not just because "4" will be her fourth as a solo artist. "It's the day I was born," she says. "My mother's birthday, and a lot of my friends' birthdays, are on the fourth. April 4 is my wedding date." Beyoncé, who says she recorded more than 60 songs for the album, will be honored with the Millennium Award at the Billboard Music Awards on May 22.

>>>MADONNA, **RIHANNA TEAM ON WATER AD**

Madonna and Rihanna have teamed up to promote the Vita Coco brand of coconut water. The beverage, of which Madonna is an investor, will feature the Barbadosborn Rihanna in its national ad campaign launching this summer. "Rihanna is a natural fit for the Vita Coco brand," Madonna said in a statement, while Rihanna notes that Vita Coco "is real coconut water from hand-picked coconuts. and it's good for you."

>>> ACTOR JEFF BRIDGES PREPS **SOLO SET**

A track from the late Stephen Bruton that was left out of the 2009 film "Crazy Heart" will lead off Jeff Bridges' first solo album in 11 years. EMI's Blue Note will release the disc Aug. 16. Bridges and his producer, T Bone Burnett, first teamed on "Crazy Heart," for which they both earned Academy Awards. Bridges says he'll promote the album with an appearance on "Austin City Limits," while shows in Southern California are being considered for June.

Reporting by Keith Caulfield, Phil Gallo, Monica Herrera and Ray Rogers.



ROCK BY DEVON MALONEY

Gotta Grow Up Sometime

Man Man Matures On The Forthcoming 'Life Fantastic'

After eight years of battling countless obstacles with little relief or reward, the members of Man Man were getting sick of each other.

"We were all like cranky brothers," recalls frontman Ryan Kattner, who performs under the stage name Honus Honus. "We all get along, but when you spend more time in a van with other men . . . it's a much different relationship.

But the Philadelphia band's newest fulllength release, "Life Fantastic," symbolizes a turning point: With Saddle Creek producer (and Bright Eyes member) Mike Mogis at the sound board and a handful of new artistic elements added to the mix, Man Man is looking to move up and out, evolving beyond its often-chaotic persona into a more mature, established act.

The avant-garde outfit's first record, "The Man in a Blue Turban With a Face" (Ace Fu Records, 2004), cost a paltry \$500 to produce, as the band members cobbled tracks together in after-hours studio sessions.

Just before entering the studio for their second album, "Six Demon Bag" (Ace Fu, 2006), the group's original members called it quits, leaving Kattner without a band and scrambling to rebuild in time to record.

Kattner says that by the release of the group's third album, "Rabbit Habits" (Anti-Records, 2008), even the new quintet's energy was dwindling.

"We kept running out of money and we didn't have a label." Kattner recalls. "We had to keep touring to make money to do the next [recording] session . . . suddenly I found myself in a position where playing music was just making me really unhappy."

"Rabbit Habits" experienced considerable success for an indie record, selling 26,000 units, according to Nielsen SoundScan, and debuting at No. 7 on Billboard's Heatseekers chart. Nevertheless, Kattner says the touchand-go nature of their record cycle had left him and the band at their wits' end.

"All our records before ["Life Fantastic"] were a total scramble," he says. "We were in a situation where we knew [we] were not going to be able to make another record unless we had a producer."

Luckily for Kattner, Man Man manager Juan Luis Carrera noticed a personality match in Mogis (Carrera also handles Bright Eyes), and when the two musicians hit it off, they embarked on a year-and-a-half endeavor that would give "Life Fantastic" the critical attention—and slimming effect—of a professional production. The resulting 11 tracks resonate with a mature macabre sound thus far unheard on any of the band's previous releases.

"He wields such a lovely scalpel," Kattner says of Mogis' touch. "When we went in to record, we needed someone else swinging an ax and saying, 'You know what? Get rid of all this.' He's really good at focusing on what's going to make a song hit the hardest.'

In addition to Mogis' keen ear, "Life Fantastic," due May 10 on Anti-, benefits from the addition of string arrangements by another Bright Eyes member, Nate Walcott, and pre-existing artwork by Brooklyn-based artist Brad Kahlhammer, Man Man and its camp also plan to work with other artists for the album's video components.

Anti-director of marketing Matt McGreevey explains that the highbrow elements that comprise the new album's production are part of an effort to reintroduce Man Man, which has until now maintained a somewhat cultish fan base, as both more sophisticated and accessible.

"Musically, they are maturing as people and artists, and you are starting to see that in their work," McGreevey says. "It's still a Man Man record, but where they are in their careers and the influence of Mike Mogis have both refined it a bit, made it more accessible, without losing its charm and energy."

McGreevey adds that the efforts behind "Life Fantastic" mark only the beginning of Man Man's new momentum.

"We are looking into opportunities to position the band into that [highbrow] world, even beyond collaborations with these artists," he says. "Now that they're four albums deep, the rough edges are getting smoothed out. This is who they are."

ROCK BY JUSTIN JACOBS

MOUNTAIN MEN

Black Lips Get (A Little) More Polished With New Album 'Arabia Mountain'

Through five albums in eight years, the recording process of Atlanta's Black Lips was a lot like their songs: quick, sloppy and without help from anyone. But for "Arabia Mountain," out June 9, the band had bigger ambitions.

"The deadline for finishing this record was, 'When it's awesome,' " singer Cole Alexander says. "If we'd never come up with something awesome, we may have never put out a record again."

Black Lips became frontrunners in the burgeoning garage-punk scene, along with the late Jay Reatard and the King Khan & BBQ Show, around 2007. Their Vice debut, "Good Bad Not Evil." was critically adored, and the band's live shows notoriously wild. But self-recorded 2009 followup "200 Million Thousand" was "a step backward, from a label perspective," Vice co-founder Suroosh Alvi says. "We sold less copies and it didn't increase their touring draw.

By summer 2010, the band had cut an album's worth of new tracks, including several with Deerhunter's Lockett Pundt, but both Alvi and the Lips agreed that an extra push was needed. Alvi called the band's top producer pick, Mark Ronson ("We really liked the retro production on the Amy Winehouse record," Alexander says), and he gladly obliged.

"Working around his schedule was the only hard part," Alvi says. "He was putting Beyoncé on hold to work with the Black Lips.'

Though Ronson's résumé largely includes vintage, but polished pop, working on the Black Lips' ragged, raucous punk wasn't a stretch. Alvi says. At the core of every Lips song, after all, is a simple pop hook.

"There's not a lot of difference between what we do and what Michael Jackson did," Alexander says. "But we are pretty sloppy; that's our charm. [Ronson] just wanted to take what we do and make it pop a



ROCK BY JILL MENZE

Pump It Up

Foster The People Fuels Anticipation For 'Torches'

Los Angeles' Foster the People has only one single, "Pumped Up Kicks," under its belt, and already frontman Mark Foster has noticed an unusual assortment of fans cropping up: "At

our shows, there are a lot of hipster kids dancing, people who dress cool. Then there are adults-like moms with their daughters; moms who are way more into it than their daugh-

little harder. Maybe even get people to dance. Normally we clear the dancefloor.'

The Ronson sessions at Brooklyn's MetroSonic Recording Studio produced nine "Arabia" tracks, while the album's remaining seven were remastered to match Ronson's studio finesse. The results met the hand's goal. "To be more messed up, but more accessible at the same time, like two horses pulling a body apart," Alexander says.

"Arabia Mountain" fuses bluesy grooves, '60s garagerock looseness and frenetic punk guitars with true-story lyrics about tripping on ketamine at a Spanish Salvador Dali museum on "Modern Art" ("It canceled out the surrealism and we felt really normal," Alexander says) and finding trashed Osama bin Laden urinal pads in the singalong "Dumpster Diving."

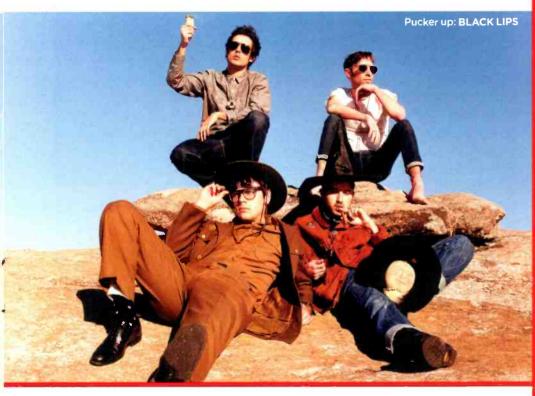
"The funny part was the [bin Laden sticker deflected the pee, like bin Laden was spitting urine on you," Alexander says. "Tragic comedy."

The songs are perfect for the Lips' live set, which Alexander says induces "pain, joy, laughter, tears, panic, fear

and existentialism."

"I'm just trying to attack people with the best sensorial overload; sounds, vision, smell, taste. I've even seen a girl cry at our show," he says. "She got dropped on her head in a mosh pit."

But Alvi sees a higher purpose for "Arabia Mountain." "People will finally judge them on the merits of this album, not for Cole's ability to spit six feet in the air while playing guitar and catch it in his mouth," he says. "This album is vindication for any critics who have said they're just about shock value."



ters," he says. "We played a show in Minneapolis and there was a 60-year-old woman just going crazy."

It's an impressive reception for a baby band just stepping out with its debut full-length. "Torches," due May 24 on Star-Time Intl/Columbia. The release follows the success of "Pumped Up Kicks," which is No. 4 on Billboard's Alternative Songs chart, No. 9 on the Rock Songs tally and rises 96-88 in its second week on the Billboard Hot 100. The song has sold 222,000 copies, according to Nielsen SoundScan.

" 'Pumped Up Kicks' is one of those songs that blends something really familiar with something that's very modern." Foster says of the broad appeal of the song, which boasts a laid-back, lo-fi '60s vibe, a slick bassline and an undeniably catchy chorus. "It's a song where you could lay on the couch and listen to it or you can get up and dance around

the room to it."

Columbia VP of alternative and rock promotion Mike De-Pippa adds that the song is selling more than 15,000 copies per week, "It's a true case of airplay equals sales. There are not many alternative acts selling more tracks per week, and the ones that are have multiformat charted singles," he says. "One of the reasons it has done so well is that while it's left-of-center for what traditionally has worked at many alternative radio stations, it's not too cool for the room."

Foster the People—the trio of Foster, drummer Mark Pontius and bassist Cubbie Finkfirst played together in 2009 and started attracting attention after "Pumped Up Kicks" was posted online as a free download. Buzz about the band built up enough in time for the group's 2010 South by Southwest debut, which piqued interest at StarTime and Columbia.

To whet fans' appetites, Fos-

ter the People released a selftitled EP earlier this year. " 'Pumped Up Kicks' is just the tip of the iceberg for Foster the People," StarTime/Columbia product manager lan Quay says, "We quickly established this band is more than a song by releasing [the EP]. Fans were hungry to hear more." He adds that the label will further hold fans over until street date by releasing remixes

In between spring dates in the United Kingdom and the United States, Foster the People will return to its hometown for a performance on ABC's "Jimmy Kimmel Live!" on May 23. The group will also make such festival stops as Lollapalooza, Glastonbury and Australia's Splendour in the Grass.

And is the group ready for whatever its all-ages crowds may hold?"We make music for everybody. We're not trying to be super-niche," Foster says. "It's Foster the People, not Foster the Younger-Looking People."



Renaissance man Kinky Friedman has outraged and entertained in equal measure with satirical, proudly non-PC country tunes like "They Ain't Makin' Jews Like Jesus Anymore," a long string of black-humored mystery novels, a run for governor of Texas and even his own line of cigars. In between palling around with Willie Nelson—who's planning an album of Friedman's tunes—and raising hell with radio renegade Don Imus, Friedman is crossing the country on his Springtime for Kinky tour, "singing the songs that made him infamous and reading from the books that made him respectable." Unsurprisingly, the Kinkster, as he's known, has plenty of other irons in the fire to rattle.

1 Your early novels have just been published as e-books, but you don't even own a computer, true?

It's magical to me, since I don't even have email or any of that stuff. I've just written a piece in Texas Monthly on that, "Real Cowboys Don't Tweet." My books in the past, cats have pissed on them over the years or something; they're so old I can't remember how most of them ended. But this is really interesting, working without a publishing house or a chain bookstore . . . put it out there and just see what happens.

2 And you're working on a new book with Billy Bob Thornton?

He's the only guy I know who's written, directed and starred in a movie that didn't suck ["Sling Blade"]. I think the last guy to do it was probably Orson Welles with "Citizen Kane." It's kind of free-form right now. I think it's mostly going to be Billy Bob's book; I'm just going to make it fun, facilitate it and get it done. It's pretty much Billy's take on life, Hollywood, music, love and being a Boxmaster [Thornton's alt-country band]. A Boxmaster, where Billy Bob was raised, is someone who's very adept at oral sex.

3 What's it like having a new musical based on your life and work?

Ted Swindley from Nashville did this play ["Becoming Kinky: The World According to Kinky Friedman" [-the guy that did "Always Patsy Cline," which was huge—and that's the guy I choose to misrepresent me. When I saw the thing in Houston, it was like an out-of-body experience. I was expecting Elvis impersonators or something, but these guys are really good actors. When this thing gets to New York I think it's got a shot. They're already saying it's the next "Best Little Whorehouse.

4 After your U.S. tour, you're hitting Australia with legendary Beach Boys collaborator Van Dyke Parks. How did this odd couple come together?

Van Dyke and I met at Jimmy Webb's birthday party about a million years ago, back when Christ was a cowboy. I was crawling on my knuckles that night. Van Dyke was so high he needed a stepladder to scratch his ass. It was the beginning of a beautiful friendship. He was crazy enough to play with the Texas Jewboys for a tour of east Texas, which got really rough. I remember a show outside of Waco where the state troopers came in and tried to grab the band off the stage, and they started arresting people in the audience.

5 There's not a long list of Jewish country stars, is there?

I wish you'd told me that about 40 years ago. Cowboys and Jews, the only thing they have in common is they like to wear their hats indoors. I just happened to be a bastard child of twin cultures. I was introduced on the



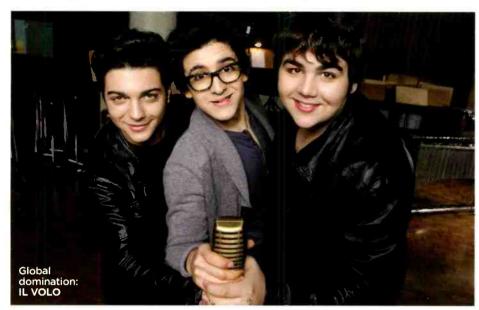
Grand Ole Opry by Hank Snow's son, Rev. Jimmie Snow, as the first full-blooded Jew to ever appear on the Opry.

6 Five years after losing the Texas gubernatorial race, what's your take on the political game?

The Republicans and Democrats truly are the bullies of the playground—they really are the Crips and the Bloods. I've called for two-term limits for all elected officials—one in office, one in prison. My definition of politics: "poly" means more than one, and "ticks" are bloodsucking parasites.

Ready To Launch

Il Volo Takes Off With New Album, 'Idol' Gig, Opening Slot On Matthew Morrison Tour



It's a long way from Italian TV to "American Idol." But when they take the "Idol" stage on May 19, the members of teenage tenor act Il Volo will have made that trek in just two years.

With a single serendipitous performance on Italian vocal competition "Ti Lascio Una Canzone" (Leavin' You a Song), the trio—Piero Barone (17), Ignazio Boschetto (16) and Gianluca Ginoble (16)—secured an international recording contract and a dream team to guide its career.

After "Idol," the boys will appear on CBS' "The Early Show" on May 21. These performances support the May 17 release of their self-titled Geffen debut, produced by hitmaker Humberto Gatica and longtime champion of Italian music Tony Renis. International touring kicks off in June with a simple goal: global domination.

While the release is "a priority in every country," Geffen chairman Ron Fair says, he harbors particularly high hopes for the United States. "Mario Lanza was one of the biggest matinee idols," Fair says. "He was like Elvis, yet singing legit operatic pop. The dark, handsome Italian guy is an iconic part of American culture. And well, here's three."

Il Volo's story starts in May 2009, when Renis caught the teens' preternaturally mature version of Neapolitan classic "O Sole Mio" on "Ti Lascio." Best-known for his 1962 hit "Quando. Quando, Quando," the native Italian has since served as a writer/producer for Andrea Bocelli and Celine Dion. "At first I thought it was fake," Renis says. "Three kids, 14 and 15 years old, singing like a 45-year-old man. At the same moment, I visualized everything.

After contacting the teen trio, Renis started to assemble a team. Grammy Award-winning producer Gatica has helped guide similarly bigvoiced, classical-leaning artists like Josh Groban to international pop success. Michele Torpedine, Bocelli's representative for 16 years, stepped in to manage the act. Then Renis called his longtime friend and lawyer, the late Peter Lopez, who paid a visit to Fair.

"[Lopez] opened the YouTube link on my com-

puter and stood behind me while I watched. I pressed the space bar not 10 seconds into it and said, 'I'm doing it,' " says Fair, who then contacted Interscope Geffen A&M chairman/CEO Jimmy Iovine. "Within the span of 30 minutes, he greenlit it."

After hearing the boys sing, renowned rock manager Steve Leber (Aerosmith, AC/DC) came out of retirement to share management duties with a special eye toward touring. "Il Volo has that same mystique and charisma as the Rolling Stones, Aerosmith and AC/DC," Leber says. Il Volo will play a series of headlining dates in the United States, Canada and Italy throughout the end of the year, as well as open for Matthew Morrison of "Glee" and Marco Antonio Solis.

With a name to fit their ambition—Il Volo means "flight"-Barone, Boschetto and Ginoble possess the youth, looks, charm and, most important, the voices to match. The hope is that they'll transcend their built-in constituency of doting grandmothers and classical apologists and win the youth vote.

"A cultural shift has already taken place with shows like 'American Idol,' " Fair says. "The whole ethos of musical talent is part of young people's lives now. They can hear the Black Eyed Peas on the radio but can watch TV and really appreciate a great singer or pianist."

The "Il Volo" track listing was carefully assembled by Gatica and Renis to strike the right balance of traditional, classical and pop fare. "If there were too many traditional songs, you'd flip it over and say, 'Ah, nice little boys from Italy,' Gatica says. "And that's not what I wanted."

In addition to a customized arrangement of the song that launched the trio's career ("O Sole Mio") and Italian classic "Un Amore Cosi Grande," the album features two new Diane Warren originals, "La Luna Hizo Esto" and "Painfully Beautiful"; "Smile," made popular by Nat "King" Cole; and "Per Te," originally performed by Groban. A Spanish-language version of the album will include seven additional Spanish songs.

ALL ABOUT ADELE

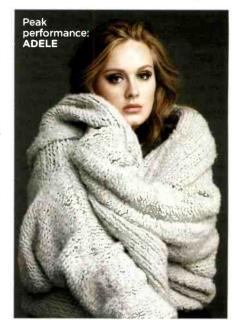
As Adele spends a seventh week atop the Billboard 200 with her sophomore set, "21" (see page 38), the album's lead single, "Rolling in the Deep," becomes the singer/songwriter's first Billboard Hot 100 No. 1 (see page 42).

Adele is the first solo female to top the tallies simultaneously since Ke\$ha bowed atop the Billboard 200 with debut album "Animal" the week of Jan. 23, 2010, as introductory single "TiK ToK" spent its fourth of nine weeks at No. 1 on the Hot 100.

Since the Hot 100 adopted Nielsen BDS and SoundScan airplay and sales data the week of Nov. 30, 1991 (after the Billboard 200 had converted to SoundScan-fueled figures in the May 25, 1991, issue), Adele is the 14th woman to command each chart simultaneously. (The fairer sex wins bragging rights: 12 solo males have accomplished the feat in that span.)

Among that exclusive club, Whitney Houston has spent the most weeks (12) concurrently in charge of each chart, with "I Will Always Love You" from "The Bodyguard" (Dec. 12, 1992-Feb. 27, 1993), while Mariah

Carey (three) and Janet Jackson (two) are the only artists to so doubly dominate with multiple albums. -Gary Trust



TWICE AS NICE

Here's a look at the women who have topped the Billboard 200 and Billboard Hot 100 in the same week during the two charts' Nielsen data eras.

ARTIST	BILLBOARD 200 NO. 1	BILLBOARD HOT 100 NO. 1(S)	YEAR(S)
Adele	"21"	"Rolling in the Deep"	2011
Ke\$ha	"Animal"	"TiK ToK"	2010
Leona Lewis	"Spirit"	"Bleeding Love"	2008
Alicia Keys	"As I Am"	"No One"	2007
Avril Lavigne	"The Best Damn Thing"	"Girlfriend"	2007
Nelly Furtado	"Loose"	"Promiscuous" (feat. Timbaland	2006
Mariah Carey	"The Emancipation of Mimi"	"We Belong Together"	2005
	"Daydream"	"Fantasy," "One Sweet Day"	1995-96
	"Music Box"	"Hero"	1993-94
Beyoncé	"Dangerously in Love"	"Crazy in Love" (feat. Jay-Z)	2003
Ashanti	"Ashanti"	"Foolish"	2002
Jennifer Lopez	"J to Tha L-O! The Remixes"	"Ain't It Funny" (feat. Ja Rule)	2002
Janet	"All for You"	"All for You"	2001
	"janet."	"That's the Way Love Goes"	1993
Madonna	"Music"	"Music"	2000
Britney Spears	" Baby One More Time"	" Baby One More Time"	1999
Whitney Houston	"The Bodyguard" (soundtrack)	"I Will Always Love You"	1992-93



Shades Of Summer

Singer/Actress Kate Voegele Pairs Latest Project With Sunglasses Line

On the May 17 episode of the CW teen drama "One Tree Hill," Mia Catalano-the character played by Kate Voegele—returns to Tree Hill feeling refreshed after a brief sojourn to work on her music. Voegele knew exactly how her character felt: The pop-rock singer/songwriter missed a few episodes of "One Tree Hill" this past winter to finish her third album "Gravity Happens" for ATO Records (May 17).

"It was a much-needed little sabbatical to take because music is really my first language," the 24-year-old artist says. "I've been doing it a lot longer than I've been in this acting world, and I'm so happy that I took the plunge and did it."

Since joining the show in early 2008, Voegele has juggled her musical endeavors (her last album. 2009's "A Fine Mess," has sold 120,000 copies, according to Nielsen SoundScan) with her filming schedule. While the dual commitment has made Voegele's day-to-day life more hectic. her role on the show has re-

sulted in original songs like "No Good" and "Wish You Were" garnering prime placements on the longrunning program. "Heart in Chains," the first single from "Gravity Happens," will be performed by Voegele on the show's season finale —the same day the album is released.

Meanwhile, Voegele will showcase her visual artistry in an upcoming sponsorship with Oakley sunglasses: The budding painter designed original artwork for a signature pair of shades that will hit stores this summer. Each pair will include a free download card for "Gravity Happens."

"It's all very connected," Voegele says. "Even some of my lyrics are in this design for the sunglasses. Oakley has been an amazing partner and sponsor, and I'm stoked to see [the glasses] come out soon.

In the meantime, Voegele will be busy unveiling "Gravity Happens," which she describes as "more honest and raw " The set features singalong tracks like "Hun-



and "Sunshine in My Sky." She's joining Natasha Bedingfield on the latter's Less Is More summer tour.

Northampton, Mass.

As for taking on additional acting projects aside from "Hill," Voegele says, "I never

would have such a cool tiein with a show like 'One Tree Hill.' So you kind of just take it as it comes."

ROWLAND ALONG

Kelly Rowland is back making chart headlines.

"Motivation," her latest single featuring Lil Wayne, rises 6-3 on Billboard's Hot R&B/Hip-Hop Songs chart and 43-31 on the Billboard Hot 100. Its ultra-sexy, Sarah Chatfield-directed videopacked with glistening hard bodies—is approaching 10 million views on Vevo.

"On Twitter, someone said, 'OMG, can you imagine how many babies will be conceived," Rowland says, "But the cool thing is, I think people feel the same way I did when I first heard the song, It's sensual and sexual but doesn't make you afraid. After doing so many songs in the studio, I just wanted a record that's sexy and feels good."

Those songs during the last year include "Motivation" predecessors "Commander" (featuring David Guetta), "Grown Woman," "Rose Colored Glasses," European single "Forever and a Day"

and "Gone" (featuring Nelly). While "Commander" hit No. 1 on Dance Club Songs, the only other tracks to chart were "Grown" and "Gone," which respectively reached Nos. 51 and 59 on Hot R&B/Hip-Hop Songs. "Motivation," produced by Jim Jonsin and written by Rico Love, is now Rowland's second-biggest hit since guesting on Nelly's 2002 No. 1 R&B/pop single, "Dilemma."

"I'm not discrediting 'Gone' or 'Grown' at all," Rowland says. "But there's a vibe with 'Motivation' that clicks. Wayne is just so witty with his hidden messages. Plus the timing was perfect: Everything on radio is so tempo-driven, and this sticks out because it's slower. I remember talking to [Universal Motown president Sylvia Rhone], saving, 'Either people will love it because of that or it will go down in flames."

The singer/songwriter is finishing up her third

solo album and first for Universal Motown. Titled "Here I Am," the project is due this fall. Additional producer and songwriter contributors include Dr. Luke, Stargate, RedOne, Rodney Jerkins, Tricky Stewart and Ester Dean. On her wish list for guest collaborators: Kanye West, Fergie and Ludacris.

"The title connected with my heart and the music," Rowland says. "It's about everything I've gone through and thought about for this record as a woman. Hove how it's evolving. 'Motivation' oozes sexiness and I was ready to share some of that with the world."

However, with Lil Wayne using words like "rain forest" as a sexual euphemism, Rowland recalls wondering, "'Oh my God, am I going to get in trouble?' But my mother said, 'Girl, you're grown, and everybody feels like this at one point in time. That's how you got here.' " -Gail Mitchell

THE GOOD LIFE

The Osmonds return to Billboard's charts as "Donny & Marie" bows at No. 7 on Top Country Albums. Released May 3 on MPCA Records, the album is the siblings' first studio set together in 30 years.

"The single is 'The Good Life' and we're living it," Marie says. "How blessed are we to be in the music business for five decades and still be here? ... You take a breath and go, 'Thank you,' "

The Osmonds have been promoting the album while juggling five nights at Vegas' Flamingo and appearances on "The View," "The Tonight Show With Jay Leno" and "Good Morning America." They're also drawing huge crowds at Walmart in-stores in Las Vegas, Salt Lake City and Boise. Idaho. (The pair's next in-store is May 19 in Los Angeles.)

"It doesn't burt to have iconic artists that everyone recognizes," MPCA executive VP of music operations Bill Porricelli says.

Produced by Nashville legend Buddy Cannon (Kenny Chesney). "Donny & Marie" includes songs written by Richard Marx, Kenneth "Babyface" Edmonds and Gavin DeGraw plus country tunesmiths Susan Longacre, Gary Baker and Frank Myers, The latter two, who penned "I Swear"—a country hit for John Michael Montgomery and a pop hit for All-4-Oneused to be in Marie's band. "They wrote "I Swear' on tour," Marie recalls. "I told them, 'You didn't give it to me the first time so I'm going to record it the second time '

Cannon, recruited for the album by MPCA CEO John Titta, says that Nashville writers were anxious to get cuts. "Everybody was pitching," he recalls. "When you're dealing with iconic artists, it's like a trophy for a songwriter."

MPCA, a New York independent label distributed by Red. hired Nashville-based Grassroots Promotions to work the single to country radio. Album sales were spurred by a 30-minute QVC appearance that aired two weeks before street date and sold 10,000 units during its broadcast. The album is also available at the Flamingo, where Donny & Marie began performing in 2008. The pair recently extended their contract through 2012.

-Deborah Evans Price

A little bit country: DONNY & MARIE



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QUEEN RETURNS

No. 15 on-Top R&B/Hip-Hop Albums with "A Woman Falling Out-of Love," the Queen of Soul's 45th charting set. Sold exclusively through Walmart set since 2003 and her first idle-released studio album

CLUB CHRIS

>> Chris Brown scores his first No. 14 on the Dance Club Songs chart as "Beautiful People" (featuring Benny Benassi) skips 2-1 in its 10th week. It's his current single release in the United Kingdom, where it holds steady at No. 4 on the Official Singles Chart.



SIXX SOARS

>>No stranger to top 10 hits on the Billboard 200 with his band Mötley Crüe, bassist 10 success with side project "This Is Gonna Hurt," arrives at

Eight (Debuts) Is Enough; 'Glee' Sparks 'Rumours'

While Adele's "21" spends a lucky seventh nonconsecutive week at No. 1 on the Billboard 200, a record-tying eight debuts arrive in the top 10, led by

Over The

Counter

KEITH CAULFIELD

Beastie Boys' "Hot Sauce Committee Part 2."

"21" holds atop the list with 155,000 (up 26%), likely thanks to Mother's Day purchases, while a number of the new entries in the top 10 probably benefit from the holiday as well. With seven weeks at No. 1, "21" marks the

second-longest run atop the list for an album by a female artist since 2000, next to only Taylor Swift's 11week reign with "Fearless" in 2008 and early 2009.

Adele also has another reason to celebrate: The album's first single, "Rolling in the Deep," crowns the Billboard Hot 100 (see page 42).

Beastie Boys' "Hot Sauce Committee Part 2" bows at No. 2 with 128,000. It's the rap/rock trio's first proper studio release-backing out 2007's instrumental set "The Mix-Up"—since 2004's "To the 5 Boroughs," which debuted at No. 1 with 360,000. "Hot Sauce" is the Boys' first studio set to miss the top slot since "Check Your Head" debuted and peaked at No. 10 in 1992. All told, "Hot Sauce" is the act's sixth top 10, stretching back to its full-length debut, 1987's "Licensed to Ill," which spent seven weeks at No. 1.

