

DON'T MISS! MUSIC & ADVERTISING CONFERENCE
JUNE 15-16, NYC /// MUSICANDADVERTISING.COM

Billboard

DEVO
REINVENTS
THE COMEBACK

APPLE, THE
CLOUD AND THE
CALM BEFORE
THE STORM

**MACY
GRAY**
40 AND
FEARLESS

ARTISTS SPLIT
ON BOYCOTT
OF ISRAEL



**CHART
HEAT**

JACK JOHNSON
KATY PERRY
INDIA
LUDACRIS

7
KEY
LESSONS
FROM THE
COUNTRY
SUMMIT

EXCLUSIVE!

M.I.A.

On Her New Album, Trufflegate
And The Art Of Controversy

\$6.99US \$8.99CAN



JUNE 19, 2010
www.billboard.com
www.billboard.biz

US \$6.99 CAN \$8.99 UK £5.50

We put auto loan savings on the map.




"YOU HAVE ARRIVED AT YOUR DESTINATION!"




Let us guide you to the perfect auto buying experience.

3.99% APR* New and Used

Directions from A to B:

-  1. Start with a great auto loan with **RATES AS LOW AS 3.99% APR**.
-  2. Head straight to **AUTOLAND** to help you find the perfect new or used vehicle.
-  3. Consider **ARMSTRONG INSURANCE** for the best coverage at the lowest rate.
-  4. Get **GAP COVERAGE** so you don't owe on a car that is totalled or stolen.
-  5. Add **MECHANICAL BREAKDOWN PROTECTION** to extend your warranty.
-  6. **YOU HAVE ARRIVED**. Don't wait, offer ends **July 31, 2010**.

 For more information about any of our auto products and services, call **888.800.3328** or visit **www.firstent.org**.

 **FIRST ENTERTAINMENT CREDIT UNION**
An Alternative Way to Bank 

*APR = Annual Percentage Rate. 3.99% APR is the preferred rate for new and used vehicles up to 60 months at a monthly payment of approximately \$18.42 per \$1,000 borrowed. All loans subject to credit approval; additional rates and terms may apply; call for details. Rates and terms subject to change without notice. Amount financed may not exceed the MSRP or 110% of the high Kelley Blue Book NADA value for new (100% for used), including tax, license and Mechanical Breakdown Protection. Offer expires July 31, 2010.

If you're reading this ad, you're eligible to join.

No. 1

ON THE CHARTS

CONTENTS

VOLUME 122, NO. 24

ALBUMS

| | PAGE | ARTIST / TITLE |
|---------------------------|------|---|
| THE BILLBOARD 200 | 42 | JACK JOHNSON / TO THE SEA |
| TOP POP CATALOG | 44 | THE ROLLING STONES / EXILE ON MAIN ST. |
| TOP DIGITAL | 44 | JACK JOHNSON / TO THE SEA |
| TOP INTERNET | 44 | JACK JOHNSON / TO THE SEA |
| HEATSEEKERS ALBUMS | 45 | INFANT SORROW / GET HIM TO THE GREEK (SOUNDTRACK) |
| TOP COUNTRY | 49 | LADY ANTEBELLUM / NEED YOU NOW |
| TOP BLUEGRASS | 49 | CHERRYHOLMES / CHERRYHOLMES IV: COMMON THREADS |
| TOP R&B/HIP-HOP | 50 | USHER / RAYMOND V. RAMONID |
| TOP CHRISTIAN | 52 | MERCYME / THE GENEROUS MR. LOVEWELL |
| TOP GOSPEL | 52 | MARVIN SAPP / HERE I AM |
| TOP DANCE/ELECTRONIC | 53 | LADY GAGA / THE FAME |
| TOP TRADITIONAL JAZZ | 53 | MICHAEL BUBLE / CRAZY LOVE |
| TOP CONTEMPORARY JAZZ | 53 | TROMBONE SHORTY / BACKTOWN |
| TOP TRADITIONAL CLASSICAL | 53 | ZUILL BAILEY / BACK TO CELLO SUITES |
| TOP CLASSICAL CROSSOVER | 53 | THE CANADIAN TENDERS / THE CANADIAN TENDERS |
| TOP WORLD | 53 | SOUNDTRACK / LISTEN UP! THE OFFICIAL 2010 FIFA WORLD CUP ALB. |
| TOP LATIN | 54 | MARC ANTHONY / ICONS |

SONGS

| | PAGE | ARTIST / TITLE |
|--------------------------|------|--|
| THE BILLBOARD HOT 100 | 46 | KATY PERRY FEATURING SNOOP DOGG / CALIFORNIA GURLS |
| HOT 100 AIRPLAY | 47 | USHER FEATURING WILL.I.A.M. / OMG |
| HOT DIGITAL SONGS | 47 | KATY PERRY FEATURING SNOOP DOGG / CALIFORNIA GURLS |
| HEATSEEKERS SONGS | 45 | NICKI MINAJ / YOUR LOVE |
| MAINSTREAM TOP 40 | 48 | KESHA / YOUR LOVE IS MY DRUG |
| ADULT CONTEMPORARY | 48 | LADY ANTEBELLUM / NEED YOU NOW |
| ADULT TOP 40 | 48 | THE SCRIPT / BREAKAWAY |
| ROCK SONGS | 48 | THREE DAYS GRACE / THE GOOD LIFE |
| ALTERNATIVE | 48 | THE DIRTY HEADS FEATURING ROME / LAY ME DOWN |
| TRIPLE A | 48 | JACK JOHNSON / YOU AND YOUR HEART |
| HOT COUNTRY SONGS | 49 | MIRANDA LAMBERT / THE HOUSE THAT BUILT ME |
| MAINSTREAM R&B/HIP-HOP | 50 | ALICIA KEYS / UN-THINKABLE (I'M READY) |
| RHYTHMIC | 50 | USHER FEATURING WILL.I.A.M. / OMG |
| ADULT R&B | 50 | ALICIA KEYS / UN-THINKABLE (I'M READY) |
| HOT RAP SONGS | 50 | DRAKE / OVER |
| HOT R&B/HIP-HOP SONGS | 51 | ALICIA KEYS / UN-THINKABLE (I'M READY) |
| CHRISTIAN SONGS | 52 | TOBYMAC / GET BACK UP |
| HOT CHRISTIAN AC SONGS | 52 | MERCYME / ALL OF CREATION |
| CHRISTIAN CHR | 52 | NEWSBOYS / BORN AGAIN |
| HOT GOSPEL SONGS | 52 | MARVIN SAPP / THE BEST IN ME |
| HOT DANCE CLUB SONGS | 53 | CHRISTINA AGUILERA / NOT MYSELF TONIGHT |
| HOT DANCE AIRPLAY | 53 | DAVID GUETTA & CHRIS WILLIS / GETTIN' OVER YOU |
| SMOOTH JAZZ SONGS | 53 | BERNIE WILLIAMS FEATURING DAVE KOZ / RITMO DE OTONO |
| HOT LATIN SONGS | 54 | ENRIQUE IGLESIAS F/ JUAN LUIS GUERRA / CUANDO ME ENAMORO |
| HOT MASTER RINGTONES | 12 | B.O.B FEATURING HAYLEY WILLIAMS / AIRPLANES |
| THIS WEEK ON .biz | | ARTIST / TITLE |
| TOP INDEPENDENT ALBUMS | #1 | SOUNDTRACK / SEX AND THE CITY 2 |
| TOP MUSIC VIDEO SALES | #1 | U2 / 360° AT THE ROSE BOWL |
| HOT VIDEOCLIPS | #1 | USHER FEATURING WILL.I.A.M. / OMG |
| TOP DVD SALES | #1 | DEAR JOHN |



7



20



38



33

UPFRONT

- 5 **ANTICIPATING APPLE** Choices loom as labels await word on streaming service.
- 7 Publishers Place
- 8 Global
- 10 Latin
- 11 On The Road
- 12 Digital Entertainment
- 13 Q&A: **Martin Kierszenbaum**

FEATURES

- COVER STORY**
- 14 **REBEL WITHOUT A PAUSE** Can you ever have too much publicity? On the heels of a banned video and a controversial New York Times interview, art-pop star M.I.A. is about to find out.
- 18 **TRY AGAIN** More than a decade after she took music by storm with her debut album, Macy Gray returns with new management, a new label and a new, DIY attitude.
- 20 **HOW TO GET AHEAD WITH ADVERTISING** When new wave pioneers Devo decided to launch a comeback, they hired renowned ad agency Mother to reintroduce their brand to the masses.
- SPECIAL FEATURE**
- 25 **GENERATIONS OF SONG** The Songwriters Hall of Fame inducts legends, looks to future.

MUSIC

- 33 **TRIPLE THREAT** Swedish pop star Robyn prepares an ambitious release schedule.
- 34 Global Pulse
- 35 6 Questions: **Jason Hammel**
- 36 Reviews
- 38 Happening Now

IN EVERY ISSUE

- 4 Opinion
- 40 Marketplace
- 41 Over The Counter
- 41 Market Watch
- 42 Charts
- 57 Executive Turntable, Backbeat, Inside Track

ON THE COVER: M.I.A. photograph by Caroline De Greef for Standard magazine

360 DEGREES OF BILLBOARD

HOME FRONT

Events

MUSIC & ADVERTISING
Join Billboard and Adweek June 15-16 in New York at the Music & Advertising Conference to hear keynotes from **Kid Rock** and Devo. More info and a full schedule are available at musicandadvertising.com.

MOBILE ENTERTAINMENT LIVE
Join Billboard Oct. 5 in San Francisco for the Music App Summit, where key players in mobile music will discuss new apps and ideas. Plus, the inaugural Billboard Music App Awards. More: mobile-entertainmentlivefall.com.

Online

.COM EXCLUSIVES
It was country music week for Billboard, so we've put together a list of the top 25 country artists of the last 25 years. Billboard is also down south in Tennessee capturing Bonnaroo June 10-14. Check it all out at billboard.com.



EDITOR: CRAIG MARKS 646-654-5748
DEPUTY EDITOR: Louis Hau 646-654-4708
SENIOR EDITOR: Ann Donahue 323-525-2292
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
MUSIC EDITOR: Courtney Harding 646-654-5592
BILLBOARD.BIZ EDITOR: Chris M. Walsh 646-654-4904
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Lelia 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 DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Ed Christman (Publishing/Retail) 646-654-4723; Gall Mitchell (R&B) 323-525-2289; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
SENIOR EDITORIAL ANALYST: Glenn Peoples gpeoples@billboard.com
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mitchell Peters 323-525-2322
INTERNATIONAL: Lars Brandlie (Australia), Wolfgang Spahr (Germany)
GLOBAL NEWS EDITOR: Andre Paine 011-44-207-420-6068
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Laura Leebove, Jason Lipshutz, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Ben Sheffner, Mikael Wood

BILLBOARD.COM

EDITOR: M. TYE COMER 646-654-5525
MANAGING EDITOR: JESSICA LETKEMANN 646-654-5536
BILLBOARD.COM NEWS EDITOR: David J. Prince 646-654-5582
BILLBOARD.COM ASSOCIATE EDITORS: Mariel Conception 646-654-4780; Monica Herrera 646-654-5534

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: CHRISTINE BOWER-WRIGHT
PHOTO EDITOR: Amella Halverson SENIOR DESIGNER: Greg Grabowy

CHARTS & RESEARCH

DIRECTOR OF CHARTS: SILVIO PIETROLUNGO
ASSOCIATE DIRECTOR OF CHARTS: Raphael George
SENIOR CHART MANAGERS: Keith Caulfield (The Billboard 200, Cast, Compilations, Digital Albums, Heatseekers Albums, Independent, Internet, Pop Catalog, Soundtracks, L.A.), Wade Jessen (Bluegrass, Christian, Country, Gospel, Rhapsodie)
CHART MANAGERS: Bob Allen (Boxscore, Nashville), Raphael George (Blues, R&B/Hip-Hop, Reggae, Rhythmic), Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age, Ringtones, Social Networking, World), Silvio Pietrolungo (The Billboard Hot 100, Digital Songs), Paul Pomfret (Hits of the World, London), Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A), Alex Vitoulis (Classical, Kid Audio, Video)
CHART MANAGER: Raul Ramirez (Latin)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

DIGITAL

SENIOR VICE PRESIDENT, ONLINE: JOSHUA ENGRÖFF
DIRECTOR, PRODUCT DEVELOPMENT: Eric Ward
MANAGER, PRODUCT DEVELOPMENT: Justin Harris
MANAGER, SOCIAL MARKETING: Julie Booth
MANAGER, AD OPS: Paul Vikan

ADVERTISING SALES

VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES, PRINT: Christopher Robbins 646-654-4759
EAST COAST SALES DIRECTORS, DIGITAL: Antonio Amato 646-654-4688; Rob Adler 646-654-4635
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299
MIDWEST SALES DIRECTOR, DIGITAL: Alana Schilke 312-583-5514
WEST COAST SALES DIRECTOR, DIGITAL: Casey Dennehy (323) 525-2237
NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels); Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Kathy Vargo 248-687-9168
ADVERTISING DIRECTOR EUROPE/UK: Frederic Fenucci 011-44-207-420-6075
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Maria Olival 305-864-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mima Gomez 646-654-4695
ADVERTISING COORDINATOR: Alexandra Hartz 646-654-5581

MARKETING

SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629
EVENT MARKETING MANAGER: Nicole Carbone 646-654-4634
SENIOR MARKETING MANAGER: James Cress 646-654-5489
MARKETING MANAGER: Kerri Bergman 646-654-4617
MARKETING ART DIRECTOR: Melissa Subatch
MARKETING DESIGN MANAGER: Kim Grasing

CIRCULATION

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

LICENSING, EVENTS & REPRINTS

EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
ASSOCIATE DIRECTOR, EVENT REGISTRATION SALES & MARKETING: Lisa Kastner 646-654-7268
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez 646-654-4648
SPONSORSHIP SALES MANAGERS: Matthew Carona 646-654-5115; Kim Griffiths 646-654-4718
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio
EVENT CLIENT SERVICES MANAGER: Courtney Marks
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Blesheueil
MAGAZINE REPRINTS: Rosie Hassell - 1-717-505-9701 Ext. 136 or rosie.hassell@theygsgroup.com

PRODUCTION

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

OPERATIONS

GROUP FINANCIAL DIRECTOR: BARBARA GRIENINGER
PERMISSIONS COORDINATOR: Dana Parra 646-654-4696

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Edit: Fax: 646-654-4681
Adv. Fax: 646-654-4799

LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395

MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

NASHVILLE: P.O. Box 331848
Nashville, Tennessee 37203

LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8LJ
Phone: 011-44-207-420-6003; Fax: 011-44-207-420-6014

e5 Global Media, LLC

CHAIRMAN: James A. Finkelstein
CHIEF EXECUTIVE OFFICER: Richard D. Beckman
Primiala Chang: CHIEF OPERATING OFFICER; Marshall Morris: CHIEF FINANCIAL OFFICER;
Gatum Guillani: CHIEF TECHNOLOGY OFFICER; Howard Appelbaum: PRESIDENT, BUSINESS DEVELOPMENT; Dana Miller: SENIOR VICE PRESIDENT, CREATIVE SERVICES; Doug Bachells: VICE PRESIDENT, MARKETING; Andrew Min: VICE PRESIDENT, LICENSING; Madeline Krakowsky: VICE PRESIDENT, CIRCULATION; Anne Doyle: VICE PRESIDENT, HUMAN RESOURCES

• Adweek • Brandweek, Mediaweek • The Hollywood Reporter • Billboard • Back Stage • Film Journal International • ShowEast • Cinema Expo International • CineAsia • The Clio Awards

OPINION

EDITORIALS | COMMENTARY | LETTERS

360 Deals For Fans

Ad Agencies Provide Lessons On Connecting With Consumers

BY ADAM BLUMENTHAL

Technology and innovation have forever altered the relationship that consumers have with content and have reduced the control that the music industry wields over how music is heard and bought.

With such easy access to immeasurable volumes of music online, consumers place less value on the traditional recorded-music product than they used to. It may not seem fun now, but this perspective will change. While new ways to access and experience content are the causes of the industry's woes, they also present lucrative opportunities.

Record labels have huge catalogs of timeless recordings and continue to produce new material beloved by music fans worldwide. They just need to present their music differently. So how to start?

Two years ago, after spending many years as a digital strategist and producer at ad agencies working with global brands, I started designing new digital entertainment products with labels and artist managers.

At great ad agencies, a research and development spirit flows relentlessly. They're on fire with great, smart ideas and they manage the development process well: research, analyze, brainstorm, design, test, build, launch, repeat. But I'm not seeing much of the R&D spirit in the music industry. Let's light that fire.

When digital and online media emerged as a primary communications channel and fragmented the entertainment market, advertising strategists redoubled their efforts to identify consumers most likely to buy their products. We learned who they are, where they spend their time and what they like. The new-media world necessitated a new connection strategy. Advertisers started having conversations with consumers and built experiences that bridged the numerous media channels where consumers spent their time.

Fostering conversations reflects the participatory nature of the new-media environment. The experiences are multimedia, multichannel, often entertaining encounters where the value, in part, is in the good feeling consumers get from engaging with the experience—even if it's a well-disguised ad.

In order to create new value around music products, we need product innovation—new ways to experience music that



Offer consumers new ways to interact with the music they love, and they'll have a new reason to pay for it.

fulfill the media consumption expectations of a 21st-century consumer. First, master the social Web. If you want to catch up with all the customers who stopped buying your stuff, half a billion people are on Facebook, and one in five is playing games there. About 70 million people per month—mostly adults—play the game "Farmville." I'd love to show you how many would play a game called "Margaritaville."

Next, start a conversation with your audience. In the music business, 360 deals refer to single companies consolidating services and getting a piece of every slice of artist revenue. In advertising, the 360-degree concept describes the multichannel communications ecosystem where you connect with your audience. The idea is to start a conversation with the con-

sumer in any one channel and continue it across all the channels where the consumer encounters your product. Then move from having a conversation with a consumer to building a relationship.

A 360 deal for consumers is the experience through which you cultivate the relationship and into which you integrate new types of products, like music videogames or online virtual concerts.

Fans love the richness of these kinds of multidimensional encounters. An e-mail to fans sends them to a website promoting a new album. The site hosts a fee-based online game designed around the album. The game connects to the band's Facebook page, where visitors can enter a contest to win concert tickets and where a sense of community is fostered. Marketing messages and calls to action are seamlessly integrated into the experience.

Offer consumers new ways to interact with the music they love, and they'll have a new reason to pay for it. This is where it gets lucrative: New product types create new business models and bring new revenue sources. Use the new product to drive attention to your existing products. Identify your most loyal fans and create a fulfilling subscription offering. And bring in the brands.

If you can corral a bunch of your fans together (whether on tour or online), there are brand marketers who want to be there too. If done well, fans don't mind because marketers target those who are predisposed to like, say, Chevrolet, and because fans are winning cool prizes. ("Find the golden ticket in the game, and you could win a brand-new car!") Chevy's getting the benefit of millions of consumers spending hours of time within this co-branded multichannel experience. And for you, the benefits are many, including the brand's contribution to your R&D and new product launch.

Remember, you have what we all want: awesome entertainment, great talent and decades' worth of content. Develop a 360 relationship with consumers and put a new music product at the center of it. Give consumers new ways to interact with the music they love, and you give them a new reason to buy.

Adam Blumenthal is founder/CEO of Curious Sense, a digital product design studio that produces games and apps with entertainment companies.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

SUBSCRIBE. Go to billboard.biz/subscribe or call 800-658-8372 (U.S. toll free) or 847-559-7531 (International).

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.



FOR THE RECORD

■ A story in the June 12 issue misstated that Eric Church is 23. He is 33.



MIXTAPE MARKETING
Imation enlists artists for TDK campaign



BALKAN BEAT BOX
Romanian dance scene scores European hits



TOURING TREMORS
Concerns emerge about soft U.S. ticket sales



HERE AND NOW
Live concert streams proliferate online



ZEF SIDE BEAT BOY
Martin Kierszenbaum on running Cherrytree

6

9

11

12

13

>>>'GLEE' SCORES HIGHEST-RATED NEW SERIES FINALE

Fox's "Glee" finale finished strong June 8, against stiff competition from the NBA Finals. The first-season "Glee" finale drew 10.9 million viewers and a 4.6 preliminary rating in adults 18-49. That gave "Glee" the biggest rating for a new series finale this season and marked the show's best numbers without an "American Idol" lead-in.

>>>METAL GOES TO THE MOVIES

Speed metal's "Big Four" will be heading to international movie screens when the bands—Metallica, Slayer, Megadeth and Anthrax—all perform on the same bill for the first time. The June 22 stop of the Sonisphere Festival in Sofia, Bulgaria, will be beamed via satellite in HD to cinemas. The four groups are sharing the bill for seven shows on the Sonisphere touring festival. A list of participating theaters is available at TheBigFourLive.com, where fans can also view a trailer for the broadcast.

>>>ADA PICKS UP NETTWERK

Nettwerk Records has departed from Sony and inked a new agreement with the Alternative Distribution Alliance. Under the agreement, ADA will handle the U.S. physical and digital distribution of current and upcoming Nettwerk releases, including albums from the Weepies, Great Lake Swimmers and BT, as well as Nettwerk's catalog, which includes Skinny Puppy, Tiësto, Be Good Tanyas and Hope Sandoval.

UP FRONT

DIGITAL BY ANTONY BRUNO

ANTICIPATING APPLE

Choices Loom As Labels Await Word On Streaming Service

Sweet new iPhone, Steve Jobs. Now where's that streaming music service?

More than six months after Apple acquired Lala.com, some industry observers expected the Apple CEO to use his June 7 keynote address at the company's Worldwide Developers Conference to lay out the company's plan for a Lala-powered cloud-based music service.

Apple's May 31 shutdown of the Lala site fueled such speculation, but in reality there was little chance of that happening. Multiple industry sources confirm that Apple still has yet to present further details for a cloud-based service to the labels beyond a preliminary plan it shared in January. That plan outlined a locker-based service of some sort that would allow iTunes users to stream tracks they've purchased from any device rather than requiring them to transfer files from one gadget to another.

Labels love the idea, saying that doing away with the need to physically move music files could not only make downloads more compelling, but also serve as a bridge to lead digital music fans to a potentially more lucrative jukebox-in-the-sky subscription model.

"Offering the cloud/locker proposition to enable access to a collection from multiple devices is a logical point of entry," a senior digital music executive at a major label says.

Apple's entry into the cloud music scene would undoubtedly have immediate ramifications on the rest of the market. Former eMusic CEO David

Pakman, a partner at venture capital firm Venrock, says the licensing costs that cloud-based services must pay are so high that they'll have little left over to compete with Apple's marketing muscle.

"Apple doesn't care about making money from the business because they make money on iPods and other stuff," he says. "Apple coming in just ac-

celerates the demise of the stand-alones."

But potential rivals seem less concerned.

"If Apple does a subscription service, it would probably validate the market and my valuation would probably go up," says David Hyman, CEO of MOG, which launched its MOG All Access subscription service in December. "I

would have to imagine a lot of competitors would suddenly feel compelled to have a great service."

The shape of a potential Apple cloud-based service will determine whether it will have to strike new licensing deals with labels beyond what it already has in place at iTunes and Lala.

On the most basic level, label sources say that no new licensing would be needed for a cloud-based service if all Apple wants to do is allow users to upload music they've purchased from iTunes to a cloud-based locker, where they could then stream it to any Web-connected device.

But this would place too much of a burden on customers, and Apple probably wouldn't be interested in hosting the 10 billion-plus songs downloaded from iTunes that would be required under this scenario. An alternative is a service that simply matches songs owned by the user against an online database that streams songs from a server rather than requiring users to upload the track.

A service that matches the metadata of user-owned files to a cloud-based database and then streams them will prompt labels and publishers to demand new licensing, industry sources say. Also sure to spark licensing negotiations will be any kind of service that alters stored files to optimize their streaming to multiple devices, caching and making multiple copies of a

track and playlist sharing.

But in the end, licensing isn't the primary holdup for Apple. Instead, it's the technological and philosophical hurdle to move from a closed iTunes ecosystem to an open cloud-based one. Given growing consumer interest in over-the-air music streaming through smart phones like the iPhone, it's important for Apple to find a way to update iTunes' download-based approach.

Apple's previous struggles with cloud-based initiatives suggest it will be more deliberate in launching a new one. The company's bug-riddled 2008 launch of its subscription-based MobileMe suite of cloud-based e-mail and calendar services prompted Jobs to concede in a widely leaked internal e-mail that "we have more to learn about Internet services" and that "MobileMe could have been delayed without consequence."

When Apple finally does unveil its cloud-based music strategy, it won't be out of a need to compete with MOG, Spotify or Rdio (Billboard, June 12). It will be for the same reasons Apple has gotten into any other content-related business—to enhance the value and utility of its devices and, more recently, to compete with Google.

"The reason why Apple in particular, and Google to a reasonable degree, are going to be the key drivers of [cloud music services] is because it's going to enhance an on-device experience," Forrester Research analyst Mark Mulligan says. "Ultimately, that's the only reason Apple has ever been in the digital music business." ♦♦♦



What's next: Apple CEO STEVE JOBS unveils the new iPhone June 7 at the Apple Worldwide Developers Conference.

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

JUSTIN SULLIVAN/GETTY IMAGES

>>>'GIVE' LOGO GETS MAKEOVER

The National Assn. of Recording Merchandisers and the RIAA have freshened up the "Give the Gift of Music" logo and are encouraging their member companies, artists and managers to use it in advertising and other promotional initiatives for this year's holiday season. The industry has used the "Give the Gift of Music" campaign for the past 30 years. The logo—a music note embedded in a gift ribbon—was reimagined through an industry-wide design competition. Richard Jennings, VP of WEA's communication and design group, submitted the winning design.

>>>JUDGE TO COKE: CREDIT WORLD CUP SONGWRITER

Coca-Cola is required to credit the songwriter who wrote the Spanish-language version of its World Cup campaign song, "Wavin' Flag," according to a preliminary injunction granted in part by U.S. District Judge Michael Moore. The company—in advertising, selling, distributing or otherwise disseminating the song "Wavin' Flag (Coca-Cola Spanish Celebration Mix)," performed by K'Naan and David Bisbal—must credit Spanish songwriter Rafael "Rafa" Vergara whenever his Spanish-language lyrics are used. The original English composer of the song is also to be credited.

>>>LILITH FAIR, WNBA TEAM UP

The 2010 Lilith Fair and the WNBA have partnered to provide special ticket promotions, appearances and community activations. The tour will feature Sheryl Crow, Indigo Girls, Queen Latifah, Mary J. Blige, Kelly Clarkson and Martina McBride, among others. Lilith Fair takes place June 27-Aug. 16 and will visit 10 WNBA markets.

Compiled by Chris M. Walsh. Reporting by Ed Christman, Leila Cobo, Courtney Harding, James Hibberd, Connor McKnight and Andre Paine.

TOURING BY DAVID J. PRINCE

Line Of Fire

Israeli Raid On Gaza-Bound Flotilla Draws Mixed Artist Reaction

When the Pixies canceled their first-ever performance in Israel just three days before a scheduled June 9 gig in Tel Aviv, the veteran indie rock band became the latest in a string of acts to call off shows in the Jewish state.

The Pixies' decision came a week after an Israeli commando raid on a Gaza-bound aid flotilla left nine activists dead and turned up the volume of international criticism of Israel's treatment of Palestinians in Gaza and the West Bank. U.K. acts the Klaxons and Gorillaz Sound System also called off gigs after the raid, while Elvis Costello and Gil Scott-Heron announced before the incident that they wouldn't play scheduled shows in Israel.