With "Hot Sauce" the first of eight

debuts in the top 10, it marks only the third time in chart history that that many new entries have invaded the region. It last happened on Dec. 4, 2010, when Jackie Evancho's "O Holy Night" EP led the debut parade at No. 2. Prior to that, the feat first oc-

curred on the Oct. 17, 2009, chart.

'RUMOURS' ABOUNDS: Right outside the top 10 on the Billboard 200 is Fleetwood Mac's classic 1977 album "Rumours." It re-enters at No. 11 with nearly 30,000 (up 1,951%) thanks to exposure from the May 3 episode of Fox TV's "Glee," which dedicated its entire hour to the album. Of the nearly 30,000 copies it sold last week, 91% were downloads. The week previous, the set sold nearly 1,000 copies.

Since the Billboard 200 began allowing catalog titles to chart in December 2009, this is the highest re-entry for a non-reissued album.

GOULDING GROWS: After Ellie Goulding appeared as the musical guest on the May 7 episode of "Saturday Night Live," sales for her "Lights" album brighten by 231%. It re-enters at No. 82 on the Billboard 200 with 6,000, graduating from the Heatseekers Albums chart.



It's the best sales week yet for the set, which was released March 8. While the album is available on CD, the vast majority of its total sales are from downloads (83%). Last week, 96% of the album's sales were digital—likely owed to the instant download reaction that Saturday/Sunday TV performances generate.

'GLORY' NOTES: Can one single change everything? In a word: Yes.

Last week we noted how Lady Gaga's "Judas," the second single from her new "Born This Way" album

(May 23), seemed to be underperforming on the Hot Digital Songs chart—perhaps a sign of worry with regard to how the album may sell in its first week.

Billboard

Well, "Judas" seems like old news (even though its music video only premiered on May 5), as the set's third single, "The Edge of Glory," was released to iTunes and sent to radio on Monday, May 9. While "Glory" wasn't initially intended to be an official single—at least this quickly—it was earmarked as such by the end of the day on Monday. Sources say that the track, which has clearly charmed the masses, could sell more than 300,000 in its first week. The tune should debut in the top 30 of the Mainstream Top 40 radio airplay tally next week as well.

AND FINALLY: Next week look for Adele to continue her reign atop the Billboard 200, while the highest debut will likely come from comedy troupe the Lonely Island's "Turtleneck & Chain." Industry gurus suggest the set may move about 65,000, a handsome number for a comedy release. Other artists looking to make high bows include Christina Perri and Tyler, the Creator (leader of the Odd Future Wolf Gang Kill Them All collective), who are both on track to shift 40.000-45.000

Palinough ner song "E.i." relinquishes the No. 1 spot on the Billiboard Hot 100 to Adele's "Rolling in the Deep," Katy Perry becomes the first artist to spend an entire year—52 consecutive weeks—in the chart's top 10. Perry's streak started with "California Gurls," which debuted at No. 2 in the May 29, Teenage Dream" and

>>Death Cab for Cutie motors to its third No. 1 on the Triple A its third No. 1 on the Triple A airplay chart (viewable at billboard.biz/charts), as "You Are a Tourist" travels 3-1. Also, as "The Afterlife" rises 11-10, Paul Simon scores his second top 10 on the tally. His "Father and Daughter" rose to No. 5 in 2003.

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,231,000	1,869,000	24,025,000
Last Week	5,384,000	1,812,000	25,313,000
Change	15.7%	3.1%	-5.1%
This Week Last Year	6,071,000	1,529,000	21,945,000
Change	2. <mark>6</mark> %	22.2%	9.5%
*Digital album sales are	also counted within	album sales.	

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL U	JNIT SALES		
Albums	109,779,000	108,106,000	~1.5%
Digital Tracks	421,988,000	462,373,000	9.6%
Store Singles	723,000	978,000	35.3%
Total	532,490,000	571,457,000	7.3%
Albums w/TEA*	151,977,800	154,343,300	1.6%
"Includes track equi to one album sale,	valent album sal es (TEA) w	ith 10 track downloads (equivalent

ALBUM SALES

'10		109.8 r	nillion				
711 108.1 million							
SALES BY ALBUM FORMAT							
SALES BY	ALBUM FORMA						
SALES BY	79,247,000	72,250,000	-8.8%				

13,000

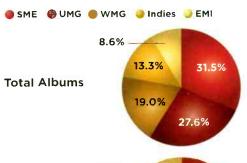
948,000 1,299,000 37.0%

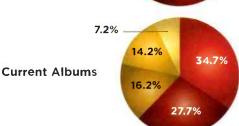
23,000

76.9%

nielsen SoundScan

Distributors' Market Share: 04/04/11-05/01/11





WEEK WEEK AGO WEEK	ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	5	EEK SEEK	WEI	VEEK CO	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1 1 11	#1 GREATEST ADELE 7-WKS GAINER XL/COLUMBIA 44699*/SONY MUSIC (11.98)	21		The "American	51	41 50	10	MARSHA AMBROSIUS	
HOT SHOT 1	BEASTIE BOYS	nuce Committee Part Two	2	ldol" judge returns with her first	52	45 39		THE BLACK EVED PEAS	
NEW 1	BROOKLYN DUST 05639 CAPITOL (18.98) VARIOUS ARTISTS			English-language			100	INTERSCOPE 015039*7/GA (13.98) The Begin	ning
	UNIVERSAL EMI SONY MUSIC 95749/CAPITOL (18.98) FLEET FOXES	NOW 38	3	studio set (83,000) since 2007's	53	63 48	29	MERCURY NASHVILLE 014758*/UMGN (13.98) ⊕ The Incredible Mac	hine
NEW 1	SU8 PCP 856: (13 98)	Helplessness Blues		"Brave" bowed at	54	NEW	1	ARETHA FRANKLIN ARETHA S RECORDS 42064 EX (12.98) A Woman Falling Out Of I	Love
NEW 1	JENNIFER LOPEZ ISLAND 014975 (O.M.G. (13.98)	Love?		No. 12 with 53,000.	55	18 -	2	EMMYLOU HARRIS NONESUCH 315 16 WARNER BROS (18 98) € Hard Bar	gain
NEW 1	STEVIE NICKS REPRISE 52724T WARNER BROS. (18.98)	In Your Dreams	(8)	The new title's arrival benefits	56	35 44	9	LUPE FIASCO 1ST & 15TH ATLANTIC 520870*/AG (18.98) La	sers
NEW 1	SADE EPIC 90454/SONY MUSIC (17.98)	The Ultimate Collection	- 33	from J.Lo's May 5	57	31 27	5	HOLLYWOOD UNDEAD A&M OCTONE 015275-76A (13 98) American Trac	aedv
NEW 1	MUSIQ SOULCHILD SONGEODE ATLANTIC 524542 AG (18.98)	musiqinthemagiq		"Idol" performance (also see page 42).	58	54 74	4	VARIOUS ARTISTS	
3 7 59	MUMFORD & SONS	Sigh No More		(also see page 42).	59	44 41		RADIOHEAD That Is a Collision of the Island	
NEW 1	SIXX: A.M.				200		Ė	XL/TICKER TAPE 001*/TB0 (7.98) The King Of Li SOUNDTRACK	_
	FLEETWOOD MAC	This Is Gonna Hurt	19	District Control	60	105 -	ļ².	A8KCO 88392 (13 98) Fast	Five
E-ENTRY 135	WARNER BROS 3010* (18.98)	Rumours	1	100	61	5 5 53	84	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98) Revolu	ıtion
1 13 27	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2		62	48 72	26	CEE LO GREEN RADICULTURE 525601/ELEKTRA (18.98) The Lady K	(iller
2 3 4	FOO FIGHTERS ROSWELL HOL J4493*/RMG (11.98) €	Wasting Light		A MAN	63	NEW	1	BRANDI CARLILE WITH THE SEATTLE SYMPHONY COLUMBIA 85087*/SONY MUSIC (11.98) Live At Benaroya	Hall
6 4 4	SOUNDTRACK WALT DISNEY 013440 (13.98)	Lemonade Mouth		Remarkably only her seventh solo	64	53 46	25	KID ROCK TOP DOC/ATLANTIC 521682*/AG (18.98) ⊕ Born I	Free
3 18 31	BRUNO MARS	Doo-Wops & Hooligans	3	career studio	65	64 62	132	LADY GAGA	
2 6 4	ELEKTRA 525393* (10.98) ⊕ ALISON KRAUSS & UNION STATION	Paper Airplane		album—and first since 2001's	66		24	JOSH GROBAN	
11 37	ROUNDER 610665*/CONCORD (18.98) KATY PERRY			"Trouble in		169 =	24	143/REPRISE 524833/WARNER BROS. (18.98) STEVE EARLE	
	CAPITOL 84601: (18.98) PALLI SIMON	Teenage Dream		Shangri-La"—it	67	24 -	2	NEW WEST 6195* (17.98) ⊕	llive
0 8 4	HEAR 32814*/CONCORD (13.98) ⊕	So Beautiful Or So What		enters with 52,000, her fifth top 10 set.	68	56 56	8	JOHNNY CASH/WILLIE NELSON AMERICAN COLUMBIA/SONY MUSIC CMG 58490 SONY MUSIC (6.98) VH1 Storytel	ilers
9 7	CHRIS BROWN UNE MEGOTULG (11.98)	F.A.M.E.	• 1	ner mintop to sen	68	80	26	BLAKE SHELTON REPRISE (NASHVILLE) 525092/wmn (18.98) Loaded: The Best Of Blake She	lton
5 5	BRITNEY SPEARS IVE 332/JLG (13.98)	Femme Fatale			70	155 165	167	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕ Journey's Greatest	Hits
3 20 25	P!NK LAFACE 80657/JLG (13.98)	Greatest Hits So Far!!!	• 5	7	71	73	32	KENNY CHESNEY BNA 57445/SMN (11.98) + Hemingway's Whis	skev
9 22 7	KIRK FRANKLIN FO YO SOUL/VERITY 77917/JLG (11.98)	Hello Fear		It marks the group's ninth top 10	72	89 82	26	BON JOVI	
3	SOUNDTRACK Glee, The Music	Presents: The Warblers		album in a row—its	73	50 26		BIG TIME RUSH	_
28 81	20TH CENTURY FOX TV/COLUMBIA 89813/SONY MUSIC (11.98) ADELE			entire output. The	123-171		30	AARON LEWIS BTR (Soundtra	ick)
	XL COLUMBIA 31859*/SONY MUSIC (12.98) WIZ KHALIFA	19	1	only other group to send its first nine	74	57	10	STROUDAVARIOUS 01013 (7.98) Town Line ((EP)
12 6	ROSTRUM/ATLANTIC 527099/AG (13.98) ⊕	Rolling Papers		charted sets into	75	85 84	78	TRAIN COLUMBIA 07736/SONY MUSIC (12.98) Save Me, San Franci	sco
NEW 1	COLT FORD AVERAGE JOE'S 226 (14 98)	Every Chance I Get	26	the top 10 was Led Zeppelin, which did	76	63	51	THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98) Broth	ners
3 30 67	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	8	so with its first 10	77	84 .3	129	ZAC BROWN BAND RDAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98) The Founda	tion
17 28	TAYLOR SWIFT BIG MACHINE T\$0300A (18.98) ↔	Speak Now	13	albums from 1969 through 1983.	78	93 110	21	R. KELLY JVE 80874/JLG (11,98) Love Let	etter
25 33	ZAC BROWN BAND	You Get What You Give	•	tillough 1965.	79	7: 70	13	THOMPSON SQUARE	lare
NEW 1	DONNY & MARIE	Donny & Marie	30		80	52 40		AVRIL LAVIGNE	
15 7	MPCA 25742 BDG (14 98) VARIOUS ARTISTS	Conno For Jones		63				RCA 35870 RM6 (11.98) ⊕ Goodbye Lull TIM MCGRAW	
2 10 12	EMILWARNER BROS./SONY/UNIVERSAL 90504/UMRG/UMRG/SONY MUSIC/SONY MUSIC JUSTIN BIEBER	(-11)		The live set includes covers of		77 9	23	CURB 79205 (18 98) Number One I	Hits
	SCHOOLBOY/RAYMOND BRAUN/ISLAND 015397/IDJMG (9.98) Never Say N JENNIFER HUDSON	lever: The Remixes (EP)		Leonard Cohen's	82	RE-ENTRY	2	GRADUATE CHERRYTREE/INTERSCOPE 015329/IGA	ghts
2 32 7	ARISTA 60019 RMG (11 98) ±	I Remember Me	2	"Hallelujah," Simon	83	NEW	1	SHINEDOWN ATLANTIC 527207/AG (29.98 CD/DVD) ⊕ Somewhere In The Stratosph	iere
14 13	VARIOUS ARTISTS UNIVERSAL EMUSONY MUSIC 46746/CAPITOL (18.98)	NOW 37	1	& Garfunkel's "The Sound of Silence"	84	60 47	4	K.D. LANG AND THE SISS BOOM BANG NONESUCH 525874/WARNER BROS. (11.98) Sing It Lo	oud
16 25	RIHANNA SRP DEF JAM 014927 IDJMG (13.98) ⊕	Loud	3	and Elton John's	85	NEW	1	RANDY TRAVIS WARNER BROS 8635 EX CRACKER BARREL (11.98) Randy Tra	avis
NEW	KELLY PRICE MY BLOCK/SANG GIRL ¹ 32101/MALACO (14.98)	Kelly	36	"Sixty Years On." It enters with 9,000.	86	66 71	32	LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 015002/UMRG (13.98) 1 Am Not A Human Be	eina
29 25	RASCAL FLATTS BIG MACHINE RF0100A (13.98)	Nothing Like This	6	enters with 3,000.	87	143 168	20	CRISTIAN CASTRO	_
36 24	NICKI MINAJ						10	DNIVERSAC WEST CATING 015013 DIVICE (10.90)	
- 42	YOUNG MONEY/CASH MONEY.UNIVERSAL MOTOWN 015021*/UMRG (13.98) MICHAEL W. SMITH	Pink Friday			88	75 61	40	LYNYRD SKYNYRD MCA 111941 (9.98) The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collect EXPLOSIONS IN THE SKY	_
	REUNION 10133/SDNY MUSIC (13.98)	A New Hallelujah	19	1	89	16 -	2	TEMPORARY RESIDENCE 199* (14.98)	are
21 4	WARNER LATINA 526530 (16.98) €	Drama y Luz		0	90	RE-ENTRY	28	FLEETWOOD MAC WARNER BROS. 25801 (18 98) Greatest H	
33 9	20TH CENTURY FOX TV/COLUMBIA 85852/SONY MUSIC (13.98)	, Season Two: Volume 5		02	91	92 81	5	AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collective (9.98)	tion
37	SARA EVANS RCA NASHVILLE 49693/SMN (10.98)	Stronger	6	Twain's "Greatest Hits" re-enters	92	RE-ENTRY	68	SHANIA TWAIN MERCURY NASHVILLE 003072/UMGN (13.98) Greatest H	Hits
19 59	JUSTIN BIEBER SCHOOLBDY/RAYMUND BRAUN/ISLAND 014063/IDJMG (10.98) €	My World 2.0	2	with a 339% gain	93	70 59	_	EMINEM The Marshall Mathers	_
35 46	EMINEM	Recovery		following the		RE-ENTRY		HUEY LEWIS & THE NEWS	
51 18	WEBISHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98) MIGUEL	All I Want Is You	27	release of her book "From This Moment	_4			CAPITOL 62996 (18.98) ★ Greatest F ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collec	
	BLACK ICE BYSTORM JIVE 75487/JLG (9.98) SOUNDTRACK		31	On" (May 2) and		74 68	19	CHRONICLESPOLYDOR 002759/UME (9.98) JESSIE J	
23 20	RCA NASHVILLE 72911/SMN (11.98)	Country Strong		appearances on "The Oprah Winfrey	96	51 42	4	LAVA UNIVERSAL REPUBLIC 015337 UMRG (10.98) Who You	Are
38 6	MARY MARY MY BLOCK/COLUMBIA 62330/SONY MUSIC (11 98)	Something Big	10	Show" (May 3),	97	17 -	2	THE AIRBORNE TOXIC EVENT MAJORDOMO,ISLANO 015293/10JMG (13.98) All At Or	nce
34 30	THE BAND PERRY REPUBLIC NASHVILLE 014839 UMRG (10.98)	The Band Perry	•	NBC's "Today"	98	88 89	8	ELVIS PRESLEY RCA/SDNY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98) An Afternoon In The Gard	den
49 49	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170 "UMRG (13.98)	Lungs	14	(May 4) and ABC's "Nightline"	99	78 88	11	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collect	tion
77 10	PAGE FRANCESCA BATTISTELLI SETTER FERVENT 888086/WARNER BROS. (18.98)	Hundred More Years	16	(May 5).	100	132 184	30	MOTOWN/CHRONICLES 001098/UME (9.98) NEWSBOYS Born Ag	ain
		10 0407000 0000000 445 00		I FADILIATED DOWN A MATERIAL				INFOP 71521 (15.96)	
	UARD 200 ARTIST INDEX ZAC BROWN BAND . 29,	.19 CASTING CROWNS	REVISITED	105		30 LUPE			KIDS
1, 24 91 E TOXIC	CHRIS AUGUST	72 ERIC CHURCH	LLY CURR NO	GTON 132		PUN(H		
. PATAGE.	AVENGED SEVENFOLD142 JUSTIN BIEBER32, 43 BIG TIME RUSH73	ERIC CLAPTON 95	D	116. 157 STEVE EARLE ELI YOUNG BA		7 FLEET	FOYES	4, 174 SCENE	-

107 126 145

	and the second district th		20
	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
	VARIOUS ARTISTS WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs WORD-CURB/EMI CMG/VERITY 77918 JLG (13.98)		29
	KE\$HA Cannibal		15
	KEMOSABE/RCA 80560/RMG (9.98) BAD COMPANY Extended Versions		82
	ORIGINAL 840 COMPANY TOURING/SONY MUSIC CMG 80851/SONY MUSIC (6.98) SOUNDTRACK Burlesque		18
	CREEDENCE OF EARWATER REVISITED		- 20
	POUR BOY SONY MUSIC CMG 52336/SONY MUSIC (6.98)		74
	TOP STOP 30020/SONY MUSIC LATIN (10.98)	2	77
	MANDISA What If We Were Real SPARROW 67863 (13.98)		66
	MAROON 5 A8M/0CTONE 014821/IGA (13.98) Hands All Over	•	ø
	ARCADE FIRE The Suburbs MERGE 385* (15.98)		Ä,
	RISE AGAINST DGC/INTERSCOPE 015325*/IGA (13.98) Endgame		
	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98) The E.N.D.	2	1
	DARIUS RUCKER CAPITOL MASHVILLE 26939 (18.98) Charleston, SC 1966	•	2
	VARIOUS ARTISTS WOW Hits 2011		26
Ī	PROVIDENT-INTEGRITY-WORD-CURB/EMI 09516/EMI CMG (17.98) VARIOUS ARTISTS NOW That's What I Call The 80's Hits		114
ı	CASTING CROWNS Lintil The Whole World Hears		4
	BEACH STREET/REUNION 10135/SONY MUSIC (11.98) DAET PLINK		
1	WALT DISNEY 005872" (13.98)		4
	TRIGGER/SONY MUSIC CMG 82725/SONY MUSIC (6.98)		88
F	ROC-A-FELLA DEF JAM 014695*/IDJMG (13.98) ⊕ INTO BEAUTHUI DARK TWISTED FARTLASY		V.
	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280/UMGN (9.98)	•	76
	THE STROKES ICA 53472*:RMG (11.98) Angles		
	HANK WILLIAMS JR. Greatest Hits, Vol. 1	5	101
	RUSH Moving Pictures ###CURY 015272/UME (29.98 CD/DVD) ⊕	4	51
•	TV ON THE RADIO NTERSCOPE 015455*/IGA (13.98) Nine Types Of Light		12
	THE SCRIPT HONOGENIC:EPIC 81227/SONY MUSIC (11.98) Science & Faith		3
E	BRUCE HORNSBY AND THE NOISEMAKERS Bride Of The Noisemakers		125
-	129 17829 EXISLG (11.98) SOUNDTRACK Tangled		44
	WALT DISNEY 005508 (13.98) LAURA STORY Blessings		102
_	FLL VOLING RAND		128
1	REPUBLIC NASHVILLE DIGITAL EXUMRG (6.98)		-
1	FANTASY 2*/CONCORD (17.98/12.98)		67
	ARDENT/INO/ATLANTIC 519927/AG (13.98)	_	
	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND CHRONICLES IDJMC 00058-10ME (9.98)		100
	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98) Enjoy Yourself		9
	KEM UNIVERSAL MOTOWN 014469/UMRG (13.98) ⊕ Intimacy: Album III		
	ARCADE FIRE Funeral MERGE 225* (15 98)		131
ı	LONNIE HUNTER FEATURING STRUCTURE BLACKSMOKE 3101;WORLDWIDE (13.98)		135
	STEVIE RAY VAUGHAN Martin Scorsese Presents The Blues: Stevie Ray Vaughan EPICISONY MUSIC CMG 28655 SONY MUSIC (6.98)		99
	JANIS JOPLIN Super Hits		118
	SONY MUSIC CMG 05280/SONY MUSIC (6 98) FIVE FINGER DEATH PUNCH War Is The Answer	•	7
	PROSPECT PARK 50100* (13.98) ⊕ KEITH URBAN Get Closer	•	7
-	CAPITOL NASHVILLE 47695 (11.98)		H
_	KEMOSABE/RCA 49209*/RMG (11.98)		
	SIXSTEPS 93444/SPARROW (17.98) AVENCED SEVENICOLD		17
	AVENGED SEVENFOLD HOPELESS/SIRE 524026* WARNER BROS. (18.98) Nightmare		.1
	ROY ORBISON SONY BMG CUSTOM MARKETING GROUP 05283/SONY MUSIC (5.98) Super Hits	•	104
	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660* CONCORD (14.98) Rare Bird Alert		43
	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98) Judge Jerrod & The Hung Jury		7
	THE CIVIL WARS Barton Hollow		12
	SENSIBILITY 017* (11.98) MICHAEL JACKSON Number Ones	3	1/3
•	SOUNDTRACK Glee, The Music: Season Two: Volume 4	Part of the last o	-
•	diec, the Music. Season the Volume		

		_
5	WEEK	AST
er/songwriter's	151	58
charting		
m, a two-disc set currently	152	133
usive to	153	R
zon, starts with ly 5,000.	154	103
rally, 84% of	155	125
ales were	156	129
tal, as Amazon priced the 27-		
priced the 27- k collection as	157	120
aily Deal for 9 on May 2,	158	87
9 On May 2,	159	144
4 & 189	160	RE-
zon MP3 listed	161	135
albums among sets sale-priced	162	150
for the month		
ay. Amazon	163	RE-
eted about the up to its 1.5	164	161
on followers on	165	#E
2 and May 4,	166	185
ases are up by e than 60% in	167	65
nloads.		
A STATE OF THE STA	168	137
	169	RE-
	170	168
	171	14!
ount puicing on	172	RE-
ount pricing on set at big-box	173	RE-
ilers, along with	-	-
her's Day sales, lift it with an	174	RE-
rall 51% gain.	175	16
up 82% at mass	176	140
chants.	177	
	178	188
35	179	
	180	142
owing May 3	181	150
earances on both e Ellen	182	RE
enerës Show"	183	38
late night's	184	117
nan," the actor/ edian's album	185	19
nters with a		
increase.	186	12:
50	187	RE-
mbination of	188	149
news of Grant's	189	RE-
her passing on I 30, along with	190	RE
pricing and	191	177
her's Day sales,	11/2	
ly aided the s massive 877%	192	16
ease.	193	19

hip-hop/rock rives at No. 2, returns to the sporting a 69% gain. "License" last appeared on the list the week of March

	WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
	151	58	-	2	RICKY DILLARD AND NEW G LIGHT 7235/EONE (13.98) Keep Living		58
	152	133	127	6	WILLIE NELSON SONY BMG CUSTOM MARKETING GROUP 05812/SONY MUSIC (9.98) Super Hits	2	125
	153	NE	W	1	REBECCA ST. JAMES BEACH STREET/REUNION 10159/PROVIOENT-INTEGRITY (10.98) I Will Praise You		153
F	154	103	94	6	SNOOP DOGG DOGGYSTYLE/PRIORITY 07952/CAPITOL (18.98) Doggumentary		8
	155	125	108	6	REO SPEEDWAGON EPIC/SONY MUSIC CMG 48527/SONY MUSIC (12.98) The Second Decade of Rock & Roll 1981-1991		108
	156	129	99	5	THE COUNTDOWN KIDS 50 Silly Songs		99
B	157	120	126	5	DAFT PUNK WALT DISNEY 013540 (13.98) Tron: Legacy Reconfigured		16
2	158	87	76	8	SOUNDTRACK Country Strong: More Music From The Motion Picture SCREEN GEMS PRODUCTIONS 34817/MAOISON GATE (10 98)		23
Ī	159	144	152	126	NICKELBACK ROADRUNNER 618028 (18.98) Dark Horse	3	
f	160	RE-E	NTRY	10	AMY GRANT AMY GRANT PRODUCTIONS 93683/SPARROW (17.98) Somewhere Down The Road		41
	161	135	133	116	EMINEM Curtain Call: The Hits	2	6
	162	150	155	34	SHADV AFTERMATH INTERSCOPE 005881*/IGA (13.98/8.98) TREY SONGZ Passion, Pain & Pleasure	•	ī
Š	163	RE-E	NTRY	23	SONGBOOK/ATLANTIC 524539/AG (18.98) THIRD DAY Move		9
Ī	164	161	162	163	BOB SEGER & THE SILVER BULLET BAND Greatest Hits	8	
20	165		NIES.	67	CAPITOL 30334* (16 98) CHRIS TOMLIN See The Morning	•	15
1	166		197		RASCAL FLATTS Greatest Hits Volume 1		
	167	65		3	CORILLAZ The Fall		24
N.	168	137		7	PANIC! AT THE DISCO Vices & Virtues		
	169		NTRY	8	DECAYDANGE \$26550 FUELED BY RAMEN (10.98) VARIOUS ARTISTS WOW #1's (Yellow)		02
					PROVIDENT-INTEGRITY EMI CMG WORD-CURB 888166 WARNER BROS. (17.98) ERIC CHURCH Carolina		17
2	170		163	71	CAPITOL NASHVILLE 20810* (12 98) BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers	•	59
	171		157		TUFF GONG ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕ MICHAEL BUBLE Crazy Love	2	43
	172		NTRY	76	143/REPRISE 520733/WARNER BROS. (18.98) ⊕	9	
	173		NTRY	69	DEF JAM FC 40238/COLUMBIA (9.98)		
	174		NTRY	43	SUB POP 777* (13.98)		36
	175		58	33	HOLLYWOOD 004625 (10.98) *		
	176		144.	ĥ	RHINO 76039 (9 98)		131
	177	N	EW	1	SUPERBALL 70553 (15.98) DEADMANIE		177
	178	188	183	21	DEADMAU5 MAUSTRAP 2518 JULITAR (15.98) AV4 = 12		47
	179	N	W	1	JUANITA BYNUM FLOW 8158 (15 98) More Passion		179
	180	142	139	6	THREE DOG NIGHT MCA 112073/JUME (9 98) The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	•	126
	181	156	140	4	PAT BENATAR CAPITOL 09436 (7 98) 10 Great Songs		127
1	182	RE-E	NTRY	4	JOAN SEBASTIAN Los Huevos Rancheros FONDIVISA 354639/UNLE (12.98)		120
ı	183	38	-	2	SILVERSTEIN HOPELESS 726* (13,98) Rescue		38
	184	117	91	5	ASKING ALEXANDRIA Reckless & Relentless		9
	185	195	-	19	KERI HILSON MOSLEYZONE 4/INTERSCOPE 015088/IGA (13.98) No Boys Allowed		11
	186	123	101	7	KESHA KEWOSABE/RCA 88508/RMG (9.98) I Am The Dance Commander + I Command You To Dance		36
	187	RE-E	NTRY	3	NATALIE GRANT CURB 79188 (18 98) Love Revolution		32
	188	149	104	5	THE COUNTDOWN KIDS SONOMA 3880 (6.98) 50 Fun Songs For Kids		104
i i	189	RE-E	MTRY	18	ARCADE FIRE MERGE 285* (14.98) Neon Bible		
	190	RE-E	NTRY	161	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (17.98) Thriller	4	
	191	177	109	130	TAYLOR SWIFT BIG MACHINE 0200 (18 98) → Fearless	6	1
	192	163	173	31	WAKA FLOCKA FLAME 1017 BRICK SQUAD/ASYLUM 52274D/WARNER BROS. (18.98) Flockaveli		6
1	193	192		18	KEYSHIA COLE GEFFEN 015108/IGA (13.98) Calling All Hearts	3	9,
Ī	194	127	147	16	THE DECEMBERISTS CAPITOL 47547* (18.98) ⊕ The King Is Dead		1
	195	179	154	34	LINKIN PARK MACHINE SHOP 525375-/WARNER BROS (18.98) A Thousand Suns	•	
Ī	196	RE-E	NTRY	74	SOUNDTRACK Glee: Season One: The Music Volume 1 201H CENTURY FOX TO/COLUMBIA 54090/SONY MUSIC (11.98)		
	197	N	EW	1	CHRIS AUGUST FERVENT 88806S WARNER BROS. (11.98) No Far Away		197
100	198	200	190	56	EASTON CORBIN MERCURY PASSHVILLE 013644/UMGN (10.98) Easton Corbin		10
H	199	124	90	4	ATMOSPHERE RHYMESAYERS 0130* (15.98) The Family Sign		1-3
H	199		90 ENTRY	4 26	ATMOSPHEHE RHYMESAYERS 0130' (15.98) BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98) Hits Alive	•	13