The Palestinian Campaign for the Academic and Cultural Boycott of Israel—which since 2004 has called on artists, musicians, writers and scholars not to play or study in Israel—sees the recent spate of concert cancellations as the result of efforts to raise international awareness of the Palestinian cause, according to founding member Omar Barghouti, a choreographer and human rights activist.

"The net result is raising awareness

and exposing Israel for what it is: a colonial and apartheid state," Barghouti said in an e-mail interview from Jerusalem. "The 'brand' Israel has suffered as a consequence of ongoing campaigns of this sort, leading many artists to turn down lucrative offers to play Israel."

Still, many top musicians have continued to perform in Israel. Last summer, Madonna and the Black Eyed Peas both played to sold-out stadiums. This year, upcoming gigs by Jeff Beck and Elton John remain on the calendar. Beck, John and their representatives declined to comment for this article. In a statement on his website, John said that music "builds bridges between people and I will continue to play concerts anywhere in the world where I can encourage that unity."

Some of the artists who've canceled gigs have refrained from explicitly condemning Israeli policies, with the Pixies saying in a statement that "events beyond all our control have conspired against us," while Costello observed on

Head on: JOEY SANTIAGO (left) and BLACK FRANCIS of the Pixies; inset: a protest in Dublin against Israeli raid on flotilla.



his website that "there are occasions when merely having your name added to a concert schedule may be interpreted as a political act." Costello and the Pixies declined to comment for this article.

Cliff Chenfeld, the politically active co-founder of Razor & Tie Records, says he sees a level of hypocrisy in artists who've canceled concerts in Israel, noting that some have performed in countries with oppressive, non-democratic governments. One of the artists he works with at Razor & Tie, Suzanne Vega, performed in Israel last year and plans to return this summer.

"When an artist like Elvis Costello—who people perceive to be a thoughtful, focused person—does that, it has a lot of consequences," Chenfeld says.

"He has a responsibility to at least be able to understand this issue and articulate his position. I think these artists have some responsibility to say what it is specifically that they think is so offensive that is going on."

Aryeh Mekel, deputy director general of cultural affairs for the state of Israel, says that "art and culture should go beyond politics; that is the whole point of what they do—to unite people through their artistry and not to divide people even further."

But Barghouti says he rejects arguments that music transcends politics.

"Elton John was on the wrong side of history during the South Africa cultural boycott when he put interest over principles and played Sun City when hardly any self-respecting artist would do the same," he says. "He is choosing to do the same with Israel." ◆◆◆

BRANDING BY CORTNEY HARDING

Remix, Remodel



Imation Enlists Nas, The Strokes, The Walkmen For TDK Campaign

Nas, the Strokes and the Walkmen are compiling streamable online mixtapes for a TDK campaign being prepared by data-storage products company Imation and branding agency Cornerstone.

Best-known as a maker of blank cassettes, Japanese electronics company TDK licensed use of its name in 2007 to Imation. Imation, which has since redubbed the brand "TDK Life on Record," has exclusive rights to use the name to market audio and recordable media products, like headphones, blank CDs and DVDs, and USB flash drives.

Nas, the Strokes and the Walkmen will be the first acts to be featured at Imation's soon-to-be-launched TDKhifi.com website, part of a campaign that will celebrate the art of the mixtape before Imation's expected rollout later this year of new TDK products. The campaign will be centered on documentary-style videos of the featured artists, who

will discuss memories associated with making mixtapes.

"The conversations about the tapes go beyond the music and cover old girlfriends and road trips and all the other sorts of things you associate with mixtapes," says Jeff Tammes, senior VP of strategic mar-



Cassette player: Nas on Imation's forthcoming TDKhifi.com site.

keting and creative for Cornerstone. "I think music fans will get excited about it."

The website will also feature streams of mixtapes created by the artists, which are meant to be re-creations of mixes they might have made in their younger years. For example, Nas'

mixtape will include M.C. Shan's "The Bridge," LL Cool J's "I Need a Beat" and Queen's "We Will Rock You."

The campaign will also include print, digital and some outdoor advertising, as well as two live events later in the year. Additionally, TDKhifi.com will feature a blog and space for visitors to leave comments and share stories about their own mixtape experiences.

"We found that there was a great emotional connection to the brand among our target audience of young urban males," says Tren Blankenship, global brand manager for TDK Life on Record. "This is an audience that loves to manipulate music and make mixes, and we took direction from the creativity and tried to bring it to the development of the products."

Imation knew it had to reach out to music fans and brought in Cornerstone to help spread the word. The biggest challenge Cornerstone faced was that the new products TDK Life

on Record was developing won't be announced until the fall. So the branding agency decided to focus first on reintroducing the TDK name to consumers and capitalizing on the sense of nostalgia and positivity that surrounded their mix memories.

"We want to remind people of the role TDK played in their lives," Tammes says. "It was always such a natural part of the audio experience for so many people, and they have fond memories of the labor that went into making the perfect mixtape. We want to remind older consumers of that and also introduce the brand to younger consumers."

Nas says he "jumped at the opportunity" to make a mixtape for the campaign because making music mixes was central to the upbringing of music fans of his generation.

"I never made a tape for nobody else 'cause I couldn't let it out my hands," he says. "But what I did was have a tape for me and my crew. We had the big radio and as we walked through different blocks in the projects we would time it so that certain songs would be on by the time we walked through 10th Street or 12th Street. You got to have theme music, you know what I'm saying?" ◆◆◆

NASHVILLE CATS

Key Themes From The Inaugural Billboard Country Music Summit

With more than 400 registrants and packed sessions, the first Billboard Country Music Summit at Nashville's Hermitage Hotel generated high energy and spirited discussions. The summit, presented June 7-8 in association with the Country Music Assn., featured keynote interviews with country superstars Martina McBride and Tim McGraw, as well as artists and top executives from every facet of the industry sharing their candid takes on how to move the country music business forward.

THE PERILOUS STATE OF CD SALES

Country music remains more reliant on CD sales than the overall U.S. recorded-music market. So Anderson Merchandisers CEO Charlie Anderson immediately grabbed the attention of the record-label panel when he predicted that the recording industry will implode in three years if something isn't done to prevent a collapse of the CD. Even with a fix, he sees the CD lasting only six more years.

Warner Music Nashville president/CEO John Esposito cited Warner's \$6 "Six Pak" CD concept, which debuted in March with Blake Shelton's six-track "Hillbilly Bone" release, as an example of how labels can innovate and experiment. But Big Machine president Scott Borchetta said he's worried about low-priced albums. "We can't survive at a \$6 CD," he said.

LEERINESS ABOUT MULTIRIGHTS DEALS

"Everybody up here hates the word '360,'" TKO Management president T.K. Kimbrell said on the manager panel. "It's just one of those things we have to deal with."

Vector Management president Ken Levitan was even more blunt. "When you look at the dollars and cents, [an artist] may do all the work and get absolutely nothing," he said. "If you don't put in a safety net, your artist will get screwed."

When asked if labels should get a piece of touring revenue, artist Gary Allan had a quick response. "No, I feel like they screwed up their end of the business and that's not our fault," he said. "I make money touring. They make money selling CDs."

UNLOADING ON LABELS

Dave Snowden, CEO of Louisville-based Triangle Talent, said labels were the "biggest problem in country music

today," citing their "lack of promotion, the lack of new ideas and innovative ideas." But Greg Oswald, co-head of country music at William Morris Endeavor Entertainment, strongly disagreed. "If you look at the artists that are going to make you the most money this year," Oswald said, "you will see that all of them started and probably still have a record company attached to them."

Snowden responded by saying, "I don't want them to go away. I want them to get their act together."

NECK-DEEP IN NEW MEDIA

Virtually every artist, manager and label executive spoke of the importance of maximizing opportunities in new media. CMT VP of music and strategy Jay Frank predicted that a steady flow of new content delivered directly to fans can help shore up the country music business in the short term. Because the Internet has shortened consumer attention spans, Frank



Music City mavens: Participating in a Billboard Country Music Summit panel about record labels were (from left) BLAKE SHELTON, Warner Music Nashville CEO JOHN ESPOSITO, Anderson Merchandisers CEO CHARLIE ANDERSON, Big Machine CEO SCOTT BORCHETTA and CMT senior VP JAY FRANK.

said, failure to do so will prompt fans to move on to other artists. Levitan also stressed the importance of embracing direct-to-fan initiatives. "You have to do it," he said. "Now fans expect it."

RADIO PLAYLISTS ARE TOO TIGHT

McGraw said during his keynote interview that radio playlists are so limited that sometimes even artists with successful tours aren't getting radio play. He added that artists shouldn't feel like they have to cheapen themselves to get on the radio. And while acknowledging that "radio is fantastic to me," McGraw said he'd like to see more local control over playlists.

TOURING 'STRONGER THAN EVER'

Despite the recent cancellation of four shows on the inaugural Country Throwdown tour, the overall health of country touring remains enviable. "I guarantee you every format of music would trade places with us right now," Creative Artists Agency agent John Huie said.

"The country music business is as strong as it's ever been," Live Nation country music president Brian O'Con-

nell said on the touring panel. "Right now, in 2010, I couldn't be any happier with the way things are going."

IMPORTANCE OF ARTIST DEVELOPMENT

While Snowden said ticket sales at major state fairs are up this year, he expressed concern that limited label support could keep today's midlevel headliners from becoming tomorrow's stars. Booking agent Curt Motley, who heads the Paradigm Agency's Nashville office, said all parties should work harder on developing those acts. "It's the guy who sells 2,000 or 3,000 [tickets per show] that's really the only guy that has a chance to sell 10,000," he said. "The guy who sells 1,000 doesn't have it."

Similarly, Sony/ATV Music Publishing Nashville president/CEO Troy Tomlinson warned during the publishers round table that "if we don't invest in new writers, if we don't invest in new artists, we can kiss it goodbye." ◆◆◆

For complete coverage, including the five best lines heard at the Billboard Country Music Summit, go to billboard.biz/countrysummit.

While music publishers scrambled to land songs in high-profile placements around televised coverage of the FIFA World Cup in South Africa, Warner/Chappell Music's Non-Stop Music division has picked up a nice bit of business by providing theme music and other musical cues for ESPN's broadcast of the tournament.

This year marks the second consecutive World Cup that Non-Stop Music has worked with ESPN, having also provided production music for ESPN during the 2006 tournament in Germany.

"They called us because they knew that the sound they were looking for was one we were familiar with," Non-Stop Music senior music producer Judd Maher says.

Warner/Chappell acquired Salt Lake City-based Non-Stop Music in 2007 with an eye on expanding its presence in the market for production music. In March, the publisher doubled the size of its production music library with its acquisition of Groove Addicts Production Music Library of Los Angeles and Carlin Recorded Music Library in London. Both are being exclusively marketed and licensed by Non-Stop.

At the time of the deal, Warner/Chappell chairman/CEO Dave Johnson said in a statement that the additions to its production music holdings "further expand our global presence in a fast-growing, high-margin segment of the music publishing business."

Non-Stop's compositions have been heard in the trailers and soundtracks of such movies as "Pirates of the Caribbean," "Shrek 3," "The Simp-



We could be 'heroes': THE PARLOTONES

Scoring Goals

Warner/Chappell, EMI Compose Music For World Cup

sons" and "Transformers," among others. The company, which was founded in 1981, has built a library of more than 35,000 pieces of music. Non-Stop has a stable of musicians it draws upon to compose original film scores, music for film trailers, TV theme songs, theme music for corporate films and commercial jingles.

ESPN coordinating director of music Claude Mitchell says the network approached Non-Stop in August 2009 about coming up with music for the 2010 World Cup.

"Generally, our process is to work with the composer and come up with a brief based on the ideas behind the [onscreen graphics]... and what we feel musically might work for the event," Mitchell says. "We pull together some examples, which sometimes might even include music examples, to help drive the creative."

Non-Stop was paid a flat fee for its services. ESPN will own the publishing rights to the compositions and the masters of the recorded music, while composer Lisle Moore retains the writer's share of the publishing.

In total, Non-Stop created about 25 minutes of music, which is heard during the opening and closing segments of the broadcast, as segues for commercials, during ESPN promos and as background music for human interest stories.

"[ESPN] wanted to make sure that the host country's musical sound was present in conjunction with the traditional sport orchestral sound in a hybrid," Maher says. "We created 20 different variations on the themes in different styles of music."

After Moore composed the music, Non-Stop put together a synthesizer mockup of the pieces prior to recording them with a real

orchestra, which were provided to ESPN executives so they could ensure the music was what they were expecting.

Once the network approved the pieces, Non-Stop recorded the music in Salt Lake City using a 65-piece orchestra. On some pieces, the company overdubbed a recording of a choir in New York comprising South Africans and immigrants from the country.

"While we have done jobs of this magnitude in the past," Maher says, "this ranks among the biggest."

The World Cup offered music publishers other opportunities to sell made-to-order compositions beyond just production music. One example: The EMI Creative division of EMI Music Publishing Germany delivered the song "Come Back As Heroes" to Munich creative agency Neverest for use as the theme song of German broadcaster ARD's World Cup coverage. EMI Creative provides customized music for ad agencies, consumer brands and other clients.

Recorded by South African power-pop quartet the Parlotones and written by British songwriters Charlie Grant and Pete Woodroffe, "Come Back As Heroes" appeared in ARD promos leading up to the tournament and is being featured in the network's World Cup telecasts. Grant and Woodroffe co-wrote Simply Red's "Not So Over You" and Rooster's 2004 U.K. hit, "Come Get Some." ◆◆◆

Publishers Place
ED CHRISTMAN

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

>>> NZ ROYALTY DISPUTE SETTLED

An independent New Zealand copyright tribunal has raised radio royalty rates, resolving a long-running dispute between commercial broadcasters and labels over royalties. The retroactive decision increased the royalty rate for the period between Nov. 1, 2007, and Oct. 31, 2008, to 2.6% of a music station's annual gross revenue, from the previous rate of 1.75%. The tribunal also raised the rate to 3% for the period between Nov. 1, 2008, and June 30, 2014. Although the increase falls short of the 6% rate that neighboring rights society Phonographic Performances New Zealand had originally sought, PPNZ managing director Kristin Bowman says she's pleased with the outcome. The Radio Broadcasters Assn., which represents the major commercial broadcasters, was unavailable for comment.

>>> MIDEM'S LEGUERN STEPPING DOWN

Dominique Leguern says she will step down as director of MIDEM after its 2011 event. Leguern was appointed director of the Cannes-based industry conference/trade fair in 2000, also overseeing MidemNet, the digital-focused sibling of the main music conference. The 2011 edition is set to run Jan. 23-26, with MidemNet due to begin Jan. 22. Leguern will assist trade show organizer Reed MIDEM with the search for her successor, according to a statement from the company.

>>> NEW BOARD FOR MMF

The U.K. Music Managers Forum has elected a new board and appointed Brian Message, co-manager of Radiohead and British pop artist Kate Nash, as chairman. Newly elected MMF board members also include Paul Burger, Ian McAndrew, Erik Nielsen, Tim Clark, Gary McLarnan, Scott Rodger, Carol Crabtree and Adam Tudhope. Jon Webster remains MMF CEO while Charlie Carne continues as CFO.

Reporting by John Ferguson and Richard Smirke.



GLOBAL BY AYMERIC PICHEVIN



Parlez-vous Anglais? THE DO, REVOLVER, JIL IS LUCKY and COCOON (from left)



Speaking In Tongues

French Acts Find Success At Home Singing In English

PARIS—A new wave of French pop/rock acts is finding domestic success—despite singing in English.

Strict French radio quotas require at least 40% of all music played to be French-language. But despite such restrictions, local acts performing in English have increasingly been breaking through.

The trend first gathered momentum in 2007 with English-language debut albums by pop duo AaRON and alternative act Cocoon. Three English-language acts—power-pop band Pony Pony Run Run, rock vocalist Izia and folk-pop act Yodelice—won all three “newcomer” categories at industry awards Les Victoires de la Musique in March.

Many credit the French education system's increased emphasis on teaching English in recent years for boosting young people's command of the language.

“Now French artists really can write and sing in English—and French A&R [executives] can hear it,” says Emmanuel de Buretel, CEO of indie label Because, home to English-language buzz acts Charlotte Gainsbourg and the Plastiscines.

Others say that access to quota-free online music has helped foster the emergence of English-language acts.

“Thanks to the Internet, our generation has grown up listening to much more music than previous ones—espe-

cially English-language music,” says vocalist Jil Bensenior of folk-rock act Jil Is Lucky. The band's label, Roy Music, says its March 2009 self-titled debut album has sold 17,000 copies domestically.

The radio quota does mean, however, that local English-language artists have to compete with big-name international acts for airplay, says Bernard Chereze, programming director at public radio network France Inter.

“The competition's very intense for English-language [acts],” he says, noting that domestic artists now account for 20% of Inter's English-language airplay, whereas such plays rarely occurred before 2007.

Cocoon's debut album, “My

Friends All Died in a Plane Crash” (Sober & Gentle), has sold 150,000 units in France, according to the group's label. But Sober & Gentle managing director Stephane Gille says the act took almost a year to crack radio. Consequently, he says, the duo initially focused on live shows and online activity.

“They've been very involved in creating a fan base through social networks,” he adds. “It's like they had a MacBook stuck to their hands.”

EMI France, meanwhile, opted to build buzz around its '60s-influenced pop-rock trio Revolver by having it play for staffers at magazines and advertising agencies, alongside a heavy gigging schedule, before taking the act to

radio in spring 2009.

EMI says Revolver's June 2009 debut album, “Music for a While,” has sold 75,000 units. French label Wagram reports similar sales for Pony Pony Run Run's “You Need Pony Pony Run Run” and says “A Mouthful” by pop-rock band the Do and “Artificial Animals Riding on Neverland” by AaRON have sold 150,000 and 300,000, respectively.

Singing in English helped French rock band Phoenix break through in the United States, where it has sold 428,000 copies of its album “Wolfgang Amadeus Phoenix” (Glassnote), according to Nielsen SoundScan.

Several newer English-language acts also have overseas aspirations, with Cocoon joining Phoenix on the bill at this year's Coachella Festival. Revolver played five U.K. shows around the May 17 release of “Music for

GLOBAL BY RICHARD SMIRKE

CLIP JOINT

Video-Commissioning Site Connects Labels And Video Directors

LONDON—A new video-commissioning website is playing matchmaker for labels and filmmakers in an attempt to streamline the way promo videos get made.

London-based Radar Music Videos charges directors a £3.99 (\$5.99) monthly fee to access briefs detailing what an artist or label is looking for and to submit pitch treatments. Radar says it has around 800 registered label/artist users, who pay £19.99 (\$29.99) to post briefs for viewing by 2,800 filmmakers globally.

Radar CEO Caroline Bottomley bills the site as “a nice, easy, cheap solution to a couple of central issues: how to get a music video made and how to use it to promote yourself.”

Bottomley says 140 videos have been produced through the service since its March 2008 launch—mainly for indie acts, although Mercury/Universal has successfully sourced videos for its artists Just Jack and Alan Pownall.

Sony Music U.K. head of video Mike O'Keefe isn't convinced. Although praising the concept behind Radar Music, he says the site is “a bit of a lottery,” consisting of mainly “low-budget versions of bigger-budget things.” However, O'Keefe says he would consider using the service if he sees “some quality work consistently coming out of it.”

Billboard analyzes three videos produced through the site.



THE 'NAME' INDIE ARTIST

Artist: The Holloways
Track: “Jukebox Sunshine” (Madfish/Snapper Music/the Orchard)

Director: Lucy Needs
Budget: £1,400 (\$2,000)
Snapper Music senior designer Scott Robinson says “Jukebox Sunshine,” the lead single from the Holloways' 2009 sophomore album, “No Smoke, No Mirrors,” required a promo with immediate impact that would reignite online buzz for the U.K. pop/rock outfit, which had scored two U.K. top 40 singles in 2006. Robinson submitted a “relatively open brief” to Radar. Lucy Needs—one of 10 “good pitches” Robinson says he received—delivered a live performance video with a romance subplot. Serviced to U.K. digital and broadcast

formats in September 2009, it picked up TV plays on MTV2 and 4Music, plus more than 30,000 combined hits on YouTube, MySpace and the video channel of NME.com. “A lot of people are still interested in that video,” says Robinson, who credits it with “keeping the album and track alive.”

THE MAJOR-LABEL ARTIST

Artist: Just Jack
Track: “The Day I Died” (Mercury)
Director: Rob Fairhurst
Budget: Less than £3,000 (\$4,350)
When Mercury Records video commissioner Dan Curwin wanted a low-budget, online-only video for U.K. electronic artist Just Jack, he turned to



Radar. “There's some really great talent out there these days,” he says, “and when you don't have enough money to go to established music video directors, you can go to Radar.” For “The Day I Died,” Curwin wanted a promo with a “dark narrative” to complement a higher-budget broadcast video starring actor James Nesbitt. Fairhurst's pitch produced an interactive promo split into 60-second segments, allowing viewers to dictate the plot progression. Last August, it rolled out across digital platforms including YouTube and the artist's MySpace and Facebook pages and generated approximately 90,000 hits, according to Mercury.

THE UNKNOWN BAND

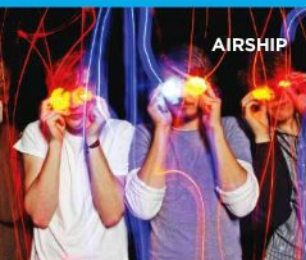
Artist: Airship
Track: “Algebra” (Love & Disaster)
Director: Gary Dumbill
Budget: £500 (\$720)
Manchester, England-based indie Love & Disaster didn't have much cash for a video for the debut single by U.K. alt-rock band Airship. But after posting a Radar brief,



a While," while Jil Is Lucky played three London dates in May and June.

Wagram CEO Stephan Bourdoiseau says negotiations over a U.S. release for Pony Pony Run Run are well advanced. Band singer Gaetan Rechin Le Ky-Huong is confident of building an overseas fan base, as "most of our early listeners on MySpace were not from France," but from the United States and Germany.

Sober & Gentle's Gille says international touring will set up Cocoon's highly anticipated second album this fall. It's a long way, he reflects, from the act's early encounters with French radio. "When we arrived with our record in English," he recalls, "they looked at us as if we were space aliens." ●●●



AIRSHIP

Label founder Dan Parrott received 20 pitches before commissioning British filmmaker Gary Dumhill's treatment, featuring an animated love story between robots. Radar, Parrott says, offers a "highly valuable service" enabling indies to "make great videos on a low budget." Since going live April 1, the promo has attracted around 10,000 hits through YouTube and the band's MySpace and Facebook accounts, Parrott says. He adds that it also boosted Airship's profile through exposure on music video platform MUZU.TV and through the in-store playlist of U.K. clothing chain Top Shop. ●●●

GLOBAL BY GARY SMITH

BUCHAREST BEAT

Romanian Dance Scene Breaks Out Across Europe

Never mind Ibiza—Romania is emerging as a new center for Europe's dance scene.

In the last 18 months, numerous hits have been exported from the Balkans into Western Europe. Romanian duo Edward Maya and Vika Jigulina hit the top 10 of Billboard's European Hot 100 Singles chart twice this year with "Stereo Love" and "This Is My Life" (Spinnin' Records).

"Stereo Love" even cracked the notoriously Europhobic U.K. singles chart, peaking at No. 4 and selling 101,000 units, according to the Official Charts Co. Another Romanian dance star, Inna, also hit the U.K. top 10 in March with "Hot" (3 Beat/All Around the World/Universal), selling 193,000.

Such success represents the international blossoming of an underground scene that took root after the fall of President Nicolae Ceausescu's Communist regime in 1989.

"For many locals, clubbing equals freedom," says Cosmin Duru, manager of Bucharest-based clubbing website Nights.ro.

The country is also home to an Ibiza-style summer dance scene centered on the Mamaia holiday resort, which attracts A-list DJs to its numerous clubs. British house DJ Steve Lawler describes the crowds there as "fantastic."

"You have two scenes, one very commercial and one very underground, but they co-exist happily and feed into each other," Lawler says.

Romania's January 2007 entry into the European Union was another turning point for the country's dance scene, according to Marius Mates, CEO of Bucharest-based Premium Management, which reps Romanian dance artists Claudia Pavel, Bentu de Soli and David DeeJay.

"Local writers and producers had the chance to travel abroad and were exposed to higher production standards," says Mates, who also owns club chain Bamboo. "Doing business is much simpler being part of the EU."

Meanwhile, Western companies like the United Kingdom's Ministry of Sound and All Around the World and the Netherlands' Spinnin' compete to license hits that emerge on Romanian labels like Mayavin, Roton and Cat Music/Media Services.

Still, it's a long process from Romanian club play to Western charts, according to Scott Simons, A&R manager and head of international at MoS in London.

Records first pick up play in Romanian resorts, before crossing over to Greece, Turkey, Egypt and Southern Europe club play, he says.

"Nine to 12 months after being released in Romania," Simons adds, "they end up charting in the U.K. and [Germany, Switzerland and Austria] because everyone who went on holiday to [Romania] knows them really well."

Accordingly, MoS will release "One" by Anya featuring Jayko in the United Kingdom at the end of summer, following its Romanian release in February on Cat Music/Media Services. Other releases being prepped as Europe's summer holiday season gets under way include Pavel's "Don't Miss Missing You" (Cat Music/Media Services), de Soli's "Pearls of Summer" (Camper Music) and "So Bizarre" (Spinnin') by David DeeJay featuring Dony.

"This will be the year Romanian dance goes totally mainstream," van der Zwan says. ●●●

MATES



CLAUDIA PAVEL



CONGRATULATIONS TO STEPHEN KELLOGG & THE SIXERS, ARMED FORCES ENTERTAINMENT'S ENTERTAINERS OF THE YEAR.



YOU DON'T HAVE TO WEAR A UNIFORM TO GO ABOVE THE CALL OF DUTY.

Whether it's an adrenaline pumping rock anthem or hilarious punch line, Armed Forces Entertainment performers bring a morale boosting touch of home to our troops serving overseas. Of the 102 tours that entertained more than 400,000 personnel last year, each act was extraordinary. But one in particular went beyond the call of duty. In recognition of their two tours, which included Europe, the Mediterranean and Southwest Asia, we salute Stephen Kellogg & The Sixers, Armed Forces Entertainment's Entertainers of the Year.



FIND OUT IF YOU HAVE WHAT IT TAKES TO TOUR. GO TO ARMEDFORCESENTERTAINMENT.COM.

Notes For Votes

Colombia's Presidential Campaign Draws Heavy Artist Participation

Presidential campaigns are known for attaching themselves to popular songs and prominent artists. But in Colombia, the opposite has occurred, as emerging artists and even hitmakers actively seek out candidates and donate music to help get them elected.

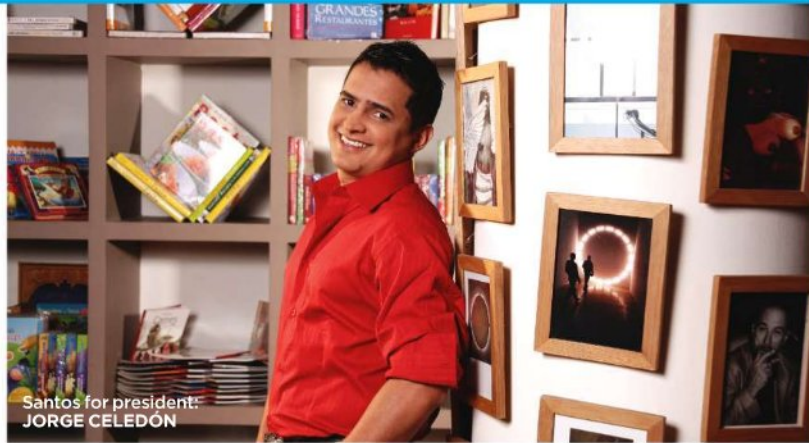
Music permeates the campaigns of front-runner **Juan Manuel Santos** of the National Unity Social Party (Partido de la U) and former Bogota mayor **Antanas Mockus** of the Green Party, with both candidates featuring free downloadable songs, ringtones and video links on their official websites and YouTube, Facebook and Twitter accounts.

The use of music in Mockus' green campaign, whose main themes are anti-corruption

and social responsibility, goes hand in hand with the candidate's social-networking appeal. Mockus' Facebook page has more than 550,000 likes, while his party's page has close to 800,000 likes, remarkable tallies in a country of 40 million.

Still, the outpouring of music "completely bowled us over, because there was so much coming at us and from every genre imaginable," campaign manager **Astrid Alvarez** says.

Since campaigning started in March, Alvarez says Mockus has received more than 1,000 original songs, many accompanied by original videos. Mockus' official campaign site features 22 of those songs, including "Antanas Llegó" (Antanas Arrived), written by **Mil Santos**, a Colombian living in



Santos for president: **JORGE CELEDÓN**

Germany who performs the tropical-flavored indie-pop track with German singer **Nica Tea**.

Santos wrote the track "out of frustration from being far from my country and unable to do anything," he says, speaking by phone from Germany. He penned the track on a Friday, and the following day shot the video with Tea and the help of friends. They put it up in YouTube, and before the day was over, had more than 17,000 views.

Two days later, Mockus' campaign called and asked for permission to use the song as its official theme. As with all tracks Mockus uses, the campaign obtained a gratis license to use the song in multiple ways, including in a TV ad that has helped put Mil Santos' music on the map.

Santos' music offering is more modest but still substantial. His website has a campaign song available as a free full-track download in eight different versions, as well as a ringtone in 11 styles, ranging from Andean to electronic.

The site also features ringtones derived from original songs penned by salsa violinist **Alfredo de la Fé** and vallenato star **Jorge Celedón**, one of Colombia's most popular artists. Celedón's track, titled "Santos Presidente," is a tribute to the candidate that has received airplay and has multiple videos on YouTube. It's also available on the Santos site as a free full-track download and ringtone.

As the two candidates prepare for a runoff election on June 20, Celedón has penned

a new campaign song for Santos, and Mockus' campaign is in the process of selecting a new, more uptempo track from its roster of entries. Also, more than 120 artists have offered to play for free at Mockus events around the country on the day of the runoff.

While it's difficult to gauge what impact the music has on voters, the outpouring of original compositions does point toward the galvanizing effect these campaigns and their messages are having on the public.

"Our big message is about community participation," Alvarez says. "This is an example of publicity created by people motivated by a cause." ●●●

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

Latin Notas

LEILA COBO



Think Local

Sony Music Partners With Spanish Social Network To Promote Domestic Acts

Local acts have historically accounted for about 80% of music sales in Spain, according to IFPI. But due to unusually heavy consumer use of peer-to-peer networks and declining label investment in local talent, domestic acts now account for only about half of sales, the labels group says.

Sony Music is betting it can boost sales of domestic releases in Spain by engaging with young music fans on social network Tuenti. The 3-year-old Spanish site is the country's second-most-visited social network, with 8.3 million unique visitors in April, up 40% from the same time last year. Market leader Facebook had 13.6 million unique visitors in Spain during April, up 116% from a year earlier.

In a deal announced in May, Sony has agreed to provide Tuenti with 35 hours of music videos that will be featured on channels devoted to 50 Spanish and international artists. The site will also

Getting social: Tuenti managing director **KORO CASTELLANO LASA** and Sony Music Spain president **CARLOS LOPEZ** (seated from left); standing, from left: Tuenti media product manager **ADAM NEFF**, Pignoise singer/guitarist **ÁLVARO BENITO**, Sony Music Spain music division director **JOSE MARIA BARBAT** and Pignoise drummer **HÉCTOR POLO** and bassist **PABLO ALONSO**.

feature links to buy digital tracks directly from Sony, Spain's biggest music label by physical market share, according to labels group Promusicae.

The artist offering is expected to grow, as will exclusive content for Tuenti fans, Tuenti head of communications **Icaro Moyano** says.

"Our users see a lot of video—5 million videos a day," Moyano says. "So for us it's a natural evolution to have professional, trusted and verified content."

What clinched the deal was Tuenti's young user base, its ability to host exclusive events and behind-the-scenes footage by Spanish artists and to use its artist channels to promote merch, Sony Music Spain music division director **Jose Maria Barbat** says.

Sony's first major promo project on Tuenti was a monthlong campaign for Pignoise's new album "Año Zero," during which Tuenti users could listen to exclusive prerelease streams of seven

tracks from the album. Sony also gave away T-shirts and tickets to a private show by the band, which it recorded and streamed on Tuenti.

Sony is focusing on local artists at Tuenti because "it's easier for us and more interesting [for Tuenti] to build an exclusive event for El Canto del Loco than to do something with Christina Aguilera, who has 26 exclusives with different partners worldwide," Barbat says.

A June 1 IDC Research study showed that nearly 96% of music acquired online in Spain is pirated. But Barbat says the Tuenti partnership will help raise the profile of Sony artists to a point where their ancillary income from tours and merch will be more valuable to the label. He notes that the label has been signing Spanish artists to multi-rights deals for seven years.

"We have some important developed acts like Perea in which we participate in all their activities," he adds. "Perea is a platinum-selling act in albums, but this year it'll have one of the biggest rock tours. We just signed a bank sponsorship. Eighty percent of the profit we make on a group like Perea is made from atypical revenue." —Ayala Ben-Yehuda



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

EN BREVE

CAMILA, PAZ CO-HEADLINE IN CHICAGO

In a rare pairing of Latin pop and regional Mexican acts, Camila and Espinoza Paz will co-headline Chicago's Aragon Ballroom Aug. 14. AEG Live VP of Latin talent **Rebeca Leon** says the show came about as she was routing both tours and found that both acts wanted to play the market on the same date. The twin bill made sense because Camila and Paz share a young audience that listens to both genres, Leon says.

CODIGO REISSUES BLADES-COLÓN ALBUM 'SIEMBRA'

Codigo Music has released a remastered special edition of the album "Siembra," the seminal 1978 salsa collaboration between **Ruben Blades** and **Willie Colón**. "Siembra" contains such classics as "Plastico" and "Pedro Navaja," as well as bonus tracks, alternate versions and a remix of the title track. The special edition includes a 24-page booklet with photographs and liner notes from former Los Angeles Times Latin music reporter **Agustin Gurza** and sound engineer **Jon Fausty**. Codigo has also released "Siembra Live," a 1980 recording by Colón and Blades and their bands at the Capitol Theater in Passaic, N.J., with liner notes from noted Latin music journalist **Ernesto Lechner**. Codigo bought the Fania Records catalog in April 2009 and has been releasing compilations under the Fania name.

AMANDA MARTINEZ TO PLAY WORLD CUP GIGS

Independent Canadian singer/songwriter **Amanda Martinez** will perform "Sueños Posibles," her bilingual World Cup song, at FIFA fan stages at the World Cup in South Africa. Martinez, who is half-Mexican and half-South African, is paying for the trip herself and was booked to perform for a small honorarium by the Canadian embassy in South Africa. Martinez's gigs will take place June 11-13 outside the match venues in Newtown's Mary Fitzgerald Square, Sandton's InnesFree Park and Soweto's Elkah Stadium, where spectators can watch the games for free on big screens.

—Ayala Ben-Yehuda



Not myself tonight:
CHRISTINA
AGUILERA

Stormy Weather

While Some Superstar Tours Are Thriving, Concerns Mount About Soft Ticket Sales

During the last two years, May and June have been filled with trepidation about ticket sales. Most of it was related to the economy, but some of it was due to other issues like ticket prices and the sheer number of acts on tour.

This year, things look even dicier. In addition to the postponement of **Christina Aguilera's** summer tour and scattered show cancellations by **the Eagles** and **Country Throwdown** tour, not to mention disappointing early sales for the **Lilith Fair** trek, enough people have told us that sales are off that there must be something to it.

The jury is obviously still out, and average attendance figures reported to **Billboard Boxscore** so far this year are down only slightly from a year earlier. But it looks as though overall 2010 grosses and attendance totals will have a difficult time matching last year's heights.

In 2009, ticket sales for many tours were well under way before the summer of economic discontent fully came to bear. This year, the economy and heavy touring traffic remain challenges, accompanied by consumer ill will directed toward the concert business, stemming from heightened public awareness about ticketing business practices in the wake of the **Live Nation-Ticketmaster** merger.

"There's some panic out there on the streets," says veteran agent **Dennis Arfa**, whose **Artists Group** International books such acts as **Rod Stewart**, **Billy Joel** and **Metallica**. "You see a lot of soft shows, and until these really come through it makes people nervous."

Among executives not part of the **Live Nation** family, there's concern that the promotion giant's strategies to boost sales may not be good for the overall business.

Live Nation Entertainment's massive "no service fee" promotion in June—which saves fans as much as \$12-\$13 off an average ticket price and addresses general consumer discontent with add-on fees—will surely provide a big boost. The promotion follows last summer's heavy discounting, including **Live Nation's** "No Service Fee Wednesdays."

Live Nation CEO of global music **Jason Garner** says last summer's promotional efforts moved 800,000 incremental tickets, addressing an industry-wide problem of unsold inventory. But many people in the touring industry think fans were waiting for similar discounts this year, which appears to be contributing to soft early sales.

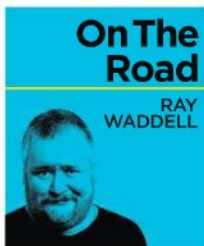
Vans Warped/Mayhem/Country Throwdown producer **Kevin Lyman** says venue

operators "are telling me that their box office gets calls all the time asking when will they have the discounts."

Similarly, **Arfa** says discounting in recent years "has led consumers to hold onto their money and wait for those discounts to occur again, so there's less of a rush to buy." But he adds that a lot of shows that are soft now will end up fine.

Of course, some tours are doing quite well. Even with **Bono's** recovery from back surgery delaying **U2's** tour, the band's 360° trek still appears headed toward reaching the highest gross ever. Meanwhile, **Lady Gaga** and **Justin Bieber** are on fire, country is killing it, and other tours ranging from **Roger Waters** to **James Taylor/Carole King** to **Muse** are doing bang-up business. For **Live Nation**, **Garner** says sales so far are on a "similar" track as last year.

AEG Live CEO Randy Phillips says **AEG Live's** sales have been "been fairly solid" so far



On The Road

RAY WADDELL

this year. "Our **Bon Jovi**, **Black Eyed Peas**, **Justin Bieber**, **Alicia Keys** and **Taylor Swift** tours have sold all available inventory to date and the second legs, where applicable, are also doing well," **Phillips** says.

But **Phillips** acknowledges that there has been "a little softness" in the company's regional office business for one-off

shows. "One of the biggest issues we find with the amphitheater season is the compression of a year's worth of programming into five months invariably leads to the cannibalization of 'softer ticket' shows competing in a saturated marketplace for the same consumers," **Phillips** says. "This is not a 2010 phenomena, but a perennial problem for the live touring industry."

There is indeed a heck of a lot out there for live music fans to choose from. "It's very hard to distinguish yourself in a summer that has 80 shows come to town," **Arfa** says. "Even though the music isn't all the same, everybody's competing for the same dollar."

Worth noting: This time last year there was a lot of doom-and-gloom talk as well, though not in our pages. Despite last year's tough economy, average per-show gross and attendance in North America were up 7.6% and 8%, respectively, according to **Boxscore**—the first time average attendance outpaced gross in more than a decade.

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

BOXSCORE Concert Grosses

| | GROSS/ TICKET PRICE(S) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
|----|--|--|---|--|
| 1 | \$5,271,620 (€3,428,450) \$153.76/\$76.88 | WHITNEY HOUSTON O2 Arena, London, April 25-26, 28 | 40,937 43,773 (three shows) | Marshall Arts |
| 2 | \$4,809,510 (€3,168,594) \$75.13 | THE BLACK EYED PEAS O2 Arena, London, May 5-6, 27-28 | 65,436 66,320 (four shows one sellout) | AEG Live U.K. |
| 3 | \$3,416,790 (6,222,835 reales) \$274.54/\$82.36 | AEROSMITH Estádio Palestra Itália, São Paulo, Brazil, May 29 | 32,112 35,904 | T4F-Time For Fun |
| 4 | \$3,057,250 (€2,116,460) \$108.34/\$72.23 | LADY GAGA O2 Arena, London, May 30-31 | 34,159 34,176 (two shows one sellout) | Live Nation U.K. |
| 5 | \$2,719,623 \$74.50 | PEARL JAM, BAND OF HORSES, THE BLACK KEYS Madison Square Garden, New York, May 20-21 | 36,830 two sellouts | Live Nation |
| 6 | \$2,586,220 (€1,775,615) \$138.37/\$65.54 | MICHAEL BUBLÉ O2 Arena, London, May 15-16 | 31,633 31,796 (two shows one sellout) | Live Nation U.K. |
| 7 | \$2,324,098 \$95/\$45 | EDNITA NAZARIO Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 7-9 | 32,928 35,384 (three shows) | Publivent |
| 8 | \$2,316,586 (€1,608,740) \$100.34/\$86.01 | ROD STEWART Manchester Evening News Arena, Manchester, England, May 26-27 | 24,234 two sellouts | AEG Live U.K. |
| 9 | \$2,161,304 \$89.50/\$59.50/ \$39.50 | GLEE Radio City Music Hall, New York, May 28-30 | 29,739 five sellouts | Live Nation, MSG Entertainment |
| 10 | \$1,988,780 (€1,338,230) \$6019/\$52.01 | WESTLIFE O2 Arena, London, May 12-14 | 35,261 47,808 (three shows) | Live Nation U.K. |
| 11 | \$1,905,800 (€1,288,479) \$66.56/\$56.95 | RIHANNA O2 Arena, London, May 10-11 | 30,813 33,018 (two shows one sellout) | Live Nation U.K. |
| 12 | \$1,850,460 (€1,282,166) \$64.95/\$57.01 | ALICIA KEYS O2 Arena, London, May 25-26 | 32,333 32,396 (two shows one sellout) | AEG Live U.K. |
| 13 | \$1,649,743 \$79.50/\$39.50 | GLEE Gibson Amphitheatre, Universal City, Calif., May 20-22 | 23,720 four sellouts | Live Nation |
| 14 | \$1,607,960 (2,840,470 reales) \$198.13/\$101.90 | GUNS N' ROSES Praça da Apotheose, Rio de Janeiro, Brazil, April 4 | 20,609 35,000 | T4F-Time For Fun |
| 15 | \$1,574,240 (€1,610,048 Canadian) \$260.63/\$46.44 | JAMES TAYLOR & CAROLE KING Air Canada Centre, Toronto, May 28 | 17,910 sellout | Live Nation |
| 16 | \$1,569,840 (4,498,029 nuevos soles) \$600/\$50 | GUNS N' ROSES Estadio Monumental, Lima, Peru, March 25 | 22,089 29,900 | T4F-Time For Fun |
| 17 | \$1,485,040 (€1,008,921) \$139.83/\$66.24 | JULIE ANDREWS O2 Arena, London, May 8 | 13,865 14,024 | Raymond Gubbay, AEG Live U.K., Marshall Arts |
| 18 | \$1,474,710 (783,118,700 pesos) \$84.74/\$24.48 | SIMPLY RED Movistar Arena, Santiago, Chile April 28-29 | 27,853 31,460 (two shows) | T4F-Time For Fun |
| 19 | \$1,470,560 (€1,012,700) \$101.65/\$87.13 | ROD STEWART O2 Arena, London, May 29 | 15,780 sellout | AEG Live U.K. |
| 20 | \$1,468,610 (€1,024,540) \$121.84/\$53.75 | ERIC CLAPTON & STEVE WINWOOD Wembley Arena, London, May 20-21 | 13,643 14,540 (two shows) | 3A Entertainment |
| 21 | \$1,428,500 (€987,015) \$72.36/\$28.95 | PAUL WELLER Royal Albert Hall, London, May 24-28 | 23,400 five sellouts | 3A Entertainment |
| 22 | \$1,352,334 \$156/\$324 | GUNS N' ROSES Estadio Olímpico Atahualpa, Quito, Ecuador, April 1 | 24,520 31,068 | T4F-Time For Fun |
| 23 | \$1,211,623 \$79 | PEARL JAM, BAND OF HORSES TD Garden, Boston, May 17 | 15,600 sellout | Live Nation |
| 24 | \$1,158,990 (643,526,400 pesos) \$144.08/\$50.43 | AEROSMITH Elipse del Parque O'Higgins, Santiago, Chile, May 25 | 18,639 51,200 | T4F-Time For Fun |
| 25 | \$1,135,705 \$200/\$35 | KISS 108 CONCERT: KE\$HA, BOYS LIKE GIRLS & OTHERS Comcast Center, Mansfield, Mass., May 22 | 19,674 19,932 | Live Nation |
| 26 | \$1,124,862 \$59.50 | JOAN SEBASTIAN, ALEJANDRO FERNÁNDEZ, MARCO ANTONIO SOLÍS American Airlines Center, Dallas, May 30 | 10,720 sellout | Live Nation |
| 27 | \$1,078,955 \$350/\$125/ \$79.50/\$39.50 | CAROLE KING & JAMES TAYLOR Palace of Auburn Hills, Auburn Hills, Mich., May 27 | 14,238 sellout | Live Nation, Palace Sports & Entertainment |
| 28 | \$1,036,809 \$350/\$39.50 | JAMES TAYLOR & CAROLE KING HP Pavilion, San Jose, Calif., May 11 | 15,194 sellout | Another Planet Entertainment |
| 29 | \$1,004,955 \$275/\$65 | JAMES TAYLOR & CAROLE KING Arena at Gwinnett Center, Duluth, Ga., June 3 | 12,167 sellout | Beaver Productions |
| 30 | \$992,621 \$275/\$45 | JAMES TAYLOR & CAROLE KING Jobing.com Arena, Glendale, Ariz., May 19 | 12,286 sellout | Live Nation, in-house |
| 31 | \$974,800 \$75/\$49.50 | 93.3 MMR*B*Q: ALICE IN CHAINS, STONE TEMPLE PILOTS & OTHERS Susquehanna Bank Center, Camden, N.J., May 23 | 23,525 25,415 | Live Nation |
| 32 | \$973,475 \$85/\$55/\$35 | NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES American Airlines Center, Dallas, May 15 | 14,798 15,288 | Live Nation, in-house |
| 33 | \$973,359 \$82.50/\$28 | NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Verizon Wireless Music Center, Noblesville, Ind., May 22 | 25,212 sellout | Live Nation |
| 34 | \$948,329 \$85/\$46.50 | NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Allstate Arena, Rosemont, Ill., May 18 | 14,216 sellout | Live Nation |
| 35 | \$944,072 \$76 | PEARL JAM, BAND OF HORSES Prudential Center, Newark, N.J., May 18 | 12,536 sellout | Live Nation, in-house |

DIGITAL BY ANTONY BRUNO

You Are There



Online Video Sites Embrace Live Concert Streams

The visceral experience of attending a concert can never be fully replicated online. But live music—that's live as in happening right now—is making its way to the Internet with increasing frequency, bringing with it new opportunities for fans, artists and rights-holders alike.

A rash of online outlets have begun dabbling in hosting live video streams of music concerts. YouTube has done so with U2, Alicia Keys and, most recently, with performances by the Dave Matthews Band, Norah Jones and other acts at this year's Bonnaroo festival. MTV has aired live performances by such acts as the Gorillaz, Honor Society and Just Kait. Vevo, which featured a live stream in May of a concert by the National, just completed a live webcast of the FIFA World Cup Kick-Off Celebration Concert June 10 in South Africa. And live video sites like

Ustream, Justin.tv, Livestream and Big Live have formed to make a real business out of hosting live streams.

At first glance, it seems like a counterintuitive effort. The Internet, after all, is a bastion of on-demand access to entertainment content, challenging the appointment-based nature of traditional TV viewing. So why bring that same appointment-based model to an on-demand format like the Web?

According to Vevo CEO Rio Caraeff, the answer is simple: money. Vevo's model is built around creating scarcity and selling advertising against that. The first step was to create one point of access for any music videos on the Web, allowing Vevo to be the sole entity selling ads around them.

Live events are even more scarce, which Caraeff says opens the door to different types of advertising opportunities, like movie trailer premieres. These ads cost more than other Vevo ads, as the sponsor is able to place adver-

tising in the promotional run-up to the event, around the live event itself and on the archived footage made available to stream after the event. And there's already huge demand from consumer brands keen on reaching the online video audience.

"A lot of the sponsors we're working with today are asking us for more live events," Caraeff says. "Did I think we would be doing this live event strategy so soon? Not exactly. I thought we'd be getting into this at the end of our first year, not in the first one or two quarters of our business. So it's something we've moved up in our road map because we see incredible demand from the advertising marketplace for more events."

Augmenting this scarcity benefit is the issue of audience engagement. Streaming music is by and large a passive activity, which is why video has emerged as the go-to model for ad-supported music online. Watching a video provides more opportunities for interacting with an audience than an audio stream.

Live-streaming services like Ustream and the just-launched Big Live are adding interactive features like chat and sharing to their sites. Big Live is a social networking site that streams live music performances, mostly by undiscovered acts, as a sort of icebreaker to stimulate discussion. Once logged on, users can see what concerts their friends are watching and choose to join the stream, allowing both private and public chats along the way that the founders hope will keep them watching the en-

Wide awake in America: U2 performs at the Rose Bowl in an October 2009 concert webcast live by YouTube.

tire set. Ustream integrates Twitter feeds and Facebook updates on its site for much the same purpose.

An engaged viewer is a valuable viewer, and savvy online services can sell ads around these users, which it then shares with the artists involved. Ustream shares all ad revenue with artists 50/50. Vevo also provides participating artists with a share of the sponsorship dollars above and beyond the simple per-stream royalties.

The downside, however, is cost. It's far more expensive to stream a live video to 10,000 simultaneous viewers than it is to stream an archived video to 100,000 viewers accessing it at different times. These costs can vary widely based on how each service manages its bandwidth costs, the quality of the stream provided, server maintenance and other factors.

Ultimately, the success of this effort depends on the eyeballs it can generate. Vevo won't disclose how many viewers its live events have garnered, but YouTube estimated more than 10 million tuned in to its U2 concert last year. When Shakira premiered her video "Give It Up to Me" on Ustream last November, the company says it drew about 94,000 viewers.

Considering that these numbers are generated at no additional cost to the artist, it's easy to see the upside. ●●●

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

BITS & BRIEFS

GAMES, MUSIC APPS TOPS AMONG MOBILE APP USERS

In fourth-quarter 2009, 21% of U.S. wireless users owned a smart phone, up from 19% in the prior quarter and up from 14% at the end of 2008, according to Nielsen's ongoing App Playbook study, which surveys more than 4,200 U.S. mobile app downloaders. The average number of apps per user varied by device. iPhone users had an average of 37, BlackBerry users 10, Android users 22 and Windows Mobile users 13. As for what kind of apps they're downloading, 65% had selected games and 46% chose music apps. Pandora was the most popular music app across all platforms.

NETWORKED AUDIO DEVICE SALES WILL GROW

ABI Research predicts the networked audio devices business will exceed \$10 billion in sales by 2015, up from \$1.3 billion in 2009. The company defines networked audio devices as anything that can stream music to a

home stereo from another source. That includes Wi-Fi bridges that link a computer to a stereo or Internet radio devices that stream music directly from cloud-based services. ABI says sales of these devices will grow at a compound annual rate of 32% from 2009 to 2015.

YOUTUBE VIDS RACK HALF THEIR VIEWS IN FIRST SIX DAYS

Videos on YouTube get half of their views in the first six days after being posted to the site, according to Web video metrics service TubeMogul. After 20 days, videos will have received 75% of their total views. By way of comparison, videos in 2008 didn't generate 50% of their total views until 14 days after being posted and didn't reach 75% of total views until 44 days, indicating a narrowing window of opportunity to generate traffic from YouTube videos. TubeMogul says the results point to a need to post more videos to YouTube more frequently to benefit from the viral promotional platform.

HOT MASTER RINGTONES™ JUN 19 2010 Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ORIGINAL ARTIST |
|-----------|-----------|----------------|--------------------------|-----------------------------------|
| 1 | 1 | 7 | #1 AIRPLANES | B.O.B FEATURING HAYLEY WILLIAMS |
| 2 | 2 | 9 | OMG | USHER FEATURING WILL.I.AM |
| 3 | 4 | 3 | CALIFORNIA GURLS | KATY PERRY FEATURING SNOOP DOGG |
| 4 | 5 | 3 | NOT AFRAID | EMINEM |
| 5 | 6 | 3 | FIND YOUR LOVE | DRAKE |
| 6 | 3 | 37 | NEED YOU NOW | LADY ANTEBELLUM |
| 7 | 7 | 8 | UN-THINKABLE (I'M READY) | ALICIA KEYS |
| 8 | 8 | 12 | OVER | DRAKE |
| 9 | 11 | 9 | YOUR LOVE IS MY DRUG | KESHA |
| 10 | 10 | 16 | RUDE BOY | RHIANNA |
| 11 | 12 | 37 | SMILE | UNCLE KRACKER |
| 12 | 9 | 14 | MY CHICK BAD | LUDACRIS FEATURING NICKI MINAJ |
| 13 | 13 | 18 | HEY, SOUL SISTER | TRAVIS |
| 14 | 15 | 8 | LOSE MY MIND | YOUNG JEEZY FEATURING PLIES |
| 15 | 14 | 14 | NOTHIN' ON YOU | B.O.B FEATURING BRUNO MARS |
| 16 | 17 | 5 | RIDE | CIARA FEATURING LUDACRIS |
| 17 | 31 | 2 | BILLIONAIRE | TRAVIS MCCOY FEATURING BRUNO MARS |
| 18 | 21 | 5 | PRAY FOR YOU | JARON AND THE LONG ROAD TO LOVE |
| 19 | 27 | 2 | UNDO IT | CARRIE UNDERWOOD |
| 20 | 19 | 4 | THIS AFTERNOON | NICKELBACK |



Travis McCoy's debut single, "Billionaire," rides a 52% gain to move 31-17 in its second week on the chart. A former No. 1 on Heatseekers Songs, "Billionaire," which features Bruno Mars, moves into the top 10 on the Billboard Hot 100, cruising 11-5.

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



PEDAL POWER

Many people recharge their mobile phone batteries through car chargers. What if you could do the same thing while riding your bike? Nokia has developed a Bicycle Charger Kit that harnesses the power generated from pedaling a bike to charge a phone. The phone dock rests on the bike's handlebars and is powered by a generator placed against the front wheel. Cyclists would need to pedal about six miles per hour for 10 minutes to generate enough charge for 28 minutes of talk time. The faster you ride, the faster it charges.

The kit is initially targeting consumers in emerging-market economies. There aren't any details on when the product will be available in the United States. —AB



CHERRYTREE
RECORDS
PRESIDENT

Martin Kierszenbaum

The record executive and Lady Gaga collaborator talks about signing Die Antwoord and his label's aesthetic.