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152	BRAD PAISLEY	.200
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145	KELLY PRICE	
.145	PRINCE ROYCE	
	THINOL HOTOL	.100
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114	BARRY WHITE13
.31	WIZ KHALIFA2
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V	ノ		SOUND SOUND					
Ec	AST	WEEKS						
TH		-						
1	1	17	DJ BL3ND www.myspace.com/Blenoizzy					
10.	2	16	TRAPHIK WWW.MYSPACE.COM/TRAPHIK					
(C.):		13	TYLER WARD www.myspace.cdm/TyLerward					
4	ô	17	LAURA ROPPE www.myspace.com/lauraroppe					
6		13	MADDI JANE www.myspace.com/maddijanemusic					
6	12	15	OTENKI www.myspace.com/onteki					
17	×	14	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies					
	8	17	DIYAR PALA www.myspace.com/diyarpala					
3	44	13	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA					
10	10	3	CHILDISH GAMBINO www.myspace.com/childishgambindtherapper					
1	24	16	NOISIA WWW.MYSPACE.COM/DENOISIA					
12	16	13	JESUS ADRIAN ROMERO WWW.MYSPACE.CDM/JESUSADRIANNET					
1/3	13	13	PORTA www.myspace.com/porta1					
1	N	EW	PITTY www.myspace.com/bandapitty					
15	15	17	DAVE DAYS www.myspace.com/davedays					
16	18	17	ALYSSA BERNAL www.myspace.com/alyssabernal					
17	2.		CALL US FORGOTTEN WWW.MYSPACE.COM/CALLUSFORGOTTEN					
18	17	14	GIRL TALK WWW.MYSPACE.COM/GIRLTALK					
19	21	6	METRONOMY www.myspace.com/metronomy					
20	23	10	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/bondanfade2black					
21	19	16	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS					
22	25	17	YANN TIERSEN www.myspace.com/yanntierseninprogress					
23	20	16	SUPERMAN IS DEAD www.myspace.cdm/supermanisdead					
24	26	16	DASH BERLIN www.myspace.com/dashBerlin					
25	28	n	AJ RAFAEL WWW.MYSPACE.COM/aJRAFAEL					
26	32	16	ENTER SHIKARI WWW.MYSPACE COM/ENTERSHIKARI					
	RE-EI							
28	34		MODULAR PUNK www.myspace.com/modularpunk					
29	29	7	MAREK HEMMANN www.myspace.com/marekhemmann					
30	30		POMPLAMOOSE www.myspace.com/pomplamoosemusic					
31	17	4	T. MILLS www.myspace.com/tmills					
	31							
32	Marie Lange		JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC					
33	39	5	HADOUKEN! www.myspace.com/hadduken					
34	NE		ONRA WWW.MYSPAGE.COM/ONRA					
35	RE-EI	HIRY	MANGA WWW.MYSPACE.COM/MANGAWEB					
36	35		JAMIE WOON WWW.MYSPACE.COM/JAMIEWOON					
37			PAROV STELAR WWW.MYSPACE COM/STELAR1					
38	33	9	PRETTY LIGHTS WWW.MYSPACE COM/PRETTYLIGHTS					
39	36	7	LIL CRAZED THE K.I.D www.myspace.com/LILCRAZED					
40		TOV	BOMBAY BICYCLE CLUB www.myspace.com/BomBayBicycleclub					
41	RE-EN		IAMX WWW.MYSPACE.CDM/IAMX					
42								
1								
44	50		ROSA DE SARON WWW.MYSPACE.COM/BANDAROSADESARON					
45	49 3 GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT							
46	NEW CALIBAN WWW.MYSPACE.COM/CALIBAN							
47	MEI		EMILIE AUTUMN www.myspace.com/emilieautumn					
48	NE		WASHED OUT WWW.MYSPACE.COM/THEBABEINTHEWOODS					
49	RE-EN		BEARDYMAN www.myspace.com/beardyman					
50	NE	W	MIMOSA www.myspace.com/tigranmimosa					

New to this week's **Uncharted** at No. 14 is the São Paulo rock quartet Pitty. The band gathered more than 67,000 YouTube views and 25,000 Last.fm song plays during the chart week, no doubt due to the new YouTube videos it's been uploading from its live DVD, "Trupe Delirante no Circo Voador," out this week. Pitty is slated to play concert dates in Brazil throughout the summer.



0		S	SOCIAL 50 [™] PROVIDED BIG SOUND						
IIS EEK	ST	EEKS							
13	23	24	ARTIST IMPRINT/LABEL						
Y	2	24	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE						
7.00	4	24	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJIMG						
E 11		0.4	RIHANNA SRP/DEF JAM/IDJMG						
25.11		24	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE						
N_X	ı	24	SHAKIRA SONY MUSIC LATIN/EPIC						
Made	6	24	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN						
1	10	24	KATY PERRY CAPITOL						
8	12		NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN						
9	9	4	BEYONCE MUSIC WORLD/COLUMBIA						
10	27	5	DEADMAU5 MAU5TRAP/ULTRA						
11	10	-	LIL WAYNE CASH MONEY/UNIVERSAL MDTOWN						
1/2	11	24	THE BLACK EYED PEAS INTERSCOPE						
13	16	22	CHRIS BROWN JIVE/JLG						
14	85	10	JENNIFER LOPEZ ISLAND/IDJMG						
1/5	13	24	AVRIL LAVIGNE ARISTA/RMG						
16	44	2	BEASTIE BOYS BROOKLYN DUST/CAPITOL						
17	15	24	TAYLOR SWIFT BIG MACHINE						
118	14	24	SELENA GOMEZ HOLLYWOOO						
19	24	14	ADELE XL/COLUMBIA						
20	18	24	LINKIN PARK MACHINE SHOP/WARNER BROS.						
21	23	24	DAVID GUETTA GUM/VIRGIN/CAPITOL						
22	22	21	WIZ KHALIFA ROSTRUMATLANTIC						
23	26	22	SNOOP DOGG PRIORITY/CAPITOL						
24	19	21	BRITNEY SPEARS JIVE/JLG						
25	1.	24	USHER LAFACE/JLG						
26	20	24	MICHAEL JACKSON MJJ/EPIC						
27	25	22	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG						
28	31	24	KESHA KEMOSABE/RCA/RMG						
29	21	22	BOB MARLEY TUFF GONG/ISLAND/UME						
30	29	20	LUDACRIS DTP/DEF JAM/IDJMG						
31	30	24	50 CENT SHADY/AFTERMATH/INTERSCOPE						
32	34	24	TIESTO MUSICAL FREEDDM						
33	28	22	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN						
34	33	24	DON OMAR ORFANATO/MACHETE						
35	34	16	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG						
36	36	24	GREEN DAY REPRISE						
37	41	7	BRING ME THE HORIZON VISIBLE NOISE/EPITAPH						
38	37	11	JUSTIN TIMBERLAKE JIVE/JLG						
39		•	LMFAO PARTY RDCK/WILL.I AM/CHERRYTREE/INTERSCOPE						
40	45	24	COLDPLAY CAPITOL						
20	39	22	P!NK LAFACE/JLG						
42	1	24	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC						
43	43	17	ALICIA KEYS J/RMG						
44	RE-E	NTRY	AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS						
45	38	18	DEMI LOVATO HOLLYWOOD						
46	47	20	MY CHEMICAL ROMANCE REPRISE						
47	RE-E	HTRY	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL						
-	42	13	NICKELBACK ROADRUNNER						
49	RE-61	e ki	GUNS N' ROSES GEFFEN						
50	RE-EI	HTRY	DAFT PUNK VIRGIN/CAPITOL						

In a 27-10 bound, Deadmau5 cracks the top 10 of the Social 50, helping bump Lil Wayne out (11-10). The former's song "Ghosts 'n' Stuff" was used in the May 2 episode of "Dancing With the Stars," encouraging its 186% boost in Yevo plays. He also released a trailer on YouTube announcing his first headlining outdoor show, which helped add to a 225% boon in week-over-week views.



0)	Y. V	AHOO! IDEO
THIS	LAST	WEEKS ON CHT	TITLE The week's most-streamed videos on Yahoo! Music. ARTIST (IMPRINT/LABEL)
1	4	5	E.T. I WK KATY PERRY FEATURING KANYE WEST (CAPITOL)
2	2	14	F**KIN' PERFECT PINK (LAFACE/JLG)
1	3	1	LAST NIGHT GOOD CHARLOTTE (CAPITOL)
100		1	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
-		1	CAN'T BREATHE FEFE OOBSON (21/ISLAND/ID/JMG)
	10	7	LOOK AT ME NOW CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
(8)		1	SHE AIN'T YOU Chris Brown (JIVE/JLG)
	R	12	S&M RIHANNA (SRP/DEF JAM/IOJMG)
	7	3	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
10	13	16	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
30		, Al	TELLING THE WORLD TAIO CRUZ (MERCURY/IDJMG)
44	-	3	I NEED A DOCTOR DR. DRE FEATURING EMINEM & SKYLÄR GREY (AFTERMATH/INTERSCOPE)
13	8	41	6 FOOT 7 FOOT LIL WAYNE FEATURING CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
14	6	9	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
1/5		1	TAKE ME AWAY KEYSHIA COLE (GEFFEN INTERSCOPE)

0		IL	IKE LIBRARIES: IOST ADDED
THIS	LAST	SH	TITLE ARTIST (IMPRINT/LABEL) Most added to social networking, primarily on Facebook, by filike users. Data compiled by filike.com.
1	1	16	#1 ROLLING IN THE DEEP 9 wks Abele (XL/COLUMBIA)
2	3	5	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
3	2	8	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
	4	11	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
		111	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
0	11	7	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
7	*		MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
8	8	25	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
0	12	14	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
10		1	GROWN OCEAN FLEET FOXES (SUB POP)
11	6	16	S&M RIHANNA (SRP/DEF JAM/IDJMG)
12	13	7	DON'T YOU REMEMBER ADELE (XL/COLUMBIA)
"13	10		TURNING TABLES ADELE (XL/COLUMBIA)
14	16	6	ONE AND ONLY ADELE (XL/COLUMBIA)
15		1	SIM SALA BIM FLEET FOXES (SUB POP)

WEEK	The fastest accelerating artists during the past week, acro all major social music sites, statistically predicted to achie future success, as measured by Next Big Sound.
10	LA RUE KETANOU
2	SKYLAR GREY
3	SUPER JUNIOR-M
4	MORGAN ZULU
10	SHAMANES CREW
	KAYVON ZAND
-	LE PEUPLE DE L'HERBE
3	TOTALLY MICHAEL
n,	BLUE SKY BLACK DEATH
10	BC JEAN
11	TITLE FIGHT
12	EDIT
13	PETE THA ZOUK
14	BABAMAN
15	PAYTON RAE

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Biliboard chart, regardless of country of origin Ranking is based on a formula incorporating You Libbs. Exceedox. White Lastini, Libbs and Wikipeda, among politics in a prepare on purchanted, acts must be registered MySpace Wisso artists and have not appeared on specifical sites. Affatts popularity is determined by a formula blending their weekly additions of friends/fatts/fatiouses; along with affatts and weekly activities are on a nave. See Charts longer on the second nave. See

page views and fans according to MySpace, as well as sources to and charts (more than 80 overall), SOCIAL 50: A ranking of the and explanations. All charts © 2011, Prometheus Global Media,

Ā		H	OT 100 AIRPLAY
KEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
0	1	11	#1 E.T. SWKS KATY PERRY FEAT, KANYE WEST (CAPITOL)
2	3	11	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
3	Tel	8	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
	2	14	S&M RIHANNA (SRP/DEF JAM/IDJMG)
(4)	4	21	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
6	6	10	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
7	5	9	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLANO/IOJMG)
0	8	13	LOOK AT ME NOW CHRIS BROWN (JIVE/JLG)
	10	14	BLOW KESHA (KEMOSABE/RCA/RMG)
10	14	8	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
100	H	18	F**KIN' PERFECT PINK (LAFACE ILG)
12	9	24	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
13	16	11	WRITTEN IN THE STARS TIME TEMPAH FEAT ERIC TURNER (OSTURBING LONDON-PARLOPHONE/CAPITOL)
14	15	9	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
15	23	4	GIVE ME EVERYTHING PITBULL (MR. 305/PDLO GROUNDS/J/RMG)
16	13	16	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)
17	17	14	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
18	20	10	THE SHOW GOES ON LUPE FIASCO (1ST & 1STH/ATLANTIC)
19	18	29	FIREWORK KATY PERRY (CAPITOL)
20	12	21	MOMENT 4 LIFE NICKI MINAJ FEAT DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
21	22	41	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
22	21	27	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
23	19	24	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & OJ FRANK E (UNIVERSAL REPUBLIC)
24	24	13	A LITTLE BIT STRONGER SARA EVANS (RCA NASHVILLE)
25	26	13	HEART LIKE MINE MIRANDA LAMBERT (COLUMBIA (NASHVILLE))

THIS WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION MABEL)
26	36	6	SURE THING MIGUEL (BLACK ICE/BYSTDRM/JIVE/JLG)
27	35	6	OLD ALABAMA BRAD PAISLEY FEAT, ALABAMA (ARISTA NASHVILLE)
28	39	12	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)
29	44	4	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
30	33	11	BACKSEAT NEW BOYZ FEAT, THE CATARACS & DEV (SHOTTY/WARNER BROS.)
31	37	7	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
32	30	9	I NEED A DOCTOR DR. DRE FEAT, EMINEM & SKYLAR GREY (AFTERMATH INTERSCOPE)
33	45	3	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)
34	31	4	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
35	25	18	MORE USHER (LAFACE/JLG)
36	27	13	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
37	28	10	LIVE A LITTLE KENNY CHESNEY (BNA)
38	46	5	MY LAST BIG SEAN FEAT, CHRIS BROWN (G.D.O.D./DEF JAM/IDJMG)
39	42	8	WITHOUT YOU KEITH URBAN (CAPITOL NASHVILLE)
40	4	7	PRICE TAG JESSIE J FEATURING B.O.B (LAVA/UNIVERSAL REPUBLIC)
41	34	10	DID IT ON'EM NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
42	50	6	MEAN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
43	40	18	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
44	48	9	FAR AWAY MARSHA AMBROSIUS (J/RMG)
45	38	16	WHAT DO YOU WANT JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
46	32	8	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)
47	5.	5	IF HEAVEN WASN'T SO FAR AWAY JUSTIN MOORE (VALORY)
48		3	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)
49	54	12	BLEED RED RONNIE DUNN (ARISTA NASHVILLE)
50	41	23	COMING HOME DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
	27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48	26 36 27 35 28 39 29 44 30 33 45 34 31 35 25 36 27 37 28 39 42 40 34 41 34 42 50 43 40 44 45 38 46 32 47 5	26 36 6 27 35 6 28 39 12 29 44 4 30 33 11 31 37 7 32 30 9 33 45 3 34 31 4 35 25 18 36 27 13 37 28 10 38 46 5 39 42 8 40 33 7 41 34 10 42 50 6 43 40 18 44 48 9 45 38 16 46 32 8 47 5 5 48 7

HOT DIGITAL SONGS

	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL) DIRT BOAD ANTHEM	CERT.
	0	2	17	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)		26	34	5	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)	3 :
		1	13	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)	8	27	26	12	BACKSEAT NEW BOYZ FEAT, THE CATARACS & DEV (SHOTTY/WARNER BROS.)	
	3			JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)		28	or	10	BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (J/RMG)	
(4	8	11	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)	-	29	20	8	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
		4	9	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)		30	28	17	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
I	6	-	1	WHERE THEM GIRLS AT DAVID GUETTA FEAT FLO RIDA & NICKI MINAJ (MHAT A MUSIC/ASTRALWERKS/CAPITOL)		3		1	SUPER BASS NICKI MINAJ (YOUNG MONEY, CASH MONEY, UNIVERSAL MOTOWN	
	7	11	6	GIVE ME EVERYTHING PITBULL FEAT. NE-YO AFROJACK & NAYER ME ZE CLO GROUNDS/, PRING)		32	38	4	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)	
	8	5	10	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)	100	33	27	3	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	
I	1	8	10	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)		34		1	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT, CHRIS BROWN (SHOTTY/ASYLLIMWWARNER BROS.)	
	10	9	14	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)		35	30	29	FIREWORK KATY PERRY (CAPITOL)	=
		7	14	BLOW KESHA (KEMOSABE/RCA/RMG)		36	36	175	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	
	12	10	37	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)		37	-	1	SONGBIRD GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
	13	15	19	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH ATLANTIC)	•	38	75	4	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)	
		6	10	WRITTEN IN THE STARS TINIE TEMPAH FEAT ERIC TURNER (DISTURBING LONDON/PARLOPHONG/CAPITOL.)		39	31	70	COMING HOME DIDDY - DIRTY MONEY FEAT, SKYLAR GREY (BAD BOY/INTERSCOPE)	
	15	12	16	S&M RIHANNA (SRP DEF JAM/IDJMG)		40	32	3	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)	3
	16	14	25	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)		41	60	2	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)	
			13	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)		42	42	19	F**KIN' PERFECT PINK (LAFACE/JLG)	
	18	19	4	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)		43		1	NOT READY TO DIE AVENGED SEVENFOLD (MOPELESS/SIRE/WARNER BROS.)	
	19		1	FAST LANE BAO MEETS EVIL (SHADY/INTERSCOPE)		44	37		GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)	•
(20	9	6	PARTY ROCK ANTHEM LIMAN FEAT LAUREN BENNETT & GEONROCK (PARTY ROCKVALLIANIO-EERYTREE-NITESCOPPE)	H	45	68	5	TOMORROW CHRIS YOUNG (RCA NASHVILLE)	
	21	18	11	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)		-	35	21	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)	
	22	17	14	I NEED A DOCTOR DR. DRE FEAT, EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)		47	40	18	MOMENT 4 LIFE NICKI MINAJ FEAT DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	•
(23	-	1	GO YOUR OWN WAY GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)		48	53	6	MEAN TAYLOR SWIFT (BIG MACHINE)	
(24	24	5	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	1	49	33	17	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)	and the
	25	22	9	PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)			49	31	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)	

0		R	ОСК	
THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CENT.
1	1	3	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)	
	2	26	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	•
3	-	1	NOT READY TO DIE AVENGED SEVENFOLD (HOPELE S SIREAWARNER BROS.)	
4	4	43	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
5	3	26	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	•
	7	9	COUNTRY SONG SEETHER (WIND-UP)	
7	9	16	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
8	6	42	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
00	5	29	MARRY ME TRAIN (COLUMBIA)	
10	13	4	THE GOLDEN AGE THE ASTEROIDS GALAXY TOUR (SMALL GIANTS)	
11	19	4	MAKE SOME NOISE BEASTIE BOYS (FREESTYLE DUST/CAPITOL)	Į.
12	16	70	HEY, SOUL SISTER TRAIN (COLUMBIA)	5
13	18	51	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
14	28	17	CLOSER TO THE EDGE THIRTY SECONOS TO MARS (IMMORTAL/AIRGIN/CAPITOL)	
15	14	39	RHYTHM OF LOVE PLAIN WHITE TS (HOLLYWOOD)	The state of the s

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	
0	-	1	JUST A KISS LADY ANTERELLUM (CAPITOL NASHVILLE)	
2	1	5	HONEY BEE BLAKE SHELTON (WARNER BROS./WMN)	
3	1	X	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)	
4	2	3	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	
0	11	12	TOMORROW CHRIS YOUNG (RCA)	
0	9	13	MEAN TAYLOR SWIFT (BIG MACHINE)	
7	7	18	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)	1
8	4	17	COLDER WEATHER ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)	
9	6	34	A LITTLE BIT STRONGER SARA EVANS (RCA)	The Person Name of Street, or other Person Name of Street, or
10	10	4	OLD ALABAMA BRAO PAISLEY FEAT. ALABAMA (ARISTA NASHVILLE)	
11	5	29	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)	
12	8	27	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	Constitution of
13	17	9	HOMEBOY ERIC CHURCH (EMI NASHVILLE)	
14	12	14	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)	-
15	18	9	CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE)	
				ı

0	ا(R	&B/HIP-HOP	
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	4	6	GIVE ME EVERYTHING 1 WK PITBULL FEAT. NE-YOL AFROLACK & NAVER (NR. 305/POLO SPOUNES-JERME)	
2	2	14	LOOK AT ME NOW CHRIS BROWN FEAT, LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
3	3	30	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELENTRA/ATLANTIC)	
4	6	25	THE SHOW GOES ON LUPE FIASCD (1ST & 15TH/ATLANTIC)	•
1	1	12	WRITTEN IN THE STARS TINIE TEMPAH FEAT ERIC TURNER (DISTURBING LONGON PARLOPHONE (CAPITOL)	
	1	3	DOWN ON ME JEREMH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/10J/MG)	
7		H	FAST LANE BAD MEETS EVIL (SHADY/INTERSCOPE)	
8	8	13	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC)	
		4	I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)	
	9	12	BACKSEAT NEW BOYZ FEAL THE CATARACS & DEV (SHOTTY/WARNER BROS.)	
	10	19	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA DEF JAM/IDJMG)	
12	33	5	SUPER BASS NICKI MINAJ (YOUNG MONEYCASH MONEYUNIVERSAL MOTOWAUMIRG)	
13	13	4	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UMRG)	
14	-	1	BETTER WITH THE LIGHTS OFF NEW BOYZ FEAT, CHRIS BROWN (SHOTTY/ASYLUMWARNER BROS.)	
15	11	24	COMING HOME	

0		_ /	XTIN"	5
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	DERT.
1	1	38	DANZA KUDURO DON CHARRA LILICENZO (PANS OPRANITOMA CHETE LUMPESAL ALISCI LATINO)	
2	18	29	RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)	to men
3	2	52	WAKA WAKA (THIS TIME FOR AFRICA) Shakira feat. FreshlyGround (EPIC/SONY MUSIC LATIN)	•
4	3	10	TABOO DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)	12.00
	-	1	ANGRY BIRDS RIO SALSA ROVIO MOBILE (ANGRY BIRDS/ROVIO MOBILE)	
0	4	70	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	U
0	5	27	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
0	6	70	HIPS DON'T LIE SHAKIRA FEAT, WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	45*
9	8	34	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
10	9	70	HEROE Enrique Iglesias (Interscope/Juniversal Music Latino)	
11	10	49	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
12	7	3	VEN CONMIGO DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)	
13	14	70	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)	
14	13	16	EL AMOR QUE PERDIMOS PRINCE ROYCE (TOP STOP)	
15		70	OYE COMO VA SANTANA (COLUMBIA/LEGACY)	
		-		



£ 3	Y W	38	ARTIST (IMPRINT/LABEL)	23
1	-	1	WHERE THEM GIRLS AT DAVID GUETTA (WHAT A MUSICIASTRALWERKS/CAPITOL)	
2	1	7	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)	. je r
3	2	4	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
4	3	14	PARTY ROCK ANTHEM UMFAO FEAT LAUREN BEHNETT & GOONFOCK (PARTY FROXVINLL) AMCHERFATREE.INTERS.COPE)	
5	6	19	HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC	
	5	58	STEREO LOVE EDWARD MAYA & VIKA JIGULINA (ULTRA)	
	4	28	BARBRA STREISAND DUCK SAUCE (FOOL'S GOLD/DOWNTOWN)	
1	7	70	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	6
	8	7	BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI (JIVE/JLG)	
	9	70	POKER FACE LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)	5
	10	33	TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (WALL/ROBBINS)	
12	12	70	JUST DANCE LADY CAGA FEAT COLBY O'DONIS (STREAMLINE/CONLINE/CHERRYTREE/INTERSCOPE)	6
13	13	70	SEXY BITCH DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	2
14	14	70	BAD ROMANCE LADY GAGA (STREAMLINE/KOMLIVE/CHERRYTREE/INTERSCOPE)	4
15	11	70	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	4

(RE	EGIONAL MEXICAN"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	CĘRT.
0	7	33	#1 BIDI BIBI BOM BOM 4WKS SELENA (EMI LATIN/CAPITOL LATIN)	
2	E	1	MEXICAN HAT DANCE THE HIT CREW (TURN UP THE MUSIC)	
0	2	10	EL TIERNO SE FUE CALIBRE 50 (DISA)	
0	25	2	TUBO QUE TUVO TUVO LOS TITANES DE DURANGO (DISA)	
0	5	70	COMO LA FLOR SELENA (EMI LATIN CAPITOL LATIN)	
6	18	49	VOLVER VOLVER VICENTE FERNANDEZ SONY DISCOS/SONY MUSIC LATIN)	
7	-	4	LAS MANANITAS VICENTE FERNANDEZ (CBS/SONY MUSIC LATIN)	
8	_	1	MEXICAN HAT DANCE CINCO DE MAYO CELEBRATION (BIG EYE)	
9	-	47	EL ENAMORADO LOS TITANES DE DURANGO (DISA)	
10	H	44	LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE (DISA)	
(1)	-	8	EL REY VICENTE FERNANDEZ (SONY DISCOS/SONY MUSIC LATIN)	
12	4	18	LA ULTIMA SOMBRA GERAROO ORTIZ (DEL/SONY MUSIC LATIN)	
13	3	24	ME ENCANTARÍA FIDEL RUEDA (OISA)	
14	13	3	GOLPES EN EL CORAZON LOS TIGRES DEL NORTE (FONOVISA)	
15	9	7	OLVIDAME JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)	

POP/ADULT/ROCK Billboard.

MAINSTREAM A TOP 40					
Å		TC	P 40°		
, m ×	_×	H.S.	TITLE		
WEE	LAS	WEE ON (ARTIST (IMPRINT / PROMOTION LABEL)		
0	1	11	# E.T. WKS KATY PERRY FEAT. KANYE WEST (CAPITOL)		
2	3	13	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)		
3	2	15	S&M RIHANNA (SRP/DEF JAM/IDJMG)		
0	5	9	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)		
5	4	16	BLOW KESHA (KEMOSABE/RCA/RMG)		
6	10	8	GREATEST ROLLING IN THE DEEP GAINER AOELE (XL/COLUMBIA)		
7	6	12	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)		
8	9	10	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)		
0	11	13	WRITTEN IN THE STARS		
10	8	11	TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON PARLOPHONE/CAPITOL) DOWN ON ME		
11	7	30	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/OEF JAM/IDJMG) F**K YOU (FORGET YOU)		
			CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) FOR THE FIRST TIME		
12	13	15	THE SCRIPT (PHONOGENIC/EPIC) PRICE TAG		
13	15	14	JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC) F**KIN' PERFECT		
196	12	18	PINK (LAFACE/JLG)		
15	17	4	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)		
16	21	4	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNOS/J/RMG)		
17	18	13	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)		
18	24		THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)		
19	20	9	I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)		
20	16	17	WHAT THE HELL		
21	22	9	BACKSEAT		
22	23	11	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.) BOW CHICKA WOW WOW		
			MIKE POSNER FEAT. LIL WAYNE (J/RMG) WHO SAYS		
23	25	5	SELENA GOMEZ & THE SCENE (HOLLYWOOD) ROLL UP		
24	29	4	WIZ KHALIFA ROSTRUM ATLANTIC/RRP) MOMENT 4 LIFE		
25	19	9	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
26	27	6	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)		
27	28	5	PARTY ROCK ANTHEM LIMIAG PEAT: LAUREN BENNETT & GOONROOK (PARTY ROCK/WILL LAMI/CHERRYTREE/INTERSCOPE)		
28	31	5	HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)		
29	26		SING MY CHEMICAL ROMANCE (REPRISE)		
30	33	3	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)		
31	37	2	THE STORY OF US		
32	30	8	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) CLOSER TO THE EDGE		
33	32	7	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL) BOYFRIEND		
34	36	3	LOOK AT ME NOW		
		-	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG) HOLD IT AGAINST ME		
35	34	17	BRITNEY SPEARS (JIVE/JLG) SAY HELLO TO GOODBYE		
36	39	4	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)		
37	NE	W	RUN THE WORLD (GIRLS) BEYONCE (COLUMBIA)		
38	40		ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)		

As "Just the Way You Are" leads Adult Contemporary for a 16th week, Bruno Mars' debut single as a lead artist trails only Daniel Powter's "Bad Day" (19 weeks, 2006) for the chart's longest reign for a solo male's career-opening track.

YOUNG FOREVER
THE READY SET (SIRE/DECAY)

40 38 16 PRETTY GIRL ROCK
KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)

Mars passes David Cook, who reigned for 15 weeks with his 2008 "American Idol" coronation song, "The Time of My Life."
Rising 11-10 with "Hold On," Michael Bublé scores his eighth Adult

Contemporary top 10, and seventh in a row as a lead artist. Dating to his first week in the top tier (Dec. 20, 2003), Bublé boasts the most top 10s among all acts, passing Kimberley Locke's seven in that span.

On Mainstream Top 40, Katy Perry rewrites the record that she set last week for the most weekly plays for a title in the chart's 18-year history, as "E.I." (atop the tally for a fourth frame) logged 12,361 plays in the May 2-8 tracking week, according to Nielsen BDS.



THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	31	JUST THE WAY YOU ARE 16 WKS BRUND MARS (ELEKTRA/ATLANTIC)
2	2	19	FIREWORK KATY PERRY (CAPITOL)
3	3	39	SEPTEMBER DAUGHTRY (19/RCA/RMG)
0	4	18	MARRY ME TRAIN (COLUMBIA)
5	6	22	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6	5	38	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC
7	7	15	F**KIN' PERFECT PINK (LAFACE/JLG)
8	9	20	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	8	45	KING OF ANYTHING SARA BAREILLES (EPIC)
10	11	9	HOLD ON MICHAEL BUBLE (143/REPRISE)
11	10	24.	RAISE YOUR GLASS PINK (LAFACE/JLG)
12	12	18	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
13	13	9	GREATEST ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
14	14	15	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
15	15	14	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC
16	17	8	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
17	18	7	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
18	19	19	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
19	20	8	DOWNTOWN TRAIN BOB SEGER & THE SILVER BULLET BAND (CAPITOL)
20	21	11	SECRET LOVE STEVIE NICKS (REPRISE)
21	23	6	SUMMER RAIN MATTHEW MORRISON (MERCURY/IDJMG)
22	22	18	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
23	24		SOMEWHERE WITH YOU KENNY CHESNEY (BNA)
24	25	14	FELT GOOD ON MY LIPS TIM MCGRAW (CURB/REPRISE)
25	28	2	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOURDFORCE)

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THIS	LAST	WEEKS ON CHT	TITLE
ES	33	30	ARTIST (IMPRINT / PROMOTION LABEL) #1 ROLLING IN THE DEEP
O	- 1	22	2WKS ADELE (XL/COLUMBIA)
		40	F**KIN' PERFECT
2	2	18	PINK (LAFACE/JLG)
-	4	28	FOR THE FIRST TIME
		20	THE SCRIPT (PHONOGENIC/EPIC)
	3	16	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
5	6	8	E.T. KATY PERRY (CAPITOL)
6	5	22	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
7	8	14	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
8	7	27	FIREWORK KATY PERRY (CAPITOL)
0	11	14	I DO Colbie Caillat (Universal Republic)
10	10	31	RAISE YOUR GLASS PINK (LAFACE/JLG)
11	9	13	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	13	10	FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE)
13	12	17	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
14	14	14	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
15		16	SING MY CHEMICAL ROMANCE (REPRISE)
18			GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	16	16	UNCHARTED SARA BAREILLES (EPIC)
18	19	14	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
19	17	16	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
20	20	12	SOMETHING TO BELIEVE IN PARACHUTE (MERCURY/IOJMG)
21	25	4	THE LAZY SONG BRUNO MARS (ÉLÉKTRA/ATLANTIC)
0	23	11	PARIS GRACE POTTER & THE NOCTURNALS (RAGGED COMPANY/HOLLYWOOD)
23	21	12	MORE USHER (LAFACE/JLG)
24	24	7	S&M BIJANNA (SRD/DEF JAM/ID JA/G)

2 3 3 3 2 0 1 5 4 4 2 9	25 6 17 13 21 5 35 44 11 49 12	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 POPE #1 WAS FOD FIGHTERS (ROSWELL/RCA/RMG) HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE) COUNTRY SONG SETHER (WIND-UP) THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH-WARNER BROS.) SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG) ADOLESCENTS INCUBUS (IMMORTAL/EPIC) GREATEST TO LABEL STORE THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END LINKIN PARK MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
1 2 2 3 3 3 3 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7	16 9 27 25 5 6 17 13 21 5 35 44 11 49	ARTIST (MPRINT / PROMOTION LABEL) #1 ROPE ROPE THUMS POD FIGHTERS (ROSWELL/RCA/RMG) HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE) COUNTRY SONG SETHER (WIND-UP) THE CAVE MUMFORD A SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) HOWLIN' FOR YOU THE BLACK KEYS (NOHESUCH/WARNER BROS.) SHAKE ME DOWN CASE THE ELEPHANT (DSP/JIVE/JLG) ADOLESCENTS INCUBUS (IMMORITAL/EPRC) GREATIST YOU ARE A TOURIST GAINER DEATH CAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAJTING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUMBER/RRP) LIES OF THE BEAUTIFUL PEOPLE
2 3 3 3 2 0 1 5 4 4 2 9	16 9 27 25 5 6 17 13 21 5 35 44 11 49	HELP IS ON THE WAY RISE AGAINST (IGG/INTERSCOPE) COUNTRY SONG SEETHER (WIND-UP) THE CAVE MUMIFORD A SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) HOWLIN' FOR YOU THE BLACK KEYS (NOMESUCH/WARNER BROS.) SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG) ADOLESCENTS INCUBUS ((MANOPATAL/PEPIC) GREATEST YOU ARE A TOURIST GAINER DATH (LAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) UNIVERSAL (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) LIES OF THE BEAUTIFUL PEOPLE
3 3 2 0 1 5 5 4 4 2 9	9 27 25 6 17 13 21 5 35 44 11	HELP IS ON THE WAY RISE AGAINST (IOCC/INTERSCOPE) COUNTRY SONG SEETHER (WIND-UP) THE CAVE MUMFORD & SONS (SENTILEMAN OF THE ROAD/RED/GLASSNOTE) HOWLIN' FOR YOU THE BLACK KEYS (NOMESUCH-WARNER BROS.) SHAKE ME DOWN CAGE THE ELEPHANT (IOSP/JIVE/JLG.) ADOLESCENTS INCUBUS (IMMORTAL/EPIC.) GEFATISS! YOU ARE A TOURIST CHANNER! OBTAINER/COLUMBIA.) RIP TIDE SICK PUPPLES (RMR/VIRGIN/CAPITOL.) BURN PAPA ROACH (ELEVEN SEVEN.) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL.) WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUMER/RAP.) LIES OF THE BEAUTIFUL PEOPLE
3 2 0 3 5 5 4 4 2 9	27 25 6 17 13 21 5 35 44 11 49	COUNTRY SONG SECTHER (WIND-UP) THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) HOWLIN' FOR YOU HE BLACK KEYS (NONESUCH/WARNER BROS.) SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG) ADOLESCENTS INCUBUS (IMMORTAL/EPIC) GREATEST YOU ARE A TOURIST GAINER DEATH CAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPLES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) UNKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) LIES OF THE BEAUTIFUL PEOPLE
3 2 0 3 5 5 4 4 2 9	25 6 17 13 21 5 35 44 11	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNDTE) HOWLIN' FOR YOU THE BLACK KEYS (NOMESUCH-WARNER BROS.) SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG) ADOLESCENTS INCUBUS (IMMORTAL/EPIC) GREATISS! OCATH CAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) UNIXIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STOME SOUR (ROADRUMER/RRP) LIES OF THE BEAUTIFUL PEOPLE
3 2 0 1 1 6 4 2 9	25 6 17 13 21 5 35 44 11	HOWLIN' FOR YOU THE BLACK KEYS (NOMESUCH/WARNER BROS.) SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG) ADOLESCENTS INCUBUS ((MANORTAL/EPIC) GREATEST YOU ARE A TOURIST GAINER DEATH CAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) LIES OF THE BEAUTIFUL PEOPLE
3 2 0 0 5 5 1 6 4 2 9	5 6 17 13 21 5 35 44 11 49	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG) ADOLESCENTS INCUBUS (IMMORTAL/EPIC) GREATIST OUT ARE A TOURIST GAINER DEATH CAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) UNKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STOME SOUR (ROADRUMRE/RAP) LIES OF THE BEAUTIFUL PEOPLE
3 2 0 3 5 5 1 4 2 9	5 6 17 13 21 5 35 44 11 49	ADOLESCENTS INCUBUS (IMMORTAL/EPIC) GREATIST) YOU ARE A TOURIST GAINER DEATH CAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) LIES OF THE BEAUTIFUL PEOPLE
3 2 0 5 5 1 4 4 2 9	6 17 13 21 5 35 44 11 49	INCURUS (IMMORTAL/EPIC) GREATEST YOU ARE A TOURIST CAINER DEATH CAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS FDSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BDYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STOME SOUR (ROADRUNNER/PARP) LIES OF THE BEAUTIFUL PEOPLE
2 0 5 5 5 1 1 6 4 2 9 1	17 13 21 5 35 44 11	DATH CAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIM/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUMRE/RRP) LIES OF THE BEAUTIFUL PEOPLE
0	13 21 5 35 44 11	FOSTER THE PEOPLE (STARTIME/COLUMBIA) RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STOME SOUR (ROADRUNNER/RRP) LIES OF THE BEAUTIFUL PEOPLE
5 5 1 1 6 4 2 9	21 5 35 44 11 49	SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/PARP) LIES OF THE BEAUTIFUL PEOPLE
5 5 1 1 6 4 4 2 9 1 1	5 35 44 11 49	PAPA ROACH (ELEVEN SEVEN) MAKE SOME NOISE BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) LIES OF THE BEAUTIFUL PEOPLE
1 1 6 4 2 9 1 1	35 44 11 49	BEASTIE BOYS (BROOKLYN DUST/CAPITOL) WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/PARP) LIES OF THE BEAUTIFUL PEOPLE
1 4 2 9	44 11 49	LINKIN PARK (MACHINE SHOP/WARNER BROS.) SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) LIES OF THE BEAUTIFUL PEOPLE
6 4 2 9 1	11 49	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) LIES OF THE BEAUTIFUL PEOPLE
4 2 9	49	LIES OF THE BEAUTIFUL PEOPLE
9		WHEN THE TRANSPORT OF VEHICLE
9		TIGHTEN UP
9		THE BLACK KEYS (NONESUCH/WARNER BROS.) CHANGING
1	17	MY BODY
	-	ROLLING IN THE DEEP
-	18	ADELE (XL/COLUMBIA) DOG DAYS ARE OVER
	33	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) LOST IN YOU
3	14	THREE DAYS GRACE (JIVE/JLG) WARRIOR
5	7	DISTURBED (REPRISE)
4	17	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
6	11	SAIL AWOLNATION (RED BULL)
8	10	DIE TRYING ART OF DYING (INTDXICATION/REPRISE)
2	7	OLD MAN REDLIGHT KING (HOLLYWOOD)
1	4	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
0	9	YOUNG BLOOD THE NAKED AND FAMOUS (SUMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
1	2	IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BRDS.)
3	7	F1X ME 10 YEARS (UNIVERSAL REPUBLIC)
4	4	SICK ADELITAS WAY (VIRGIN/CAPITOL)
7	17	LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
5		SAD SONG
3	5	WHAT YA GONNA DO
8		HINDER (UNIVERSAL REPUBLIC) SAINTS AND SINNERS
		GODSMACK (UNIVERSAL REPUBLIC) MISS AMERICA
	2	SAVING ABEL (SKIODCO/VIRGIN/CAPITOL) GHOST OF DAYS GONE BY
0	10	ALTER BRIDGE (ALTER BRIDGE/CAPITOL) UNDER COVER OF DARKNESS
	13	THE STROKES (RCA/RMG) FROM THE CLOUDS
	5	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) TWO AGAINST ONE
DEBL	IT	DANGER MOUSE & DANIELE LUPPI FEAT JACK WHITE (CAPITOL) PYRO
6	15	KINGS OF LEON (RCA/RMG)
2	9	THE BALLAD OF MONA LISA PANICI AT THE DISCO (DECAYDANCE/FUELEO BY RAMEN/RRP)
8	9	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
7	14	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
9	6	LOTUS FLOWER RADIOHEAD (TICKER TAPE/TBD/ATO/RED)
NEV		WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
NEV	V	GET UP KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
NEV	,	FALLEN
HEV	,	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC) FASTER MATT NATIONS (MANICHARD)
		YOUR SURRENDER
		NEON TREES (MERCURY/IDJMG)
	0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	0 9 9 11 2 3 3 7 17 17 17 17 17 17 17 18 10 1 18 10 18 18 18 18 18 18 18 18 18 18 18 18 18

and Billboard 200 peak, as "Helplessness Blues" enters the survey at No. 4 (see based group's first No. 1 on Folk Albums, viewable at billboard.biz/charts.

6			
		A	CTIVE ROCK"
WEEK	AST	WEEKS IN CHI	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	9	COUNTRY SONG
2	2	11	ROPE
3	3	11	LIES OF THE BEAUTIFUL PEOPLE
7	5	14	SIXX: A.M. (ELEVEN SEVEN) RIP TIDE
5		23	SICK PUPPIES (RMR/VIRGIN/CAPITOL) BURN
	4		PAPA ROACH (ELEVEN SEVEN) HELP IS ON THE WAY
6	6	15	RISE AGAINST (DGC INTERSCOPE) WARRIOR
V	7	9	DISTURBED (REPRISE) DIE TRYING
(8)	8	22	ART OF DYING (INTOXICATION/REPRISE) LOST IN YOU
9	11	14	THREE DAYS GRACE (JIVE/JLG)
10	13	10	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
U	15	7	SICK ADELITAS WAY (VIRGIN/CAPITOL)
12	9	31	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
13	10	18	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
14	16	5	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
15	14	28	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM SHINEDOWN (ATLANTIC)
16	17	8	MISS AMERICA SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
17	19	8	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
18	20	6	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
19	21	7	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
20	18	12	FEED THE MACHINE RED (ESSENTIAL (RED)
21)	23	4	GHOST OF DAYS GONE BY
22	22	13	WHITE RABBIT
23	25	4	EGYPT CENTRAL (FAT LADY/ILG) DIGITAL (DID YOU TELL)
24	24	9	STONE SOUR (ROADRUNNER/RRP) BADASS
	500	0	SAINTS AND SINNERS
25		()	GODSMACK (UNIVERSAL REPUBLIC)
		1	ERITAGE ROCK"
A			لعداوا الأستسباد
HIS	AST	WEEKS ON CHT	TITLE
FS	1	≥ 5	ARTIST (IMPRINT / PROMOTION LABEL) ROPE
2	2	9	FOO FIGHTERS (ROSWELL/RCA/RMG) COUNTRY SONG
3	3	11	SEETHER (WIND-UP) LIES OF THE BEAUTIFUL PEOPLE
	3		SIXX: A.M. (ELEVEN SEVEN) DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)
4	120	27	SHINEDOWN (ATLANTIC) RIP TIDE
5	8	12	SICK PUPPIES (RMR/VIRGIN/CAPITOL)

SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) WORLD SO COLD THREE DAYS GRACE (JIVE/JLG WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPLIE) PORN STAR DANCING MY DARKEST DAYS FEAT ZAKK WYLDE (M) GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL) 14 3

12	11	25	GYPSY WOMAN JONATHAN TYLER & THE NORTHERN LIGHTS (F-STOP/ATLANTIC)
13	10	27	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
14	12	14	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
15	15	29	THE ANIMAL

16	13	8	SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
17	16	20	BURN PAPA ROACH (ELEVEN SEVEN)
18	18	16	IT'S A PARTY

W.	10	10	BUCKCHERRY (ELEVEN SEVEN)
19	19	7	BU2B RUSH (ANTHEM/ATLANTIC)
20	22	14	COUNTRY BOY

20	22	14	COUNTRY BUT
	22	17	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUDAVARIOU
21	21	7	DIE TRYING
2	21	- 1	ART OF DYING (INTOXICATION/REPRISE)
-			

22	23	12	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
	26	3	FIX ME 10 YEARS (UNIVERSAL REPUBLIC)
-			

20 5 SO FAR AWAY 25 24 17 GOD BLESS SATURDAY
KIO ROCK (TOP DOG/ATLANTIC/RRP)

25 22 19 BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVE

Zac Brown Band Featuring Jimmy Buffett

• SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE

Lady Antebellum Jake Owen

Eli Young Band

Rodney Atkins

Billy Currington

MERCURY

Frankie Ballard

Sugarland

• MERCURY Brantley Gilbert

• VALORY

David Nail

MCA NASHVILLE

Bradley Gaskin Randy Montana

• MERCURY

The JaneDear Girls Gloriana

• EMBLEM/WARNER BROS./WAR

Little Big Town

GEAPITOL NASHMLLE

Edens Edge

BIG MACHINE

STARSTRUCK/VALORY

The Dirt Drifters 29

33

37

39

41

42

43

HOT COUNTRY SONGS Artist IMPRINT & NUMBER / PROMOTION LABEL

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	POSITION		THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PROCUCEP (SONGWRITER)
	1	2	34	#1 A LITTLE BIT STRONGER 2WKS TBROWN (L.LAIRD.H.LINDSEY.H.SCOTT)	Sara Evans • RCA		1		26		35		KNEE DEEP KSTEGALL,ZBROWN (ZBROWN,W.DURRETTE.C BOWLES.J.STEELE)
I	2	3		HEART LIKE MINE FUIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD, A. MONROE)	Miranda Lambert	,	2		27	28	29		WON'T BE LONELY LONG M.KNDX (J THOMPSON, A. ALBRITTON, G. DUCAS)
į	P	10	9	OLD ALABAMA EROGERS (B.PAISLEY, C. DUBOIS, D. TURNBULL, R. OWEN)	Brad Paisley Featuring Alabama • ARISTA NASHVILLE		3	10	28	HOT	SHOT BUT	1	GREATEST JUST A KISS GAINER PWORLEYLADY ANTEBELLUM (D.HAYWOOD, C.KELLEYH
i	6	6		I WON'T LET GO D.HUFF, RASCAL FLATTS (S.ROBSON. J. SELLERS)	Rascal Flatts • BIG MACHINE		4	The Texas native claims his first solo	29	29	34	1	BAREFOOT BLUE JEAN NIGHT J.MO.R.CLAWSON (D.ALTMAN,E.PASLAY,T.SAWCHUK)
Ì	K	A.	14	LIVE A LITTLE B.CANNON,K.CHESNEY (S MINOR,D L.MURPHY)	Kenny Chesney		1	top 10 with the lead	30	30	32		CRAZY GIRL M WF UCKE (L.BRICE, L. ROSE)
1	7	ij.	14	WITHOUT YOU D.HUFF,K URBAN (D PAHANISH.J.WEST)	Keith Urban • CAPITOL NASHVILLE		6	single from his self- titled album, due	3	32	33		LOVE DON'T RUN L MILLER (J LEATHERS B GLOVER, R THILBODEAU)
i	4	4	33	WHAT DO YOU WANT D.BRAINARD, J. NIEMANN, R.BROWN, R.BRADSHAW)	Jerrod Niemann • SEA GAYLE-ARISTA NASHVILLE		4	June 7. With Brooks & Dunn partner Kix	32	35	41		TAKE A BACK ROAD THEWITT, FLATKINS (R.AKINS, L. LAIRO)
)	9	12	111	MEAN N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift O BIG MACHINE		8	Brooks, Dunn	33	36	45		LOVE DONE GONE C.CHAMBERLAIN.B.CURRINGTON (S.CAMP.M.GREEN)
Í	10		22	YOU LIE PWORLEY (B.HENNINGSEN, C.HENNINGSEN, A.HENNINGSEN)	The Band Perry • REPUBLIC NASHVILLE		9	scored 41 top 10s between 1991 and	34	34	36		A BUNCHA GIRLS M.KNOX (F.BALLARD, B.HAYSLIP, D. DAVIDSON, R. AKINS)
į	11	13		BLEED RED R DUNN (A DORFET L JAMES)	Ronnie Dunn • ARISTÆ NASHVILLE	1	0	2009, including 20	35	37	54		TONIGHT B.GALLIMCRE.K.BUSH.J. NETTLES (J.O. NETTLES,K.BUSH.K.G.
i	12	17	13	IF HEAVEN WASN'T SO FAR AWAY J.STOVER (D.DAVIDSON,R.HATCH,B.JONES)	Just n Moore • VALORY	1	ij	No. 1s. Previously as a soloist, Dunn	36	40	40		COUNTRY MUST BE COUNTRY WIDE D.HU-F (M DEKLE C.FORD, B. GILBERT)
ì	16	20		HONEY BEE S.HENDRICKS (B.HAYSLIRR.AKINS)	Blak€ Shelton ⊕⊕ WARNER BROS./WIMN	3	2	logged a pair of brief chart runs in	37	38	37		LET IT RAIN ELIDDELL,C.AINLAY (D.NAIL,J.SINGLETON)
į	13	15.	13	TOMORROW J STROUD (C YOUNG.F.J.MYERS.A SMITH)	Chris Young	1	3	1983-84.	38	43	43		MR. BARTENDER J RICH C PENNACHID (8 GASKIN)
ĺ	15	16	20	I CAN'T LOVE YOU BACK C CHAMBURLAIN (G. CHAMBERLAIN.C DANIELS.J.HYDE)	Easton Corbin • MERCURY	1	14		39	39	39		1,000 FACES JJOYCE (F MONTANA, T.DOUGLAS)
ë	17	18	12	SOMEWHERE ELSE T.KEITH (T KEITH.B.PINSON)	Toby Keith • Show DOG-UNIVERSAL	1	15		40	42	42		SHOTGUN GIRL J.RICH (D.LEVERETT, D.RUTTAN)
)	18	19		COUNTRY GIRL (SHAKE IT FOR ME) M BRIGHT, J. STEVENS (L. BRYAN, D. DAVIDSON)	Lu≺e Bryan • CAPITOL NASHVILLE	1	16		41	45	46		WANNA TAKE YOU HOME M.SERLETIC (T.GOSSIN.M.SERLETIC.W.MOBLEY)
	21	25	16	AIR DIRT ROAD ANTHEM POWER M.KNOX (B.GILBERT, C. FORD)	Jason Aldean BROKEN BOW	1	7	26	42	44	44		THE REASON WHY WKIRKPATRICK LITTLE BIG TOWN (K.FAIRCHILD: WKIRKPATRICK K. SCHLAF
8	22	23	7	AIR AM I THE ONLY ONE POWER J.R.STEWART (J.BEAVERS, J.R. STEWART, D.BENTLEY)	Dierks Bentley O CAPITOL NASHVILLE	1	8	The third track from	43	47	48		WHEN LOVE GETS A HOLD OF YOU D.HU-F (J.ALEXANDER, G. NICHOLSON, J.R. STEWART)
	19	22		TEENAGE DAUGHTERS B. GALLIMORE, M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride ⊕ REPUBLIC NASHVILLE	- 1	19	the band's "You Get What You Give"	44	N	EW	1	YOU AND TEQUILA B CANNON, K.CHESNEY (M. BERG, D. CARTER)
	20	21		LOOK IT UP B.CANNON (A.PRESLEY.R.E.ORRALL)	Ashton Shepherd • MCF NASHVILLE	2	20	grants guest Buffett	45	46	47	7	AMEN M. BRIGHT (S.BLACK, H. BLAYLOCK, C. GRAVITT, G. D'BRIEN)
1	23	24	12	HOMEBOY J.JOYCE (E CHURCH C.BEATHARD)	Eric Church • EM NASHVILLE	2	21	his first foray into the top 30 since	46	48	53		DIDN'T I DIRIZGELLIR CLAWSON (B.GLOVER, K.JACOBS, R.MONTANA)
2	26	30		JUST FISHIN' M KNOX (C BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins O SHOW DOG-UNIVERSAL		22	"Trip Around the Sun," with Martina	47	41	38		SONGS LIKE THIS M BRIGHT (M DODSON, J. FLOWERS, T. SHAPIRO)
3	25	27	2.5	I WOULDN'T BE A MAN EROGERS (R.M.BOURKE,M.B.REID)	Josh Turner • MCA NASHVILLE	2	23	McBride, peaked	48	49	50		SOMETHING BETTER J. NIEBANK (J. MIDDLETON, M. FLEENER, N. DIAMON
4	24		32	RAYMOND B.GALLIMORE (B.ELOREDGE.B.CRISLER)	Brett Eldredge • ATLANTIC/WAR	2	23	at No. 20 in December 2004.	49	52	55		MARY WAS THE MARRYING KIND B JAMES (K.MOORE, S. STEPAKOFF, D. COUCH)
5	27	28	21	LAST NIGHT AGAIN D.HUFF (J.S.JDNES,M.LINSEYH.LINDSEY)	Steel Magnolia BIG MACHINE	2	25		50	57	_		GENERATION LOVE J.DEMARCJS (T.DOUGLAS,H.MORGAN,R.COPPERMAN)

25	27 28 21	D.HUFF (J.S., JDNES, M.LINSEY, H.LINOS	EY)			() B				J.DE	MARC.
(TOF	COUNTRY	ALBUMS"					Ī		è	
WEEK	WEEK Z WEEKS AGO WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING	Title	CERT. PEAK POSITION	THIS	LAST	2 WEEKS	WEEKS ON CHT	ARTIST Titl:	CERT.	PEAK
1	1 2 27	JASON ALDEAN BROKEN BDW 7697 (18 98)	My Kinda Party	1	26	29	25		KEITH URBAN CAPITOL NASHVILLE 47695 (11 98) Get Closer	•	2
2	2 1	ALISON KRAUSS & UNION STAT ROUNDER 610665 CONCORD (18.98		1	27	23	20		JERROD NIEMANN SEA GAMLE, AND TA NASHVILLE 65720 SMN (9.98) Judge Jerrod & The Hung Jur		1
3	HOT SHOT	COLT FORD	Every Chance I Get	3	28	20	16		SOUNDTRACK Country Strong: More Music From The Motion Picture	e	5

WEEK	LAST	2 WEEI AGO	WEEKS ON CH	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	PEAK	WEEK	LAST	WEE WEE	WEEKS DN CH	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	PEAK
0	1	2	27	JASON ALDEAN TWKS BROKEN BDW 7697 (18 98) My Kinda Party	-	1	26	29	25	25	KEITH URBAN CAPIT DL NASHVILLE 47695 (11 98) Get Closer	•	2
2	2	1		ALISON KRAUSS & UNION STATION ROUNDER 610665* CONCORD (18.98) Paper Airplane		1	27	23	20		JERROD NIEMANN SEA GANLE - STA NASHVILLE 65720 SMN (9.98) Judge Jerrod & The Hung Jury		1
3	HOT S	HOT UT	1	COLT FORD AVERAGE JOE'S 226 (14.98) Every Chance I Get		3	28	20	16	14	SOUNDTRACK SCREEN GEUS PRODUCTIONS SASTAMADISON GATE (10.08) Country Strong: More Music From The Motion Picture		5
4	11	7	67	GREATEST LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98) Need You Now	8	1	29	24	24		ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) Carolina		4
5	6	3	28	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) ⊕ Speak Now	3	1	30	27	27	62	EASTON CORBIN MERC JRY 013644/UMGN (10.98) Easton Ccrbin		4
6	5	5		ZAC BROWN BAND SUZEGES You Get What You Give	•	1	31	31	23	27	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11 98) Hits Alive	•	4
0	NE	w		DONNY & MARIE MPCA 25742/BDG (14 98) Donny & Marie	Ĭ.	7	32	32	26	79	CARRIE UNDERWOOD 19/AR STA NASHVILLE 49923/SMN (13.98) Play On	2	1
8	8	6		RASCAL FLATTS BIG MACHINE RF0100A (13.98) Nothing Like This		1	33	30	29	24	ALAN JACKSON ARISTA NASHVILLE 78681 ISMN (11.98) 34 Number Ones	•	7
0	9	9	9	SARA EVANS RCA 49693.5MII (10 98)		1	34	28	28	36	BLAKE SHELTON REPRISE 524497/WMN (7 98) All About Tonight (EP)		1
10	7	4	28	SOUNDTRACK RCA 72911/SMN (11 98) Country Strong		2	35	36	33	31	TOEY KEITH SHOW DOG-UNIVERSAL 014492 (9.98) Bullets In The Gun		1
U	10	8	30	THE BAND PERRY REPUBLIC NALHVILLE 014839/UMRG (10.98) The Band Perry	•	2	36	38	36	26	REEA STARSTRUCK RM0200A-VALORY (13.98) ⊕ All The Women Arn		2
12	14	10		SUGARLAND MERCURY 0147581 UMGN (13 98) ⊕ The Incredible Machine		1	37	34	34		JOSH TURNER MCA MASHVILLE 015348/UME (7.98) Icon: Josh Turner		20
13	3			EMMYLOU HARRIS NONESUCH 525966 WARNER BROS. (18.98) ** Hard Bargain		3	38	33	31		MERC JRY 015290/UME (7.98) Icon: Billy Currington		22
14	12	11	84	MIRANDA LAMBERT COLUMBIA 46854 SMN (12 98)		1	39	40	32		ZAC BROWN BAND O ATLANIC 523726/4G (25 98 CDD V/D) Pass The Jar: Liv Pass The Jar: Liv Pass The Jar: Liv O ATLANIC 523726/4G (25 98 CDD V/D) O ATLANIC 523726/4G (25 98 CDD		2
15	4			STEVE EARLE NEW WEST 6195* (17.98) I'll Never Get Out Of This World Alive			40	41	39	65	JOSH TURNER MCA MASHVILLE 013363/UMGN (13.98) Haywirə		2
16	15		26	BLAKE SHELTON REPRISE 525092/WMN (18.98) Loaded: The Best Of Blake Shelton		10		37	37		STEEL MAGNOLIA BIG MACHINE SM0100A (10.98) Steel Magnolia		
17	17	13	32	KENNY CHESNEY BNA 57445/SMN (11 98) + Hemingway's Whiskey	•		42	43	41		BRANTLEY GILBERT AVER/GE JDE'S 215 (14 98) Halfway To Heaven		19
18	13	12	10	AARON LEWIS STROUDAVARIOUS 01013 (7 98) Town Line (EP)	Heren	1	43	35	30	5	CRAIG CAMPBELL ACOUSTIC PEACH 5255TH BIGGER PICTURE (18.98) Craig Campbe 1	-4	15
19	19	15	129	ZAC BROWN BAND ROAR SILLER AT THE HALE SPAN, ALL AND C 56931 AS (13 96) The Foundation	2	2	44	44	38	38	TRACE ADKINS SHOW DOG-UNIVERSAL 014268 (9.98) Cowboy's Back In Town		1
20	16	14	13	THOMPSON SQUARE STONEY CREEK 7677 (13 98) Thompson Square	L	3	45	39	42		COLT FORD AVERAGE JOE'S 216 (14,98) Chicken & Biscuits		8
21	18	18	23	TIM MCGRAW CURB 79205 (18 98) Number One Hits	•		48	42	35		VARIOUS ARTISTS 'ZINEPAK 70035 EX (8.98) 48h Academy Of Country Music Awards Exclusive 2011 AC-J Spodignt		19
22	NE	W		RANDY TRAVIS WARNER BROS. 8635 EXCRACKER BARREL (11.98) Randy Travis		22	47	45	40		THE JUDDS CURB 79234 (13.98) I Will Stand By You: The Essential Collection		34
23	21	19	38	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98) Charleston, SC 1966	•	1	48	25	22		KENNY ROGERS JUHI 1 ** MUSC CARLOLE STRUCK CRANCER BARRE. (11.98) The Love Of God		7
24	NE			ELI YOUNG BAND REPUBLIC NASHNILE DIGITAL EXUMRG (6.98) Crazy Girl (EP)		24			EW		THE ELIND BOYS OF ALABAMA SAGUARO ROAD 26393 (14.98) Take The High Road		49
100	00	24		BILLY CURRINGTON		150		-	00		BLAKE SHELTON CONTRACTOR OF THE PARTY OF THE		-

Jennette McCurdy O CAPITOL NASHVILLE **BLUEGRASS ALBUMS** Title ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL ALISON KRAUSS & UNION STATION Paper Airplane STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD DIERKS BENTLEY Up On The Ridge THE WAILIN' JENNYS Bright Morning Stars TRAMPLED BY TURTLES RALPH STANLEY Mother's Prayer STEVE IVEY Best Of Bluegrass CAROLINA CHOCOLATE DROPS The Grascals & Friends: Country Classics With A Bluegrass Spin THE GRASCALS SIERRA HULL

BETWEEN THE BULLETS

LADY A PLANTS 'KISS'



As the Hot Shot Debut (No. 28) on Hot Country Songs, Lady Antebellum inks a career-best start with "Just a Kiss," the lead single from its upcoming third album. Following a May 5 performance

of the song on "American Idol," the track arrives at No. 1 with 211,000 downloads on Country Digital Songs (see chart, page 43), marking the trio's second-best Nielsen SoundScan week on that list, and bows at No. 3 on Hot Digital Songs. Grammy Awards fanfare pushed "Need You Now" to 212,000 downloads a year ago, the trio's best weekly sum yet.