If you've ever sung along with Lady Gaga's "Eh, Eh (Nothing Else I Can Say)"—and you know you have—you've unknowingly given a shout-out to Cherrytree Records honcho Martin Kierszenbaum, aka the "Cherry Cherry Boom Boom" that Gaga mentions at the end of the song.

Kierszenbaum, 43, signed Gaga to his Cherrytree Records imprint, which is part of Interscope, and co-wrote four tracks on her album, including "Eh, Eh." The multitalented executive has as many job titles (Cherrytree founder/president, Interscope Geffen A&M president of international operations and Interscope Records president of pop and rock A&R) as he has continents he's called home (born and raised in Argentina, he then moved to Europe and is now based in Los Angeles).

In his spare time, Kierszenbaum hosts a morning show on CherrytreeRadio.com and writes songs. In addition to collaborating with Gaga, he has also written songs for t.A.T.u. and is currently working with the Veronicas and Natalia Kills. He has a publishing deal with Universal Music Publishing Group.

While Kierszenbaum has signed several international acts, he says his main goal is to sign artists who push limits and could take pop music in new directions. He recently signed South African art-rap sensation Die Antwoord, and this summer will oversee two releases from Swedish pop diva Robyn (see story, page 33). He spoke to Billboard about his early musical influences, his online community and his relationship with Interscope chief Jimmy Iovine.

How did you find Die Antwoord and convince the act to join the Cherrytree family?

We spend so much time online, interacting with people, and that's how we originally discovered Die Antwoord. I flipped out when I first saw it because it really has the Cherrytree aesthetic, meaning it's something that could eventually reach the mainstream, but right now is slightly left of center. Our goal is always to take something that's a little to the left of the dial and bring it to the mainstream without diluting it. I think Die Antwoord fits really well in the family at Cherrytree, because all of our artists are pushing the boundaries of what is conventionally thought of as pop music.

We met them pretty early on and established a relationship and came to the conclusion that we could work well together. There was a very competitive situation and there was a lot of interest in them, but I think the reason they came to us is because they liked our approach and thought we could

do good things together, not because we came out on top in some sort of bidding war.

Do you have a multirights deal with Die Antwoord, or with any of your other artists?

With Die Antwoord, we're getting involved in different facets of their career where we can bring value. In terms of other artists, we do the same thing, but it's always based on where we feel we can be of the most assistance. For instance, if a band comes to me with a giant live following, I'm not going to ask them for a piece of the touring unless I think I can help it grow substantially. I want to build long-term relationships with artists, and that's impossible to do in a situation they think is unfair.

Looking at your roster and aesthetic, which is very performance-oriented and boundary-pushing, were you the world's biggest David Bowie fan as a kid? [Laughs] Well, I'm not that old; Bowie started a bit before my time.

But yes, I was an admirer of what David Bowie did, absolutely. The primary thing that I am interested in, though, is what artists like Bowie were doing—they weren't just recording artists or songwriters, they were conceptual artists. He was a visual artist, in a way, giving you a full picture of his art. I think that's starting to make a comeback—it's acceptable and attractive for musicians to have a multifaceted approach. I loved Grace Jones and Kate Bush and Peter Gabriel and Prince, and all those people really pushed the envelope when it came to the definition of pop music.

Your roster is also very international—you have South Africa and Germany and Sweden all represented, among others. Do you think the fact you've lived all over the world is a big part of that?

I think having a lot of international experience is an asset, but I don't think it's the reason I sign bands from all over. We cast a very wide

net when we are looking for bands and so we're maybe able to find more needles in the haystack. But the fact that I lived in so many places and have language skills definitely helped me in the biz. I got a job in the international department at Warner after working in the mailroom at PolyGram in part because I was multilingual and had lived on three continents. I'm used to other cultures and if I hear about some kid doing amazing things in a basement in Hungary, I can go track him down and not be intimidated. But I'm not looking for international acts just to sign international acts.

Another way you're reaching out worldwide is through the Cherrytree Records website, which does a great deal to define the label's identity.

There are two big reasons I want to create a destination at CherrytreeRecords.com. The first is that I want to have a safe haven for artists to come and express themselves and have a platform to

launch. And the second is that I want to have a direct connection with the audience. I want to be able to chat with them and learn from them—I want to know what they want to consume and what they want to absorb and get input from them on the music we're putting out.

I equate the site to a big vegetable co-op, where you can just come and hang out and share your opinion. I want an exchange of ideas and dialogue. But the thing I'm most excited about now is CherrytreeRadio.com. I spend a lot of time programming the station and we don't just play Cherrytree artists, we play all sorts of stuff that falls under the "pop alternative" umbrella. We have Robyn do a punk show; we have a morning show, which I host with some other people that work at Cherrytree. And we have a function where you can chat with both the DJ and other people who are listening, too.

Your boss at Interscope, Jimmy Iovine, is known for being an opinionated fellow. When you guys disagree, what do you clash about?

That's easy—one of the things that makes Jimmy so good at his job is not only his knowledge of business but also his knowledge of music. And we get in some intense discussions about mixes and artists, but Jimmy is definitely open to hearing all sides of an issue. And we have gotten in some nerdy rock arguments, for sure—we had this long one about Bruce Springsteen's "Tunnel of Love," about which songs were the best for covers, which were the best in terms of recording and which were the best overall. It was pretty great. ●●●

David Bowie was a visual artist. I think that's starting to make a comeback—it's acceptable and attractive for musicians to have a multifaceted approach.



REBEL WITHOUT A PAUSE

CAN YOU EVER HAVE TOO MUCH PUBLICITY? ON THE HEELS OF A BANNED VIDEO AND A CONTROVERSIAL NEW YORK TIMES INTERVIEW, ART-POP STAR M.I.A. IS ABOUT TO FIND OUT

BY MIKAEL WOOD

DURING "SPACE," THE dreamy future-shock ballad that closes her upcoming third album, M.I.A. repeatedly coos, "My lines are down/You can't call me," over a gently percolating beat that sounds like a Sega Genesis practicing its pillow talk. It's just one of the many observations on our data-drenched Infotainment Age that crop up throughout " $\wedge\wedge\wedge Y \wedge$," a stunning, more-or-less self-titled effort from the 34-year-old Sri Lankan native born Maya Arulpragasam. ■ Yet in a telephone interview with Billboard last week, the lyric is taking on another, more literal meaning, as M.I.A. travels on a Eurostar train from Brussels to London during a hectic round of European promotion. Namely, her cell phone keeps dropping our call whenever her train enters a tunnel.

When the line goes dead for the fourth time—hey, it's Europe; there are lots of tunnels—it's tempting to wonder if M.I.A. has perhaps hung up on purpose. After all, she'd just been asked about the massive attention paid to journalist Lynn Hirschberg's less-than-fawning cover profile of her in the *New York Times Magazine* last month, and M.I.A.'s subsequent responses. Maybe she's tired of discussing the story's focus on her supposed radical chic: a comfortable, even posh personal life allegedly at odds with her firebrand art and politics. Maybe she's fed up with talking about why she tweeted Hirschberg's cell phone number, or later posted a covert recording of one of her and Hirschberg's conversations. Maybe she's sick of the term "Trufflegate" (so coined after Hirschberg made hay out of M.I.A. ordering truffle-oil-flavored French fries) and figures that simply avoiding the topic might help it die a speedy death.

Fact is, M.I.A. is forthright in addressing last week's media cause célèbre. Does she regret doing the *Times* story?

"Not really," she replies. "I kind of knew what it was going to be.

"I said, 'Fuck the *New York Times*,'" she continues, referring to a series of tweets earlier this year in which she objected to the newspaper's coverage of the conflict in Sri Lanka between Sinhalese and Tamil factions. (Although M.I.A.'s mother moved herself and her children to London when M.I.A. was young, the artist's father remained in war-torn Sri Lanka, taking part in various Tamil opposition efforts.) "Of course they weren't going to be like, 'Hi! How you doing? We love you!'"

Whatever else it demonstrated, the Truffle Kerfuffle made it clear that at some point between the 2007 release of her second album, "Kala," and approximately two weeks ago, M.I.A. underwent an unlikely transformation from underground phenom to *Very Big Deal*.

"She's trying to do politics and she's trying to do art," *Los Angeles Times* pop critic Ann Powers says. "And she doesn't want to compromise or keep silent. That worked for the Clash, but that was a certain time and a certain place. And it partly worked for them because they were a band, and we're used to seeing guys be confrontational. If it works for her, I think she's even more important than we thought."

"I always forget that she has this sort of celebrity side to her," says Rusko, one of M.I.A.'s principal collaborators on her new album. "On a Tuesday night me and [longtime M.I.A. producer] Switch can go down and lurk around at [Los Angeles nightclub] Cinespace, and it's pretty chill. Maya can't do that—she's in that next realm now."

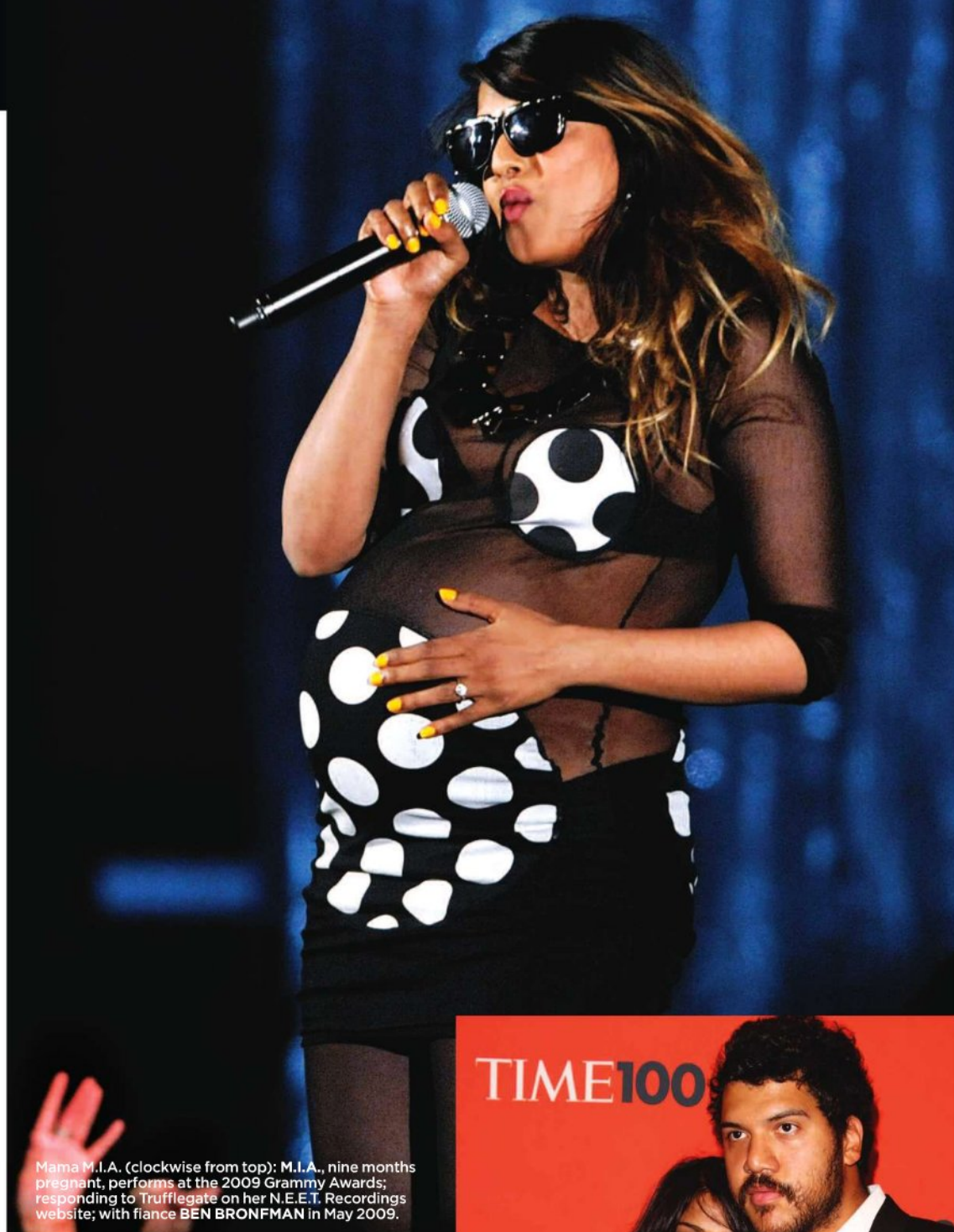
The shift is one she's still coming to grips with. "It's weird that I can make a joke and it becomes so controversial and people want to write about it," she says over the muffled squawk of a Eurostar conductor's announcement. "Some thing I say really flippantly gets this full-on rampage of stuff happening. It's amazing to me that people will do that."

M.I.A. has always had a high press profile, but in the past most of the attention was focused on her music, which between "Kala" and her 2005 debut, "Arular," has notched combined sales of more than 719,000 albums, according to Nielsen SoundScan; "Paper Planes," her breakthrough single off "Kala," reached No. 4 on the *Billboard* Hot 100, earned a 2009 Grammy Award nomination for record of the year and has sold 3 million copies. "In one way it's not their fault that they don't have music to write about," she says of the countless pop-culture pundits who've weighed in on Trufflegate, "because I haven't put a record out."

Until now, that is: Due July 13 in the United States on the singer's own N.E.E.T. Recordings imprint through Interscope, "/// \ / Y \/" is sure to steer at least part of the conversation regarding M.I.A. back to her music. It's at once her most accessible and most experimental album, as defined by the sweet synth-pop melodies of "XXXO" as by the juddering electro-punk beats of "Born Free." In "Tell Me Why," over a sample of a recording by the Alabama Sacred Harp Singers, M.I.A. flexes a disarmingly plaintive singing voice, while "Steppin Up" finds her warning all comers, "I run this fucking club."

"I was happy being the retarded cousin of rap," she says. "Now I'm the retarded cousin of singing."

"If you're an M.I.A. fan and you buy a new M.I.A. record," Rusko says, "you want to hear something you've never heard



Mama M.I.A. (clockwise from top): M.I.A., nine months pregnant, performs at the 2009 Grammy Awards; responding to Trufflegate on her N.E.E.T. Recordings website; with fiancé BEN BRONFMAN in May 2009.



before. This record gives you that."

Work on the 12-track set took place mostly in Los Angeles, where M.I.A. settled in early 2009 with her fiancé, Ben Bronfman (son of Warner Music Group CEO Edgar Bronfman Jr.) and their young child Ikhyd. Her collaborators included many of the musicians M.I.A. has been partnering with for years, such as Diplo, Switch and Blaqstarr; Rusko, the latest addition to the crew, is signed to Diplo's label Mad Decent.

"We really don't have any kind of formula," Switch says. "All the records come around by watching something on YouTube and an idea comes, or by going out to the clubs or something. We basically just mess around till something makes us excited enough for her to jump on the mic. We'll have her run on the track for 10 or 15 minutes, then I'll come and edit the bits and bobs she likes together. Then we'll flip it, reverse it, turn it backward and build a song from there."

"Maya is very careful about who she works with," says Mark Williams, who signed M.I.A. to Interscope and worked in an A&R capacity on both "Kala" and "/// \ / Y \/." (Williams is no longer with the label, but Interscope Geffen A&M Records chairman Jimmy Iovine asked him to assist M.I.A. on the new album.) "There's a comfort zone and a familiarity in the creative experience that she gets from working with Diplo and Switch. Even though there have been documented tensions at times"—Diplo, a former boyfriend, made several seemingly critical remarks about M.I.A. in the *New York Times Magazine*

piece—"all sides agree that it's productive. They know where she's at, but at the same time they push each other."

"Kala" contained one track produced by Timbaland, and given her cool-kid cachet and the mainstream exposure she earned performing alongside Jay-Z, Kanye West, Lil Wayne and T.I. at the 2009 Grammy Awards, it seems reasonable to assume that M.I.A. could've landed collaborations with any number of high-profile beatmakers for "/// \ / Y \/." The very prospect elicits a sigh audible from Europe.

"I didn't want my work to be like a bar graph of, 'How many new producers can she afford?'" M.I.A. says. "That's not how I measured it." Retaining a connection to her first two albums was more important. "If you have all three, then it makes sense

GRAMMY PERFORMANCE: KEVIN WINTER/GETTY IMAGES; WITH BRONFMAN: SOUL BROTHER/FILMMAGIC.COM

'SHE'S A CONTROVERSIAL ARTIST, AND SHE ALWAYS HAS BEEN. WHEN SHE DOES SOMETHING IT MAKES NOISE.'

—DYANA KASS, INTERSCOPE

litical rants. M.I.A. says she's not sure it's her responsibility as an artist to resolve those paradoxes. "That's what I was trying to work out: whether the future is something you level out or if you describe the extremes more."

As she was writing and recording, "it really seemed like my world was getting smaller and closing in around me at the same time that things were changing so fast. I couldn't keep up with it. It was the best year for me because my son was born and the worst year for me seeing so many Tamil people being killed. And then it was the best year for me because I found someone to settle down with, then the worst year because I couldn't leave [due to visa restrictions] and my mum couldn't come and see me. My album came out like that because that's how it was."

Interscope executive VP of marketing and publicity Dennis Dennehy says the label sees no problem working with that complicated message. "The biggest artists in music are never not provocative," he says. "It's who she is, and it's what makes her appealing. It's what draws you in."

"She's a controversial artist, and she always has been," senior director of marketing Dyana Kass adds. "That's nothing new. When she does something it makes noise." With regard to the New York Times fallout, "people are paying attention to her who might not have been already," Kass continues. "That is what it is."

Dennehy calls " $\backslash \ / \ / \ Y \ / \ /$ " a "classic case of artist development, where she's built an audience over time that's now ready for that record where an artist really captures a moment." XL Recordings chief Richard Russell, who oversees M.I.A.'s releases in the United Kingdom, agrees: "If you listen to her three albums, she's gotten better with every record."

Better or not, there's no doubting that the new set is poised to make a bigger impact out of the gate than "Kala" did. "The anticipation is through the roof," says M.I.A.'s publicist, Jennie Boddy, who's now managing her client's career as well. "Whether they agree or disagree with what she says, people are interested. It's an exciting moment."

According to Kass, Interscope's rollout "is about trying to figure out who that consumer is and where they live and breathe. We're really trying to drill down into what the picture of her audience is and make sure that everything we do feels authentic to her." Kass says all of M.I.A.'s original fans—"the tastemaker community, the world-music enthusiasts, the fashionistas"—have stuck with her, but that the success of "Paper Planes" "obviously opened her up to a much larger audience. So it's a matter of making sure we're covering that base while also making sure the new consumer is aware of the campaign."

The label made its first move in April at Coachella, where a blimp circled the sky above the festival's grounds announcing the upcoming release. "That seemed like a good place to start," Kass says, "with a nice cross-section of her audience." Then M.I.A. premiered on her website the video for "Born Free," an exceedingly violent nine-minute short film directed by Romain Gavras, the son of director Costa-Gavras. The video, banned from YouTube, "did exactly what it was meant to do: Get out there and get people talking," Kass says.

In yet another sign of the incongruity that defines " $\backslash \ / \ / \ Y \ / \ /$," the video for "XXXO" was recently shot by Hype Williams, the rap-video auteur behind such high-gloss clips as Will Smith's "Gettin' Jiggy Wit It" and the Notorious B.I.G.'s "Mo Money Mo Problems." "When I was like, 'I want Hype to shoot the video,' everybody was like, 'No way—he's a nightmare!'" M.I.A. says. "But he was amazing to work with." She adds that "it was interesting to take someone like Hype and mash him up with my aesthetic, just because it's so far removed. Sometimes when you do that you get some interest-

ing shit, and I think the 'XXXO' video is going to be the perfect balance of both worlds."

A Jay-Z remix of "XXXO" is also nearing completion, an element Kass says the label plans to "go everywhere" with prior to the album's release date. (She expects the video to premiere on a yet-to-be-determined outlet toward the end of June.) Additionally, M.I.A. is scheduled to appear July 13 on "Late Show With David Letterman" and July 14 on "Late Night With Jimmy Fallon."

In the retail space, " $\backslash \ / \ / \ Y \ / \ /$ " will arrive in the 12-song standard edition as well as in a deluxe package with a lenticular cover and four extra tracks, including a Blaqstarr-produced slow jam called "Caps Lock" that Mark Williams says "shows off an entirely different side of Maya."

Although the placement of "Paper Planes" in a trailer for the Seth Rogen comedy "Pineapple Express" fueled much of that song's success, Boddy says licensing doesn't occupy a significant portion of Maya's focus. "She considers things depending on whether or not they fit within her moral-scape and her aesthetic," the manager says. "Paper Planes" was only in the trailer; it wasn't in the movie. She'd want to see the scene, to see if her song fit in context. If the other party is open to doing something that's not status quo, then she's open to it. But it has to be a discussion."

M.I.A. says touring will play a more prominent role in the " $\backslash \ / \ / \ Y \ / \ /$ " campaign than it has for previous albums. "This time around I'm slightly more prepared," she says. "It just seems more solid. Last time, because I had visa issues, I didn't prepare myself enough, because I was like, 'Oh, I'm never going to get it anyway.' And then suddenly it came around and I was like, 'Shit!' Making all my visuals and animating stuff without sleeping for days—I felt like I was at college trying to get my shit in and the deadline was tomorrow."

She'll debut her new live show at a pair of festivals presented by L.A.-based Hard Events: Hard LA on July 17 and Hard NYC on July 24. "I've been trying to book her for one of my shows since I started doing this," Hard chief Gary Richards says. "She's definitely at the center of what's cool in our universe." Both concerts will also feature performances by two acts signed to N.E.E.T.: young Baltimore MC Rye Rye and New York noise-pop duo Sleigh Bells.

M.I.A. is also scheduled to play England's Big Chill and Underage festivals this summer, while an extensive North American tour is tentatively set to launch in September. According to XL managing director Ben Beardsworth, "Conventional dates in the U.K. will be a big part of driving record sales in the latter part of the year."

M.I.A. has plans to expand N.E.E.T. as well, from a record label into what she describes as "a creative collective" complete with photographers and visual artists. Following Sleigh Bells' "Treats," which was released May 11 in a joint venture between M.I.A.'s label and Q Prime's Mom + Pop Music, N.E.E.T. will issue Rye Rye's debut, "Go! Pop! Bang!," later this year through Interscope. "M.I.A. was there with me every day from when I started recording my album to when I finished," Rye Rye says. "She was pregnant then, but each day she'd come to the studio to lay the direction and add sounds into songs."

If all of that seems like an overflowing workload, M.I.A. doesn't disagree. "It is difficult to juggle everything," she admits, her train approaching the Channel Tunnel. "But luckily we have the Internet, and I can stay connected and on top of it."

"She knows all of this is a massive undertaking, but this is who she's chosen to be," Boddy says. "It's just part of her makeup." The manager laughs. "Who's the hardest-working person in show business? James Brown? Well, Maya might be gunning for his title." ■■■



that they came from the same person. And I didn't want it to be like, 'Then she met blah-blah!'"

In any event, she adds, "the song that everybody liked off 'Kala' ["Paper Planes"] wasn't made by one of those producers. So I don't know why we're constantly second-guessing that, because it's unpredictable—especially with me. You have to be honest with your art and then hope for the best. I can have any producer on my album that's from that world, but it doesn't really mean anything. You're just going to get a diluted version of me."

" $\backslash \ / \ / \ Y \ / \ /$ " certainly doesn't deliver a diluted version of M.I.A.; if anything, it emphasizes the contradictions at the heart of who she is, with lush love songs jostling against scrappy po-



BACK TO SQUARE ONE.

That's where Macy Gray found herself when she began recording her new album, "The Sellout."

It was 2009, 10 years since the release of the soul singer's multiplatinum, Grammy Award-winning Epic Records debut, "On How Life Is." Both the album and its runaway lead single, "I Try," ascended to No. 1. But Gray's career stalled with her subsequent Epic projects, 2001's "The Id" and 2003's "The Trouble With Being Myself." "Big," her 2007 album on Will.i.am's Geffen-distributed imprint, failed to catch on as well.

So Gray came up with a new game plan. Maybe she'd do what everyone else was doing: simply hire the hottest producers and songwriters du jour. However, an eye-opening jolt of reality set in when no one returned her calls.

"Having left the label, I was in a situation where I had to start all over again," Gray says from her home in Los Angeles. "I was on my own again; back to being a new artist. After getting to a place in my career where I'd tried everything that was asked of me, it was very liberating."

Gray's newfound freedom—paying for her own studio time through a dirt-cheap deal with a studio owner in Tarzana, Calif., and handpicking a select group of musicians, co-writers and producers—energized her to re-establish herself in the marketplace, doing music her way. Her finished project, the tongue-in-cheek-titled "The Sellout," arrives June 22 on Concord Records and is being hailed as a return to form.

Lead single "Beauty in the World" is No. 2 for a second week on Billboard's Hot Dance Club Songs chart. With notable spins at such adult top 40 stations as KVLV McAllen, Texas, and KWYE Fresno, Calif., as well as Sirius XM channel the Pulse, the song debuts at No. 40 on the Adult Top 40 chart as it bubbles under the Adult Contemporary and Triple

A tallies. The song's video, directed by Tom Petty's daughter Adria, is in rotation at VH1. It was also picked up as the end-title song for the recently released feature film "Killers" starring Katherine Heigl and Ashton Kutcher. "Kissed It," the next single from "The Sellout," serves as the theme music for cable network Bravo's new promotional campaign, "Summer by Bravo."

Beyond the early buzz and high-profile synch placements, however, a lingering question still hangs in the air: Can a quirky 42-year-old artist regain a foothold in today's youth-centric music world?

In Gray's case, it means playing up her strengths as a unique vocalist and compelling lyricist while bearing in mind some key realities of the contemporary music scene. Chief among them is the simple fact that pop radio has changed.

"Short of Gwen Stefani and Madonna, there aren't too many 40-year-old artists—men, women, black or white—getting played on pop radio," says Merck Mercuriadis, who co-manages Gray with fellow industry veteran Michele Anthony. "Most artists would like to be a Madonna or Elton John with 25- to 30-year runs at pop radio. But that's changed. The focus there is 18-21, so you have to be innovative. And you need great advocates who can communicate and strategize on your behalf."

The foundation for Gray's return was laid 16 months ago, when the singer's agent at Creative Artists Agency, Jenna Adler, asked former Elton John and Axl Rose manager Mercuriadis to meet Gray, who was previously managed by Violator Management CEO Chris Lighty. After listening to demos of songs the singer/songwriter had recorded, Mercuriadis contacted former Sony executive Anthony to join him as Gray's co-manager. The new association marked a reunion for the singer and Anthony: The latter was at Sony when ex-Epic president Polly Anthony signed Gray to her first deal.

The new management team's goal, Anthony says, was to reconnect with her core fan base and create new fans by focusing on her skills as a singer and songwriter.

"Despite her earlier success, she's still not given enough credit for the talented songwriter she is," Anthony says of the

former University of Southern California screenwriting student. "This album verifies that."

Mercuriadis adds, "She's one of the industry's most underrated lyricists: 'I try to walk away and I stumble'—very few people can express love in those terms. Now she has come up with a record that shows this life evolution from her big success to coming out at the other end as a 40-year-old who still has something to say that's emotionally compelling and relatable."

With the help of Gray's publisher, Universal Music Publishing Group, Mercuriadis and Anthony put the first step of their strategy into motion: introducing a broad audience to Gray's new music through synch opportunities. The first placement occurred last December, before Gray had a label home for the album, when "CSI: Miami" used uptempo album track "Lately" in an episode.

"The blogosphere was going crazy," UMPG director of A&R and music for film Joe Maggini says. (He's also Gray's product manager.) "That was our first clue that people wanted to hear new Macy Gray music."



More Than A Decade After She Took Music By Storm With Her Debut Album, Macy Gray Returns With New Management, A New Label And A New, DIY Attitude

BY GAIL MITCHELL

Since then—working in tandem with Concord music licensing executive John Baldi—several other high-profile synch placements have been secured. In addition to its use in the "Killers" film, uplifting single "Beauty in the World" was played during the season- and series-ending final episode of "Ugly Betty." Another ABC series, "Private Practice," used "Beauty" for its season finale. A major coup was securing "Kissed It," a sassy ode to good sex and the project's next single, as the theme for Bravo's 15-week "Summer by Bravo" promotional campaign. Premiering May 24 and running until Sept. 19, the promotion features the network's various stars (including Kathy Griffin and Rachael Zoe) and is also appearing in movie theaters.

"The uses we've seen aren't small background, end-of-show montages," Maggini says. "We can only pitch as good as the songs we have, and Macy has written a strong, life-affirming record."

Unlike last album "Big," Gray describes "The Sellout" as very raw. "There were things we were going to do but couldn't because I didn't have a label behind me at the time," Gray says. "But I like that it's not completely polished and tweaked."

"I don't regret 'Big,'" she continues. "I worked with great people like Will.i.am, whom I've known for years, and Justin Timberlake. But fans can always tell when an album is coming from the heart. They connect with it emotionally; it makes them

dance or go have sex. However, there were people working on 'Big' that I didn't know were working on it, and I had never worked like that. I know my music and myself better than anyone. If my name is on it, it should come from me."

Co-written and executive-produced by Gray, "The Sellout" was mixed by Grammy Award winner Manny Marroquin (Lady Gaga, Jay-Z, Kanye West). The singer worked with a host of young producers, including Kaz James & the Brothers Rise, Kannon "Caviar" Cross & Cory "Oz" Simon and Phillip White. Featuring guest collaborations with Bobby Brown, Velvet Revolver and Gray's own MoonSlice Records artist Romika, the album captures what made Gray a breakout star 10 years ago: a diverse mix of music that defies categorization, as does her distinctive rasp.

But Gray still had another hurdle to overcome, which she blogged about recently on the Huffington Post: musical age discrimination. "We went to some majors, and they all told me 'no,'" Gray recalls. "They said I was too old." At one point she considered putting out several EPs independently. Then she met with Concord executives, "and we just clicked."

Concord CEO Gene Rumsey cites the label's success with Ray Charles' "Genius Loves Company" album as he recalls the decision to work with Gray. Like Charles, she was a prime example of a talented artist who'd enjoyed major success but for whatever reason had grown disconnected from her fan base.

"Macy's new songs are beautiful and more mature now, without losing the hipness factor," Rumsey says. "However, we want artists who are in

business with themselves before they get in business with us, who know who they are and have management whose vision and relationships bring added value to the table."

Outside the United States, "The Sellout" will be released June 21 in the United Kingdom

by Island Records and internationally by Universal Music Group. Prior to Island, Gray's U.K. releases were handed by Sony. Launched at the beginning of May, the U.K. campaign is also focused on reconnecting Gray with "fans who bought the first album and have since tailed off," Island Records U.K. GM Jon Turner says. Gray will perform shows at London's 500-capacity Leicester Square Theatre beginning July 13 and make two major daytime TV appearances, including "GMTV" on ITV1.

"We're building a nicely phased-out campaign," Turner says. "It's not all front-loaded. Her U.K. fan base is larger than the 12,000 total sales of her last album here suggests."

While tour plans are still being discussed, Gray has been very visible domestically as well. She's helming "Diary of a Sellout," a YouTube video series countdown to the album's release. Concurrently, the singer has launched the Beauty Shot sweepstakes, a Twitter contest in which users are being asked to tweet photos of what "Beauty in the World" means to them. The winner will receive \$1,000 and the opportunity for his or her image to become the official cover of Gray's "Beauty in the World" remix e-single released on iTunes later this summer. Performances at South by Southwest and on "The Tonight Show With Jay Leno" are being followed by upcoming guest stints on "The View," "Good Morning America" and "Late Night With Jimmy Fallon."

Between the synch licensing, live performances and other routes, there are plenty of opportunities for Gray to engage core and new fans beyond exposure on pop radio, Mercuriadis says.

"If it happens, it's cream on the cake," he adds. "But that's not the way we're focusing our strategy. What we're doing means a lot of hard work on everyone's part; all staying on the same plan as we move from A to B, then C to D and so forth. With each of those increments comes more wins exponentially—and the chance to give Macy the success she so richly deserves." ■■■

Additional reporting by Richard Smirke in London.





Worst: Slipknot audition. Ever: GERALD CASALE, BOB CASALE, JOSH FREESE, BOB MOTHERSBAUGH and MARK MOTHERSBAUGH (from left)

HOW TO GET AHEAD WITH ADVERTISING

WHEN NEW WAVE PIONEERS **DEVO** DECIDED TO LAUNCH A COMEBACK, THEY HIRED RENOWNED AD AGENCY MOTHER TO REINTRODUCE THEIR BRAND TO THE MASSES

BY EVIE NAGY | PHOTOGRAPH BY JOSHUA DALSIMER

On May 18, Devo Inc. held a live streaming press conference to announce the results of its months-long Song Study, an online survey to rank the general public's preference of 16 tracks it previewed for them. "As COO of Devo Inc.," grey-suited executive Greg Scholl said, "it is an honor and a privilege to share this special moment with all of you."

A new camera angle revealed that "all of you" consisted of a photographer, an elderly woman in a tracksuit, a groping couple and a dude standing at the back with a beach cruiser. Scholl directed their attention to a monitor where "representatives from our musical division," Gerald Casale and Mark Mothersbaugh, would analyze "the data that would determine the 12 songs and song order of Devo's new commercial album." "The results," Mothersbaugh said, "are right here on the back of this stuffed wallaby."

While the presentation was an absurd parody of corporate communications stagecraft, the announced methods and results were real: The 12 songs that earned the most votes are now the confirmed track list of "Something for Everybody," the first studio album in 20 years for the art rock iconoclasts, due June 15 on Warner Bros.

The album's title is far more than a catchphrase—it's the core philosophy of the band's sardonic-yet-dead-serious campaign, developed with the advertising agency Mother, to reintroduce its sensibility and music to the masses. The Song Study was only one crowd-sourced element of the effort; other online surveys included a Color Study that ultimately changed Devo's iconic red "energy dome" hats to blue, simply because more people preferred it.

"Devo already did the alternative-world, hermetically sealed, alien, we-don't-care-about-anything weirdos, and we did that quite well," says Casale, who originally formed Devo with Mothersbaugh in 1974 in Akron, Ohio, as a visual and performance art collective. "But now, Devo is normal. Now we're the house band on the Titanic, and the Titanic is all of us."

Certainly, current cultural sensibilities are more attuned to the post-modern theater that Devo built around new wave hits like 1980's "Whip It," which peaked at No. 14 on the Billboard Hot 100, and its deliberately robotic 1977 cover of the Rolling Stones' "(I Can't Get No) Satisfaction." Devo recorded six albums with Warner Bros., including the platinum-certified "Freedom of Choice" in 1980, but the label dropped the band after the limited success of 1984's "Shout." It released two more albums on Enigma, 1988's "Total Devo" and 1990's "Smooth Noodle Maps," before two decades of on-again, off-again touring and collaboration that, due largely to Mothersbaugh's disenchantment with the record business, failed to yield any album-length work.

"Devo was always a collaboration, so when Mark wasn't interested in collaborating, then it was like only half of Devo," Casale says.

But Mothersbaugh came around once the music industry proved itself open to experimentation. "I kind of wish the meltdown of the record companies had happened when we did Devo the first time around," he says.

When they agreed to re-sign with Warner Bros. for this comeback, Casale and Mothersbaugh decided an ad agency should lead the marketing effort, while the label focused on radio. The approach has little precedent in the industry, where labels typically oversee creative elements and media placement of promotion.

"Big artists haven't done these types of initiatives before, promotionally speaking," says Josh Rabinowitz, senior VP/director of music at Grey Group, a previous Billboard contributor who frequently writes about music and advertising. "It is quite unique at this stage in the development—or should I say de-evolution—of the music industry, and a very smart thing to do." The most comparable recent example is a campaign that Bartle Bogle Hegarty spearheaded for Oasis' 2008 album "Dig Out Your Soul," where the band taught songs from the record to New York subway musicians.

"An ad agency's agenda is getting things in front of people that they might miss. They have to sell one car out of 50 that are coming out that season, and there's no room for failure," Mothersbaugh says. "Record companies have this whole other trajectory. They shoot all this stuff against the wall to see what sticks, and if they get one success out of a hundred bands, they high-five each other. But this is our only album, so we said, 'What can we do to stack the deck in our favor?'"

The band took pitches from several agencies, including Mother, whose clients include Target, Dell and the Virgin FreeFest, and Wieden+Kennedy, which is now using a concept that Devo turned down for the Diesel clothing brand. Of all the ideas, Casale says, "Mother's pitch was just superior in every way. They nailed it."

"The big idea behind this campaign is 'Test to learn,'" says Mother New York art director Bill Moulton, who oversees a virtual Mother Los Angeles operation that launched with the Devo effort. "The band has always had this philosophy of de-evolution, that society is regressing, and this prophecy has pretty much come true in their minds. So now that the world is de-evolved, let's just embrace it—let's enter the mainstream."

"Their brief to us was, 'How do we appeal to as many people as possible?,' and our instinct was, 'Let's just test everything, as you would any other product entering the marketplace, and

be unapologetic about it.' ”

In addition to the online surveys and in-house focus groups on everything from the songs to the album title and artwork, “Devo Inc.,” which consists of the band, Mother and Warner Bros., has adopted ultra-corporate aesthetics to push the message, “creatively and somewhat ironically,” as Casale says. COO Greg Scholl, a friend of the band who is actually president of local media platforms at NBC Universal, sends out regular e-mail and video “communiqués” in place of press releases; the logo in all related visuals is an image of two white, male, suit-jacketed arms shaking hands. Certain presentations, such as Devo’s focus group panel at the South by Southwest Interactive conference in March, are led by “Jacob,” Devo Inc.’s Swedish, mustachioed, mildly disheveled “focus group facilitator and research analyst.” Jacob is played by Mother New York art director Gabriel Blido, who is in fact an expert on product testing. “He’s not necessarily a character, and he’s not necessarily real,” Moulton says.

“It’s kind of the opposite of a reality show,” says Paul Malmström, executive creative director/partner at Mother New York. “A reality show looks real, but you know it’s scripted. This looks fake, but everything is real. We’re doing everything we say we’re doing. That’s what’s fun about it. Do they really believe this, or are they just fucking with us? It’s a game, really.” What instantly sold Casale and Mothersbaugh on the agency was the fact that Mother so readily appreciated this interplay. “Devo at our best is people going, ‘Is that real or not?’ ” Mothersbaugh says. “It’s a little bit Andy Kaufman.”

The approach naturally forced Warner to adjust its mind frame regarding the practical elements of an album release. According to Warner Bros. senior VP of new media Jeremy Welt, early conversations were less about an album and more “about Devo and what they believed in, how they wanted to make a statement and come back.” Such questions as when the first song would come out were unanswerable, because “the focus group wasn’t done yet,” Welt says. “Fresh” became the de facto first single after Devo played it at the Vancouver Olympics in February, but could only be confirmed for release after the Song Study wrapped last month. “Other partners would say, ‘Movie companies need the CD six months in advance,’ and we’re like, ‘We don’t know what’s on it yet!’ ” Welt says. “We don’t even know what color Devo’s going to use for their hats.”

What ultimately eased Warner’s mind were the results. Welt says the first survey, the Color Study, attracted 100,000 votes, spreading online because respondents could share their results on Facebook and Twitter. “It worked on two levels,” Welt says. “One, we were actually getting all this real information about what people wanted. Two, it sent a signal like, ‘Whoa, Devo wants everyone’s opinion about everything!’ It started to create a buzz that we could see on blogs and in the site stats.”

Welt says that Devo’s tour last year also helped, since it proved that “these guys could still play. It sounded as fresh and energetic as ever. It sounded contemporary again.”

All the tracks on “Something for Everybody” were written within the past two years, and they carry Devo’s unmistakable hybrid of synth-and-guitar jolts, hyper-catchy riffs and winking commentary. The major updates are in the production, which, fitting the theme, Casale and Mothersbaugh opened up to real collaboration for the first time.

“When we used to do records all those years ago, we were very protective and always fearing nobody understood what we were trying to do,” Mothersbaugh says. “Now we realize, people do have a better idea of what we were talking about—they have references now. And there’s a lot Devo stands to benefit from the added brainpower of people who are better sound mixers than us.” Primarily produced by Greg Kurstin (the Bird & the Bee), the album also includes contributions from John Hill and Santi “Santigold” White, John King of the Dust Brothers and the Teddybears. The band still includes Casale and Mothersbaugh’s brothers, both named Bob, and has added drummer Josh Freese (Nine Inch Nails, Weezer).

Casale says that the Song Study results and the band’s preferences among the 16 candidate songs overlapped “about 88%.” The biggest disappointment, he says, is that the one ballad, “No Place Like Home,” didn’t make the cut. “It was kind of sad,” he says. “I thought if anything, Devo, being ‘ma-



Are we not fans?
Devo’s MARK
MOTHERSBAUGH
in 1982.

THE EVOLUTION OF DE-EVOLUTION

1973: Performs as Sextet Devo at the Kent State Performing Arts Festival. The lineup of Gerald Casale, Mark Mothersbaugh, Bob Casale, Bob Lewis, Fred Weber and Rod Reisman only performed once.

1978: Warner Bros. releases Devo’s Brian Eno-produced debut, “Q: Are We Not Men? A: We Are Devo!”; peaks at

ture’ now, would be allowed to take off the tongue-in-cheek pose and do a really sad power ballad.”

Despite the grass-roots success of the Internet campaign, Devo, as a fringe band with a long commercial absence, faces long odds in turning curiosity into sales. It will still employ such old-school promotion as a summer tour that includes a stop at Lollapalooza in August, and as pre-MTV pioneers of music video, is working on clips for “Fresh” and “What We Do.” “Fresh” has also been added to alternative radio, including KROQ Los Angeles, KVGs Las Vegas and WWCDC Columbus, Ohio.

The final push surrounding the release is a more traditional poster campaign with the slogan “This Is Something for Everybody,” which features diverse types of people interacting with blue energy domes of sizes ranging from 1 inch to 3 yards in diameter. “They’ll be eating it, licking it, climbing on it,” Malmström says. The centerpiece is a single billboard, erected in May in Waco, Texas.

“We can easily appeal to people in L.A. and New York, but the challenge is appealing to people in middle America,” Moulton says. “I went to Waco and got feedback from the community,” which he calls “mixed.” In all the visuals, the domes are constructed from a mint-scented gelatin—a consistency determined, naturally, by an extensive Touch Study that tested participants’ responses to various textures.

As for whether hiring an ad agency could catch on for other artists, Warner Bros. senior VP of strategic initiatives David Marcus says it’s viable in “the right situation—where the label is building a brand and has the opportunity to participate in all the commercial revenue streams from that brand. It’s probably not ideal for simply selling records. Devo was not an album marketing plan; it was a plan to reintroduce the Devo brand to the public and make the brand current and not nostalgic.”

The financial feasibility is also dependent on the right partnership. While neither Warner nor Mother will disclose the cost of the agency portion of the campaign, Malmström says that

No. 78 on the Billboard 200.

1980: Commercial breakthrough “Freedom of Choice” includes Devo’s highest-charting single, “Whip It,” which hit No. 14 on the Billboard Hot 100 and No. 8 on Hot Dance Club Songs.

1981: “New Traditionalists” is packaged with 7-inch single featuring cover of Allen Toussaint’s “Working in the Coal Mine.” The song becomes a hit when it appears on the soundtrack to animated film “Heavy Metal.”

1984: “Shout,” Devo’s last (until now) album with Warner Bros., is released.

1990: “Smooth Noodle Maps” becomes last Devo album for 19 years.

1996: Band performs at Lollapalooza.

2007: Devo releases first new single in 17 years, “Watch Us Work It,” which is featured in a commercial for Dell.

2009: Devo performs “Q: Are We Not Men? A: We Are Devo!” in its entirety at All Tomorrow’s Parties Festival.

2010: Devo set to release “Something for Everybody,” first album since 1990.

—EN



Everything’s bigger: A billboard for the new Devo album in Waco, Texas.

Mother’s involvement with Devo “started because of the opportunity we saw to do groundbreaking work” and that the agency-produced creative “was made with drastically less budget than a typical advertising client would spend.”

Rabinowitz guesses that “this isn’t a business transaction for big revenue but one of excellent marquee value for the agency, maybe even a labor of love. There’s a huge ‘barterability’ potential involved when Devo is your client. Uber-creative currency is likely in full effect—which at times is much more valuable than dollars.”

Casale and Mothersbaugh believe that the campaign’s success will be determined less by album sales than by opportunities to extend the Devo message to other venues, which could include films, stage productions and TV. “Even with Warner, part of them signing us is to become partners in other ventures,” Mothersbaugh says. (Casale also notes that one factor in Warner’s interest is its ownership of Devo’s back catalog.) “I wish they’d said that to me 35 years ago.”

“We always wanted to have a cable program,” Casale says, “like ‘The Church of De-Evolution.’ Kind of in line with ‘The Onion’ and Stephen Colbert.” (In fact, the new album will stream exclusively for one week on ColbertNation.com.) Devo has been documenting every step of the process on film to create a reality show pilot, and talks are under way with networks. If nothing else, the show will at least exist online.

“There are so many areas I’ve gotten to work in where I didn’t get to put the Devo slant on it,” says Mothersbaugh, who frequently composes music for film and TV and has even consulted on theme parks. “The potential of Devo is so much bigger than what we were allowed to do. I hope I live to do work in mediums that haven’t even been invented yet.”

Devo and Mother Los Angeles will be keynote speakers at Billboard’s Music & Advertising Conference, to be held June 15-16 in New York. For more details and to register, go to musicandadvertising.com.

Music & Advertising

Billboard AND ADWEEK



June 15-16, 2010 • Edison Ballroom • NYC

Join Billboard and Adweek at the 2nd annual Music & Advertising Conference to gain access to the thought leaders driving today's most successful music campaigns for major brands.

KEYNOTE SPEAKERS:



KID ROCK

Hear from this rock'n'roll icon as he speaks about his successful brand relationship with Jim Beam, his next album, and a career marked by bold artistry.



DEVO & Ad Agency MOTHER LA

Discuss Their Multilayered Collaboration

SPEAKERS:

GERALD CASALE, Devo
JACOB, Research Consultant, Mother LA
MARK MOTHERSBAUGH, Devo
BILL MOULTON, Creative Director, Mother LA
JEREMY WELT, SVP, New Media, Warner Bros. Records

CALLING ALL ARTISTS

Register today for a chance to be spotlighted by Billboard AND have your music heard by the key influencers placing music in advertising, including:



CASSANDRA ANDERSON
 Founder
 Creative Director
 DDB New York



SPENCER BAIM
 Founder
 Virtue Worldwide



YIPEI CHEN JOSEPHSON
 Head of Marketing
 & Licensing
 Glassnote Records



MARTY COOKE
 Partner Chief
 Creative Officer
 SSK



WALT CONNELLY
 Executive Creative Director
 JWT



TOM EATON
 VP of Music for
 Advertising
 UMPG



JORDAN KURLAND
 Owner
 Zeitgeist Artist
 Management, LTD



MICHAEL LEE
 Executive
 Creative Director
 EURO RSCG New York



MARC LUCAS
 Chief Creative Officer
 Kirshenbaum Bond
 Senecal + Partners



JOSH RABINOWITZ
 SVP/Director of Music
 Grey Group

PLUS...Many other power players behind major brands such as:

- AMERICAN EXPRESS
- BUDWEISER
- CITIBANK
- CONVERSE
- COTTON
- DIET PEPSI
- GUCCI
- HSBC
- HUMMER
- JOHNSON & JOHNSON
- JP MORGAN
- LEXUS
- MASERATI
- MICROSOFT
- NIKE
- NOKIA
- REEBOK
- VIRGIN MOBILE

For More Details About This Unique Opportunity, Contact:

Lisa Kastner • LKastner@Billboard.com • 646.654.4643

\$449
 Registration Rate
 REGISTER BY
 JUNE 14

LAST CHANCE TO REGISTER! MusicAndAdvertising.com

Registration: Lisa Kastner LKastner@Billboard.com 646.654.4643 • Custom Sponsorships: Kim Griffiths Kim.Griffiths@Billboard.com 646.654.4718

OFFICIAL COCKTAIL SPONSOR:



CONFERENCE SPONSORS:



MEDIA SPONSORS:





GENERATIONS OF SONG

THE SONGWRITERS HALL OF FAME INDUCTS LEGENDS, LOOKS TO FUTURE
BY ED CHRISTMAN

The Songwriters Hall of Fame, which will hold its 41st annual induction ceremony June 17 in New York, is building momentum. Its board of trustees is well on the way to establishing a physical museum beyond its online collection, which features more than 10,000 pages of content on songwriters, at songwritershalloffame.org.

"Our plans for a museum are moving along," says SHOF chairman Hal David, the legendary songwriter who wrote so many classic tunes with Burt Bacharach. "We are a growing organization, and our dinner really turns out the industry."

One thing that helps the SHOF keep moving forward, according to president Linda Moran, "is planting a lot of seeds that will grow and get cultivated this year and then the next."

For example, last year, the SHOF arranged to have inductees and honorees interviewed on Sirius Satellite Radio. This year, Sirius will air a pop-up channel for 48 hours surrounding the June 17 dinner, which will feature programming to complement the event. "This established a partnership and relationship with Sirius," which is a big supporter of the SHOF, she says.

Also, the show keeps "getting more people who want to do

TV deals or put together a CD" related to it, Moran says. "A lot of work needs to be done" before that can happen.

In addition to the honorees and inductees noted here, at press time, the SHOF announced that Hal Leonard Corp. chairman/CEO Keith Mardak will receive the Abe Olman Publisher Award. Presenters and performers will include Kim Carnes, Judy Collins, Bruce Hornsby, Billy Joel, Diana Krall, k.d. lang, John Mayer, Brian Stokes Mitchell, Antonio "L.A." Reid, Raphael Saadiq, Paul Shaffer, Dionne Warwick, Elizabeth Withers and Nikki Yanofsky.

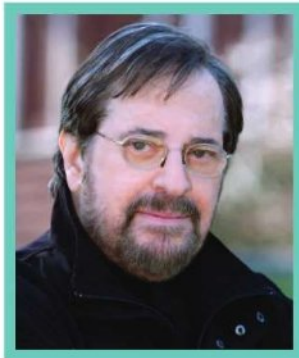
The SHOF has also seen attendance pick up at related events like workshops, showcases and open-mic nights. "With all of our activities, it's amazing how much gets accomplished by our staff and our board," David says. "We have a small but great staff."

continued on >>p.26

HERE'S A LOOK AT THIS YEAR'S HONOREES

HOWIE RICHMOND HITMAKER AWARD: PHIL RAMONE

Phil Ramone, who will receive the award named after one of the SHOF's founders, is a noted producer who has worked

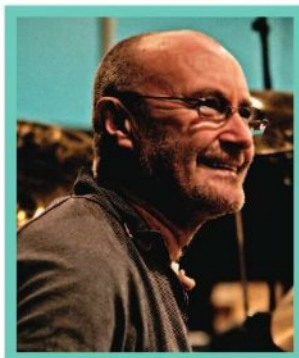


with countless stars including Bono, Frank Sinatra, Ray Charles, Natalie Cole, Bob Dylan, Aretha Franklin, Paul McCartney, Etta James, Quincy Jones, B.B. King, Stevie Wonder, Madonna, Sting, Bruce Springsteen and James Taylor. Along the way, he has won 14 Grammy Awards and an Emmy. After gradu-

ating from Juilliard, he established an independent recording studio, A&R Recording, where he quickly gained a reputation as a skillful sound engineer and innovative music producer. He was involved in many of the industry's technological developments, including producing one of the earliest albums released on CD, Billy Joel's "52nd Street." Ramone also introduced 4-track recorders, optical surround sound and digital recording techniques. The Howie Richmond Award is presented each year to individuals who have been responsible for a substantial number of hit songs during an extended period of time.

JOHNNY MERCER AWARD: PHIL COLLINS

The Johnny Mercer Award is bestowed upon a previously inducted songwriter who has a history of outstanding work.



While Phil Collins started out behind the drum set of Genesis in 1970, he first appeared in the limelight in the mid-'70s, when he took over as lead vocalist for the progressive rock act after then-frontman Peter Dinklage left. He received even more recognition as a top-selling solo artist in the mid-'80s. Collins

hit the peak of the charts with Genesis in 1986 with "Invisible Touch," which remains the band's only Billboard Hot 100 No. 1 single. Collins also achieved two No. 1 albums and seven No. 1 hits as a solo artist between 1984 and 1989, including his most successful song, "Another Day in Paradise," which earned him the 1991 Grammy Award for record of the year and the No. 86 spot on the Billboard Hot 100 All-Time Top Songs list. Between his solo efforts and his work with Genesis, Collins has scored 21 top 40 hits on the Billboard Hot 100, and with Genesis has 17 more.

HAL DAVID STARLIGHT AWARD: TAYLOR SWIFT

At just 20 years old, country sensation Taylor Swift is known just as much for her songwriting ability as for her vocals. At

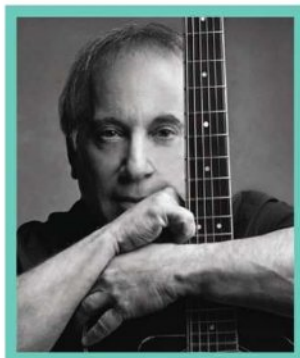


14, she became the youngest staff songwriter ever hired by the Sony/ATV Tree publishing house. In 2007, Swift was awarded the songwriter/artist of the year honor by the Nashville Songwriters Assn. International, making her the youngest artist to win the award. She was named Billboard's top country artist

and hot country songwriter of 2008, and at the 2009 Grammy Awards, Swift nabbed the album and country album of the year trophies for her sophomore set, "Fearless," for which she wrote every song. Most recently, her tune "Love Story" won song of the year at the 58th annual BMI Pop Music Awards. At the SHOF inductees' dinner, Swift will receive the Hal David Starlight Award. Named in honor of the SHOF chairman, the award recognizes gifted songwriters who are at the apex of their careers and making a significant impact on the music industry with original songs.

TOWERING SONG AWARD: 'BRIDGE OVER TROUBLED WATER'

Paul Simon wrote "Bridge Over Troubled Water" in 1969 and recorded it with Art Garfunkel for their 1970 album of the



same name, which would be the duo's last together. The song reached No. 1 on the Billboard 100 in 1970, where it stayed for six weeks; it topped the AC chart as well. "Bridge Over Troubled Water" experienced a chart revival the following year when a gospel-inspired version recorded by Aretha

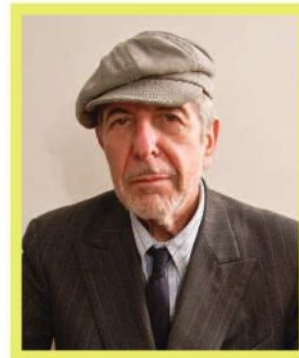
Franklin brought it to the No. 1 R&B spot and No. 6 on the Hot 100, earning Franklin a Grammy for best female R&B vocal performance at the 1972 awards. The song has been recorded more than 300 times during its 40-year history, with well-known versions popularized by Elvis, Johnny Cash, Clay Aiken, Josh Groban, Andrea Bocelli, David Foster and Mary J. Blige. The Towering Song Award is presented each year to the creators of an individual song that has uniquely influenced pop culture.