R&B/HIP-HOP Billboard

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(Ţ	OP R&B/HIP-HOP	
			LBUMS	
THIS	LAST		ARTIST TITLE IMPRINT / DISTRIBUTING LABEL	ı
1	HOT DE	HOT BUT	BEASTIE BOYS HOT SAUCE COMMITTEE BROOKLYN DUST 05639/CAPITOL	
2	N	EW	SADE The ultimate collection EPIC 90454/SONY MUSIC	b
3	N	EW	MUSIQ SOULCHILD Musiqinthemagiq songbook/atlantic 524542/ag	1
(4)		7	CHRIS BROWN FA.M.E. JIVE 86067/JLG	10000
5	4	7	GG KIRK FRANKLIN HELLO FEAR FO YO SOUL/VERITY 77917/JLG	.20
6	2	6	WIZ KHALIFA ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG €	
7		=	JENNIFER HUDSON I REMEMBER ME ARISTA 60819/RMG ⊕	Ì
	3	25	RIHANNA LOUD SRP/DEF JAM 014927/IDJMG ⊕	ì
9	N	EW	KELLY PRICE KELLY MY BLDCK/SANG GIRL! 32101/MALACO	Ī
10	5		NICKI MINAJ	ı
W	7	47	PINK FRIDAY YOUNG MONEYCASH MONEYJUNYERSAL MOTOWN 015021-YUMRG EMINEM	1
12	9	23	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA MIGUEL	7
(1)	12	6	MARY MARY	
14	10	10	MARSHA AMBROSIUS	
15	-	EW	ARETHA FRANKLIN	١
16	В	w	A WOMAN FALLING OUT OF LOVE ARETHAS RECORDS 42064 EX LUPE FIASCO	
17	11	26	CEE LO GREEN	
0	15	21	R. KELLY	
19	13	32	LIL WAYNE	
20	14	25	I AM NOT A HUMAN BEING CASH MONEYJUNIVERSAL MOTOWN 015002JUMRG KANYE WEST	
70	22	39	MY BEALTIFUL CARK TWISTED FANTASY ROC-A-FELLACIEF, JAM 014695*)JUJING ⊕ KEM	
22	16	5	INTIMACY: ALBUM III UNIVERSAL MOTOWN 014469/UMRG SNOOP DOGG	
			DOGGUMENTARY DOGGYSTYLE/PRIORITY 07952/CAPITOL TREY SONGZ	
23	21	34	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG ◆ KERI HILSON	ì
24		20	NO BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/IGA WAKA FLOCKA FLAME	
26	20	31	FLOCKAVELI 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS. KEYSHIA COLE	
26	28	4	CALLING ALL HEARTS GEFFEN 015108/IGA ATMOSPHERE	
28	17	5	THE FAMILY SIGN RHYMESAYERS 0130" JIM JONES	
29	23		DRAKE	
30	27	21	THANK ME LATER YOUNG MONEY/CASH MONEY/LANVERSAL MOTOWN 014325/UMPG DIDDY - DIRTY MONEY	
		32	LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014381/IGA JEREMIH	
32	30	42	ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG	
33	26	5	TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG	b
34		-	7 CAGED BIRD 5787/SHANACHIE	
35	35	21	NOW OR NEVER MOGAME/SONG DYNASTY/ATLANTIC 525214/AG T.1.	r
36		22	NO MERCY GRAND HUSTLE/ATLANTIC 523753*/AG CAM'RON & VADO	
	18	3	GUNZ N' BUTTA DIPLOMATIC MAN 5135/EONE KID CUDI	
37		26	MAN ON THE MOON H: DREAM ONG. D. D. J. ANTONN 014649* JUNIFG ◆ CHARLIE WILSON	
	36	22	JUST CHARLIE P MUSIC/JIVE 81696/JLG GUCCI MANE	
39	31	7	THE RETURN OF MR. ZONE 6 1017 BRICK SOLIAD 527374/WARNER BROS. TRAVIS BARKER	
-	39	8	GIVE THE DRUMMER SOME LASALLE/INTERSCOPE 015394*/IGA THE TEMPTATIONS	
41	50	36	ICON: THE TEMPTATIONS MOTOWN 014607/UME DJ QUIK	
42	19	3	THE BOOK OF DAVID MAD SCIENCE 002 JAMIE FOXX	
43	38	20	BEST NIGHT OF MY LIFE J 54860/RMG	
44	37	7	FLY ON THE WALL BLU KOLLA DREAMS 48451/CAPITOL BONEY JAMES	
45	41		CONTACT VERVE FORECAST 015375/VG SWV	
46	44	6	S.O.U.L.: SWV SONY MUSIC CMG 84577/SONY MUSIC NE-YO	
48	34		LIBRA SCALE DEF JAM 014697/IDJMG € MAC MILLER	
		w	ON AND ON AND BEYONG (EP) ROSTRUM DIGITAL EX BIG SCOOB	
49	NE		DAMN FOOL STRANGE 85/RBC NELLY	
50	42	25	5.0 DERRTY/UNIVERSAL MOTOWN 014991/UMRG	13

Miguel notches his first Mainstream R&B/ Hip-Hop leader, as "Sure Thing" steps 2-1. Last week, in its 22nd frame, debut album "All I Want Is You" reached the Top R&B/ Hip-Hop Albums top 10 for the first time. Though down 9-12 this issue, the set gains by 4% to 12,000—a new weekly high.

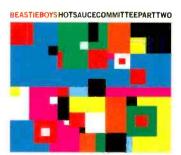


		M. R.8	AINSTREAM &B/HIP-HOP*
SH SH	AST	N CHT	TILE
	2	≯ ○	ARTIST (IMPRINT/ PROMOTION LABEL) SURE THING
			MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG) LOOK AT ME NOW
2	1	15	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
3	7	7	KELLY ROWLAND FEAT LIL WAYNE (UNIVERSAL MOTOWN/JIMRG)
4	3	13	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5		10	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG)
	4	11	ROLL UP wiz khalifa (rostrum/atlantic/rrp)
	6	16	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
	8	20	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWIVUMIRG)
9	10	12	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
10	13	9	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
11			SHE AIN'T YOU
12		17	LOVE FACES
	14	10	FAR AWAY
			MARSHA AMBROSIUS (J/RMG) MOMENT 4 LIFE
	11	22	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG) YOUR LOVE
15	17	9	DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE) JOHN
16	16	3	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
17	19	7	CUPID LLOYD FEAT. AWESOME JONES (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
1/8		13	GROVE ST. PARTY WAKA FLOCKA FLAME FEAT KEBO GOTTI (1017 BRICK SOLIAD/ASYLLIM/WARNER BROS.)
19	38	13	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
20		5	BEST NIGHT OF MY LIFE JAMIE FOXX FEAT, WIZ KHALIFA (J/RMG)
21	20	8	ONE NIGHT STAND KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
22	21	5	SOMEONE TO LOVE ME (NAKED)
23	25	3	MARY J. BLIGE FEAT. DIDDY & LIL WAYNE (MATRIARCH/GEFFEMINTERSCOPE) RUN THE WORLD (GIRLS)
	23	12	BEYONCE (COLUMBIA) I DON'T DESERVE YOU
	24	8	GOIN STEADY
	NA.		ROCKO (A-1) HOW MANY TIMES
1	26	5	K. MICHELLE (HITZ COMMITTEE/JIVE/JLG) WALKING
27	27	9	MARY MARY (MY BLOCK/COLUMBIA) ALL YOUR LOVE
28	33	11	K' LA (MUSIC LINE/IDJMG)
29	31	4	WE CAN GET IT ON YO GOTTI FEAT. CIARA (INEVITABLE)
30	34	4	PLATINUM SNOOP BOGG FEAT. R. KELLY (OOGGYSTYLE/PRIORITY/CAPITOL)
31	32	8	GONE AND NEVER COMING BACK MELANIE FIDNA (SRC/UNIVERSAL MOTOWN/UMRG)
32	26	79	WHERE YOU AT JENNIFER HUDSON (ARISTA/RMG)
33	30	15	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
34		68	MY GIRL MINDLESS BEHAVIOR (STREAMLINE/CONJUNCTION/INTERSCOPE)
35	40	2	OUT OF MY HEAD
36 3	36	8	WHAT YO NAME IZ
Tr.		7	I GET MONEY
50			BIRDMAN FEAT LIL WAYNE MACKIMAINE & T-PAIN (CASH MONEYLANNERSAL MOTOVIN UMRG) 9 PIECE
	00	2	RICK ROSS FEAT. LIL WAYNE OR T.I. (MAYBACH SLIP-N-SLIDE/DEF JAM/DJMG) TWISTED
	38	3	GORILLA ZOE FEAT. LIL JON (BLOCK/ATLANTIC/EONE) UNUSUAL
40	NEV	1	TREY SONGZ FEAT. DRAKE (SDNGBOOK/ATLANTIC)

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A		M	AT I HIVIIC
		SH	
WEE	LAST	WEEKS ON CHI	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	10	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
2	2	13	LOOK AT ME NOW
	Line.	15	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG THE SHOW GOES ON
2	5		LUPE FIASCO (1ST & 15TH/ATLANTIC) DOWN ON ME
4	3	24	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IOJMG)
5		10	ROLL UP wiz khalifa (rostrum/atlantic/rrp)
В	В	i	S&M Rihanna (SRP/DEF JAM/IDJMG)
	11		BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.
8	6	18	ALL OF THE LIGHTS
9		10	JUST CAN'T GET ENOUGH
		10	THE BLACK EYED PEAS (INTERSCOPE) GIVE ME EVERYTHING
10	M	7	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
11	9	21	MOMENT 4 LIFE NICKI MINAJ FEAT. ORAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	12	14	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL
13	13	8	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
1	14	11	ON THE FLOOR
1			JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG) MY LAST
	17	7	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG) RACKS
16	18	5	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
17	19	4	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
18	20	6	THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)
19	15	13	I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
20	16	8	DID IT ON EM
21	25	2	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) RUN THE WORLD (GIRLS)
			BLOW
	22	11.	KESHA (KEMOSABE/RCA/RMG)
-	26	3	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTDWN)
2	24	5	PARTY ROCK ANTHEM LIMFAO FEAT JULIEN BENNETT & GOONFOOK (PARTY POCKVILLIAN/CHERRYTREE,INTERSCOPE)
25	23	19	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
78	29	2	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)
27	21	18	F**K YOU (FORGET YOU)
	30	3	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC) SURE THING
-			MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG) BOOM
29	27	6	SNOOP DOGG FEAT. T-PAIN (DOGGYSTYLE/PRIORITY/CAPITOL)
	32	5	BEST LOVE SONG T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
31	31	3	JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN)
32	28	6	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
10			MAN DOWN
T	38	2	RIHANNA (SRP/DEF JAM/IDJMG) TWISTED
25		22	BOW CHICKA WOW WOW
35	33	9	MIKE POSNER FEAT, LIL WAYNE (J/RMG)
	37	3	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
37	40	3	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
38	35	20	YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
39	36	4	GROVE ST. PARTY WAKA FLOCKA FLAME FEAT. KEBO GOTTI (1017 BRICK SOLJAC/ASYLLIM/WARNER BROS.)
	34	14	MORE USHER (LAFACE/JLG)
40			

BETWEEN THE BULLETS

BEASTIE BOYS GET 'HOT' AT NO. 1



Beastie Boys open their latest set, "Hot Sauce Committee Part 2," at No. 1 on Top R&B/Hip-Hop Albums with 128,000 copies, according to Nielsen SoundScan. It's the hip-hop act's second No. 1 following 2004's "To the 5 Boroughs," which debuted atop the list. Despite its two leaders and eight charted albums, the Beasties haven't had a hit on Hot R&B/Hip-Hop Songs since 1987's "Brass Monkey." Further, the group has never reached the Rap Songs airplay chart. Meanwhile, the new album's first single, "Make Some Noise," holds at No. 7 on Alternative Songs.

On Rap Digital Songs (viewable in full at billboard.

biz/charts), the group has two entries: "Noise" at No. 26 (17,000 this week) and album cut "Don't Play No Games" at No. 46 (9,000). —Rauly Ramirez

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	23	FAR AWAY MARSHA AMBROSIUS (J/RMG)
2	4	24	LOVE LETTER R. KEŁLY (JIVE/JLG)
0	5	16	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY
4	2	15	WHERE YOU AT JENNIFER HUDSON (ARISTA/RMG)
5	3	17	4EVERMORE ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
6	8	17	NOT MY DADDY KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL!/MA
7	10	4	SO IN LOVE JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE-WARNER
8	7	25	WALKING MARY MARY (MY BLOCK/COLUMBIA)
9	6	34	YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG)
10	9	42	SHARE MY LIFE KEM (UNIVERSAL MOTOWN/UMRG)
4	11	10	ANYTHING MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)
12	12	17	GONE AND NEVER COMING BACK MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG).
13	14	13	BEAUTIFUL NOEL GOURDIN (MASS APPEAL/EONE)
14		8	IF IT'S LOVE KEM FEAT. CHRISETTE MICHELE (UNIVERSAL MOTOWN/UI
15	16	13	GOOD MAN RAPHAEL SAADIQ (COLUMBIA)
0	18	5	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)
17	13	16	CAUGHT MY EYE MINT CONDITION (SHANACHIE)
10	19	4	STILL IN LOVE WITH YOU SADE (EPIC/COLUMBIA)
19	24	3	CLOSER JOE (DEXTERITY SOUNDS)
20	22	4	COLLARD GREENS & CORNBREA FANTASIA (S/19/J/RMG)
21	20	7	LOVE FACES TREY SONGZ (SONGBOOK/ATLANTIC)
22	21	11	BABY JAGGEO EOGE (SLIP-N-SLIDE/CAPITOL)
23	23	9	YOUR BODY IS THE BUSINESS AVANT (VERVE FORECAST/VERVE)
24	28	16	EXCUSE ME JAZMINE SULLIVAN (J/RMG)
25	34	7	RADIO MESSAGE R. KELLY (JIVE/JLG)

		R/	AP SONGS [™]
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 LOOK AT ME NOW 5 WKS CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JVE/JLG).
2	2	18	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
3	3	10	ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC)
4	4	22	MOMENT 4 LIFE NICKI MINAJ FEAT DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5		4	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
	5	12	DID IT ON'EM NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	9	7	MY LAST BIG SEAN FEAT, CHRIS BROWN (G.O.O.D./DEF_JAM/D.JMG)
8	8	14	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
	6	21	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
10	11	11	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)

15 4 GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFRIOJACK & NAYER (MR. 205-POLD GROUNDS/JRIMG)

NO HANDS

WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.) 35 12 13 BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOT

14) 16 5 JOHN
LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN) 15 13 12 GROVE ST. PARTY WAKA FLOCKA FLAME FEAT. KEBO GOTTI (10

YOU BE KILLIN EM 16 14 29 17 12 BRING IT BACK HOUSE/JIVE/JLG I NEED A DOCTOR

OR DRE FEAT EMINEM & SKYLAR GREY (AFTER 18 9

WRITTEN IN THE STARS I DON'T DESERVE YOU LLOYD BANKS FEAT. JEREMIH (G UNIT) 20 19 12

21 5 YOUR LOVE
DIDDY - DIRTY MONEY FEAT. TREY SDNGZ (BAD BOY/INTERSCOPE) 21 OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIK 22 22 3 UP ALL NIGHT

PARTY ROCK ANTHEM 3 SUPER BASS
NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)

5

(8) 9 10

13

A DANCE CLUB SONGS

-	54		
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	2	10	BEAUTIFUL PEOPLE CHRIS BROWN FEATURING BENNY BENASS! JWE/JLG
2	3	5	TILL THE WORLD ENDS BRITNEY SPEARS JIVE/JLG
3	5	9	WHERE YOU AT JENNIFER HUDSON ARISTA/RMG
4	6	8	SWEAT SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
5	Ш	5	ORIGINAL SIN INXS FEAT ROB THOMAS & INTRODUCING DJ YALEIDYS PETROL ELECTRIC/ATCO/FHINO
6	1	9	DANCING TONIGHT KAT DELUNA GLOBAL MUSIC BRAND/UNIVERSAL MUSIC BELGIUM
7	12	7	FADE KRISTINE W FLY AGAIN
8	14	7	WORLD KEEPS TURNING SYLVIA TOSUN SEA TO SUN
9	4	12	TURN IT UP ULTRA NATE DEEP SUGAR/STRICTLY RHYTHM
10	17	4	HOLLYWOOD TONIGHT MICHAEL JACKSON MUJIEPIC
11	15	7	KICK US OUT HYPER CRUSH UNIVERSAL MOTOWN
12	11	12	GOOD GIRL ALEXIS JORDAN STARROC/ROC NATION/COLUMBIA
13	10	13	ARMY OF LOVE KERLI ISLAND/IDJMG
14	18	7	ROLLING IN THE DEEP ADELE XL/COLUMBIA
15	24	5	MIRRORS NATALIA KILLS CHERRYTREE/INTERSCOPE
16	7	11	PUSH IT JESSIE AND THE TOY BOYS FEATURING YELAWOLF PROSPECT PARK
17	13	11	CALL MY NAME Sultan & Neo Shepard Featuring Nadia ali Harem
(18	22	7	SAN FRANCISCO IS MY DISCO LAURA LARUE NEAR
19	23	7	CHANGES DIRTY VEGAS OM
20	16	11	HEY (NAH NEH NAH) RICO BERNASCO'NI VS. VAYA CON DIOS STARSHIT/CAPP/SILVER BLUE
21	26	6	ALL HERE NOW DAVIO GARCIA & HIGH SPIES FEAT. SARAH TANCER SDLMATIC
22	27	6	PERFECT STRANGER MAGNETIC MAN FEATURING KATY B COLUMBIA
23	8	13	E.T. KATY PERBY CAPITOL
24	20	11	TACALACATEO INDIA & PEPPE CITARELLA ANGEL EYES
25	30	4	WE OWN THE NIGHT ANDREA ROSARIO HECHTIC

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
26	31	3	CALL YOUR GIRLFRIEND ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
27 38 2			POWER JUDAS PICK LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
28	34	4	MOVE WITH IT LINNER LINNER & CO.
29	21	12	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
30	37	3	CATCH A FIRE JOHN LEPAGE FEATURING DEBBY HOLIDAY & LFB GROOVE
31	25	12	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL ISLAND/IDJMG
32	32		WHAT A FEELING ALEX GAUDINO FEATURING KELLY ROWLAND ULTRA
33	35	4	SEXY SEXY CHARO UNIVERSAL WAVE
30	29	15	S&M RIHANNA SRP/OEF JAM/IDJMG
35	39	4	DANCE WITH ME HOT ROD G NOTE
36	41	4	YOU CAN'T STOP THE RAIN MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAPORT
37	43	2	TAKING OVER NOW HMC: HANNAH & MIAMI CALLING SNOWDOG
38	4.	7	PARTY ROCK ANTHEM LINFAO FEAT LAUREN BENNETT & GOONROCK PARTY ROCK/MILLIAM/CHERYTREE/INTERSCOPE
39	19	12	WALKING MARY MARY MY BLOCK/COLUMBIA
40	36	7	YOU LIKE IT WILD RANNY FEATURING JESSICA WILD ROCKBERRY
41	43	2	NOT MY DADDY EVA IN YA FACE/BUNGALO
42	48	2	SEE THE NEW HONG KONG JOSIE COTTON SCRUFFY
43	33	8	BLOW KESHA KEMOSABE/RCA/RMG
44	44	3	DO YOU WANT TO OR NOT? I LIKE IT ELECTRIC FEAT, SOPHIA LOLLEY BEAT, CONGRES, STRICTLY RHYTHM
45	HOT	SHOT BUT	GAVE UP ON LOVE KELLI DENTZ
46 NEW		W	SWEET SUGAR POISON DAVE MATTHIAS VS. JULISSA VELDZ CARRILLO
47	HE	W	ALL ABOUT SEX SARIAH REIGNING HEARTS
48	40	8	WRITTEN IN THE STARS TINIE TEMPAH FEAT. ERIC TURNER DISTURBING LONDON/PARLOPHONE/CAPITOL
49	ME	W	PRICE TAG JESSIE J FEATURING B.O.B LAVA/UNIVERSAL REPUBLIC
50	47	3	WE GOT MUSIC MZ MUNCHIE AMI

Billboard DANCE

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THIS	CAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER /-DISTRIBUTING LABEL	- Compa
0	1	132	# LADY GAGA 104 WKS THE FAME STREAMLINE KONLINE OF ERRYTREE MTERSCOPE DI 1805 (IGA	1
2	3	22	DAFT PUNK Tron: Legacy (Soundtrack) Walt disney 005872*	
	4	5	DAFT PUNK TRON: LEGACY RECONFIGURED WALT DISNEY 013540	
*	2	4	GORILLAZ THE FALL VIRGIN 97588*/CAPITOL	The state of the s
5	6	22	DEADMAU5 4X4=12 MAU5TRAP 2518/ULTRA	
6	5	7	KESHA 1 AM THE DANCE COMMANDER + 1 COMMAND YOU TO DANCE KENISSABERCA 86500/PING	
7	7	20	SKRILLEX Scary Monsters and nice sprites (EP) big beat/atlantic 526918/AG	
8	9	76	LADY GAGA THE FAME MOINSTER (EP) STREAMLINE/KONL/NE/CHERRYTREE/INTERSCOPE 013872*/IGA	
9	10	40	LADY GAGA THE REMIX STREAMLINE/CONLIVE/CHERRYTREE/INTERSCOPE 014633*/NGA	
	12	5	TIESTO CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001	
11	14		VIC LATINO VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734	
12		23	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX	
13	18	13	JAMES BLAKE JAMES BLAKE POLYDOR/UNIVERSAL REPUBLIC 02/UMRG	
	1	2	RUPAUL GLAMAZON RUCO 005	
15	17	2	ATB DISTANT EARTH KONTOR DIGITAL EX/NAPITH	
16	15	7	THE CHEMICAL BROTHERS HANNA (SOUNDTRACK) BLACK LOT DIGITAL EXUNIVERSAL STUDIOS	
17	NE	W	DOCTOR P & FLUX PAVILION	

CUT /// COPY ZONOSCOPE MODULAR 134*@

23 51 LCD SOUNDSYSTEM
THIS IS HAPPENING OF AVIRGIN 08903*/CAPITO
22 45 30H'3
STREETS OF GOLD PHOTO FINISH 523412/AG⊕

24 19 BASSNECTAR TIMESTRETCH (EP) AMORPHOUS DIGITAL EX

EVANSOUPE MOUBLEM 134

KYLIE MINOGUE

APHRODIE PARLOPHONE 42903*/ASTRALWERKS

VARIOUS ARTISTS

MOW THATS WHATE OLL CLUB HITS 2 SHAUMERSULSONY MASC 17883 CAPITOL.