THE INDUCTEES

TOM ADAIR & MATT DENNIS: This pair started collaborating when both were songwriters for the Dick Haymes radio programs in the late '40s. Dennis was a singer/pianist/bandleader/arranger, while Adair started

out writing lyrics before bringing his music writing capability into his career later on. Before his stint at the Haymes radio show, Dennis (who died in 2002) wrote songs for the Tommy Dorsey Band, including "Everything Happens to Me" and "Let's Get Away From It," both sung by Frank Sinatra. After his time with the Haymes program, Adair (who died in 1988) and his wife, Frances Jeffords, wrote songs and teleplays for "The Mickey Mouse Club," "Zorro," Disneyland and several Disney film features. His later career concentrated on scripts, co-writing for TV comedies that included "My Three Sons," "I Dream of Jeannie," "Gomer Pyle," "The Munsters" and "F Troop," according to a biography on a fan website for "The Original Mickey Mouse Club Show."

LEONARD COHEN: Recipient of the Grammy Lifetime Achievement Award earlier this year and inductee into the Canadian Music and Canadian Songwriters Hall of Fame,



Canadian singer/songwriter, poet and novelist Leonard Cohen has earned massive praise during his five-decade career for his lyrical profundity and the breadth of his diverse catalog. Publishing his first book of poetry in 1956 and his first novel seven years later, Cohen became recognized as a musician with

the release of his 1967 debut album, "Songs of Leonard Cohen." He is perhaps best-known for his 1984 song "Hallelujah," released on his seventh studio album, "Various Positions." Though the song achieved modest initial success it has since been revived through numerous covers by well-known artists, the most famous perhaps being a version recorded in 1994 by the late Jeff Buckley. "Hallelujah" has become one of the most popular songs in Cohen's catalog, recorded by more than 200 artists in a dozen languages.

JACKIE DeSHANNON: While Jackie DeShannon has been a solo artist since the late '50s who scored the hit singles "What the World Needs Now Is Love" and "Put a Little Love



in Your Heart" in the '60s and even opened for the Beatles on their first U.S. tour, she's just as well-known as a top songwriter. Among the hit songs she either penned or co-wrote are the Searchers' "When You Walk in the Room," Kim Carnes' "Bette Davis Eyes," Brenda Lee's "Dum Dum," the Fleet-

woods' "(He's) The Great Imposter" and Marianne Faithfull's "Come and Stay With Me." Between her songwriting and her own prolific recordings from the late '50s through the '70s, she was practically an early rock'n'roll renaissance gal, making her mark in rockabilly, the girl-group sound, folk and folk-rock, and the British Invasion, and was one of the first singer/songwriters to chart during the rock'n'roll era. **continued on >>p.28**

**MARTIN BANDIER &
SONY/ATV MUSIC PUBLISHING**



honor

LEONARD COHEN

*2010 Songwriters Hall
of Fame inductee*

and congratulate

TAYLOR SWIFT

*2010 Hal David
Starlight Award recipient*



from >>p.26

EARTH, WIND & FIRE: The members of Rock and Roll Hall of Fame inductee Earth, Wind & Fire—Maurice White, Philip Bailey, Verdine White, Larry Dunn and Al McKay—have

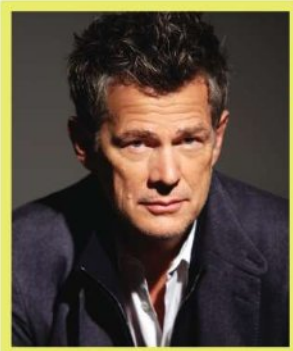


MAURICE WHITE & PHILIP BAILEY

won seven Grammys since the release of their first album in 1971, almost 40 years ago. With seven singles reaching the top 10 of the Billboard Hot 100, the group is probably best-known for its 1978 hit “September,” which peaked at No. 8, and “Sing a Song,” which topped out at No. 5. The band wasn’t afraid to break down genre boundaries, in-

corporating R&B, disco, funk, soul and rock elements into its music. The result of its musical explorations was five multi-platinum albums, according to the RIAA. Earth, Wind & Fire’s most recent studio album, 2005’s “Illumination,” included collaborations with Will.i.am, Kelly Rowland and Kenny G.

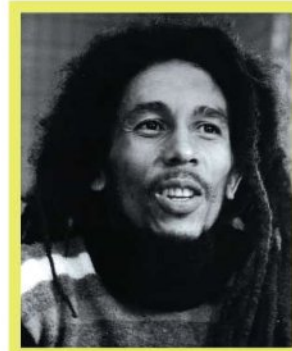
DAVID FOSTER: Having played a major role in the careers of such superstars as Celine Dion, Michael Bublé and Josh Groban, producer/composer/songwriter David Foster got his start as keyboardist for the pop group Skylark in the early ’70s. He has scored numerous songwriting hits throughout his career, including the Billboard Hot 100 No. 1 “St. Elmo’s Fire (Man in Motion),” co-written with John Parr, and the Academy Award-



JOHNNY MANDEL: Johnny Mandel’s most-recognized work may be “Suicide Is Painless,” the theme from the movie “M*A*S*H” and the subsequent TV series. But he has been composing and arranging since the ’50s with big band greats like Count Basie, Jimmy Dorsey and Artie Dorsey. A student of Juilliard, Mandel also worked with the likes of Frank Sinatra, Peggy Lee and Anita O’Day as well as branching out into film music, where he was the composer for more than 25 movies, according to FilmReference.com. The song “The Shadow of Your Smile,” co-written with Paul Francis Webster, won the Academy Award for best song (from “The Sandpiper”) and the song of the year Grammy in 1965. He has also won the Grammy for best instrumental arrangement accompanying vocal(s) three times, starting in 1981 with Quincy Jones’ “Velas.” More recently, Mandel arranged Tony Bennett’s “The Art of Romance” and Barbra Streisand’s “Love Is the Answer.”

nominated “I Have Nothing,” co-written with his then-wife Linda Thompson and sung by Whitney Houston in “The Bodyguard.” Foster also penned “The Power of the Dream,” the official theme song for the 1996 Summer Olympics in Atlanta. He recently worked on the international debut album of up-and-coming artist Charice.

BOB MARLEY: In addition to being the world’s first reggae superstar, the late Bob Marley is one of the greatest songwriters of all time. In the late ’60s and early ’70s, he garnered industry



attention by having his songs turned into hits when others covered them, including “Stir It Up” (recorded by Johnny Nash) and “I Shot the Sheriff” (a hit for Eric Clapton). Several versions of Marley & the Wailers’ diamond-certified posthumous collection “Legend: The Best of Bob Marley,” originally released in 1984, have remained a fixture on Billboard’s

Top Pop Catalog chart, and the BBC chose one of Marley’s seminal tunes, “One Love,” as its song of the century. In 2005, his song “No Woman, No Cry” was added to the Recording Academy’s Grammy Hall of Fame; it was followed this year by the induction of his album “Catch a Fire.”

LAURA NYRO: The songs of influential singer/songwriter Laura Nyro, who died in 1997, have been covered hundreds of times, yielding a number of major hits, including the Fifth Dimension’s version of “Wedding Bell Blues”; Blood, Sweat & Tears’ take on “And When I Die”; and Three Dog Night’s rendition of “Eli’s Comin’.” An interesting array of acts covered her songs, from Frank Sinatra and **continued on >>p.30**

WHITE AND BAILEY: JAN PERSSON/REDFERNS/GETTY IMAGES

Congratulations David

on your Songwriters Hall of Fame induction ■ Michael Buble & Bruce Allen

Congratulations to our resident
Hitman and dear friend,

DAVID FOSTER

We are in awe of the
breadth of your talent,
your fifteen Grammy®
Awards, and your
brilliant work with

Josh Groban

Michael Bublé

Charice

Seal

and

Katherine

Jenkins

among
many, many
others.

We are honored to be
associated with 143 Records,
the jewel of the Reprise family.

REPRISE



RECORDS

We are so glad
you have a place
of distinction
in musical history.

from >>p.28

Chet Atkins to Barbra Streisand and Swing Out Sister. As a composer, she incorporated elements of folk, soul, gospel, show tunes and the girl-group sound. In many ways, she bridged the gap from girl groups to eccentric singer/songwriters. Her recordings often featured off-kilter arrangements with phenomenal vocals, long before Kate Bush tread that musical path. Also, well before "cover song" albums like David Bowie's "Pin-Ups" and John Lennon's "Shaved Fish" became fashionable, Nyro put out "Gonna Take a Miracle," an album of covers on which she was backed by LaBelle, with production by Gamble & Huff.

SUNNY SKYLAR: Before he died in 2009 at the age of 95, Sunny Skylar wrote 300-plus songs in his day, including "Don't Wait Too Long," recorded by Frank Sinatra, and "(It's Gotta Be This or That)," recorded by Ella Fitzgerald. But he was probably most well-known for adding his own English lyrics or doing translations for songs written in other languages, including "Besame Mucho," "Love Me With All Your Heart," "You're Breaking My Heart" and "Amor Amor Amor." Skylar, who also wrote prolifically for films and TV, began his career as a singer appearing with big bands fronted by such bandleaders as Ben

Bernie, Paul Whiteman, Abe Lyman and Vincent Lopez. He also appeared in nightclubs and played the Las Vegas Strip.

JESSE STONE: Jesse Stone played music for nearly 30 years before he helped invent rock'n'roll. Stone recorded "Starvation Blues" for Okah Records in 1927 and played jazz, swing and with big bands, before turning to R&B and the blues. A renowned piano player, he was a songwriter/arranger for Jimmy Dorsey and Chick Webb, among others, writing "Idaho," "Cole Slaw" and "Smack Dab in the Middle." In 1949, he went to Atlantic Records as an arranger and writer. Among the classics he wrote—some under the pseudonym Charles Calhoun—are "Shake, Rattle and Roll," "Money Honey," "Don't Let Go," "Flip, Flop and Fly" and "Your Cash Ain't Nothin' but Trash." Stone also rehearsed Atlantic's early vocal groups. Stone, who died in 1999 at age 98, "did more to develop the basic rock'n'roll sound than anybody else, although you hear a lot about Bill Haley and Elvis Presley," Atlantic co-founder Ahmet Ertegun once said.

Additional reporting by Melanie Bertoldi, Erin Clendaniel, Connor McKnight and Ilya Skripnikov.

ABE OLMAN SCHOLARSHIPS BESTOWED ON RISING SONGWRITERS

Four aspiring songwriters and one quartet are the recipients of the annual Abe Olman Scholarship, named for the late writer/publisher who co-founded the Songwriters Hall of Fame.

With funding from Olman's family, the scholarships are presented to five young songwriters, with one chosen each year by ASCAP, BMI, SESAC, the Songwriters Guild of America and the SHOF. This year's recipients are Gabriella Caspi (SHOF); Comic Book Heroes, the quartet formed by Ned Goldman, Steve Kosciusko, Collin MacGregor and Steve Kowalski (SESAC); Rebecca Jordan (ASCAP); Keli Price (BMI); and Chris Tedesco (SGA).

In addition, the Holly Prize—a new scholarship endowed by Songmasters, a coalition of entertainment and marketing executives formed as a tribute to SHOF inductee Buddy Holly—has been presented to singer/songwriter Laura Warshauer.

Also, at a June 8 showcase at the Bitter End in New York, the SHOF released volume eight of its compilation series "Best of the Songwriters Hall of Fame New Writers Showcase." The album includes a song by each of the Abe Olman Scholarship winners, as well as by SHOF members who were chosen from showcases from the previous year.

The other writers and artists featured on this year's compilation are Sarah Solovay, Nick Howard, Robbie Gill, Julius C, Abby Bernstein, Israel Gripka, Falu, the duo of Annie Calder and John Munnely, Amy Lennard and the duo SellersWray, comprising Paul Wray and Craig Sellers.

Get your message front and center with Billboard Country Update

The Radio and Music Industry's Must-Have Source for Weekly Country News and Chart Info!

Don't miss the opportunity to reach top country radio programmers and other key country music influencers every Monday!

TO ADVERTISE, CONTACT:

Lee Ann Photoglo
615.376.7931
laphotoglo@gmail.com

TO SUBSCRIBE: www.billboard.biz/newsletters



NOW REACHING OVER 3,000 SUBSCRIBERS

YOUR AD HERE

LEONARD COHEN

23 MONTHS, 36 COUNTRIES, 230 SHOWS. MILLIONS OF WONDROUS MOMENTS. QUITE SIMPLY, SUBLIME

LEONARD COHEN

WORLD TOUR 2008 EXTENDED

www.AEGLIVE.co.uk / Ticketmaster 08444 775 775
See Tickets 0871 230 1097 / Ticketline 0870 444 5556

LEONARD COHEN

WORLD TOUR 2008 EXTENDED

www.AEGLIVE.co.uk / Ticketmaster 08444 775 775
See Tickets 0871 230 1097 / Ticketline 0870 444 5556

LEONARD COHEN

WORLD TOUR 2009

www.AEGLIVE.co.uk / Ticketmaster 08444 775 775
See Tickets 0871 230 1097 / Ticketline 0870 444 5556

LEONARD COHEN

WORLD TOUR 2010

www.AEGLIVE.co.uk / Ticketmaster 08444 775 775
See Tickets 0871 230 1097 / Ticketline 0870 444 5556

THE SUMMER 2008 TOUR

- 11 MAY FREDERICTON PLAYHOUSE
- 12 MAY HALIFAX REBECCA COHN AUDITORIUM
- 13 MAY HALIFAX REBECCA COHN AUDITORIUM
- 15 MAY HALIFAX REBECCA COHN AUDITORIUM
- 16 MAY HALIFAX REBECCA COHN AUDITORIUM
- 17 MAY HALIFAX REBECCA COHN AUDITORIUM
- 18 MAY CHARLOTTETOWN CONFEDERATION CENTRE
- 20 MAY GLACE BAY SAVOY THEATRE
- 21 MAY GLACE BAY SAVOY THEATRE
- 23 MAY MONCTON CAPITOL THEATRE
- 25 MAY ST. JOHN'S HOLY HEART THEATRE
- 26 MAY ST. JOHN'S HOLY HEART THEATRE
- 27 MAY ST. JOHN'S HOLY HEART THEATRE
- 30 MAY AGUENAY AUDITORIUM DUFOUR
- 31 MAY AGUENAY AUDITORIUM DUFOUR
- 02 JUN KITCHENER CENTRE IN THE SQUARE
- 03 JUN HAMILTON HAMILTON PLACE THEATRE
- 04 JUN HAMILTON HAMILTON PLACE THEATRE
- 06 JUN TORONTO SONY CENTRE FOR THE PERFORMING ARTS
- 07 JUN TORONTO SONY CENTRE FOR THE PERFORMING ARTS
- 08 JUN TORONTO SONY CENTRE FOR THE PERFORMING ARTS
- 09 JUN TORONTO SONY CENTRE FOR THE PERFORMING ARTS
- 13 JUN DUBLINIMMA/ROYAL HOSPITAL KILMAINHAM
- 14 JUN DUBLIN IMMA/ROYAL HOSPITAL KILMAINHAM
- 15 JUN DUBLIN IMMA/ROYAL HOSPITAL KILMAINHAM
- 17 JUN MANCHESTER OPERA HOUSE
- 18 JUN MANCHESTER OPERA HOUSE
- 19 JUN MANCHESTER OPERA HOUSE
- 20 JUN MANCHESTER OPERA HOUSE
- 23 JUN MONTREAL JAZZ FESTIVAL / PLACE DES ARTS
- 24 JUN MONTREAL JAZZ FESTIVAL / PLACE DES ARTS
- 25 JUN MONTREAL JAZZ FESTIVAL / PLACE DES ARTS
- 28 JUN GLASTONBURY FESTIVAL
- 01 JUL OSLO BISLETT STADIUM
- 03 JUL HELSINGBORG SOFIERO SLOTT
- 05 JUL COPENHAGEN ROSENBERG CASTLE
- 06 JUL ARHUS RAADHUS PARKEN
- 08 JUL MONTREUX JAZZ FESTIVAL
- 09 JUL LYON FESTIVAL DE FOURVIERES
- 10 JUL BRUGES MINNEWATER PARK/CACTUS
- 12 JUL AMSTERDAM WESTERPARK
- 16 JUL EDINBURGH CASTLE
- 17 JUL LONDON THE O2 ARENA
- 19 JUL LISBON PASSEIO MARITIMO
- 20 JUL BENICASSIM FIB HEINEKEN FESTIVAL
- 22 JUL NICE JAZZ FESTIVAL
- 25 JUL LORRACH STIMMEN DER WELT
- 27 JUL LUCCA SUMMER FESTIVAL
- 28 JUL ROME AUDITORIUM PARCO DELLA MUSICA
- 30 JUL ATHENS TERRA VIBE
- 03 AUG LEDBURY BIG CHILL FESTIVAL
- THE FALL 2008 TOUR**
- 21 SEP BUCHAREST ARCUL DE TRIUMF
- 24 SEP VIENNA KONZERTHAUS
- 25 SEP VIENNA KONZERTHAUS
- 27 SEP PRAG HC SPARTA
- 29 SEP WROCLAW HALA LUDOWA
- 01 OCT WARSAW TORWAR
- 04 OCT BERLIN O2 WORLD
- 06 OCT MUNICH OLYMPIAHALLE

- 10 OCT HELSINKI HARTWALL ARENA
- 12 OCT GOTHENBURG SCANDINAVIUM
- 15 OCT STOCKHOLM GLOBEN
- 17 OCT COPENHAGEN FORUM
- 19 OCT BRUSSELS FOREST NATIONAL
- 20 OCT BRUSSELS FOREST NATIONAL
- 23 OCT MILAN TEATRO DEGLI ARCIAMBOLDI
- 25 OCT ZURICH HALLENSTADION
- 27 OCT GENEVA ARENA GENEVA
- 29 OCT FRANKFURT FESTHALLE
- 31 OCT HAMBURG COLOR LINE ARENA
- 02 NOV OBERHAUSEN KNIG-PILSENER-ARENA
- 03 NOV ROTTERDAM AHAY
- 05 NOV GLASGOW CLYDE AUDITORIUM
- 06 NOV GLASGOW CLYDE AUDITORIUM
- 08 NOV BOURNEMOUTH BIC
- 11 NOV LONDON O2 ARENA
- 13 NOV LONDON O2 ARENA
- 14 NOV LONDON O2 ARENA
- 17 NOV LONDON ROYAL ALBERT HALL
- 18 NOV LONDON ROYAL ALBERT HALL
- 22 NOV BIRMINGHAM NEC
- 24 NOV PARIS OLYMPIA
- 25 NOV PARIS OLYMPIA
- 26 NOV PARIS OLYMPIA
- 28 NOV BRIGHTON CENTRE
- 30 NOV MANCHESTER MENA ARENA
- THE PACIFIC TOUR 2009**
- 20 JAN WELLINGTON TSB BANK ARENA
- 22 JAN AUCKLAND VECTOR ARENA
- 24 JAN YARRA VALLEY ROCHFORDS WINES
- 26 JAN ADELAIDE LECONFIELD WINERY
- 28 JAN SYDNEY ENTERTAINMENT CENTRE
- 29 JAN SYDNEY ENTERTAINMENT CENTRE
- 31 JAN HUNTER VALLEY BIMBADGEN ESTATE
- 01 FEB BOWRAL CENTENNIAL VINEYARDS
- 03 FEB BRISBANE BRISBANE ENTERTAINMENT CENTRE
- 05 FEB MELBOURNE ROD LAVER ARENA
- 07 FEB SWAN VALLEY SANDALFORD WINES
- 10 FEB MELBOURNE ROD LAVER ARENA
- THE NORTH AMERICAN TOUR 2009**
- 19 FEB NEW YORK THE BEACON
- 01 APR AUSTIN THE LONG CENTER
- 02 APR AUSTIN THE LONG CENTER
- 03 APR GRAND PRAIRIE NOKIA THEATRE
- 05 APR PHOENIX DODGE THEATRE
- 07 APR SAN DIEGO COPLEY SYMPHONY HALL
- 10 APR LOS ANGELES NOKIA THEATRE LA LIVE
- 11 APR LOS ANGELES NOKIA THEATRE LA LIVE
- 13-APR OAKLAND PARAMOUNT THEATRE
- 14-APR OAKLAND PARAMOUNT THEATRE
- 15-APR OAKLAND PARAMOUNT THEATRE
- 17 APR INDIO COACHELLA FESTIVAL
- 19 APR VANCOUVER GENERAL MOTORS PLACE
- 21 APR VICTORIA SAVE-ON-FOODS MEMORIAL CENTRE
- 23 APR SEATTLE WAMU THEATRE
- 25 APR EDMONTON REXALL PLACE
- 26 APR CALGARY JACK SINGER HALL
- 28 APR SASKATOON CREDIT UNION CENTRE
- 30 APR WINNIPEG MTS CENTRE
- 03 MAY MINNEAPOLIS ORPHEUM THEATRE

- 05 MAY CHICAGO CHICAGO THEATRE
- 06 MAY CHICAGO CHICAGO THEATRE
- 09 MAY DETROIT FOX THEATRE-DETROIT
- 11 MAY COLUMBIA MERRIWEATHER POST PAVILION
- 12 MAY PHILADELPHIA ACADEMY OF MUSIC
- 14 MAY WATERBURY PALACE THEATER
- 16 MAY NEW YORK RADIO CITY MUSIC HALL
- 17 MAY NEW YORK RADIO CITY MUSIC HALL
- 19 MAY HAMILTON COPPS COLISEUM
- 21 MAY QUEBEC CITY PAVILLON DE LA JEUNESSE
- 22 MAY KINGSTON K-ROCK CENTRE ARENA
- 24 MAY LONDON JOHN LABATT CENTRE
- 25 MAY OTTAWA NATIONAL ARTS CENTRE SOUTHAM HALL
- 26 MAY OTTAWA NATIONAL ARTS CENTRE SOUTHAM HALL
- 29 MAY BOSTON WANG THEATRE
- 30 MAY BOSTON WANG THEATRE
- 04 JUN DENVER RED ROCKS AMPHITHEATRE
- THE SUMMER 2009 TOUR IN EUROPE**
- 01 JUL KÖLN/COLOGNE LANXESS ARENA
- 02 JUL BERLIN O2
- 04 JUL ANTWERP SPORT PALAIS
- 06 JUL NANTES ZENITH
- 07 JUL PARIS BERCY
- 09 JUL TOULOUSE ZENITH
- 11 JUL WEYBRIDGE MERCEDES BENZ WORLD
- 14 JUL LIVERPOOL ARENA
- 16 JUL LANGESUND LANGESUND FESTIVAL
- 17 JUL MOLDE JAZZ FESTIVAL
- 19 JUL DUBLIN O2
- 20 JUL DUBLIN O2
- 22 JUL DUBLIN O2
- 23 JUL DUBLIN O2
- 26 JUL BELFAST ODYSSEY
- 30 JUL LISBOA ATLANTICO ARENA
- 31 JUL LÉON LÉON ARENA
- 03 AUG VENICE SAN MARCO
- 05 AUG ISTANBUL HARBIYE OPEN AIR THEATRE
- 06 AUG ISTANBUL HARBIYE OPEN AIR THEATRE
- 11 AUG PALMA DE MALLORCA PALMA ARENA
- 13 AUG VIGO FESTIVAL CASTRELOS
- 15 AUG GIRONA FESTIVAL CAP ROIG
- 16 AUG COLMAR FOIRE AUX VINS DE COLMAR FESTIVAL
- 18 AUG VIENNE THEATRE ANTIQUE
- 20 AUG NIMES ARENA
- 22 AUG MONTE CARLO SPORTING CLUB MONTE-CARLO
- 23 AUG MONTE CARLO SPORTING CLUB MONTE-CARLO
- 26 AUG WIESEN WIESEN FESTIVAL
- 28 AUG BRATISLAVA INCHEBO EXPO ARENA
- 29 AUG PRAGUE O2 ARENA
- 31 AUG BUDAPEST ARENA
- 02 SEP BELGRADE BELGRADE ARENA
- 04 SEP BUCHAREST STADIUM YOUTH IOLANDA BALAS SOTER
- 12 SEP MADRID PALACIO DE LOS DEPORTES
- 13 SEP GRANADA COLISSEUM
- 15 SEP ZARAGOZA PABELLO PRINCIPAL FELIPE
- 17 SEP VIZKAYA BIZKAIA ARENA
- 21 SEP BARCELONA PALAU ST JORDI
- 24 SEP TEL AVIV RAMAT GAN STADIUM
- THE FALL 2009 TOUR IN USA**
- 17 OCT FT LAUDERDALE BANK ATLANTIC CENTER
- 19 OCT TAMPA BAY PERFORMING ARTS CENTER

- 20 OCT ATLANTA FOX THEATRE
- 22 OCT PHILADELPHIA THE TOWER THEATER
- 23 OCT NEW YORK CITY MADISON SQUARE GARDEN
- 25 OCT CLEVELAND ALLEN THEATRE
- 27 OCT COLUMBUS PALACE THEATRE
- 29 OCT CHICAGO ROSEMARY THEATRE
- 01 NOV ASHEVILLE THOMAS WOLFE AUDITORIUM
- 03 NOV DURHAM PERFORMING ARTS CENTER
- 05 NOV NASHVILLE TENNESSEE PERFORMING ARTS CENTER ANDREW JACKSON HALL
- 07 NOV ST LOUIS FOX THEATRE
- 09 NOV KANSAS CITY THE MIDLAND BY AMC
- 12 NOV LAS VEGAS COLOSSEUM AT CAESARS PALACE
- 13 NOV SAN JOSE HP PAVILION AT SAN JOSE
- 2010 TOUR**
- 25 JUL ZAGREB ARENA
- 27 JUL SALZBURG ARENA
- 28 JUL GRAZ STADTHALLE
- 31 JUL SLIGO LISSADELL HOUSE
- 01 AUG SLIGO LISSADELL HOUSE
- 04 AUG MALMO ARENA
- 06 AUG OSLO SPEKTRUM
- 08 AUG STOCKHOLM GLOBE
- 10 AUG HELSINKI HARTWALL ARENA
- 12 AUG GOTHENBURG SCANDANAVIUM
- 14 AUG ODENSE ENGEN, FRIENS BOGE
- 18 AUG BERLIN WALDBUNNE
- 20 AUG GENT ST PETERS PLEIN
- 21 AUG GENT ST PETERS PLEIN
- 22 AUG GENT ST PETERS PLEIN
- 01 SEP FLORENCE SANTA CROCE
- 03 SEP WIESBADEN BOWLING GREEN
- 05 SEP ST MARGARETHEN ROMERSTEINBRUCH (ROMAN'S QUARRY)
- 08 SEP BASEL ST JAKOBSHALLE
- 15 SEP CAEN ZENITH
- 17 SEP GRENOBLE PALAIS DES SPORTES
- 19 SEP STRASBOURG ZENITH
- 21 SEP MARSEILLE LE DOME
- 23 SEP TOURS LE GRAND HALL
- 25 SEP LILLE ZENITH
- 27 SEP HANNOVER ARENA
- 29 SEP DORTMUND WESTFALENHALLE
- 01 OCT STUTTGART SCHLEYERHALLE
- 04 OCT KATOWICE SPODEK
- 07 OCT MOSCOW KREMLIN PALACE
- 12 OCT LJUBLJANA ARENA STOZICE
- 13 OCT BRATISLAVA INCHEBO EXPO ARENA
- 29 OCT AUCKLAND VECTOR
- 31 OCT WELLINGTON TSB ARENA
- 03 NOV CHRISTCHURCH WESTPAC ARENA
- 06 NOV BRISBANE BEC ENTERTAINMENT CENTRE
- 08 NOV SYDNEY ACER ARENA
- 12 NOV MELBOURNE ROD LAVER ARENA
- 15 NOV HOBART DERWENT ENTERTAINMENT CENTRE
- 18 NOV ADELAIDE AEC ENTERTAINMENT CENTRE
- 20 NOV VICTORIA HANGING ROCK
- 24 NOV PERTH MEMBERS EQUITY
- 27 NOV PHNOM PENH OLYMPIC STADIUM

SONGWRITERS' HALL OF FAME, YOU MEAN YOU'RE NOT IN IT? WHAT TOOK THEM SO LONG? LOVE AND AFFECTION FROM YOUR FANS AT AEG LIVE





Logic PRESENTS

Billboard mobile entertainment LIVE!

THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF CTIA
The Wireless Association

The Music App Summit Oct 5, 2010 • San Francisco

Join Billboard and the key players revolutionizing mobile music apps for today's leading smartphone platforms to network and discuss new applications, ideas and technologies that will drive your business forward.

THE EVENT FEATURES:

- Keynote Q&As with Music and Technology Power Players
- Educational and Interactive Panel Sessions
- An Exhibit Area Showcasing New, Hot Mobile Music Content, Services & Technology Start-Ups
- Networking Opportunities

PLUS THE FIRST-EVER...

Billboard Music App Awards

The only awards reception solely focused on mobile music applications! Categories include:

- Best Artist-Based App
- Best Music Service App
- Best Music Engagement App
- Best Music Creation App
- Best Branded App

SUBMISSIONS OPEN NOW!

For Award Details and To Register for The Music App Summit, visit:
MobileEntertainmentLiveFall.com

Your registration to Mobile Entertainment Live! also includes access to the CTIA keynotes and exhibit floor.

For Submission/Registration Questions:
Lisa Kastner 646.654.4643
LKastner@Billboard.com



For Unique Sponsorship Opportunities:
Matt Carona 646.654.5115
MCarona@Billboard.com

PRESENTING SPONSOR: Logic

CONFERENCE SPONSOR: MOZES



READ ALL ABOUT IT
Newsboys return with new lead singer



SHINE ON
Indie rockers Stars go the DIY route



CHECK MATE
Jason Hammel on his act's covers album



GREEK CHORUS
Russell Brand brings back Aldous Snow



BE HAPPY
Roc Nation singles out Alexis Jordan

34

34

35

38

39

MUSIC

Let me hear your body talk: **ROBYN**



POP BY CRAIG MCLEAN

TRIPLE THREAT

Swedish Pop Star Robyn Prepares An Ambitious Release Schedule

Robyn seems to have a pretty harsh message for anyone listening: "Don't Fucking Tell Me What to Do."

But the hard-hitting techno track—which opens the Swedish electro-pop star's fifth album, "Body Talk Pt. 1"—isn't aimed at her label partners or the media. Rather, its target is closer to home.

"I wrote that song after being on tour for a long time," Robyn says. "It's directed at myself, for putting too much work on me. I brought it on myself."

But Robyn (born Robin Carlsson) has only succeeded in increasing her workload. The eight-track "Body Talk Pt. 1"—due June 15 in the United

States on Cherrytree/Interscope and a day earlier in the United Kingdom and Europe on her own label, Konichiwa, licensed to EMI in Scandinavia and Universal elsewhere—is actually the first of three albums she plans to release in 2010. "Body Talk Pt. 2" will follow Aug. 2 in the United Kingdom, with a U.S. release to be confirmed. By year's end there will be a third album that will feature new tracks as well as hits from the previous two releases.

"I loved the idea," says Martin Kierszenbaum, chairman of Cherrytree Records, president of A&R for pop/rock at Interscope Records and head of international operations at

Interscope Geffen A&M. "It provides music in the way the modern audience is asking for it: swifter, more current and in shorter volume."

"The challenge is that it's obviously not the normal release pattern," Universal Music U.K. director of international marketing Chris Dwyer says. "But it's a way for Robyn to continually talk to her fans."

The convention-flouting plan fits perfectly with the Robyn's quirky résumé. She first found U.S. teen-pop success as a 16-year-old with the Max Martin-produced hits "Do You Know (What It Takes)" and "Show Me Love," which both peaked at No. 7 on the Billboard Hot

100. The tracks appeared on her 1997 debut, "Robyn Is Here" (RCA), which has sold 922,000 U.S. copies, according to Nielsen SoundScan. But while she made two more Sweden-only albums, it wasn't until she set up Konichiwa in 2004 that she managed to reboot her career internationally.

She sought out like-minded songwriting collaborators (including fellow Swedes the Knife and Klas Åhlund of Teddybears) and took charge of all her visuals, from sleeve artwork to videos. The strategy worked: She scored a U.K. No. 1 in 2007 with the euphoric dance-pop of "With Every Heartbeat" (Konichiwa/Cher-

rytree/Interscope), from her self-titled fourth album, which has sold 242,000 U.K. copies, according to the Official Charts Co., and 33,000 in the United States, according to SoundScan. Extensive touring followed, which in turn led to the "Body Talk" campaign's unusual structure.

"It was wonderful," she says, "but I didn't have any time to be in the studio. I felt very frustrated at the end of the tour, but I also felt like I didn't want to be in the studio for two years making 15 songs for a whole album."

In July 2009 she and Åhlund began writing in his Stockholm studio. She also visited Oslo to work with

Röyksopp on the club-serviced track "None of Dem," and, when the deadline came for delivering the album, Robyn simply sent off the eight tracks that had been completed.

One of those, the cheeky robo-electro of "Fembot," has already gone top 10 in Sweden and Norway. The official lead track, however, is summery dance tune "Dancing on My Own." Set for release as a U.K. single June 13, it has already been A-listed at national top 40 network BBC Radio 1, while stateside it climbs 25-18 on Billboard's Hot Dance Club Songs chart.

Cherrytree serviced the track to noncommercial radio in mid-May, with initial support from stations including KNHC Seattle, an early adopter of fellow Cherrytree acts Lady Gaga and La Roux.

"We're going to build the cultural context before we get to mainstream," Kierszenbaum says. "We will grow it organically and incrementally as with Gaga and La Roux."

Touring will follow, interspersed with sessions for "Pt. 2"—Robyn has already recorded with Snoop Dogg. She will play Chicago's Pitchfork Festival July 16 and appear on "Late Show With David Letterman" July 19, with further U.S. dates being booked by Pinnacle Entertainment.

But, for all the live activity—and the closing Swedish folk ballad "Jag Vet en Dejlig Rosa"—Robyn says "Body Talk Pt. 1" remains primarily "a record about the dancefloor."

"It's a really important place for my generation," she says. "It's the new church. It's where people go to experience something bigger than themselves." ■■■

LATEST BUZZ

>>>'RECOVERY' LEAKS TWO WEEKS EARLY

Eminem's upcoming "Recovery" album appeared online June 7, along with a full track listing, two weeks before its June 22 release date. The leak occurred less than a week after the online debut of the album's second single, an unexpected collaboration with Pink called "Won't Back Down." Eminem debuted the official video to first single "Not Afraid" June 6.

>>>BROWN DENIED U.K. VISA, POSTPONES TOUR

R&B singer Chris Brown has postponed his tour in Britain after being denied a visa to enter the country in a decision linked to his sentence for assaulting former girlfriend Rihanna 16 months ago. The 21-year-old, whose hits include "Run It!" and "Kiss Kiss," was sentenced in August 2009 to five years' probation and ordered to perform 180 days of community service and to attend domestic abuse counseling. The tour was to have started June 9 in Glasgow, Scotland, followed by gigs in Birmingham, Manchester and London.

>>>NEON INDIAN SIGNS TO FADER

Chillwave artist Neon Indian (aka Alan Palomo) has inked a deal with Fader Label. The eventual home of the artist was the subject of speculation following a series of breakout South by Southwest performances, with rumors of a bidding war. Fader Label, which is part of music branding agency Cornerstone, has also released Matt & Kim, Editors and Saul Williams. Under the deal Neon Indian will first rerelease his debut album, "Psychic Chasms," June 8 digitally in collaboration with his own Static Tongues label. The album was first released on indie label Lefse Records last October.

Reporting by Mariel Concepcion, Courtney Harding and the Associated Press.



Third frontman's a charm: NEWSBOYS, with MICHAEL TAIT (third from left)

CHRISTIAN BY DEBORAH EVANS PRICE

Start Spreading The News

Newsboys Reborn With New Lead Singer

To introduce Newsboys fans to "Born Again," the first album with Michael Tait as lead vocalist, Inpop Records is offering consumers a deal that would be cheap at twice the price. Fans who purchased a five-song EP on the Winter Jam tour or the band's current trek will receive the balance of the 12-song album free when it drops July 13.

Though new to the Newsboys, Tait, who took over lead vocalist duties in 2009 when longtime frontman Peter Furler retired, was already well-known to Christian music fans from his early days as part of pioneering rap/rock trio dcTalk. After the group disbanded in 2000, he then fronted his own band, Tait, before the Newsboys recruited him.

Since spring 2009, Tait has performed nearly 200 shows with the band, which includes drummer Duncan Phillips, guitarist Jody Davis and keyboardist Jeff Frankenstein. Tait was also instrumental in co-writing most of the new songs for "Born Again," which is the Newsboys' 15th studio album.

Tait credits the Newsboys' longtime manager Wes Campbell with the idea of introducing the new music with the EP. "It's like, 'Hey, you invest in this and give us a chance to show you these songs, and after it comes out, get it for free.' It's great," he says.

The tactic seems to be working. The title track/lead single has been No. 1 on Billboard's Christian CHR chart for TK weeks and has sold nearly 12,000 copies on iTunes during the first two weeks of release.

On May 30, the band kicked off its summer tour, which will include headlining such major Christian music festivals as Spirit West Coast, Sonfest, Atlanta Fest and Creation 2010. On the Winter Jam tour and the upcoming dates a 13-member street team works each

show, touting availability of the EP and upcoming album.

"There is a ton of signage, including semi-trucks that feature the artwork," Inpop GM Andrew Patton says of exposing the new album at shows. "We've got people walking through the crowds promoting it, so it's pretty intense at every show. Everybody knows it's coming."

According to Patton, the label will also release a deluxe digital edition on iTunes that will include the "Born Again" video and four exclusive tracks.

Patton is also working on reassuring longtime fans who might be skeptical of the new frontman. "Peter will always be a fundamental part of what that legacy of the Newsboys has been," Patton says. "He and Tait are different in their singing styles. It really was an opportunity for the Newsboys to say, 'How do we reinvent ourselves in a fresh way that's relevant to the marketplace that will allow us to keep rolling for the next decade?' I think they've done that."

This isn't the first time the veteran band has reinvented itself. The Newsboys formed in Australia in the mid-'80s with John James as the original lead vocalist. When he exited in 1997, Furler stepped from behind the drums to front the band. Campbell, who has managed the Newsboys for more than two decades, feels the transition with Tait has been a smooth one, comparing it to a ship that has changed captains.

"The Newsboys, for us, is a vision and a dream," Campbell says. "It has never been built around one person. It hasn't been built around a particular personality. When someone's life takes a different direction, someone else is able to step in."

ROCK BY JASON LIPSHUTZ

GHOST WORLD

Stars Launch New Label For Fifth Release

During a brief Canadian tour last month, dramatic indie-rock act Stars performed the entirety of "The Five Ghosts," the band's fifth studio album due June 22, before any of its fans had heard a note of it. Singer/guitarist Amy Millan says that despite the promise of hearing an hour of unknown music, fans flocked to the sold-out shows and greeted the new material with fervor.

"We were a little nervous about doing it beforehand," Millan says, "but seeing how much faith our fans had in our music made us feel very successful."

The Montreal band hopes the success of the forward-thinking tour will translate to the release of "Ghosts," which the band decided to issue on its new imprint, Soft Revolution,

in conjunction with Vagrant Records. While Millan recognizes the uncertainty involved with forming a label, she says the band "never wants to play it safe, and this was a necessary risk to take."

For the follow-up to 2007's "In Our Bedroom After the War," the group was moved by the death of singer/songwriter Torquil Campbell's father and the birth of Campbell's first child to write new material. Millan, keyboardist Chris Seligman, bassist Evan Cranley and drummer Pat McGee joined Campbell in Vancouver last spring to sketch out the songs as a cohesive unit, a rare process for the five-piece.

Stars began recording "Ghosts" in Montreal last summer with producer Tom McFall, who worked with the band on 2005's "Set Yourself On Fire." With slender, pop-leaning tracks like "Wasted Daylight" and "We Don't Want Your

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>DANCE ON

After a four-week run atop Billboard's European Hot 100 singles chart, Belgian dance artist/producer Stromae is looking to conquer the United Kingdom with "Alors on Danse" (Mosaert/Universal).

Paul Van Haver), published globally by Mosaert/Because, had written material for several French artists—most notably rapper Kery James—before launching his own recording career. After posting several videos on the Internet

providing "tutorials" on how to write and produce dance tracks, using his own songs as examples, Stromae signed a licensing deal for his own Mosaert label with Universal Music France's Vertigo/Mercury arm in December



Tied up: STROMAE

Island Records is finalizing a summer U.K. release for the catchy single, which has topped charts across Continental Europe since the end of February, including France, Germany, Italy and the Netherlands, with Universal reporting sales of more than 700,000 units.

The 25-year-old artist (born

2009. The first release, in late February, was "Alors on Danse."

The track is one of 11 on debut album "Cheese," set for a Continental European release June 21. "His productions are so effective, people tend to forget his songs are in French," Universal Music France international exploitation manager

Body," the album recalls the accessibility of "Fire" while maintaining a more relaxed tone than "Bedroom."

"'Set Yourself On Fire' was our breakthrough, and there was this sense of expectation for 'Bedroom,'" Millan says. "Some people loved it and some didn't, but that pressure came and went, and for this album we were able to start fresh."

After self-releasing the "Sad Robot" EP in 2008, the band decided to issue its next full-length independently and left longtime label Arts & Crafts last spring. Following a meeting with Vagrant last November, the band turned over the marketing reins to the established label.

Although Vagrant will license "Ghosts" around the

world except in Canada, Millan says the formation of Soft Revolution lets the band "have a home for all of our music, so that we'll eventually be able to control all of our masters."

Vagrant plans to target various demographics for the promotion of the album. "Ghosts" will premiere June 16 on NPR's "First Listen," while different tracks have debuted on music blogs like Pitchfork and Stereogum.

"The fan base has grown a little older, but we're still reaching out to younger indie fans at popular blogs in order to cover all of our bases," Vagrant GM Dan Gill says.

Stars also performed lead single "Fixed" last month on "Late Night With Jimmy Fal-

lon," and Vagrant is pushing the song to noncommercial and triple A radio. Meanwhile, documentary-style webisodes detailing the making of the album have appeared on the band's site, which Millan says "have been a fun way of introducing snippets of the album before it comes out."

Stars will wrap up a brief U.S. tour before playing back-to-back release parties June 22-23 at the Troubadour in Los Angeles. It has been a hectic few months for the band, but Millan says that the act's label situation has provided a valuable learning experience.

"It's a new world out there in the music industry," she says, "and it's interesting to have that independence." ...



Out of the bedroom and into the night: STARS

David Weiszfeld says. "He's breaking the language barrier everywhere."

Weiszfeld says a U.S. release date for the single is being finalized with Universal Republic. —Marc Maes

>>>COSTNER RETURNS

When Canadian audiences turn out to see Kevin Costner this summer, it won't be at their local multiplex. Instead, they'll be turning out for a country-rock performer who's already a European chart act.

Costner and his band Modern West will play eight Canadian shows July 17-Aug. 8, booked by the Agency Group. They follow a 28-date European tour Costner completed in March, supporting sophomore album "Turn It On" (earMusic/Edel). Edel CEO Michael Haentjes recalls that live, Costner "simply bowled over his audiences because—apart from his voice—onstage he's able to present this incredible personal charisma that's already made him a legend in film."

The album was issued in late February in Germany, Switzerland and Austria and

made the top 30 in all three markets. It's the follow-up to "Untold Truths" (Universal Republic/Kevin's Music), which peaked at No. 61 on Billboard's Top Country Albums chart in February 2009.

Costner originally assembled the six-piece band in 2005 along with two members of Roving Boy, a band he'd played in during the mid-'80s just as his acting career took off.

earMusic/Edel issued the new album May 3 in the United Kingdom; it's seeking a U.S. partner for a North American release.

The group's songs are published by Padaro Music/Teddy Morgan Music/Park Chisolm Music. —Wolfgang Spahr

>>>SHADOW PLAY

Some 20 years after its debut set, "A Catholic Education" (Fire Records), Scottish melodic alt-rock act Teenage Fanclub has just issued its 10th album, "Shadows."

The set, which appeared May 31 in Europe, Australasia and Japan and June 8 in North America, recalls the classic

sound of fifth set "Grand Prix" (Creation), which made the U.K. top 10 in 1995. It appears on the band's own PeMa label everywhere except Japan (Hostess) and North America (Merge).

"Merge has been very good for us in the U.S.," singer/guitarist Norman Blake says. "They're very sympathetic to what we do and know how to market us to college stations."

While Blake says self-releasing means decisions get made a lot quicker, he admits a lack of label support means touring—with dates booked by High Road Touring (United States) and X-Ray Touring (rest of world)—needs to be done "as frugally as possible."

The band plays European shows throughout the summer, with U.S. dates due in the fall. Having recently relocated to Ontario, Canada, Blake's especially excited about the stateside gigs. "It'll be a new experience," he says, "for me not to be jetlagged."

Teenage Fanclub is published by PeMa Songs/Domino Publishing everywhere except in Australia, where it's handled by Mushroom Publishing.

—Steve Adams

6 QUESTIONS

with JASON HAMMEL
by EVIE NAGY

Husband-and-wife indie rock duo Jason Hammel and Kori Gardner, better-known as Mates of State, are taking a break from their original output to release "Crushes: The Covers Mixtape" June 15 on Barsuk. The album, recorded at their home in Stratford, Conn., includes the band's take on songs by Girls, Belle & Sebastian, Tom Waits, Nick Cave and Fleetwood Mac. Before they hit the road for the Crushes tour, beginning on the record's street date in Northampton, Mass., Hammel spoke to Billboard about creating the album, the stigma of doing covers and touring with their two young daughters.

1 Why did you decide to do a covers album, and how did you choose the songs to remake?

We're obviously big music fans, and often we'd hear a song and say we totally need to cover that and somehow be a part of that song. We've been talking about it for years and kept an ongoing list. Finally we said, "OK, we don't have enough Mates material yet for a new album, but we want to play and record, so let's do it." It was harder than I thought to choose—we both really had to be into the song, and we both have our own personal taste. Once we agreed on a certain number, we started arranging. Sometimes we would do the song justice, and sometimes it just sounded awful.

I think the weirdest one was the Fleetwood Mac song ["Second Hand News"]. We started the song with like a stoner reggae beat, and we thought, "This is either really terrible or really good." Also, I think it might be the first Fleetwood Mac song a lot of people ever heard, as the first song on "Rumours." So we thought people might hate this one, but decided we didn't care. If people have to be stoned to enjoy this one, so be it.

4 You're offering the album for sale on your website for \$5. How did you keep costs down?

We recorded it ourselves at home, so that helped a lot. But we had Peter Katis, who recorded our last album, mix it, so we knew it would sound good. Also, anytime someone says they're doing a covers album, people are like, "Wah wah." So we thought, "Let's try to keep the price down." People think if you do a covers album it means you're not inspired to do your own music, and it was almost the opposite. We just wanted people to have it. Maybe offering it really cheap is the way to get them to say, "Eh, I'll give it a shot, even though I hate covers albums as a rule."



Cover up: MATES OF STATE

2 What songs did you consider that didn't make the cut?

We tried to do "Throw It All Away" by Genesis, because it's a song we always do at our friends' karaoke parties, but it just sounded awful. We also wanted to do a song by the Anniversary, who are friends of ours from Lawrence [Kan.], and I think that didn't work out because it brought up all these memories of bad blood, even though it was a long time ago. In general we tried to do songs that are really great, and sometimes with classic songs, you just can't improve upon them.

3 Obviously not all the songs were originally written as duets, or with typical instrumentation. What was one of your biggest interpretation challenges?

5 You have two young children together, and you're going out on tour next month. Do you bring them with you?

They both come—Maggie is 5, so she's just one of the bros now, she gets her own bunk and it's pretty easy to hang out with her. June is 2, so she has to have change every three minutes. One of the ways we deal with that is by having a bus. If we were in vans, it's kind of a nightmare for a kid to be driving for five or six hours in a car. So we just kind of bit the bullet—obviously it costs more to have a bus, but it helps keep everyone sane, including the kids.

6 Are you also writing original material for a later release?

We have about 10 or 11 new songs written, and we have spent a bunch of time recording too. So I'd say we're about 70% done with the next Mates album. We'll do this tour, and then come back at the end of July and finish up that record, and it will probably come out in the new year. ...

ALBUMS

RAP

NAS & DAMIAN 'JR. GONG' MARLEY

Distant Relatives

Producers: Nasir Jones, Damian "Jr. Gong" Marley, Stephen Marley
Universal Republic

Release Date: May 18

It's tempting to focus primarily on the messages of the collaborative debut between rapper Nas and reggae royalty Damian "Jr. Gong" Marley. "Distant Relatives" centers on Africa as the origin of and link among civilizations and the struggles of those who live on the continent or descended from it. The lyrics are alternately thoughtful and well-worn, with only moderate provocation. But the themes are communicated best through the music, a dynamic hybrid of the genres each artist has mastered coupled with African- and African-American-derived rhythms. On the track "As We Enter," Nas and Marley seamlessly but distinctly trade rhymes like "I got the guns," "I got the ganja" over blends of African, funk and hip-hop beats. Heavy reggae and jazz dominate "Nah Mean," while "Count Your Blessings" is a thankful jam that somersaults from R&B to rap to disco. Children's gospel choirs and Joss Stone make somewhat

unnecessary appearances, but musically the project impressively meets its goal of cultural connection.—EN

REFLECTION ETERNAL

Revolutions Per Minute

Producer: Hi-Tek
Blacksmith/Warner Bros.

Release Date: May 18

Brooklyn rapper Talib Kweli and Cincinnati producer Hi-Tek, who comprise the hip-hop duo Reflection Eternal, have sporadically collaborated since their 2000 debut album, "Train of Thought." But despite their notable work apart, Kweli and Hi-Tek are at their best when working together. The pair's latest collaboration, "Revolutions Per Minute," tackles heavy concepts and finds Kweli at his most political on the track "Ballad of the Black Gold," where he raps over Hi-Tek's militant beats, "Drill, baby, drill, while they make our soldiers kill." There are some moments when the mood lightens, usually for romantic fare like the funky Estelle-assisted song "Midnight Hour." But these tracks display neither Kweli's lyrical precision nor Hi-Tek's adventurous sounds. The set also falls short of its opening promise to engineer a "shift in the paradigm of hip-hop." Yet with song-stealing verses from



HERBIE HANCOCK

The Imagine Project

Producers: Larry Klein, Herbie Hancock
Hancock Records

Release Date: June 22

Whether Herbie Hancock's newest release, "The Imagine Project," wins the album of the year Grammy Award in 2011 (he received the honor in 2008 for "River: The Joni Letters"), it's certainly eligible for some sort of frequent-flier miles prize. Traveling to multiple countries, Hancock and co-producer Larry Klein assembled an international array of talent to make an obvious but not overbearing statement about unity and world peace. Pink, Seal, India.Arie and Jeff Beck help turn John Lennon's "Imagine" into a rich, Caribbean-flavored chorale, while Los Lobos and Canadian rapper K'Naan join Malian Tuareg troupe Tinariwen on a trancey coupling of the latter's "Tamatant Tilay" with Bob Marley's "Exodus." And Derek Trucks trades licks with Hancock, while Susan Tedeschi sings a gritty, gospelized take on Joe Cocker's "Space Captain." Other key contributions come from Dave Matthews (the Beatles' "Tomorrow Never Knows") and James Morrison (Sam Cooke's "A Change Is Gonna Come"). Amid all this, Hancock holds his own as a visionary and pianist, playing just enough to be present but also serving as a gracious host to his distinguished guests.—GG



rappers-of-the-moment Jay Electronica and J. Cole on the standout track "Just Begun," the promise may hold true in time.—DC

POP

TRACEY THORN

Love and Its Opposite

Producers: Tracey Thorn, Ewan Pearson
Merge Records

Release Date: May 18

Everything but the Girl's Tracey Thorn has a voice that is lush and haunting, while also understated and relatable. It's such a touching instrument that it barely needs accompaniment. Thorn's third solo album, "Love and Its Opposite," honors her vocals with arrangements that are beautifully minimalist. The 10 tracks are meditations on the many phases and life stages of love and lovers, beginning with wistful stunner "Oh, the Divorces!" On the track, Thorn reflects on the relationships collapsing around her and how they reflect upon her own. A married woman looks elsewhere for intimacy on the poignant "Singles Bar," while "Hormones" playfully muses on anxiety and unpredictability. And album closer "Swimming" is a gorgeous,

dreamy and hopeful lament about the end of an affair. Throughout, restrained lines of guitar, synth and strings construct sultry noir beats and flowing harmonies that nimbly support Thorn's narratives. Everything but the Girl fans might miss the duo's dancey leanings, but Thorn proves that her voice is enough to transcend genre preferences.—EN

ELECTRONIC

LCD SOUNDSYSTEM

This Is Happening

Producer: James Murphy
DFA/Virgin

Release Date: May 18

LCD Soundsystem principal James Murphy is at his cynical best on the act's third album, "This Is Happening." Backed by colorful electronic textures, infectious basslines and futuristic rock melodies, the singer/producer conveys the hard truths of life over nine tracks. Murphy opens the 60-minute set with subdued vocals and sparse backup on "Dance Yourself Clean," singing about exclusion and fake friends—but three minutes in the song explodes with a thumping beat and boisterous drums. Never shy to borrow material, he evokes the call-and-response style of the Velvet Under-

ground's "White Light/White Heat" on the single "Drunk Girls." The cut—a prime example of LCD's patented disco-punk-funk—also features the group's characteristic tongue-in-cheek humor, comparing "drunk boys" to pedophiles. In contrast to this party cheer is the defiant "You Wanted a Hit," a lengthy multi-layered jam on which Murphy

sings, "You wanted a hit, but that's not what we do."—JS

ROCK

THE BLACK KEYS

Brothers

Producers: The Black Keys, Danger Mouse
Nonesuch Records

Release Date: May 18

It takes a tight musical alliance



CRYSTAL CASTLES

Crystal Castles

Producer: Ethan Kath
Fiction Records

Release Date: May 25

Electronic duo Crystal Castles generally operates in two distinct modes—its songs are either angry dancefloor scorers built around videogame blips or expansive shoegaze numbers that sail off upon waves of synth lines. Although the group's 2008 self-titled debut was furiously innovative in quick doses, its ideas tended to burn out during overlong songs or curious track sequences. Two years and an overabundance of hype later, producer Ethan Kath and singer Alice Glass return with another self-titled set that corrects all of their debut's miscues and remains eye-popping from beginning to end. The breathless movement of the track "Baptism" is preceded by the brutal stomp "Doe Deer," while the album reaches a midway peak with the chopped vocals of "Empathy" leading into the blissed-out "Suffocation." Kath's fearless production provides the creative catalyst for Glass, who moves beyond hellcat screaming and glides sensitively through tracks like "Celestica." Very little of "Crystal Castles" doesn't work, resulting in one of the most accomplished electronic albums in recent memory.—JL