VARIOUS ARTISTS
BEST OF DISCO SONOMA 0045
TIESTO
MAGIKAL JOURNEY THE HITS COLLECTION MAGIK MUZIK 24/25/ULTPA

18 19 13

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50		3	MZ MUNCHIE AMI
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A		A.	RPLAT
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MEE WEE	WEEK	WEEKS ON CHT	ARTIST IMPRINT / PROMOTION LABEL
0	4	6	#1 ADDICTION
	-	U	1 WK MEDINA ULTRA
2	1	10	E.T. KATY PERRY FEATURING KANYE WEST CAPITOL
3	9	6	MR. SAXOBEAT
			ALEXANDRA STAN ULTRA TILL THE WORLD ENDS
4	3	6	BRITNEY SPEARS JIVE/JLG
5	12	4	PARTY ROCK ANTHEM LIMFAO FEAT LAUREN BENNETT & GOON ROCK PARTY ROCK/WILLLAM/CHERRYTREE/INTERSCOPE
	2	13	S&M
6	2	13	RIHANNA SRP/DEF JAM IDJMG
7	P.	8	ROLLING IN THE DEEP ADELE XL/COLUMBIA
8	13	8	WALKIN' ON THE MOON
	1 TO		KRIS MENACE FEATURING EMIL NERVOUS FREEFALLIN'
9		19	ZOE 8AOWI BIG BEAT/ATLANTIC
10	5	22	HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
11	15	0	WRITTEN IN THE STARS
11	15	9	TIME TEMPAH FEAT. ERIC TURNER DISTURBING LONDON PARLOPHONE/CAPITOL
12	17	2	GIVE ME EVERYTHING PITBULL FEAT, NEYO, AFROJACK & NAYER MR. 305/POLO GROUNDS/J/RIMG
1/3	10	7	BEAUTIFUL PEOPLE
			CHRIS BROWN FEATURING BENNY BENASSI JIVE/JLG ON THE FLOOR
14	11	14	JENNIFER LOPEZ FEATURING PITBULL ISLAND/IDJMG
15	14	900	MORE USHER LAFACE/JLG
1 2/2	2	C	NITON (THE REASON)
16	7	6	ERIC PRYDZ ULTRA
17	18		WHAT A FEELING ALEX GAUDING FEATURING KELLY ROWLAND ULTRA
18	20	3	CALL MY NAME
-4	-		SULTAN & NED SHEPARD FEATURING NADIA ALI HAREM DROWNING
19	NI	EW	ARMIN VAN BUUREN FEATURING LAURA V ULTRA
20	21	3	WHERE YOU WANNA GO MISCHA DANIELS FEATURING J-SON ULTRA
21	RE-E	NTRY	SUN & MOON
			ABOVE & BEYOND FEATURING RICHARD BEDFORD ULTRA HOLLYWOOD TONIGHT
22	16		MICHAEL JACKSON MJJ/EPIC
23	19	20	SEEK BROMANCE TIM BERG NAPITH
0.0	nr.	LTDY.	MY STORY
24	HE-E	NTRY	CELIA SOLTRENZ/CLOUO 9
25	N	EW	BOYFRIEND BIG TIME RUSH NICKELODEON/COLUMBIA
	-		

THIS	LAŜT WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
0	114	STRY	#1 MICHAEL BUBLE 69 WKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS. ◆	2
2	3	10	HARRY CONNICK, JR. IN CONCERT ON BROADWAY COLUMBIA/LEGACY 77295/SONY MUSIC ⊕	
9	7	6	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES HERE WE GO AGAIN BLUE NOTE 96384/BLG	
4	2	5	GRETCHEN PARLATO THE LOST AND FOUND 08LIQSOUND 113	
5	1		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE RAT PACK FRANK SINATRA BUTEPPRISES REPRISE 52824 (WARNER BROS	
•		32	SOUNDTRACK TREME: SEASON 1 HBO/GEFFEN 014910/IGA	
7	8	28	MICHAEL BUBLE HOLLYWOOD THE DELUXE 143/REPRISE 526141/WARNER BROS.	
8	1	W	KARRIN ALLYSON ROUND MIDNIGHT CONCORD JAZZ 32662/CONCORD	
9	10	7	CHARLIE HADEN QUARTET WEST SOPHISTICATED LADIES EMARCY 015347/DECCA	
10	22	5	REBIRTH BRASS BAND THE REBIRTH OF NEW ORLEANS BASIN STREET 1202	
0	23	2	IRVIN MAYFIELD LOVE LETTER TO NEW ORLEANS BASIN STREET 0406	
12	5	2	BILL FRISELL SIGN OF LIFE SAVOY JAZZ 17818/SLG	
13	11		NINA SIMONE S.D.U.L.: NINA SIMON SONY MUSIC CMG 83788/SONY MUSIC	
14	6	2	J. REDMAN/A. PARKS M. PENMAN E. HARLAND JAMES FARM NONESUCH 526294/WARNER BROS.	
15	15	19	VARIOUS ARTISTS CLASS ACTS OF THE VEGAS STRIP EM SPECIAL MARKETS 19867 EX/STARBUCKS	

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	2	3	9	BOTSWANA BOSSA NOVA
i	-			DAVID BENDIT HEADS UP/CMG
	(3)	2	17	BRIAN CULBERTSON GRP/VERVE
١			14	UNDUN
17				STEVE COLE MACK AVENUE/ARTISTRY AFFIRMATION
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ı	9	9	8	DREW DAVIDSEN CREATIVE SOUL JAZZ
B	10	19	2	PUSH TO START PAUL TAYLOR PEAK/EONE
Ĭ	m	13	100	STILL IN LOVE WITH YOU
1	w	10		SADE EPIC/COLUMBIA
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WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
0	2	21	MORMON TABERNACLE CHOIR 16 WIKES 1951 OF THE MORMON DISCENSIALS CHORN DEPRINGE CHORNICS REPORTED FOR SUCCESSA	
2	1	2	VARIOUS ARTISTS THE ROYAL WEDDING: DECCA DIGITAL EXUNIVERSAL CLASSICS GROUP	
3		5	JOSH WRIGHT JOSH WRIGHT SHADOW MOUNTAIN 5055981	
4	7	38	VARIOUS ARTISTS BIZET: CARMEN SUGAR/DECCA 014591/LINIVERSAL CLASSICS GROUP	
5	10	6	ZUILL BAILEY/AWADAGIN PRATT BRAHMS TELARC 32664 CONCORD	ļ.
		23	ERIC WHITACRE LIGHT & GOLD DEC A 014850/UNIVERSAL CLASSICS GROUP	
7	NE	W	L. HUNT LIEBERSON PHILHARMONIA BAROQUE ORCH. BERLIOZ: LES NUITS D'ETE/NANDEL PHILHARMONIA BAROQUE OT	
8	NE	W	J. FISCHERIORCHESTRE PHILHARMONIQUE OF MONTE-CARLO POEME DECCA 015535/UNIVERSAL CLASSICS GROUP	1
9	NE	W	NILSSON RYSANEK LUDWIG WCKERS STEWART METROPOLITAN OPERA WAGNER: DIE WALKURE SONY CLASSICAL 85308/SONY MASTERWORKS	B
10	8	3	J. KAUFMANN ACCADEMIA NAZIONALE DI SANTA CECILIA VERISMO ARIAS DECCA 015463/UNIVERSAL CLASSICS GROUP	4
100	5	2	A. NETREBKO M. PIZZOLATOXORCH DELL' NAZIONALE DI SANTA CECILA STRBAT MATER: A TRIBUTE TO PERGOLESI DG 015444/INVERSAL CLASSICS GROUP	N
12	NE	W	DAWN UPSHAW/LARLA O'LIONAIRD CRASH ENSEMBLE Donnacha denieny: Gra agus bas nonesuch 527063/Warner Bros	E
13	9	16	S. DINNERSTEIN KAMMERORCHESTER STAATSKAPELLE BERLIN BACH: A STRANGE BEAUTY INVICLASION 61742 SONY MASTERWORKS	
14	NE	W	MITSUKO UCHIDA THE CLEVELAND ORCH. MOZART PIAND CONCERTOS DEUCA DISUBBLIRIMERSAL CLASSICS GROUP	
15	15	2	THE BAND OF THE WELSH GUARDS A ROYAL TRIBUTE RHING 67271	1

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2 11 3 4 12 5 0 3 9 25 7 6 2 8 12 64 9 8 6 10 13 30 11 10 3	SOMES SOMES FROM THE HEART MANHATTAN 58350BLG CELTIC THUNDER HERITAGE CELTIC THUNDER OIS 195/DECCA CELTIC WOMAN LULLABY MANHATTAN 47069/BLG VARIOUS ARTISTS MEDIUM DEL GENERAL STANDER OF SOME DEL GROUPER
3 4 12 5 0 3 9 25 7 6 2 8 12 64 9 8 6 10 13 30 11 10 3	MERITAGE CELTIC THUNDER 015195/DECCA CELTIC WOMAN LULLABY MANHATTAN 47069/BLG VARIOUS ARTISTS MEDIANE 15 9 - 15 TH - 0.570 WARTIG GOUPER 0755/STROLDS DENGUE FEVER CANNIBAL COURTSHIP FANTASY 32622/CONCORD LOREENA MCKENNITT
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11 10 3	YELLE SAFARI DISCO CLUB RECREATION CENTERV2/COOPERATIVE 7/5009/COWNTOWN
- 13 m	COUNTDOWN ORCHESTRA CELTIC FAVORITES SONOMA 3949
20 1 2	LES NUBIANS NU REVOLUTION SHANACHIE 5788
3	FEMI KUTI AFRICA FOR AFRICA KNITTING FACTORY 1113*
113 11 10	ORLA FALLON MY LAND ELEVATION 013
14 RE-ENTRY	DANIEL O'DONNELL MOON OVER IRELAND DPTV MEDIA 72
15 RE-ENTRY	

LATIN POP

HOT LATIN SONGS TITLE ARTIST (IMPRINT / PROMOTION LABEL) LLUVIA AL CORAZON 1 8 3 41 CORAZON SIN CARA PRINCE ROYCE (TOP STOP) ME ENCANTARIA GRACIAS A DIOS VIOLENTO (DISA/ASL) TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN) EL CULPABLE VEN A BAILAR TURING PITBULL (ISLAND/IDJMG) DANZA KUDURO 5 37 TABOO ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO) CUANTO ME CUESTA LA ARROLLADORA BANDA EL LIMÓN (DISA) CONTESTAME EL TELEFONO ALEXIS & FIDO FEATURING FLEX (SONY MUSIC L 12 13 TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEATURING LUDACRIS & DI FRANK E (UI 19 8 EL ARDIDO LARRY HERNANDEZ (MENDIETA/FONOVISA) MAS RICKY MARTIN (SONY MUSIC LATIN) 16 7 18 13 LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO (FONOVISA) NI LO INTENTES JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL) EL TIERNO SE FUE ESTOY ENAMORADO TE/UNIVERSAL MUSIC LATINO) VEN COMMIGO DADDY YANKEE FEATURING PRINCE ROYCE (EL CARTEL) EL PADRINO JOAN SEBASTIAN (FONOVISA) HABITACION 69 BANDA LOS RECODITOS (DI 22 25 13 TU ANGELITO HETE/UNIVERSAL MUSIC LATINO) ENTRE TUS ALAS (SONY MUSIC LATIN) NO ME DEJES CON LAS GANAS 24 41 3 16 LA MELODIA JOEY MONTANA (CAPI TENGO TU LOVE PELIGRO REIK (SONY MUSIC LATIN PROMETI 28 ERES MI NECESIDAD EL BEBETO Y SUS BANDA PATRIA CHICA (DISA/ASI HEY BABY (DROP IT TO THE FLOOR) ME RIO DE TI LA ULTIMA SOMBRA S&M RIHANNA (SRP/DEF JAM/IDJMG) 33 43 6 MI VIDA MR. SAXOBEAT 35 29 MI CORAZON ESTA MUERTO GIVE ME EVERYTHING PITBULL FEATURING NEYO, AFROJACK & NAVER JUNE LA HUMMER Y EL CAMARO ESCOLTA DE GUERRA. VOZ DE MANDO Y JORGE SANTACRUZ (PATOREBEL) ESCOLTA DE GUERRA. VOZ DE M LLAMA AL SOL TITO "EL BAMBINO" (SIEN ME ENAMORE ESTOY ENAMORADO EL AMOR QUE PERDIMOS PRINCE ROYCE (TOP STOP) LA REINA DEL SUR LOS CUATES DE SINALOA (SONY MUSIC LAT HASTA MI ULTIMO DIA MIENTRAS DORMIAS SI NO LE CONTESTO ATACA Y ATRAPA EL COYOTE Y SU BANDA TIERRA SANTA (ISA) SALE EL SOL SHAKIRA (EPIC/SONY 38 17 NY MUSIC LATIN RABIOSA LA GRAN SENORA

Jennifer Lopez posts the second top five on
Latin Pop Airplay of her 12-year history on the
chart, as "Ven a Bailar" jumps 6-3 (5.3 million
audience impressions, up 13%, according to
Nielsen BDS). Her debut entry, "No Me
Ames," with now-husband Marc Anthony,
peaked at No. 2 in the June 26, 1999, issue.



ARTIST TITLE (IMPRINT / PROMOTION LABEL) MANA ORAMA Y LUZ WARNER LATINA 526530 of CRISTIAN CASTRO WALFRIEDE LINGEL LINGUISION MUSIC LATIN CRISTIAN CASTRO WALFRIEDE LINGUISION MUSIC LATIN CRISTIAN LOS HUEVOS RANCHEROS FONOVISA 354639/UMLI CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881 CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881 CAMILA TO AND MAR ENRIQUE IGLESIAS EUPROBAL WARSSA, REPUBLIANCHERS, MAJSC LATINO 014466 WARSSAM TINTOCABLE 2011 G.I.M. 028/JOASMI TINTOCABLE 2011 G.I.M. 028/JOASMI TINTOCABLE 2011 G.I.M. 028/JOASMI COMBINE LATINO 015369/UMLE SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN WISIN & YANDEL
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2 3 23 65 CRISTIAN CASTRO
WILLE PRINCIPE UNIVERSAL MUSIC LATINO 015316/LAE-6 PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SDNY MUSIC LAT JOAN SEBASTIAN LOS HUEVOS RANCHEROS FONOVISA 354639/UMLI S 65 CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881 ENRIQUE IGLESIAS EIPHORAL MARESSAL PREJICALIMARSAL MUSIC LATIN 69881 ENRIQUE IGLESIAS EIPHORAL MARESSAL PREJICALIMARSAL MUSIC LATIN 014440LARISQUA DON OMAR MET HIS OPPRINS. THE KNIBS SHACK ORPANITOMACHETE 014557/UMLE (B 11) 7 GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN MUSICAL R. VANDEL
PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATI JOAN SEBASTIAN
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SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN
MICINI & VANDEL
GERARDO ORTIZ
MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATI
13 8 3 TIERRA CALI UN SIGLO DE AMOR VICTORA VENEMUSICANIVERSAL MUSIC LATINO 654133/LIM
14 16 LOS BUKIS 35 ANIVERSARIO FONDVISA 354608/UMLE
15 21 14 RICKY MARTIN MUSICA + ALMA + SEXD SONY MUSIC LATIN 544
16 15 2 OLGA TANON
NI UNA LAGRIMA MAS MIA MUSA 90020/SUNY MUSIC LAI
SETTER MUCHA COSA BUENA LA VIDA BUENA 89
DEL RECORDS PRESENTA ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LAT
19 16 49 GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
20 26 50 MARC ANTHONY ICONOS SONY MUSIC LATIN 67402
21 20 7 EL TRONO DE MEXICO
SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE VARIOUS ARTISTS
LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UML
EN TOTAL PLENITUD FONOVISA 354570/UMLE ⊕
24 28 27 PITBULL ARMANDO MR 305/FAMOUS ARTIST 33050/SONY MUSIC LATI
25 32 4 JOAN SEBASTIAN EL POETA DEL PUEBLO MUSART 4438/BALBOA ®
26 17 4 VARIOUS ARTISTS BILL BOARD LATIN MUSIC AWARDS 2011 LINNERSAL MUSIC LATING 015564 EXUN
25 25 LARRY HERNANDEZ
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29 27 26 VARIOUS ARTISTS 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UML
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TOP LATIN ALBUMS

Puerto Rican artist Sie7e breaks into the top 20 of Top Latin Albums, as "Mucha Cosa Buena" leaps 61-17 in its second week (2.000. up 267%, according to Nielsen SoundScan). The set debuted last week due to sales at his in-store appearances in Puerto Rico the weekend before the album's April 3 release



(C)	ă.	RE	GIONAL EXICAN AIRPLAY"
THIS	LAST	s‡	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	# ME ENCANTARIA 9 WKS FIDEL RUEDA DISA
2	2	28	GRACIAS A DIOS VIOLENTO DISA/ASL
3	4	15	TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN
4	3	17	EL CULPABLE ESPINOZA PAZ DISA/ASL
6	5	16	CUANTO ME CUESTA LA ARROLLADORA BANDA EL LIMON DISA
0	8	11	EL ARDIDO LARRY HERNANDEZ MENDIETA/FONOVISA
7	9	15	LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO FONOVISA
8	6	35	NI LO INTENTES JULION ALVAREZ Y SU NORTENO BANDA DISA/ASL
0	11	10	EL TIERNO SE FUE CALIBRE 50 DISA
10	10	26	EL PADRINO JOAN SEBASTIAN FONOVISA
11	7	10	HABITACION 69 BANDA LOS RECODITOS DISA
12	21	5	GREATEST NO ME DEJES CON LAS GANAS LOS HOROSCOPOS DE DURANGO DISA/ASL
13	20	4	PROMETI INTOCABLE G.I.M.
14	12	25	ROBARTE UN BESO INTOCABLE G.I.M
15	15	15	ERES MI NECESIDAD EL BEBETO Y SUS BANDA PATRIA CHICA DISA/ASL
16	13	18	LA ULTIMA SOMBRA GERARDO ORTIZ DEL/SONY MUSIC LATIN
T	18	7	LA HUMMER Y EL CAMARO ESCOLTA DE GUERRA, VOZ DE MANOO Y JORGE SANTACRUZ PATOREBEL
18	14	40	INCREIBLE BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/ASL
19	19	40	ME DUELE ROBERTO TAPIA FONOVISA
20	25	1	LA REINA DEL SUR

	M	EXICAN AIRPLAY	A		Al	RPLAY™
LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	LAST	WEEKS DN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	29	#1 ME ENCANTARIA 9 WKS FIDEL RUEDA DISA	1	1	8	#1 LLUVIA AL CORAZON 8 WKS MANA WARNER LATINA
2	28	GRACIAS A DIOS VIOLENTO DISA/ASL	2	2	7	MAS RICKY MARTIN SONY MUSIC LATIN
4	15	TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN	3	6	7	VEN A BAILAR JENNIFER LOPEZ FEATURING PITBULL ISLANO/IOJMG
3	17	EL CULPABLE ESPINOZA PAZ DISA/ASL	4	3	8	ENTRE TUS ALAS CAMILA SONY MUSIC LATIN
5	16	CUANTO ME CUESTA LA ARROLLADORA BANDA EL LIMON DISA	(0)	4	43	CORAZON SIN CARA PRINCE ROYCE TOP STOP
8	11	EL ARDIDO LARRY HERNANDEZ MENDIETA/FONOVISA	6	5	13	TENGO TU LOVE SIE7E LA VIDA BUENA
9	15	LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO FONOVISA	7	7	12	CONTESTAME EL TELEFONO ALEXIS & FIDO FEATURING FLEX SONY MUSIC LATIN
6	35	NI LO INTENTES JULION ALVAREZ Y SU NORTENO BANDA DISA/ASL	8	10	3	PELIGRO REIK SONY MUSIC LATIN
11	10	EL TIERNO SE FUE CALIBRE 50 DISA	9	8	21	TONIGHT (I'M LOVIN' YOU) ENRIQUE (GLESIAS FEAT, LUDACRIS & DJ FRANK E UNIVERSAL REPUBLI
10	26	EL PADRINO JOAN SEBASTIAN FONOVISA	10	9	37	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATRI
7	10	HABITACION 69 BANDA LOS RECODITOS DISA	0	12	8	MI VIDA DIVINO MVP
21	5	GREATEST NO ME DEJES CON LAS GANAS LOS HOROSCOPOS DE DURANGO DISA/ASL	12	13	34	ESTOY ENAMORADO Wisin & Yandel Wy/Machete/Universal Music Lati
20	4	PROMETI INTOCABLE G.I.M.	13	15	8	MR. SAXOBEAT ALEXANDRA STAN ULTRA
12	25	ROBARTE UN BESO INTOCABLE G.I.M	14	20	9	S&M RIHANNA SRP/DEF JAM/IOJMG
15	15	ERES MI NECESIDAD EL BEBETO Y SUS BANDA PATRIA CHICA DISA/ASL	15	16	8	ESTOY ENAMORADO DANNY FORNARIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
13	18	LA ULTIMA SOMBRA GERARDO ORTIZ DEL/SONY MUSIC LATIN	16	27	12	TABOO DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
18	7	LA HUMMER Y EL CAMARO ESCOLTA DE GUERRA, VOZ DE MANOO Y JORGE SANTACRUZ PATOREBEL	0	19	3	VEN COMMIGO DADDY YANKEE FEATURING PRINCE ROYCE EL CARTEL
14	40	INCREIBLE Banda Sinaloense ms de sergio Lizarraga disa/asl	18	17	11	TU ESPACIO VACIO JUAN VELEZ UNIVERSAL MUSIC LATINO
19	40	ME DUELE ROBERTO TAPIA FONOVISA	19	21	9	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
25	4	LA REINA DEL SUR LOS CUATES DE SINALOA SONY MUSIC LATIN	20	33	3	TAN SOLO TU FRANCO DE VITA FEATURING ALEJANDRA GUZMAN SONY MUSIC LAT
		ODICAL				TIMEDUVTUM
		ROPICAL			74	TIN RHYTHM

@		П	ROPICAL
A		Al	RPLAY"
HIS EEK	AST	EEKS N CH	TITLE
±≥	13	30	ARTIST (IMPRINT / PROMOTION LABEL) #1 CORAZON SIN CARA
1	1	42	10 WKS PRINCE ROYCE TOP STOP
2	2	36	DANZA KUDURO 00N OMAR & LLICENZO YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
130	4	8	TABOO
		Ě	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO LLUEVE EL AMOR
4	3	19	TITO "EL BAMBINO" SIENTE
5	5	3	VEN A BAILAR
		00	BON, BON
	14	30	PITBULL MR. 305/FAMOUS ARTIST/SDNY MUSIC LATIN
7	18	8	YOU NEED TO KNOW OLGA TANDN MIA MUSA/SONY MUSIC LATIN
8	13	17	TONIGHT (I'M LOVIN' YOU)
			ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC ME DUELE LA CABEZA
9	7	37	HECTOR ACOSTA D.A.M./VENEMUSIC
10	10	8	LLUVIA AL CORAZON MANA WARNER LATINA
11	15	9	CONTESTAME EL TELEFONO
	19	36	ALEXIS & FIDO FEATURING FLEX SONY MUSIC LATIN
12	16	21	NO ME DIGAS QUE NO ENRIQUE IGLESIAS FEAT. WISIN & YANDEL UNIVERSAL MUSIC LATINO
13	19	6	APRENDERE
44		45	EL AMOR QUE PERDIMOS
14	8	15	PRINCE ROYCE TOP STOP
15	30	5	GREATEST HOY LO SIENTO GAINER ZION & LENNONX FEATURING TONY DIZE PINA
16	28	11	ES UN SECRETO
			MI CORAZON ESTA MUERTO
17	12	11	RKM & KEN-Y PINA
18	25	3	MI ULTIMA CARTA PRINCE ROYCE TOP STOP
19	22	6	CASI, CASI
W	22	0	TOBY LOVE SONY MUSIC LATIN
20	23	6	LA MELODIA JOEY MONTANA CAPITOL LATIN

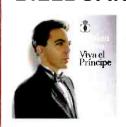
			WIGHT & THINGSE WITHINGTONE MICONG ENTING
13	15	8	MR. SAXOBEAT ALEXANDRA STAN ULTRA
14	20	9	S&M RIHANNA SRP/DEF JAM/IOJMG
15	16	8	ESTOY ENAMORADO DANNY FORNARIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
16	27	12	TABOO DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
Œ	19	3	VEN COMMIGO
18	17	11	TU ESPACIO VACIO
19	21	9	JUAN VELEZ UNIVERSAL MUSIC LATINO JUST CAN'T GET ENOUGH
W	21	3	THE BLACK EYED PEAS INTERSCOPE
20	33	3	FRANCO DE VITA FEATURING ALEJANDRA GUZMAN SONY MUSIC LATIN
6			TIMEDUVTUM
		-	TIN RHYTHM
- #		Al	RPLAY"
The second			
EKS	AST WEEK	EKS	TITLE
三里	K.A.	SE ON	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	38	DANZA KUDURO 27 WKS DON DMAR & LUDBIZD YANSORFANATO MACHETE-UNVERSAL MUSC LATINO
2	3	13	TABOO DON OMAR ORFANATO MACHETE/UNIVERSAL MUSIC LATINO
3	2	15	CONTESTAME EL TELEFONO
U	-	13	ALEXIS & FIDO FEATURING FLEX SONY MUSIC LATIN
4	4	38	ESTOY ENAMORADO WISIN & YANDEL WY MACHETE/UNIVERSAL MUSIC LATIND
5	6	4	VEN COMMIGO DADDY YANKEE FEATURING PRINCE ROYCE EL CARTEL
	5	24	LLUEVE EL AMOR
7	9	32	TU ANGELITO
		JE	CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO
8	7	32	DANDOLE GOCHO FEATURING JOWELL Y OMEGA NEW ERAVENEMUSIC
9	10	20	LA MELODIA JOEY MONTANA CAPITOL LATIN
10	8	30	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
11	11	43	LA DESPEDIDA DADDY YANKEE EL CARTEL/SDNY MUSIC LATIN
12	12	11	MI VIDA DIVINO MVP
			MI CORAZON ESTA MUERTO
13	13	11	

BETWEEN THE BULLETS

BILLBOARD AWARDS SPIKE CHART

17

19



The effects of the April 28 broadcast of the Billboard Latin Music Awards on Telemundo, with a record 6.6 million viewers (according to Nielsen), are being felt on the Top Latin Albums chart. Cristian Castro's tribute to Jose Jose, "Viva el Principe" (3-2), is up 62% to 6,000 sold (according to Nielsen SoundScan). On the show, Castro duetted with Jose Jose, who initially opposed the "Principe" release. Meanwhile, performer Don Omar also gains, rising 13-7 with 3,000 (up 41%). -Rauly Ramirez

16 5 LLAMA AL SOL 14 14 ME ENAMORE

TU CUERPO

ETEAINIVERSAL MUSIC LATING

15 16 ESTOY ENAMORADO
DANNY FORNARIS OFFINANTUMACHETE/UNIVERSAL MUSIC LATINO
17 13 HOY LO SIENTO

ZION & LENNONX FEATURING TONY DIZE PINA TU SI QUIERES, TU NO QUIERES

VIP FITD BLANKO FEAT. FUEGO CHOSEN FEW EMERALD/CROWN LOYALTY

EURO DIGITAL SONGS (NIELSEN SOUNDSCAN MAY 21, 2011 NEW DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC PARTY ROCK ANTHEM LMEAD FT. LAUREN BENNETT & GODNADOK PARTY ROCK/WILL JAMICHERBYTREE ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE PRIORITY THE LAZY SONG BRUNO MARS ELEKTRA

0	JAPAN					
	BILL	BOARD JAPAN HOT 100				
THIS	LAST	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MAY 21, 2011				
1	1	MR. TAXI Shojo jioal nayutawave				
2	3	ANO TAIYO GA, KONO SEKAI WO TERASHI TSUZUKERU YON! Kobukuro warner				
3	13	HAVE A GOOD DAY! NOA NOWA VICTOR				
	65	YOUR LUV MBLAQ SONY MUSIC				
5	NEW	SHOJO HIKO PASSPO UNIVERSAL				
6	28	ITOSHIKI HIBI YO KEN HIRAI DEFSTAR				
7	2	LET ME CRY JANG KEUNSUK PONY CANYON				
	70	LASER BEAM PERFUME TOKUMA				
9	8	NOT ALONE "SHIAWASE NI NAROUYO" SMAP VICTOR				
10	RE	LET IT GO THE ALFEE EMI				

		SINGLES
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) MAY 21, 2011
1	1	PARTY ROCK ANTHEM LMFAO FT LAUREN BENNETT & GOOKROCK PARTY FOCK-WILLLAM/CHERRYTRE
2	2	THE LAZY SONG BRUND MARS ELEKTRA
3	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIOA & NICKI MINAJ WHAT A MUSIC
4	1	BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE
5	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
6	5	SWEAT SNOOP OOGG VS. DAVIO GUETTA OOGGYSTYLE/PRIORITY
7	6	E.T. KATY PERRY FT. KANYE WEST CAPITOL
	0	UNORTHODOX WRETCH 32 FT. EXAMPLE LEVELS
9	18	NOBODY'S PERFECT JESSIE J LAVA
10	15	I NEED A DOLLAR ALDE BLACC STONES THROW

		DIGITAL SONGS
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 21, 2011
1	NEW	CALL MY NAME PIETRO LOMBARDI UNIVERSAL
2	NEW	CALL MY NAME SARAH ENGELS UNIVERSAL
3	NEW	WHERE THEM GIRLS AT DAVIO GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUS
4	2	SWEAT SNOOP DOGG VS. DAVIO GUETTA DOGGYSTYLE/PRIORIT
5	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
6	3	PRICE TAG Jessie J Ft. B.O.B Lava
7	4	PARTY ROCK ANTHEM LMFAQ FT, LAUREN BENNETT & GOONROCK PRETY ROCK/WILLIAM/CHERSYTR
		S&M RIHANNA SRP
9	9	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUND
10	NEW	LOVING YOU IS KILLING ME ALDE BLACC STONES THROW

DICITAL CONCE					
		DIGITAL SONGS			
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 21, 2			
1	. 1	SWEAT SNOOP OOGG VS. OAVID GUETTA DOGGYSTYLE PRIC			
2	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A N			
3	3	ROLLING IN THE DEEP			
4	5	ON THE FLOOR JENNIFER LOPEZ FT: PITBULL ISLAND			
5	8	J'AIMERAIS TROP KEEN'V FT. SAP YAZ			
6	2	PRICE TAG JESSIE J FTB.O.B LAVA			
7	4	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE			
8	7	TILL THE WORLD ENDS BRITNEY SPEARS JIVE			
9	6	CHERIE COCO MAGIC SYSTEM & SOPRANO SHOWBIZ			
10	NEW	PARTY ROCK ANTHEM LIMFAD FT. LAUREN BENNETT & GOONROCK PARTY ROCK-WILL LAW/CHERE			

•	CANADA							
BIL	LBC	PARD CANADIAN HOT 100						
THIS	LAST	(NIELSEN SOUNDSCAN/BDS) MAY 21, 2011						
1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND						
	-11	ROLLING IN THE DEEP ADELE XL						
3	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLD RIDA & NICK! MINAJ WHAT A MUSIC/VIRGIN						
	=	E.T. KATY PERRY FT. KANYE WEST CAPITOL						
5	4	TILL THE WORLD ENDS BRITNEY SPEARS JIVE						
6	6	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE						
7	9	PARTY ROCK ANTHEM LMFAO FI. LAUREN BENNETT & GOONROCK PARTY ROCKWALLI AM CHERRYTREE						
8	0	THE LAZY SONG BRUNO MARS ELEKTRA						
9	5	PRICE TAG JESSIE J FT. B.O.B LAVA/UNIVERSAL REPUBLIC						

10 7 BORN THIS WAY
LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE

NEW CALL MY NAME SARAH ENGELS UNIVERSAL

10 6 E.T.
KATY PERRY FT. KANYE WEST CAPITOL

BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE

		DIGITAL SONGS
WEEK	LAST	(ARIA) MAY 21, 2011
1	1	PARTY ROCK ANTHEM LMFAO FE LAUREN BENNETT & GOONROCK PARTY ROCK/WILL JAN/CHERRYTRE
		GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305-POLD GROUNDS
3	4	PRICE TAG JESSIE J FT. B.O.B LAVA
	3	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIDRITY
5	6	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
	NEW	WE RUN THE NIGHT HAVANA BROWN UNIVERSAL
7	9	ROLLING IN THE DEEP
8	NEW	OWN THIS CLUB MARVIN PRIEST UNIVERSAL
9	5	THE LAZY SONG BRUNO MARS LLEKTRA
10	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC

		DIGHAL SONGS
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 21, 2011
1	1	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
		ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
31	NEW	WHERE THEM GIRLS AT DAVID QUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSI
	10	QUESTA ESTATE STRANA ZERO ASSOLUTO LASUGD
5	NEW	SET FIRE TO THE RAIN ADELE XL
A:	8	S&M RIHANNA SRP
7	7	FAR L'AMORE Bob Sinclar/Raffaella Carra Yelldw
O.	3	LE TASCHE PIENE DI SASSI JOVANOTTI MERCURY
9	4	EHGIA VASCO ROSSI EMI
10		JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE

ITALY

		DIGITAL SONGS
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 21, 201
1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
2	3	LEAD THE WAY CARLOS JEAN NOVAEMUSIK
3	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUS
4	9	RABIOSA SHAKIRA EPIC
5	5	SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONE
6	4	S&M RIHANNA SRP
7	2	GIMME THE BASE (DJ) Carlos Jean Ft. M-And-Y NOVAEMUSIK
8	6	BLANCO Y NEGRO MALU SONY MUSIC
9	8	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
10	RE	JUDAS LADY GAGA STREAMLINE/KONLIVE

10	NEW	LIMFAO FI, LAUREN BENNETT & GOONROCK PARTY ROCK/WILL LAM/CHERRYTREE
	IR	RELAND DIGITAL SONGS
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 21, 2011
1	1	PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOONROCK PARTY ROCK-VALL LAM/CHERRYTREE
	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
3	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIOA & NICKI MINAJ WHAT A MUSIC
100	5.	SOMEONE LIKE YOU ADELE XI.
5	6	THE LAZY SONG BRUNO MARS ELEKTRA
6	7	BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE
7	4	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIDRITY
8	2	EVERYBODY'S DRINKIN' DAMON & IVOR SKANGER
9	NEW	SET FIRE TO THE RAIN ADELE XL
10	NEW	DIRTY TALK Wynter Gordon big beat

		DIGITAL SONGS	
		DIGITAL SONG	
THIS	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL)	MAY 21, 2011
1	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL	ISLAND
2	2	FEST I HELA HUSET BASSHUNTER VS. BIGBRDTH	ER WARNER
3	3	JUDAS LADY GAGA STREAMLINE/KO	INLIVE
4	RE	POPULAR ERIC SAADE KING ISLAND R	DCKYSTAR
5	4	JAG KOMMER VERONICA MAGGIO UNIVERS	AL
6	RE	PARTY ROCK ANTHE	
7	9	ME AND MY DRUM SWINGFLY FT, CHRISTOFFER	HIDING EMI
8	7	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
9	8	COCONUT TREE MOHOMBI FT. NICOLE SCHER	ZINGER 2101
10	RE	GRENADE BRUNO MARS ELEKTRA	

#	NORWAY				
		DIGITAL SONGS			
THIS	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL)	MAY 21, 2011		
1	1	WHAT ARE WORDS CHRIS MEDINA 19			
	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL	ISLAND		
3	NEW	WHERE THEM GIRLS DAVID GUETTA FT. FLO RIDA & NICK			
*	3	PARTY ROCK ANTHE LMFAO FT. LAUREN BENNETT & GOONROCK PAST			
5	7	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON			
6	4	TILL THE WORLD EN BRITNEY SPEARS JIVE	DS		
7	8	PRICE TAG JESSIE J FT. B.O.B LAVA			
3	5	RADIO CIR.CUZ COSMOS			
9	RE	GIVE ME EVERYTHIN PITBULL FL NE-YO, AFROJACK & NAYER			
10	NEW	NATTERAVN Rasmus Seebach Artpeop	LE		

	DIGITAL SONGS		
WEEK	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL) MAY 21, 2011	
1	1	HAPPINESS ALEXIS JORDAN STARROC/ROC NATION	
8	3	AFSCHEID GLENNIS GRACE TROS	
3	4	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
×	E	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
5	2	PRICE TAG JESSIE J FT. B.O.B LAVA	
3		SET FIRE TO THE RAIN ADELE XL	
7	NEW	HIJ GELOOFT IN MIJ DO UNDER CONTROL	
	-	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY	
9	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
10	9	PARTY ROCK ANTHEM LIMFAO FT. LAUREN BENNETT & GOONROCK PARTY ROCK/MILLI AM/CHERRYTREI	

_		
		DIGITAL SONGS
WEEK	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL) MAY 21, 2011
1	4	PARTY ROCK ANTHEM LMFAO FE LAUREN BENNETT & GOONROCK PARTY ROCK, WILL LAW, CHERRYTRE
2	1)	PRICE TAG JESSIE J FT. B.O.B LAVA
3	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIK
4	NEW	CUBA ROBERT ABIGAIL & DU REBEL FT. THE GIBSON BROTHERS BIF
5	3	SET FIRE TO THE RAIN ADELE XL
6	5	RIVERSIDE AGNES OBEL AGNES OBEL
7	2	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
8	7	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
9	10	TILL THE WORLD ENDS BRITNEY SPEARS JIVE
10	8	ROLLING IN THE DEEP

		AULLE AL
10	NEW	DIRTY TALK WYNTER GORDON BIG BEAT
	Δ	USTRIA
		DIGITAL SONGS
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 21, 2011
1	NEW	CALL MY NAME PIETRO LOMBARDI UNIVERSAL
2	NEW	CALL MY NAME SARAH ENGELS UNIVERSAL
3	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC
4	1	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
5	2	A NIGHT LIKE THIS CARD EMERALD GRANDMONO
6	4	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
7	RE	LOVING YOU IS KILLING ME ALDE BLACC STONES THROW
8	5	S&M RIHANNA SRP
9	3	HOLLYWOOD HILLS

0	SWITZERLAND					
	DIGITAL SONGS					
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 21, 2011				
1	NEW	CALL MY NAME PIETRO LOMBARDI UNIVERSAL				
2	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINA, WHAT A MUSI				
3	1	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND				
4	NEW	CALL MY NAME SARAH ENGELS UNIVERSAL				
5	2	SWEAT SNODP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIOR/T				
6	NEW	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON				
7	7	TILL THE WORLD ENDS BRITNEY SPEARS JIVE				
8	5	S&M RIHANNA SRP				
9	4	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE				
10	3	MORE USHER LAFACE				

4	FINLAND				
	DIGITAL SONGS				
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 21, 2011			
1	NEW	HAISSA JARE & VILLEGALLE MONSP			
2		ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND			
3	3	MAAILMAN TOISELLA PUOLEN HALOD HELSINKI! EMI			
4	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC			
5	5	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIDRITY			
6	2	PARTY ROCK ANTHEM LMFAG FE LAUREN BENNETT & GOONROCK PARTY ROCKWILL LANACHERRYTREI			
7	10	ROLLING IN THE DEEP AGELE XL			
8	8	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON			
9	RE	POIKA (SAUNOO) POJU SKYSOUND			
10	7	JUDAS LADY GAGA STREAMLINE/KONLIVE			

DIGITAL SONGS		
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 21, 201
1	1	PARTY ROCK ANTHEM LMFAO FT, LAUREN BENNETT & GOONROCK PARTY ROCK-WILLIAM/CHERRYTRE
	-	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
à.	5	THE LAZY SONG BRUNO MARS ELEKTRA
	97	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305/POLO GROUND
5	6	ROLLING IN THE DEEP ADELE XL
H	30	E.T. KATY PERRY FT. KANYE WEST CAPITOL
	2	PRICE TAG JESSIE J FT. B.O.B LAVA
-	NEW	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSI
9	7	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORIT
D	RE	JAZMINE D.L LADIG QUESTION

a MEXICO						
		AIRPLAY				
WEEK	LAST	(NIELSEN BOS) MAY 21, 2011				
1	2	LLUVIA AL CORAZON Mana Warner				
2	1	DIA DE SUERTE ALEJANDRA GUZMAN CAPITOL				
3	3	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE				
4		ENTRE TUS ALAS CAMILA SONY MUSIC				
5	9	SONE ZOE CAPITOL				
	6	AMOR DEL BUENO REYLI FEATURING MIGUEL BOSE SDNY MUSIC				
7	5	FIREWORK KATY PERRY CAPITOL				
8	5	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE				
9	11	IMPERMEABLE HA*ASH SONY MUSIC				
10	10	ME TOCA A MI BANDA MS DISA/ASL				

_	♦ BRAZIL				
	_	ALBUMS			
THIS	LAST	(APBD/NIELSEN) APRIL 24, 201			
1	2	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL			
2	1	AO VIVO NO RIO LUAN SANTANA SOM LIVRE			
3	3	25 ANOS AO VIVO EXALTASAMBA RADAR			
4	4	EXTRAORDINARIO AMOR DE DEU			
5	5	PISTA SERTANEJA REMIX VARIOUS ARTISTS SOM LIVRE			
6	NEW	FEMMÉ FATALE BRITNEY SPEARS JIVE			
7	6	BOLA DE CRISTAL AO VIVO FERNANDO & SOROCABA SOM LIVRE			
8	NEW	COLLECTION ROXETTE SOM LIVRE			
9	RE	AO VIVO LUAN SANTANA SOM LIVRE			
10	7	INSENSATO CORAÇÃO: NACIONA			

10 6 PARTY ROCK ANTHEM
LMFAG FT LAUREN BENNETT & GOONROCK PARTY ROCK MIL

inc, ASCAP/Sony/ATV Tures LLC, ASCAP/Foray ASCAP)
AMPHIL RBIB 1-54
TE AMO Y TE AMO 1/Serca Music Publishing Inc, BMI) LT
TEMAGE GUAUGHTERS (SyleSonic Music, BMI/EMI Blackwood Music Inc. BMI/Delemmaya Music Publishing BMI),
AMPHIL CS 19
TEMAG TU LOVE (Warner-Tamerlane Publishing Corp.
BMI/AWida Bjeera Music Publishing, BMI) LT 26
THERE GOTS MY BABY (Rico Live Is Still In Papper
SESA/CEMI Foray Music, SESA/CU/mirplot Music, BMI/EMI
Blackwood Music Inc. BMI/ESSE Jaye Music, ASCAP/Pacab
Global Inc, ASCAP/Hynoitic Beats, BMI/Ushler, UY SESA/C
Publishing Designes, SESA/D, III, BBH 48
THIS (Inversal Music Corporation, ASCAP/Sonshine Terrace
Music, BMI/Big Music, Inc. BMI/B 1100.75
EL TIERNO SE FUE (Marcha Musical Corporation, ASCAP) LT
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TILL THE WORLD ENDS (Kasz Money Publishing.
ASCAP/Warner/Chappell Music Scandinavia AB, STIM/Motattone AB, STIM/Mobalt Music Publishing America, Inc.
ASCAP/Dynamite Cop Music BM/Where Da Kasz At, BMI).

VEN COMMIGU (Not Listed) LT 19

WALKING (WAL-MART) (EMI April Music, Inc., ASCAP/Wet link Red Music, ASCAP/ff's Tea Tyme, ASCAP/That's Plum Song, ASCAP/Linkersal-PulyGram International Publishing, ASCAP/Basement Boys Music, Inc., ASCAP/C-Water Publish-ing, Inc., ASCAP), AMPHAL, RBH 19 WANNA TAKE YOU HOME (Gossin Publishing, ASCAP/Metu-sci, Inc., ASCAP/Pinmay Wave Emblem, ASCAP/Warner. Tamerlane Publishing Corp., BM//Beatwright Baby, BMI) AMP CS 41

SALE EL SOL (The Caramel House Music, BM//Sony/ATV Melody, BM//Sony/ATV Lahn Music Publishing, LLC, BM/Mornat Music, BMI), HL, LT 48 SHARE MY LIFE (Songs Of Universal, Inc., BM//Yemunity Song Chest, BM//Lincle Buddie's Music, Inc., ASCAP), AMPH In Jenk 1

BMI), HL, CS 43

WHERE THEM GIRLS AT (Cotter Bey Music, LLC, BM/Dipu
strl, SACEME-Class Publishing, BM/EMI Blackwood Music
inc, BM/Marijuku Barbie Music, BM/Marij On Sunday Music,
ASCAP/Money Mack Music, BM/Pay N-Skill; AMISA
ASCAP/Shelly And Play Music, SACAP/Songo SACAP/Shull; For Skill; And Play Music, ASCAP/Songo Ininestal, inc., BM/Sony/ATV Songs LLC, BM/Sony/ATV
Tunes LLC, ASCAP/What A Publishing LTD, SACEM), AMIP/HL
H100 14

Productions: BMI). AMP H100 35
WITHOUT YOU (Totally Winghloous Mussic, BMU/Big Loud Bucks, BMU/Big Loud Bucks, BMU/Big Loud Bucks, BMI/Big Loud Bucks, BMI/Big Loud Big Loud B

YES (45th 8. 3rd Music Publishing Inc., BM/Sony/ATV Songs LLC, BM/Solido Beast Music, BM/Warner-Tameriane Publishing Loop, BM/B, AMP/AL, BBH 69.
YOU AND TEQUIDA, Songs Of Universal, Inc., BM/Harnesberg Music, BM/WB Music Corp, ASCAP/Dearating Music, Song BM/WB Music Corp, ASCAP/Dearating Music, Corp, ASCAP/Dearating Music, Corp, BM/WB Music Publishing, ASCAP/Paulific Coast Prate Publishing, BM/Pri y Music, Publishing, BM/Escribir Youlishing, SACAP) 4BH 29.
YOU BE KILLIN BM (MA) April Music, Inc., ASCAP/J. Brasco Music, ASCAP/Mediselection Publishing, ASCAP/Probosos Music, BM/Warner-Tameriane Publishing, Corp, BM/Mill AMP/AL, BBH 41.
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YOUR BODY IS THE BUSINESS (Grindume, BM/Songs Of
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YOUR LOVE (First N° Gold Publishing, BM/Sony/STV Songs
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BM/Ponces Diva Music, BM/Kor G Music, ASCAP/4 Bluns
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The Sky, BMI). AMPFILL, RBH 28

1,000 FACES (Sony/ATV Tree Publishing Company, BMI/Torn-douglasmusic, BMI), HL, CS 39

1,000 FACES (Sony/ATV Tree Publishing Company, BM//Tom douglasmasic, BMI), HL, CS 39
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6 F001 7 F001 (Young Money Publishing Inc., BMI/Wamer-Tamertane Publishing One; BMI/Galassi Foreign Floss Publishing, Inc., BMI/Chierty Laine Music Publishing Company Inc. ASCAP/Chrysalis Gine Music, LLC, ASCAP, AMPCLMMH-L H100 44, BRH 11
9 PIECE (First N Gold Publishing BMI/Sony/ATV Songs LLC, BMM//Marins Music BMI/Songs Of Muziz Floretrainment, Inc. BMM//Warner-Emrertane Publishing Corp., BMI/Young Money Publishing Inc., BMI), AMP/HL, RBH 50

CS. 18. H100 95

EL AMOR QUE PERDIMOS (Songs 01 Top Stop Music Publishing, BMM) EL 32 Strong Music Publishing, BMM) EL 42

ANYTHING (Soul Child Music ASCAP/Universal Music Corportion, ASCAP/TiPe-Bass Music Inc. BMM/White Backwood Music Inc., BMM/Aline Music Inc., BMM/Whorda Songs, BMM/Aline Music Publishing, BM/Sony/AIV Songs LLC, BMM/Swiz Beatz Publishing, SESAC/Universal Tures, SESAC/Song 01 Universal, inc., SESAC/EM, Ind. Music, Inc. ASCAP/Lindon Charles Music & Media Publishing, ASCAP), AMPHIL, R8H 37

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ASTON MARTIN MUSIC (First N° Gold Publishing,

DATE OF THE O STOM MARTIN MUSIC (THANK AUGUST SOCIALISM)
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wood Music inc., BM/CIVE Wrine LLC, BM/EMI Foray Music
SESAC/CHYStelf Michele Musics, ESSAC/Four Kings Produc
tion Inc., SESAC/4 Blunts Lift At Once Publishing, BM(s). AMP/HL, RBH 46 ATACA Y ATRAPA (Not Listed) LT 47

В BABY (Cainon's Land Music Publishing, ASCAP/EMI April Music, Inc. ASCAP/Lucky June Music Publishing, ASCAP).

BACKSEAT (New Boyz Publishing LLC, BMVPnmary Wave

BALLIN (Not Listed) RBH 52
BAREFOOT BLUE JEAN NIGHT (Music Of Cal IV, BM//Cal IV

Entetairment, LLC BMI/Cai IV Songs ASCAP/Rapertown Songs, SOCAM) Sc 29. H109 SEAC/KObali Muss: Pub-lishing America, Inc., ASCAP/Ray Appeal Entetairment, BM/Stephent I. Saxon, Jr., ASCAP) RBH 60 BEST LOVE SOME (HappyPub Music, BMI/Seach Global Songs, BMI/Chriversal Music - Z Songs, BMI/Songs Of Univer-sal, Inc., BMI/Chriversal Music - Z Songs, BMI/Songs Of Univer-sal, Inc., BMI/Seach LLC, BMI/Nappy Boy Lyriq, BMI), AMP/HL, H100 63

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BEST NIGHT OF MY LIFE (Chet Huxtable Music Publishing,
BM/EM Blackwood Music Inc., BM/E Huxtaon Music LLC,
BM/Chameleon Publishing, BM/Sly As A Fox Music, Inc.,
BM/Songs Of Universal Inc., BM/WB Music Corp., ASCAP),
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AMP/HL. RBH 21

BETTER WITH THE LIGHTS OFF (Primary Wave Brian,

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BLOW (Dynamide Cop Music, BMM/Where Da Kasz At, BMM/Universial Musics Wesden AB STIMM/Innersial Music. - MGB Songs, ASCAP/Kasz Muney Publishing, ASCAP/Prospition Songs, LIC. ASCAP Matza Ball Music, BMM/Marladove AB, STIMM/Soball Asses David-Brond medical Line SCAP). AMP/EH, LICE ASCAP Matza Ball Music, BMM/Marladove AB, STIMM/Soball Asses David-Brond medical Line SCAP). AMP/EH, HI 100 11

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BOW CHICKA WOW WOW (North Greenway Production: ASCAP/Sony/ATV Tunes LLC, ASCAP/Mars Force Music

BOW CHICKA WOW WOW (North Greenway Productions, ASCAP/Sons/ATV Trues LIC. ASCAP/Mars Fore Music. ASCAP/Sons/ATV Trues LIC. ASCAP/Mars Fore Music. ASCAP/Sons/ATV Trues LIC. ASCAP/Mars Fore Music. ASCAP/But Mars Fariamanen ILC. ASCAP/Rot Core Publishing, ASCAP/But Mari Music. Inc. ASCAP/Rot Mars Music. ASCAP/ATHOUSE Entertainment ILC. ASCAP/Rot Music. ASCAP/ATHOUSE Entertainment ILC. ASCAP/ATHOUSE SON MORE Publishing Inc. BMWASTAP ATT ASCAP/AT AS SON Music. ASCAP/ATHOUSE Entertainment ILC. ASCAP/ATHOUSE SON MORE Publishing Inc. BMWASTAP ASCAP/ATHOUSE SON MORE PUBLISHING INC. BMW. AMPPILL HIOL OS BOYFRIEND (Bug Music. Inc. BM/ISCAP/ATV Songs LIC. BM

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Music, BMI/Angelika Music, BMI/Southern Ground, BMI/Poppsolotamus Music, BMI) H100 58 COLLARD GREENS & CDRNBREAD (Crow's Tree Publishing, COLLARD GREENS & CDRNBREAD (Crow's Tree Publishing, COLLARD GREENS & CORNBREAD (Crow's Tree Publishing).

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COLLIDE (RR) Music Publishing, BMU/Songs Of Koball Music, Publishing America, Inc., BMU/Jo Ray Dean Music, Publishing America, Inc., BMU/Jo Ray Dean Music, BMU/Songs LD, EMBU/Songs LD, BMU/Songs L

CONTESTAME EL TELEFONO (Sony/ATV Discos Music Pub-lishing LLC, ASCAP/La Mente Maestra Music Publishing, BM//Universal-Musica Unica Publishing, BM//Romantic Style

Publishing, ASCAP) LT 11 CORAZON SIN CARA (Songs Of Top Stop Music Publishing, COUNTRY BOY (WB Music Corp., ASCAP/Greenfund, ASCAP)

COUNTRY GIRL (SHAKE IT FOR ME) (Sony/ATV Tree Pub-

ASCAP/Average JZS Music Publishing, BMW/Wamer-Emeratine Aublishing Corp., BMV/Indiana Angel Music, BMI), AMP CS 36 COUNTRY SH-11 (big Kirl Publishing, ASCAP/Wamer-Famer-lane Publishing Corp., BMI), AMP RBH 80 COUNTRY SOM (Seether Publishing, BMWFSMGI, IMMORKKIDAIKAT Music, BMWChrysalis One Songs, BMI) AMP LMTO Z.

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OANZA KUDURO (Crown P.Music Publishing, BMVHella Pub-hishing, Sal/EMI Blackwood Music Inc. BMI) H100 82. LT 8 CECEMBER (Not Listed) RBH 96 DID IT ON EMI Hizariluk Barbe Music, BMV/Money Mack Music, BMV/Songs Ol Universal. Inc, BMV/Galtess Foreign Floss Publishing, Inc. BMV/Scalfboogs Music SESAC) AMP/HL, H100 60. RBH 7 DIDN'T 1 (Anoise Music, ASCAP/EMI April Music, Inc., ASCAP/Sin Ce Songs, ASCAP/Curb Songs, ASCAP/Gacob-song, ASCAP/Sony/AN'V Tiee Publishing Company, BMI). AMP/HL, CS. 46

AMM/HL, CS 46

DIRT ROAD ANTHEM (Warner-Tamerlane Publishing Corp.

BM/Indiana Angel Mussc, BM/Average Joes Entertainment
Group, LLC, BM/Average JZS Music Publishing, BMI), AMI
CS 47, LLOS CS 17, H100 37

DDN'T LOOK DOWN (Lellow Productions, ASCAP/EMI April
Music, Inc., ASCAP/Salaam Rems Linden Springfield, BM/EMI
Blackwood Music Inc., BMI), HL, RBH 76

DDN'T STOP (Universal Music - Careers, BMI), AMP/FIL, H100
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DOWN ON ME (Universal Music Corporation, ASCAP/Chaji Palishing, ASCAP/Songs Dit Universal, Inc., BM/MAck Sch Publishing, BM/SD Cerl Music Publishing, ASCAP), AMP/ H100 12, R8H 15
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SACM) IF 23

ERES MI NECESIDAD (Latin Power Music, Inc., BMI) LT 29

ESTOY ENAMDRADD (Crown P Music Publishing, BMI/Universal-Musica Unica Publishing, BMI/Uplix Music Publishing,

BMI) LT 41
ESTDY ENAMORADO (Universal-Musica Unica Publishing,
BMI/La Mente Maestra Music Publishing, BMI) LT 18
E.T. (Each Note Counts. ASCAP/Kasz Money Publishing,
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FALL FOR YOUR TYPE (Mavor & Moses LLC, SOCAN/Live Write LLC, BM/EMI Blackwood Music Inc., BM/II O Music Group, SOCAN/Songs Of Universal, Inc., BM/Marlina Music, BM/II, AMPH/II, BBH 36
FAR AWAY (Marshmellow Music, BM/SPZ Music, Inc., BM/Downfown DMP Songs, BM/MNDC Music Publishing LLC ASCAP/FO B Music Publishing, ASCAP/YS Publishing LL ASCAP/SINE Agale Music, BM/J, AMPH I100 87, RBH 14, FAST LANE (Not Listed) H100 32
FIREWORK (When I'm Rich You II Be My Bitch, ASCAP/WB Music Colp., ASCAP/DIII, APIN Music Colp., ASCAP/DIII, ASCAP, ASCAP/DIII, ASCAP/DIII, ASCAP, ASCAP/DIII, ASCAP, ASC

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F**KY0U (FORBET Y0U) (Chrysalis Music, List, PRS/COP/Bug Music, ASCAP/Bug Busic, ASCAP/Bug Husic, ASCAP/Bug Busic, ASCAP/Bug Husic, ASCAP/Bug Busic, ASCAP/Busic, ASCAP/Bug Busic, ASCAP/Busic, ASCAP/Busic,

FOR THE FIRST TIME (Universal Music - Z Songs. BMI),

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GENERATION LOVE (Sony/ATV Tree Publishing Company, BM/Tomdouglasmusic, BMI/EMI Blackwood Music Inc., BMI),

GIVE ME EVERYTHING (Pitbull's Legacy Publishing, BMI/Uni-versal Music - Careers, BMI/Tenyor Music, BMI/TALPA Music SIVE ME EVERY HIMO (TROUT)
VERSI Music - Careers, BM/Tenyor Music: BM/TALPA Music
Publishing, BUMA/Pen In The Ground Publishing, ASCAP/Universal Music - Z Tunes LLC , ASCAP), AMP/HL, H100 8, LT 37

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GONE AND NEVER COMING BACK (Got's Cryon' Publishing, ASCAP/Son/ATV Tunes LLC, ASCAP/Lies/J. Publishing, SESAC), HL, RBH 44
GOOD LIFE (Midnie Miracle Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Tunes LLC, ASCAP/ACONTRAIN Music, ASCAP/ROBEN Music Publishing ASCAP/LIFE (Publishing Care ASCAP), HL, H100 51
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GRACIAS A DIOS (Marcha Musical Corporation, ASCAP) H0
GRENADE (Mars Forer Music, ASCAP/Bunghuse, ASCAP) Music, ASCAP/Bond Music, BMI/Warner-Tamerlane Publishing, Corp, BMI/Andrew Wyatt, BMI/Warner-Tamerlane Publishing, AMPHL, H100 30

AMPHIL, H100 30

GROVE ST, PARTY (Juaquinmalphurpublishing,
ASCAP/Dankwon Cratman, BMI/Lexis Arnel Lewis Publishing
Designee, BMI/Warner-Tamerlane Publishing Corp., BMI),
AMI; H100 93, R&H 18

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BM/Ediciones Musicales, S.A. DE C.V/EMI Blackwood Music Inc. BM/Editora San Angel SA de CV. ASCAP) IT 44 HEART LIKE MINE (Som/ANT Une Publishing Company, BM/Enix Dog Publishing Com, SMI), HL. CS 2: H109 53 HELLO (Tennys diAvance, SCOAM) againette Publishing Inc HELLO (Tennys diAvance, SCOAM) againette Publishing Inc

HEY BABY (DROP IT TO THE FLOOR) (Ultra Tunes

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HOMEBOY (SonyATV Tree Publishing Company, BMWSonyATV Aodf Rose Musile, BMWSk Ring Circus Songs, BMVSinnertina, BMI). HL, CS 21, H100.71

HONEY BEE (VB Musile Corp., ASCAP/MBIssa S Money Musile Publishing, ASCAP/Ed AL Jacof This Musile, ASCAP/EMI Bladkwood Musile Inc., BMV/Rhettneck Musile, BMI), AMP/HL, SS 12, H101.92

ST 21, H101.92

CS 12, H100 27

HOW MANY TIMES (Team S Dot Publishing, BM//Songs OI Universal, Inc., BM//Elvis Lee Music. BM//EM/ Blackwood Music (Inc., BMI), AMP/HL, RBH 55

HUSTLE HARD (Gutta Publications, BMI) H100 84, RBH 13

of the little state. I CAN'T LOVE YOU BACK (Chrysalis One Songs, BM/WCCR Music, BM/VSony/ATV Acuff Rose Music, BM/Mammaw's Combread Music, BM/Burg Music, Inc., BM/I), AMP/HL, CS

I CAN'T MAKE YOU LOVE ME (Almo Music Corp.

ngitis, ASSAP/Chrievasi music - Mus Sorigs, ASSAP), AMP/HL, RBH 90UR LAST (Universal Music Corporation, ASCAP/Graviton Music, CSESAC/Carnival Music Group, SCSA/CBleevater Music, SESAC/Carnival Music Group, SCSA/CBleevater Music, SESAC), AMP/HL, CS.55
DIO (Plummy Lou Music, BM/Gad Sorigs, LLC, ASCAP/EMI April Music, inc. ASCAP/Asia Music Metal, ASCAP/EMI April Music, inc. ASCAP/Asiatalia, BMJ, ILL, H100 78
DION'T DESERVE YDU (Collone Pook Barto Publishing, DIM/Lilyot Baris Music, ASCAP/Sorigs Of Universal Inc., BM/Universal Music Corporation, ASCAP/Ohapi Publishing, ASCAP), AMP/HL, RBH 40

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| FEEL PRETTY / UNPRETTY (Universal-PolyGram International Publishing, ASCAP/Leonard Bernstein Music Publishin Company, ASCAP/EMI April Music, Inc., ASCAP/Grunge Gill Music, ASCAP/EMI Blackwood Music Inc., BM/CVpiption Music, BM/Chappell & Co., ASCAP), AMP/HL, H100 85 Music, BMI/Chappell & Co., ASCAP), AMP;ML, H100 85 F **HEAVEN WASN'T SO FAR AWAY** (Big Borassa Music, LLC, BMI/Universal Music - Careers, BMI/Down The Hatch Music, BMI/Jonesbones Music, ASCAP), AMP;ML, CS 11,

IF IT'S LDVE (Songs Of Universal, Inc., BMI/Kemunity Song Chest, BMI/Uncle Buddie's Music, Inc., ASCAP), AMP/HL.

I GET MONEY (Not Listed) RBH 68 I GDT THAT LDVE (CCW Publishing, ASCAP/Camp Jshawn, ASCAP) RBH 92

I KNOW WHAT SHE LIKE (Granny Man Publishing, LLC,

BM/Warner-lamerlane Publishing Corp. BM/Pags II Richard Music, BM/Dezel Music, ASCAP/Don Vito Publishing House, ASCAP/Gott World Fublishing, ASCAP), AMP, RBH YM DDING ALRICHT (Tunes Of Bigger Picture, ASCAP/Bigger Picture Group, LLC, ASCAP/Scarlet Moon Music, Inc., BMI)

CS 59

I'M INTO YDU (EM) April Music, Inc., ASCAP/Young Money

Publishing Inc. RMI/Warner-Tamertane Publishing Corp., BMN AMP/HL, H100 72, RBH 79

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Going A But Farring ASCAP/Space Of Universal Line

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IN THE MORNMO (Not Listed) R8H 97

SMILE (Genvice's Music Publishing, BMI/Hoseanna Music, ASCAP/Universal Music Corporation, ASCAP/Anni Carde Music Publishing, ASCAP/Edil April Music, Inc., ASCAP), AMP/HL, H100 98, R8H 16

IWON TLET GO (Stage Times Congs, ASCAP/Stage Three Music Lid., PRS-Sony;AN Cross Keys Music Publishing, ASCAP/Gedy's Boy Music, ASCAP/C5 4, H100 38

IWOULDN'T BE A MAN (Universal-Publishing Music, ASCAP/C5 4, H100 38

IWOULDN'T BE A MAN (Universal-Publishing Music, ASCAP/C5 4, H100 38

IWOULDN'T BE A MAN (Universal-Publishing Music, ASCAP/C5 4, Music, ASCAP/C5 4, H100 38

IWOULDN'T BE A MAN (Universal-Publishing Music, ASCAP/C5 4, Music, ASCAP/Universal Music, Music, ASCAP, AMP/HL, CS Z3

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JOHN (Young Money Publishing Inc., BM/Warner-Tamerlane Publishing Corp., BMI/Zone 4, Inc., ASCAP/My Quet Starts Tomorrow, Inc., BMI/Songs QI Universal, Inc., BIM/Waint My Publishing Company, ASCAP/4 Blunts 1:14 Once Publishing BMI/Tirst N° Gold Publishing, BMI), AMP/HL, H100 73, RBH 22

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JUDAS (Sletan Germanotta p/Wa Lady Gaga BMV/SonyyATV Songs LLC BMMFlouse Of Gaga Publishing, Inc., BMMGloube Music Inc., BMM/Songs Of RedOne, BMN, HL, H100 19

JUST A MSS (Warmer Eamertaine Publishing Comp., BMM/DMR Foray Music, SESAC/Hillary Qami Songs, SESAC/Hill Blackwood Music, BMM/Shng Sinticher Music, BMI), AMP/PL, US 28, H100 7

JUST CANT GET FRONGOH (will aim Music, Inc., BM/Japide ap publishing, BMM/Sah Magnetic Publishing, BMM/Shng, BMM/Sah Magnetic Publishing, BMM/Sah Magnetic Publishing, ASCAP/EMI April Music, Inc., ASCAP/Palatve Boys Music, BMM/EM Blackwood Music inc., BMM/Padhops Jerlins Productions, BMI), HL, H100 4

JUST FISHIN (Sony/ATV Aculf Pose Music, BMM/Ski Ring Circus Songs, BMM/Sony/ATV Res Budishing Corrept, BMM/Ski BMM/Sking Circus Songs, BMM/Sony/ATV Res BMJSingo, MMFine

cus Songs. BMVSony/ATV Tiee Publishing Company, BMVF Hills Music, BMVDo Write Music, LLC, ASCAP), HL, CS 22 JUST LIKE THAT (R.Keilly Publishing, Inc., BM/Universal Music - Z Songs, BMI), AMP RBH 99 JUST THE WAY YOU ARE (EMI April Music, Inc.

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KNEE DEEP (Weimerhound Music, BM/Lil' Dub Music, BMI/Angelika Music, BM/Poppsolotamus Music, BMI/Jettrey Sleete Music, BMI/BPJ Administration, ASCAP) CS 26

LA CIUDAD DEL OLVIDO (Vander Music, ASCAP/Fato Musi-

cal, ASCAP) (1.15
LA GRAM SEMDAR, Ohnne Music, ASCAP) (1.50
LA HUMMER Y EL CAMARO (Nof Listed) (1.78
LA MELDOIA (Flow Con Case, BM/EM) Blackwood Music Inc., SMM/Victor Beggnoe, BM/B) (1.25
LA REIMA DEL, SUR (Reperton Orga BM/EM) Blackwood Music Inc., SMM/Victor Beggnoe, BM/B) (1.25
LA REIMA DEL, SUR (Reperton Orga BM/EM) (1.25
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May Music, BM/EM) Blackwood Music Inc., BM/Raylene Music, BM/EM) Blackwood Music Inc., BM/Raylene Music, BM/EM) Misic Morting Misic Inc., BM/Raylene Music, BM/EM) Blackwood Music Inc., BM/Raylene

Mag Music, Bruteni Isabakoloo Music inc., Bruthraylene Music, ASCAP, AMPPHL CS 25 LA ULTIMA SOMBRA DEL Publishing, BMI) LT 32 LAY WITH YOU (Mike City Music Inc., BMI/Notting Hill Music Inc., BMI/Songs O'I Universal, Inc., BMI/Endka i Music Pub-Isibing, BMI), AMPPHL, BBI 45 THE LAY'S DMG (Mars Force Music, ASCAP/Bughouse, ASCAP/Bug Music, ASCAP/Roc Nation Music, ASCAP/Music

ASCAP/BMG Gold Songs, ASCAP/Glassbean, ASCAP/We Jam Whiters Group, ASCAP) CS 37 FE OF THE PARTY (Tom's Kid Music, BM/Mamas Pebbly Aubishing, ASCAPA, Tolbert Music, BM/Mai Eddie Serrano Music, BM/Deanna's Offices, ASCAP/William Serrano Pub-

lishing Designee, ASCAP] RBH 95

A LITTLE BIT STRONGER (Universal Music - Careers, BMVHigh Powered Machine Music, BMVRaylene Music, ASCAP/RBJ Administration, ASCAP/RMI Foray Music, SESAC/Hillary Dawn Songs, SESAC), AMP/HL, CS 1, H100

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IVE A LITTLE (EMI Bitackwood Music Inc. BM/Shane Minor Music BM/01d Despreados LLC ASCAPAZD Publishing Company, Inc., ASCAP/Card Vincent And Associates, LLC., ASCAP, H. C.S.5, H.100 68

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Corp. ASCAPVallinculo Songs. BM/Universal Music-Caress. BMI). AMPC L1 LOOK AT ME. NOW (Songs DI Universal. Inc., BM/Culture Beyond Ur Experience Publishing, BM/II Like Furlies Music. ASCAP/Devision Music Publishing LLC ASCAP/Cherry L Music Publishing Company Inc., ASCAP/Cherry 315 Music. ASCAP/The Bad Guys. ASCAP/Molist Music Publishing in BM/Money Music. BMI/Song Money Publishing in BM/Money Music. BMI/Song Money Publishing in BM/Meme-Tamelane Publishing Corp. BMI/T261 is Music BM/Geyor Music. BMI/Song Money Corp. BMI/T261 is Music BM/Geyor Music. BMI/Song Corp. ASCAP/Chall Fision Music., ASCAP/ CS 20

Music, ASCAP) CS 20

DVE AFFAIR (Twisted Publishing, BM/Young Money Publishing inc., BM/Warner-Tamertane Publishing Corp., BM/Woney To Be Made, ASCAP/DeNaul Publishing, ASCAP), AMPRBH LOVE AFFAIR (Twi

89

LOVE DONE GONE (International Dog Music, BMI/Dig Yetiow Dog, LLC, BMI/Scamporee Music, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP CS. 33

LOVE DON'T BMI/L (AMP CLD Music, BMI/Diamerlyel Music, BMI/DIAMP ON Songs, ASCAP/Ariose Music, ASCAP/Little Champion Music, LLC, ASCAP/Dearn Rock Music, Lic, ASCAP, ASCAP, AMP CS. 31

LOVE FACES (April S Boy Muzik, BMI/Warner-Tamerlane Publishing Com. BMI/Mi/Diamerlane Publishing Com. BMI/Mi/Diamerl

ishing Corp., BM/No Quincydence Music Publishing, BM/Downtown DMP Songs, BM/E MillesMusic, BM/Songs Of Universal, Inc., BM/Chef Huxlable Music Publishing, BM/EMI Blackwood Music Inc., BMI), AMP/HL, H100 97, Publishing, BM/EMI Blackwood Music Inc., BMI), AMP/HL, H100 97, Publishing, BM/EMI Blackwood Music Inc., BMI), AMP/HL, H100 97, Publishing, BM/EMI Blackwood Music Inc., BMI), AMP/HL, H100 97, Publishing, BM/EMI Blackwood Music Inc., BMI), AMP/HL, H100 97, Publishing, BM/EMI Blackwood Music Inc., BMI), AMP/HL, H100 97, Publishing, BM/EMI Blackwood Music Inc., BMI), AMP/HL, H100 97, Publishing, BM/EMI Blackwood Music Inc., BMI), AMP/HL, H100 97, Publishing, BM/EMI BM/EMI

LOVE LETTER (R.Kelly Publishing, Inc., BMI/Universal Music 7 Spage RAM) RRH 17

MAKE A MDVIE (NappyPhib Music, BMVJniversial Music - Z Songs, BMVSlayin High Music, ASCAP/Rohati Music RSCAP/The Legendary Tractise Music, ASCAP/Rohati Music Publishing America, Inc., ASCAP), AMPHI, BRIH 47 MAN DDWN (Publishing Designee, BMVC)inhersial Music Cor-poration, ASCAP/Inning Music, Inc., BMVShialy, BMM/Meroke Music, ASCAP), AMPHI, BRIH 57 MARY WAS THE MARRYING KIMB (Music Of Stage Three BMVSpongs Of Comman, BMVSpngs From The Couch, BMVSpongs Of Comman, BMVSpngs From The Couch, BMVSpongs Of Comman, BMVSpngs From The Couch,

VSongs Of Comman, BMVSongs From The Couch, VSony/ATV Cross Keys Music Publishing, ASCAP), HL, CS BMJScow/AIV Cross Keys Music Publishing, ASCAP), HL, CS
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Inc., BMJScharlures Music Publishing, ASCAP/Sony/AIV Discos Music Publishing LLC, ASCAP/Blue Kraft Music PublishIng, BMJCrown And Scepter Music, ASCAP/Descona Music,
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Music, BMJ, Inc. CS a, H100 d. Whise Publishing, BMJ/FusleVille
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Music Publishing LLC, Music, BMJScony/AIV Latin Music Publishing
MIC Music Publishing LLC, ASCAP) LT 31
MI CORAZON ESTA MUEITRO (Los Magnifikos Music Publishing
M, ASCAP) LT 36

MIENTRAS DORMIAS (Marcha Musical Corporation, ASCAP) MI VIDA (Luar Music Publishing, BMI/Raul Lopez Publishing,

MI VIDA (Luar Music Publishing, BMVPaul Lopez Publishing, BMI) LT 34

MOMENT 4 LIFE (Harajialu Barbie Music, BMI/Afoney Mack Music, BMI/Songs Of Universal, Inc., BMI/New Prive Lt.C.

BM/EMBlackwood Music Inc., BMV/Brother Bagz Publishing, SUCAN), AMPPHL, 100 26, IBH LT 20

MORE (Songs Of RedOne, BMI/Sony/AT V Songs Lt.C.

MORE (Songs Of RedOne, BMI/Sony/AT V Songs Lt.C.

ASCAP/EMI April Music, Inc., ASCAP/Alin Music, Corp., ASCAP/EMI, April Music, Inc., ASCAP/IDI, Music, SEACH, BMI/Songs Of MOTIVATION (EMI Blackwood Music Inc., BMI/Songs Of Kobali Music Publishing, Ance, Inc., BMI/Songs Of Kobali Music Publishing Ance, Inc., BMI/Songs Of Kobali Music Publishing America, Inc., BMI/Songs Of Kobali Music Publishing America, Inc., BMI/Songs Of Mobali Music Publishing Americans. BMI/BMI ABAPTAL HIO 31, BBH 3

MR. BARTENDER (Songs of Poparia 360, ASCAP/ID) Write Music, LTC., ASCAP) CS. 38

MR. SAXOBEAT (MedaPo Music Entertainment, SOCAN) LT 30

MI SAXOBEAT (MedaPo Music Entertainment).

35 MY GIRL (Conjunction Entertainment, BMVEMI Blackwood Mussic Inc., BM/Bootleggiers Stop, ASCAP/Dhiversal Mussic Corporation, ASCAP/Globe Mussic Inc., BM/Sony/ATV Songs LLC, BM/VLL RP, Mussic, BM/Wasonificent, BM/Songs Of Universal, Inc., BM/Secondhand Starship, ASCAP), AMP/HL, RBH 42

RBH 43 MY LAST (FT To Del Publishing, LLC, BMI/Let The Story Begin Music Publishing, ASCAP/Chrysalis Music, ASCAP/EMI April Music, Inc., ASCAP/EMI Prime Tunes Inc., ASCAP/Songs CI Universal. Inc., BMI/Culture Bysond Ur Experience Publishing, BMI), AMP/HL, H100 54. RBH 10

N NEVER GOING BACK AGAIN (Now Sounds Music, ASCAP)

NEVER MUNICO DADA NUMBUR VIVIA
H100 81

NEVER GONNA LEAVE THIS BED (Universal Music - Careirs, Marylendrine, Marylendrine, Leave This Bed) (Universal Music - MGB Songs, ASCAP), AMPHL, H100 83

NI LO INTENTES (JCAM Editora Musical, SA de CV/Marcha Musical Copporation, SCAP) LT 16

MUSICAL Coverne Enlettainment Publishing, BMI) RBH 98

NOBODY GREATER (Refreshitunez, ASCAP) Virrage Music, SESAC) RBH 69

SESAC) RBH 88

NO 88 (Songs Of Universal, Inc., BMVCulture Beyond Ur Experience Publishing, BMVKMac Muzic, BMVWest Coast Livin Publishing, SCA2P/Henderworks Music Publishing, BMI), AMP/HL, RBH 35

AMP/HL, RBH 35
NO HANDS (Juaquinmaiphurpublishing, ASCAP/Roscoe Dash
Publishing, ASCAP/Dead Stock Music, BMI/WB Music Corp.
ASCAP/Drum Squad LLC, ASCAP/Young Drumma, ASCAP).

NO ME DEJES CON LAS GANAS (Ferca Publishing, BMI) LT

NOT MY DADDY (For The Write. .Price. ASCAP/Roynet Music. NOT MY DADDY (For the Write, MICE, ADJAC (INSTITUTE AND ACADE) RBH 23

NOT READY TO DIE (FAB Blackwood Music, Inc., BM/Ulmmy The Rev Sullinan Music, BM/Skeletons and Bowlies Publishing, BM/S Gales Music, BM/Slayer S 1 Fublishing, BM/Slayer S 1 Fublishing, BM/Slayer S 1 Fublishing, BM/ILLANS CHIST Publishing, BM/ILLANS CHIST Publishing, BM/ILLANS CHIST Publishing, BM/Ulmersal Music - Z Songs. BM/I), AMP/CLM. RBH 91

CS 58
OLD ALABAMA (House Of Sea Gayle Music, ASCAP/Words &
Music, ASCAP/Circle C Songs, ASCAP/V Bulls Music,
ASCAP/Full Circle Music, Publishing, LLC, ASCAP/Sony/ATV
Tree Publishing Company, BMI), AMP/HL, CS 3, H100 40

OH MY (Not Listed) RBH 64
OH, TONIGHT (Pretty Darnn Tough, ASCAP/RandDazz, ASCAP)

SUBJECT TO THE STATE OF T Music BMI/Songs Of Universal, Inc., BMI/Makilhot Music Publishing, SESAC/Perlect Attendance, LLC, ASCAP/Einnor Music, ASCAP/WB Music Corp., ASCAP/Tee-Bass Music inc BMI/EMI Blackwood Music Inc., BMI/Atlino Music Inc BMI/Wonda Songs, BMI), AMP/ALL, RBH 38

EL PADRINO (Vander Music, ASCAP/Juliantla Musical, ASCAP/Edimusa, ASCAP) LT 20
PARTY ROCK ANTHEM (Pary Nock, ASCAP/Sony/ATV Melod, BM/Three Wise Boys Music LLC, BM/Rude Music. BM/Hude Music.)

ASLAP/Wanner sameriane rubinsing Corp., eMil. AMIP/HL.
BBH 66
POP THAT (Not Listed) RBH B7
PRETTY GIRL RDCK (Universal Music - Z Turnes LLC,
ASCAP/Pen In The Ground Publishing, ASCAP/Compound
Interfamment, BMC/Clusc Harmon's House Publishing,
ASCAP/Straiss Co., LLC, ASCAP/Normaleris Music RubIshing, ASCAP/EMI April Music, ASCAP Compound
Inc., ASCAP/Cherry Lare Music Publishing Company Inc.,
ASCAP/Richery Lare Music Publishing Company Inc.,
ASCAP/Richery Music, ASCAP, AMP/CLMM-I, BBH 31
PRICE TAG (SonyATV Music Publishing LK, PRS-Studo Bet
Music, BW/Marmer-ameriane Publishing LKC, BW/MS-Studo
Linversal Inc., BW/Srady Music Publishing, LLC, BW/M,
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RABIDSA (The Caramel House Music, BMI/Sony/ATV Melody BMI/Ethoul's Legary Publishing, BMI/Universal Music - Carees, BMI/Union Diel Negocio Publishing, ASCAP), AMP/HL, LT & RABING BMI/Great South Bay Music, BMI/Great South Bay Music, BMI/Sonyo Digulal Music Group, BMI/Nayvadius, Maamrus, Music, BMI/Christopher Miller Publishing Designee, BMI) (1900 S.6 BBI/S).

H100 50. RBH 6

RADIO MESSAGE (R Kelly Publishing, inc., BM/VUniversal
Music - Z Songs, BMI), AMPPHL, RBH 78

RAYMOND (English by Music, BM/Brett Eldredge Music,
BM/Chrysalis One Songs, BM/Have A Prad Day Music,
SCAPPSMIC III, MRO/Chrisastis One Music, LUC, ASCAP).

AMP/HL, CS 24

"THE REASON WHY (Warner-lamertane Publishing Corp.
BMI/Tower One Music. BMI/Med Mother Music. BMI/Merath
Phelips 3 Phillips BMI), AMP CS 42

ROLLING IN THE DEEP (Songs 10 Universal, Inc., BMI/EM)
Blackwood Music Inc., BMI), HL, H1001

RDLL UP (PG6 Sound Publishing, SSCAPW) Music Corp., ASSAP/MI April Music. Inc., ASCAP), AMP/HL, H10017,
BBI 40

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RDL 102

RDL 103

RDL 104

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RDPE (M. J. Twelve Music, BM/ISongs Of Linversal, Inc., BM/I Love The Punk Rock Music, BM/ISongs Of Linversal, Music, ASCAP/Linversal Music Corporation. ASCAP/Flying Earform Music, BM/Bug Music, Inc. BM/iFluthensmear Music, BM/I Marchal Hurrigh. AMP/HL, H100 95 RUN THE WORLD (GIRLS) (2082 Music Publishing,

ASCAP/WB MUSIC COTD , ASCAP/EMII ADMI MUSIC, INC ASCAP/B-Day Publishing, ASCAP/Switch Werd Music, ASCAP/B-tike Turtles Music, ASCAP/Music By Tatlar, Inc BMVJack Russell Music Ltd., PRS/Tenyor Music, BMI), AMP/HL, H100 65, RBH 34

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SMORTHER IN LA.

Song Chest, BMI/Uncle Buddle's Music, Inc., ASLAP,
AMP/PIL, RBH 33

SME AINT YOU Congs Of Universal, Inc., BMI/Culture Beyond
UF Experience Publishing, BMI/Cherry Lare Music Publishing
Company Inc., ASCAP/Denis of Music, ASCAP/The Bad
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ASCAP/PMB Music Corp., ASCAP/Sony/ATV Tones LLC.
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SHOTGUN GIRL, ISONY/ATV Cross Keys Music Publishing,
ASCAP/Danelle Leverett Publishing Company, ASCAP), HL

CS 40

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CS 40
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S&M (EMI April Music, Inc., ASCAP/Diap Turnes, ASCAP/Diapu Sr.1, SACEM/Mai Darm Dean Music, BM/Peremusic, BM/Z412 Songs LLC, BM/J, AMPHL, LT 33: RBH 77
SO IN LOVE (Blue's Baby Music, ASCAP/Dine'sal Music Coprolation, ASCAP/Topy Whysie's Music, LUC, BM/SAMP/HL, LT 33: RBH 77
SO IN LOVE (Blue's Baby Music, ASCAP/Linversal Music Coprolation, ASCAP/Tapy Whysie's Music, LUC, BM/SAMS/ Alic Music, Inc., ASCAP/DM, ASCAP, AMPPHL, RBH 20
SOMEDIAE TO LIVE ME (NAKED) (NOL Listed) BBH 30

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BM/Stage Three
SOMEBIED (Universal Music - Careers, BMI), AMP/HL, H100
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SONGS LIKE THIS (Black To Black Songs, BMI/Songs That SÖMSS LIKE THIS (Black To Black Songs, BM/Songs Trat Self BM/JEI/D Music BM/FMB IBGWood Music inc. BMA, title Doopy Music, BM/) AMP/FHL (S4 47 STAYING'S WORSE THAN LEAVING (WB Music Corp. ASCAP/Mouratish Morning Music, ASCAP/Fouse 01 Sea Gayle Music, ASCAP/Lifle Molp Music, ASCAP/Fouse 01 Sea Gayle Music, ASCAP/Lifle Molp Music, ASCAP/Fouse 01 Sea Gayle Music, ASCAP/Lifle Molp Music, ASCAP/Folig Machine Music DM/Tree Music Move Music BM/Songs BM/Iole, BMI/Nashvs-taville Songs, BM/Songs Isaars Music, BM/WB Music Corp. STACAP/Musics Money Music Publishing, ASCAP/Gef A Load Of This Music, ASCAP), AMPC CS 33 STILL IN LOVE WITH YOU (Playm) The Friendly R anger Music Company, Ltd., AS/Liniversal-PolyGram International Publish-ing, ASCAP, AMP/FHL RBH 61

Company, Ltd. ASILIniversal PhyGram International Publish-ing ASCAP, AMPHAL RBH of I STORM WARNING (Songs Of Universal, Inc., BMM-Rappy Little Man Philistimp BMM/Base Music, ASCAP/Bugbuse, ASCAP/Rug Music, ASCAP/Bugbus, ASCAP/Bugbuse, ASCAP/Buse, ASCAP/Inversal Music Corpo-ration, ASCAP/Amaya-Sotia Publishing, ASCAP), AMP/HL, H101 425 BHF.

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Music, BMI/Cardan Pobath Publishing, ASCAP/Dreams To
Music, SESAC), H.L. CS, 13, H100 52
TOMORTI (Cardan Pobath Publishing, ASCAP/Dreams To
Music, SESAC), H.L. CS, 13, H100 52
TOMORTI (Cardan Music, Inc. BMI) CS, 35
TOMORTI (I'M COVIN' YOU) (Artist 101 * Publishing Group
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AMP/HL, CS 27

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AMP.H100 15

Data for week of MAY 21, 2011

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Arista Nashville appoints John Sigler national director of promotion. He was regional promotion manager.

Skyville Records names Dave Collins director of promotion for the West. He was director of promotion for the West/Southwest at Nine North.

Capitol/EMI Records Nashville appoints Taryn Pray director of media and public relations. She was a publicist at Sony Music Nashville.









TOURING: Madison Square Garden appoints Alex Diaz senior VP/GM of MSG arena in New York. He was senior VP/GM of arena operations at Brooklyn Sports & Entertainment.

Global Spectrum names Matthew Homan GM of the Wells Fargo Center in Philadelphia. He previously oversaw the four-facility Iowa Events Center in Des Moines.

MANAGEMENT: Emblem Music Group promotes Haley Melikian to day-to-day manager for Gloriana and Tyler Hilton. She was new-media marketing specialist.

DIGITAL: Kidz Bop appoints Ilene Kennedy VP of product for KidzBop.com. She was VP at truTV Online.

TV/FILM: Fuse names Joe Marchese senior VP of digital and marketing strategy. He was co-founder/president of SocialVibe and SVnetwork.

RADIO: Radio Disney Stations Group promotes Drew Korzeniewski to VP of ad sales/GM. He was VP/GM.

RELATED FIELDS: Front Row Marketing Services promotes Eric Smallwood to senior VP. He was VP of project management.

Drew's Entertainment appoints George Davis director of creative licensing and digital strategy. He was a contracted digital licensing agent with Warner Music Group.

-Edited by Mitchell Peters

GOODWORKS

CITY OF HOPE HONORS IRVING & SHELLI AZOFF

More than 4,000 people gathered at Los Angeles' Gibson Amphitheater on May 7 to help City of Hope's music and entertainment industry group honor Irving and Shelli Azoff. During an evening that included performances by the Eagles and Darren Criss & the Warblers, the couple received City of Hope's Spirit of Life Award for their philanthropic efforts.

"I can think of no two other people who are more appropriate to give this award to," the Eagles' Don Henley said while presenting the Azoffs with the award. It wasn't the first time City of Hope honored Irving Azoff, executive chairman of Live Nation and chairman/CEO of Front Line Management Group. The research, treatment and education center for cancer, diabetes and other life-threatening diseases presented him with the Spirit of Life Award in 1984.

This year marks the first time that a couple received the award. Instead of the traditional black-tie dinner, the Azoffs opted for a casual setting. Following the musical performances and award presentation, attendees were given exclusive access to Universal Studios. The theme park closed early so guests could enjoy food and access to rides and other attractions.

A representative for the event declined to say how much money it raised, but noted that all funds will go to City of Hope.

—Mitchell Peters

BACKBEAT









Songmasters launched its "Listen to Me" series on April 29 with a tribute to Buddy Holly's legacy at PJ Clarke's in New York—the site where Holly proposed to Maria Elena Holly in 1958. In honor of the event, Peter Asher performed "True Love Ways," a Holly composition written for Maria Elena that became a hit for Asher and his late partner Gordon Waller. Asher is set to produce the upcoming album "Listen to Me. Buddy Holly," featuring such artists as Stevie Nicks, Natalie Merchant and Brian Wilson. Flanking Asher are Maria Elena (left) and Jennifer Cohen, managing partner at Songmasters, which was established to raise funds for music industry charities supporting the next generation of music makers. Photo: Jack Fogle/Songmasters

BACKBEAT





CAP 'I CREATE MUSIC' EXPO

The night after its Pop Music Awards, ASCAP kicked off its sixth annual "I Create Music" Expo (April 28-30) at Los Angeles' Renaissance Hollywood. The three-day conference featured panels covering various industry topics and issues, as well as skill-building master sessions and workshops. PHOTOS: PICTUREGROUP

TOP: Pop singer/songwriter **Sara Bareilles** conducted a rare interview with **Lindsey Buckingham** (Fleetwood Mac), who has a new album—"Seeds We Sow"—due later this year. Prior to the interview of the interview of the conducted at the conducte (Fleetwood Mac), who has a new album—"Seeds We Sow"—due later this year. Prior to the interview, ASCAP president/chairman Paul Williams presented Buckingham with the organization's Golden Note Award in recognition of his career achievements.

ABOVE: EMI North America president of creative **Jon Platt** (left) turned interviewer when he talked to songwriter/producer/entrepreneur **Pharrell Williams** about his journey to success during an Expo master session. Joining the pair in the green room before the session was ASCAP VP of membership for rhythm and soul Nicole George.

BELOW: Warner Bros. senior VP of A&R and songwriter/producer Mike Elizondo (third from left) drives home a point to moderator and ASCAP Playback editor in chief Erik Philbrook (far left) during one of the Expo's signature panels, "We Create Music." Also sharing their industry perspectives (starting from second left): songwriter Claudia Brant, Black Eyed Peas singer/songwriter Fergie, composer Trevor Rabin and songwriter/producer Kevin Rudolf.



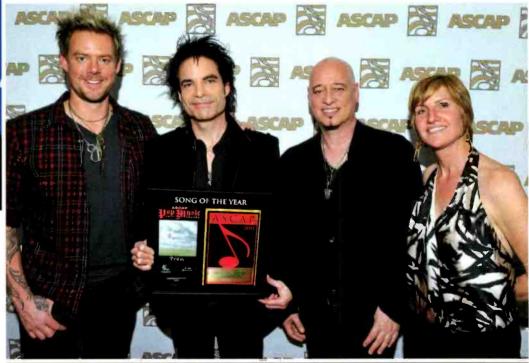


ASCAP hosted its 28th annual Pop Music Awards on April 27 at the Renaissance Hollywood Hotel In Los Ascar hose its 20th annual roll plasts wards on April 2 at the Reliassance holywood Note in Los Angeles. Among the songwriters and publishers honored were Founders Award recipient Rod Stewart, publisher of the year EMI Music Publishing and Randy Bachman, presented with the organization's Global

ABOVE: Lukasz "Dr. Luke" Gottwald and Max Martin tied for songwriter of the year honors, each claiming five of the most-performed songs of 2010 including Katy Perry's "Teenage Dream." Gottwald's credits also include Ke\$ha's "TiK ToK", Martin's include Adam Lambert's "Whataya Want From Me." Award presenters Lambert and Ke\$ha flank Martin (second from left) and Gottwald.

BELOW: Pat Monahan (second from left), solo artist and Train lead singer, won song of the year for the rock band's hit "Hey, Soul Sister." Train also performed the track during the awards ceremony. ASCAP VP of membership for pop and rock **Sue Drew** joins Monahan and (from left) Train's **Scott Underwood** and **Jimmy** Stafford on the red carpet.

BOTTOM: ASCAP director of membership for pop and rock Josh Briggs (far left) presented the organization's Vanguard Award to rock group Band of Horses, whose members are (starting from second left) Creighton Barrett, Bill Reynolds, Ryan Monroe, Tyler Ramsey and Ben Bridwell.





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