MARINA & THE DIAMONDS

The Family Jewels

Producers: various
Chop Shop/Atlantic Records

Release Date: May 25

Some pop singers have plenty of attitude but lack the pipes to back it up. Not so with British singer Marina Diamandis, who performs under the moniker Marina & the Diamonds. On her debut album, "The Family Jewels," Diamandis backs up her bark with a promising bite. The cabaret-flavored song "Hermit the Frog" finds the Welsh singer delivering sharp lyrics ("They call him Hermit the Frog/He's looking for a dog/Did you find your bitch in me?") with the vocal strength and confidence of Annie Lennox. From the romping track "Girls" to the orchestral pop of album closer "Numb," Diamandis knows no bounds. And that means no one is safe, whether it's an insecure lover in need of tough love ("I Am Not a Robot"), the in-crowd (on the creepy "The Outsider," she warns: "Don't get on my bad side/I can work a gun") or the singer herself. And the synth-heavy standout "Oh No!" finds a success-obsessed Diamandis singing, "TV taught me how to feel/Now real life has no appeal."—LF

THE BILLBOARD REVIEWS

SINGLES

to forge a complete rock sound without full band support. In that sense, singer/guitarist Dan Auerbach and drummer Pat Carney, who make up the blues-rock duo the Black Keys, are true soul brothers. Entirely produced by the Black Keys (except for the Danger Mouse-helmed song "Tighten Up"), the pair's latest album, "Brothers," lures with its spooky throwback sound, preternatural grooves and dark bluesy jams. The 15-song set opens on a sunny note with the gospeltinged track "Everlasting Light," which boasts a charming vintage cackle and tuneful verses. The acid-blues follow-up "Next Girl" touches on bitter romance with the sage lyrics, "Well, the look of the cake/It ain't always the taste" and the caustic couplet, "My next girl/She'll be nothing like my ex-girl." "Brothers" bursts with gritty garage soul, resonating with retro grooves like "Tighten Up," creeping with Screamin' Jay Hawkins eeriness on the reverb-driven blues ballad "Ten Cent Pistol" and oozing old school from start to finish.—*CM*

R&B

JANELLE MONÁE

The ArchAndroid

Producers: Nate Wonder, Chuck Lightning
Wondaland Arts Society/
Bad Boy Recordings
Release Date: May 18
As her cyborg alter-ego Cindi Mayweather, eccentric 24-year-old singer Janelle Monáe embarks on a sprawling journey of futuristic pop marked with the wonderment of a Pixar epic on her latest album, "The ArchAndroid." With a vast array of musical styles, Monáe and her band echo the pop-funk of Michael Jackson ("Locked Inside") and Prince (on the Of Montreal-assisted "Make the Bus"). Even the timelessness of Debussy's "Clair de Lune" is fi-

nessed into the lilting piano ballad "Say You'll Go." Throughout the set, sweeping and prancing strings add beauty and drama to a vibrant storyline that centers on love. "You melt my wings and call it fun," Monáe sings in a heartbroken British accent on the pulsating "Faster." Manipulating her voice as much as she does her sound, Monáe widens the cast of characters and pushes along the self-exploratory narrative. "The ArchAndroid" could be the stuff of stage or screen, 3-D without the annoying glasses.—*DC*

SOUL

JAMIE LIDELL

Compass

Producers: various
Warp Records
Release Date: May 18
British retro-soul crooner Jamie Lidell's fourth album, "Compass," takes listeners down an electro-funk path blazed by its fair share of rock collaborators. The set heralds the return of frequent Lidell cohorts Feist and Chilly Gonzales, along with support from Wilco's Pat Sansone and additional production provided by Beck and Grizzly Bear's Chris Taylor. Lidell's glitchy beatbox evolves into a pulsing industrial grind on opening track "Completely Exposed." "Enough's Enough" recalls the uptempo grooves of Sly & the Family Stone, and the singer's lilting tenor soars above a bloated bassline on the supremely funky track "The Ring." Beck's heady DIY production approach is felt on the song "Big Drift," which features backing vocals by Feist. Even as his piecemeal band stretches the sound in unexpected directions, Lidell—like a peculiar cross of Prince and Otis Redding—remains confidently true to his soul vision, creating a tense musical discourse that wrings raw emotion from each eclectic track.—*CM*

POP

MIKE POSNER

Cooler Than Me (2:48)

Producers: Michael Posner, Gigamesh

Writers: M. Posner, E. Hölljes
Publishers: North Greenway Productions/Sony/ATV Tunes/Eric Hölljes Music (ASCAP)
J/RMG

Mike Posner's well-received mixtapes "A Matter of Time" and "One Foot Out the Door" featured "Cooler Than Me," but a remix by Gigamesh is now the Detroit newcomer's first charting single and top 40 hit. The breezy guitar riffs on an earlier version of the song have been scrapped for a smart, two-step production that sounds one part "Sunglasses at Night" and another part Chromeo. Lyrically, Posner takes a stab at those who hide their insecurities behind swagger: "You got designer shades just to hide your face," he croons in a gravelly tenor, "and you wear 'em around like you're cooler than me." The mix drips with danceable '80s synths that frame his slick vocal, which includes a memorable falsetto to close the bridge. Expect the buzz surrounding "Cooler Than Me" to increase as Posner plays this summer's Vans Warped tour.—*MM*

TINO COURY

Diary (3:25)

Producers: Tino Coury, Alex Cantrall

Writers: T. Coury, A. Cantrall, C. Myers

Publisher: Eleventh Publishing/BMG
Eleventh Records

The chorus of independent pop artist Tino Coury's first single, "Diary," admittedly resembles that of several Lady Gaga hits—especially when Coury sings "D-d-diary" over disco synths. The song's lyrics are more pessimistic than Gaga's, though, and more in line with fellow dance/pop artist Taio Cruz's recent No. 1 hit, "Break Your Heart." "My heart is bleeding/Paper cut from reading, reading," the Pittsburgh-born singer/songwriter laments over a staccato self-production. "Page one says that you're fallin' in and out of love/Page two says all them things I do just ain't enough." Despite its themes of betrayal, dissatisfaction and letdown for its lead singer, the song's sticking point is an irresistibly buoyant beat that should keep listeners tuned in and dancing.—*MB*

HIP-HOP

CALI SWAG DISTRICT

Teach Me How to Dougie (3:59)

Producer: Ebony "Star" West

Writers: various
Publishers: various
Capitol/Checkmate Music Group

"Teach Me How to Dougie," the first single from hip-hop group Cali Swag District,

KANYE WEST FEATURING DWELE

Power (4:50)

Producer: not listed

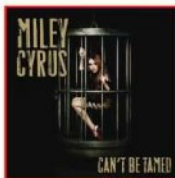
Writer: not listed

Publisher: not listed

Roc-a-Fella/Island Def Jam/IDJMG

Kanye West followed the warm, synth-laden hip-hop of "Graduation" with the introspective, Auto-Tuned R&B of "808s & Heartbreak," making it difficult to predict the direction of upcoming album "Good Ass Job." With its stunning mix of rock-leaning production, memorable rhymes and unadulterated attitude, new single "Power" is a pissed-off shot of adrenaline that plays upon all of the controversial rapper's strengths. Rhyming over a soulful vocal harmony and an abrasive sample of King Crimson's "21st Century Schizoid Man," West dismisses his doubters, takes a shot at "Saturday Night Live" and shrugs off his recent hiatus from hip-hop. "I just needed time alone, with my own thoughts/Got treasures in my mind but couldn't open up my own vaults," he raps. If this explosive single is any indication, "Good Ass Job" will likely find the rapper hungry to return to the top of the charts.—*JL*

seeks to pick up where dance craze-starters like the New Boyz' "You're a Jerk" and Soulja Boy Tell'Em's "Crank That" left off. Over a metronomic, cowbell-bolstered beat, the crew trades verses tag-team style, bragging about their "Dougie" dance and the special treatment it earns them from women. ("All my bitches love me," one member raps on the chorus.) Despite its tired gender attitudes, however, "Teach Me How to Dougie" has spread through the blogosphere and garnered substantial radio play. The actual dance, which involves casual shoulder leans and elbow twists (a lazy man's version of the snap dance), might leave something to be desired, but the track's catchy, refreshingly simple hook make it a no-brainer for repeat play.—*MB*



MILEY CYRUS

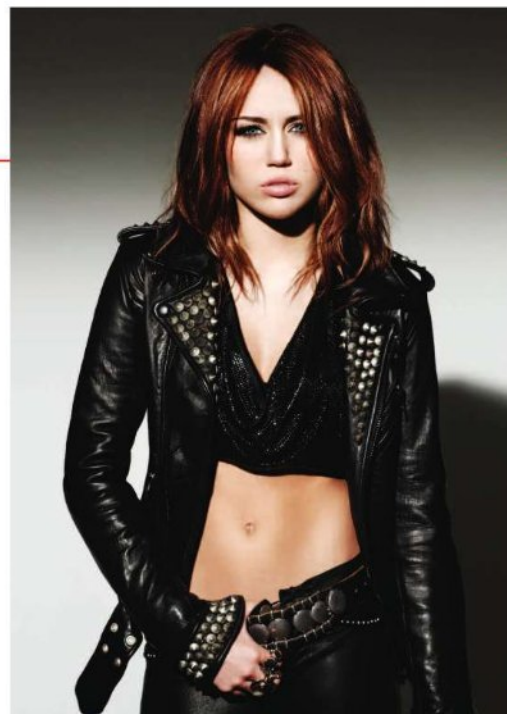
Can't Be Tamed (2:48)

Producers: various

Writers: various

Publishers: various
Hollywood

Miley Cyrus kept controversy at a safe distance from her music in the past, but on "Can't Be Tamed," the 17-year-old officially declares herself a wild child and absolves herself of tween role-model responsibilities ("If there was a question about my intentions, I'll tell ya/I'm not here to sell ya"). The under-three-minute track revs up with piercing synths that scream "edgy," while Cyrus shouts, "I can't be tamed! I can't be changed!" over a grating death-march of a chorus. The angst could be construed as forced—not to mention questionable, since Cyrus' big 2009 hits, "Party in the U.S.A." and "The Climb," were full of fizzy optimism and hum-along melodies. But Cyrus knows how to proffer her sass. When she sneers, "I'm not a fake, it's in my DNA," in pre-emptive retaliation against her critics, she does it with the professionalism of a Disney-groomed star.—*MH*



LEGEND & CREDITS

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

CONTRIBUTORS: Melanie Bertoldi, Devin Chanda, Lindsey Fortier, Gary Graff, Monica Herrera, Jason Lipshutz, Michael Connor McKnight, Menachem, Evie Nagy, Ilya Skripnikov

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

ROCK BY CORTNEY HARDING

Man Of Infant Sorrow

Russell Brand Plays A Rock Star Onscreen And On Record

Infant Sorrow seems to have it all: a charismatic, good-looking frontman; several talented and well-known musicians; an extensive, major-label-funded marketing campaign; and a No. 1 debut on Billboard's Heatseekers Albums chart. There's only one wrinkle: Infant Sorrow isn't a real band.

Infant Sorrow's debut album, "Get Him to the Greek," is in fact the soundtrack to the film of the same name. And star Russell Brand, who plays hard-partying rocker Aldous Snow, sings all the tracks on the record. The songs were written and recorded by a number of high-profile British rockers, including Carl Barat of the Libertines and Jarvis Cocker. While snippets of several songs do appear in the film, fans who want to hear full

versions can pick up the album, which has sold 3,500 copies, according to Nielsen SoundScan.

"Russell and the film company felt very strongly about doing something like this as opposed to a traditional soundtrack," says Kim Garner, senior VP of marketing and artist development at Universal Republic. "We wanted to release it like we would an actual rock band's album."

Of course, the album's sales were assisted by the fact that the film did well, opening at No. 2 and grossing \$17.5 million, according to BoxOffice-Mojo.com. But Universal Republic didn't want to solely rely on the film to drive publicity.

"We curated a piece with the film company about the music and the movie, and that will run on the HD wall in Best Buy stores through June," Garner says. "We also shot a proper music video, which Russell directed, and that premiered on Vevo. Russell



Let it Snow: RUSSELL BRAND

and Jonah [Hill, who co-stars in the movie] also made celebrity playlists for iTunes, which helped us get great placement there."

Universal Republic also produced special content for Record Store Day and commissioned a Union Jack Fender guitar like the one Brand's character uses in the film as a prize for a label-run contest in alt-weeklies around the country. The film was also screened for retailers.

"We took the music for this film very seriously," Brand says. "We got brilliant writers and tried to make it as authentic as possible. We wanted

songs that were quality and quirky—like a rock version of Flight of the Conchords."

"Get Him to the Greek" certainly does have plenty of "are they kidding?" moments, including a song called "F.O.H.," written by Cocker, that describes the joys of committing a particular sex act while high on heroin. The single, "Say Yes," also encourages rampant drug consumption.

"When I think about my models for the Aldous character, I think about hedonistic late-'60s stars like Iggy Pop, Robert Plant, [David] Bowie and [Mick] Jagger," Brand says. "These

were guys who just didn't care."

Despite the album's debut success, Brand says he probably won't quit acting to front Infant Sorrow full time. The band did play a Los Angeles set recently, with members taking turns at the mic and Brand stepping in for two songs. Garner says special appearances, such as performances at award shows, might be possible in the future. But for now, Brand says he is sticking to acting. Unless...

"If it becomes a Billboard No. 1 album," he says, "I would throw myself into a musical career with bare-assed ambition."

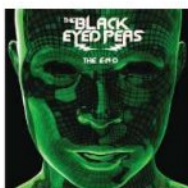


Still strong: THE BLACK EYED PEAS

FIVE AND 10

With a 16-9 jump on the Billboard Hot 100 for "Rock That Body," the Black Eyed Peas' CD, "The E.N.D." (Interscope), becomes the first album in two decades by a duo or group to yield five top 10s on the survey. ¶ No album by a duo or group has sported as many Hot 100 top 10s since Milli Vanilli's "Girl You Know It's True" in 1989-90. When the pair's "All or Nothing" reached the chart's top tier in February 1990, its debut album became the third set within four months to produce five top 10s, joining efforts by Bon Jovi and New Kids on the Block. ¶ The Black Eyed Peas' "Boom Boom Pow" vaulted 39-1 in the April 18, 2009, issue, eventually spending 12 weeks at No. 1. "I Gotta Feeling" debuted at No. 2 on the June 27, 2009, chart and spent 14 weeks at the summit. "Meet Me Halfway" rose 17-9 and peaked at No. 7 in October, while "Imma Be" surged 11-4 in February before spending two weeks at No. 1 in March. ¶ "The E.N.D." concurrently celebrates a year's residency on the Billboard 200, rebounding 22-17. The set has sold 2.6 million copies, according to Nielsen SoundScan.

—Gary Trust



THE BLACK EYED PEAS, "THE E.N.D."

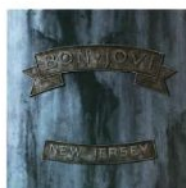
| TITLE | PEAK POSITION | PEAK DATE |
|-------------------|---------------|-----------|
| "Boom Boom Pow" | 1 (12 weeks) | 4/18/09 |
| "I Gotta Feeling" | 1 (14) | 7/11/09 |
| "Meet Me Halfway" | 7 | 11/7/09 |
| "Imma Be" | 1 (2) | 3/6/10 |
| "Rock That Body" | 9* | 6/19/10* |

* peak as of June 19 chart.



MILLI VANILLI, "GIRL YOU KNOW IT'S TRUE"

| TITLE | PEAK POSITION | PEAK DATE |
|-------------------------------|---------------|-----------|
| "Girl You Know It's True" | 2 | 4/1/89 |
| "Baby Don't Forget My Number" | 1 (1 week) | 7/1/89 |
| "Girl I'm Gonna Miss You" | 1 (2) | 9/23/89 |
| "Blame It on the Rain" | 1 (2) | 11/25/89 |
| "All or Nothing" | 4 | 2/24/90 |



BON JOVI, "NEW JERSEY"

| TITLE | PEAK POSITION | PEAK DATE |
|-------------------------|---------------|-----------|
| "Bad Medicine" | 1 (2 weeks) | 11/19/88 |
| "Born to Be My Baby" | 3 | 2/18/89 |
| "I'll Be There for You" | 1 (1) | 5/13/89 |
| "Lay Your Hands on Me" | 7 | 7/29/89 |
| "Living in Sin" | 9 | 12/16/89 |



NEW KIDS ON THE BLOCK, "HANGIN' TOUGH"

| TITLE | PEAK POSITION | PEAK DATE |
|--------------------------------|---------------|-----------|
| "Please Don't Go Girl!" | 10 | 10/8/88 |
| "You Got It (The Right Stuff)" | 3 | 3/11/89 |
| "I'll Be Loving You (Forever)" | 1 (1 week) | 6/17/89 |
| "Hangin' Tough" | 1 (1) | 9/9/89 |
| "Cover Girl" | 2 | 11/4/89 |

POP BY JASON LIPSHUTZ

Commanding Attention

Stargate Protégé Alexis Jordan Scores First No. 1

"This opportunity will only come once in my life," 18-year-old Alexis Jordan sings on her debut single, "Happiness." After hitting No. 1 on Billboard's Dance Airplay chart, the song marks its fourth week in that list's top 10. It also bullets at No. 9 on Hot Dance Club Songs.

Since showcasing her commanding voice on "America's Got Talent" at age 14, Jordan has made the most of her time in the spotlight. Signed to Star Roc/Roc Nation/Columbia—the label partnership between pop producer team Stargate (Rihanna, Beyoncé) and Jay-Z—the newcomer is recording her debut album.

Singing since she was 2, the South Carolina native had performed the national anthem at professional baseball games before covering Whitney Houston on "Talent," where she impressed producer Simon Cowell. "Simon came up to me and told me that I was an amazing singer," Jordan says. "I was so shocked that I broke down crying."

Six months after reaching the semifinals on "Talent," Jordan started making YouTube videos in which she added her vocals to various pop songs, including Beyoncé's "Irreplaceable" and Rihanna's "Take a Bow." The videos caught the attention of Norwegian duo Stargate, which had produced many of the singles Jordan was remixing. After meeting with Stargate's Tor Erik Hermansen and Mikkel S. Eriksen in fall 2008, Jordan signed to Star Roc.

"I had an immediate connection with [Stargate], and not just because I had already performed their songs on YouTube," Jordan says. The singer has been recording her debut album during the past year in New York, with Stargate involved in a majority of the songs. Although the still-untitled disc isn't finished, Star Roc released the empowering dance single "Happiness" in the spring to give Jordan's profile an early boost.

"I believe in momentum and spontaneity," Hermansen says. He and Eriksen co-produced "Happiness" with Deadmau5. "When you have a single this special, you want the world

Opportunity knocks: ALEXIS JORDAN

to hear it as soon as possible."

Jordan performed at KIIS-FM Los Angeles' Wango Tango concert May 15 and debuted the playful video for "Happiness" last month. The singer is performing at select dates this summer and also recording

ing a second single, "Good Girl." While a release date for her album hasn't yet been announced, Jordan will be highly visible this fall as a featured face in the digital "look-book" for Rocawear, the fashion line co-created by Jay-Z.

WORK OF MOUTH

Naturally 7 already has quite a viral buzz going. The a cappella septet's self-branded "vocal play" technique—their voices also double as would-be band instruments—has garnered more than 3.9 million YouTube views for the "Live in Paris Subway" clip. Currently opening for Michael Bublé on his Crazy Love world tour (and making a separate stop June 12 at the 32nd annual Playboy Jazz Festival in Los Angeles), the Bronx outfit will also release its first U.S. album in July, "Vocal Play: A Work of Mouth" (Hidden Beach Recordings).

Every sound heard on the album is made by a human voice. Incorporating R&B/hip-hop, gospel and rock, the set features originals written by the group plus a revamped cover of the Dinah Washington song "Relax Max" with Bublé.

"Everybody has a unique sound; that's the beautiful thing with the human voice," group musical director/baritone/rapper Roger Thomas says. He and brother Warren—a tenor whose voice also "plays" percussion, guitar and clarinet—began singing a cappella in church. The pair eventually teamed with five other a cappella-loving singers in 1999: Rod Eldridge (tenor, DJ scratching, trumpet), Jamal Reed (tenor, electric guitar), "Hops"



Lift every voice: NATURALLY 7

Hutton (bass), Garfield Buckley (tenor, harmonica) and Dwight Stewart (baritone).

Inspired by Take 6, Bobby McFerrin, Al Jarreau and Doug E. Fresh, Naturally 7 won several local and national a cappella competitions before hiring an agent. Booked on a series of college tours averaging 230-240 shows per year, the group came to the attention of a Swiss label.

Recalling the initial reaction to the group while first touring overseas with Bublé in 2008, Thomas says, "Seeing seven black guys walk onstage—considering what Michael's audiences look like—they had no clue what we were going to do. Then they're hearing instruments but only seeing us with seven mics to our mouths. And you see they're wondering, 'OK, where are the instru-

ments?' But by the third song, you see the transformation; that they understood we were singing as instruments."

Initially signed to recording deals overseas, Naturally 7 has released several albums there, including 2009's "Wall of Sound" and "Ready II Fly." The latter album features the song the group performs in its YouTube subway video, "Feel It (In the Air Tonight)." On tour with Bublé through March 2011, Naturally 7 took time out to produce and perform with Ludacris on the title track of Quincy Jones' upcoming album, "Q: Soul Bossa Nostra."

"People are already imitating us on YouTube," Thomas says as the act prepares for its U.S. debut. "Just like with rap in the early '80s, I think the climate is right for what we're doing." —Gail Mitchell

Happy anniversary: LAMB OF GOD



COFFIN BREAK

Lamb of God just won the battle for metal supremacy.

After a band has been around for a certain number of years, released a decent number of albums and amassed a dedicated fan base, a greatest-hits compilation would be the next logical step. However, rather than just release a few discs to commemorate its 15th anniversary, Lamb of God has given its fans a vast array of options billed as the Hourglass collections. And for its most ravenous fans, the band conceived quite possibly the most metal thing ever—a personalized coffin.

When asked what could be more metal than a coffin, drummer Chris Adler replies, "It's up there, that's for sure. We tried to figure out how to have it smoking. But [research and development] turned that down. We also tried to put wheels and a jet engine on it, but Boeing would not cut us a deal."

All kidding aside, Adler says it was important for the band to release something that was creative; not "a catalog piece that fans could put together themselves using MS Paint and Roxio." And while the personalized coffins don't come cheap—the full package, including the greatest-hits albums, the band's catalog on vinyl and USB drives, a 144-page book, a flag and a guitar, among other items, retails for \$1,000—less expensive options are available.

"There are seven configurations total," Epic marketing manager Jason Lekberg says. Starting at \$24.99, those include two single discs; a three-disc set comprising both discs and a third one of rarities; a set of all six of the band's albums on 180-gram vinyl; a set of all six albums on USB drives enclosed in a package that looks like a cigarette case; a deluxe set featuring all of the aforementioned items; and the super-deluxe coffin pack. All configurations were released June 1. The three-CD set debuts this week at No. 114 on the Billboard 200 with 4,000 sold, according to Nielsen SoundScan.

"As with many metal bands, this is a band with a dedicated base," Lekberg says. "After all, like Rob Zombie said, no one was ever into Slayer for that one summer." —Cortney Harding

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com

HELP WANTED

BILLBOARD CANADIAN CORRESPONDENT

Billboard the world's premier music publication is looking for a Canada-based correspondent to help drive its coverage of the Canadian music industry.

The ideal candidate will be a digitally savvy writer and reporter with experience of daily or weekly business coverage and be able to use exceptional reporting skills across all Billboard-branded platforms. She/he will have good contacts within the Canadian music industry, an in-depth knowledge of the current music scene and the ability to offer deep analysis of the business, using data and insight. Please send your résumé, some examples of your published work and three ideas for Canadian stories in Billboard to: Mark Sutherland, International Bureau Chief, at msutherland@eu.billboard.com

ALSO HIRING: GLOBAL CORRESPONDENTS

We are also looking for freelance correspondents in other international territories to help develop our coverage of the global music business. Please send details of your experience, some examples of your published work and three Billboard story ideas for your territory to: Mark Sutherland, International Bureau Chief, at msutherland@eu.billboard.com

WANTED TO BUY

BUYING RECORD & CD COLLECTIONS PRIVATE COLLECTIONS - RADIO STATIONS - DJ RECORD POOLS

21ST CENTURY MUSIC

TOLL FREE 1-800-846-9501

E-MAIL: sales@21centurymusic.com

John M. Jabra, President

T-SHIRTS

Looking for Rock T-shirts?
You've found 'em!

**BACKSTAGE
FASHION**

Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS,
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 928-443-0100)



**DON'T
MISS AN
ISSUE**



Issue #23 • June 12, 2010

To Order Back Issues
Online, Go To:

billboard.com/backissues

LISTENING STATIONS

Visit www.songlift.com

Music to lift your spirit

BILLBOARD CLASSIFIEDS

www.billboard.com

for more info call: 800-223-7524

Billboard Classifieds Covers Everything

DUPLICATION
REPLICATION
VINYL PRESSING
CD ROM SERVICES
DVD SERVICES FOR SALE
PROMOTION & MARKETING
SERVICES
MUSIC DISTRIBUTORS
AUCTIONS
RECORDING STUDIOS
REAL ESTATE
INVESTORS WANTED
STORES FOR SALE
EQUIPMENT FOR SALE
STORE SUPPLIES
FIXTURES

CD STORAGE CABINETS
DISPLAY UNITS
PUBLICITY PHOTOS
INTERNET/WEBSITE
SERVICES
BUSINESS SERVICES
MUSIC INSTRUCTION
BUSINESS OPPORTUNITIES
COMPUTER/SOFTWARE
MUSIC MERCHANDISE
T-SHIRTS
EMPLOYMENT SERVICES
PROFESSIONAL SERVICES
DJ SERVICES
FINANCIAL SERVICES
LEGAL SERVICES

ROYALTY AUDITING
TAX PREPARATION
BANKRUPTCY SALE
COLLECTABLE
PUBLICATIONS
TALENT
SONGWRITERS
SONGS FOR SALE
DEALERS WANTED
RETAILERS WANTED
WANTED TO BUY
CONCERT INFO
VENUES
NOTICES/
ANNOUNCEMENTS
VIDEO

MUSIC VIDEO
POSITION WANTED
LISTENING STATIONS
FOR LEASE
DISTRIBUTION NEEDED
EDUCATION OPPORTUNITY
HELP WANTED
MASTERING
AUDIO SUPPLIES
ROYALTY PAYMENT
PRINTING
MUSIC PRODUCTION
METAMUSIC
STAGE HYPNOTIST
CD FAIRS & FESTIVALS
MUSIC WEBSITES

For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

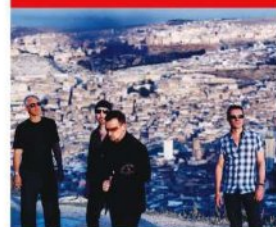


SWEET 16

>>Leona Lewis' "Bleeding Love" surpasses 4 million in download sales, according to Nielsen SoundScan, making it the 16th song to do so since SoundScan began tracking digital downloads in 2003. The Black Eyed Peas' "I Gotta Feeling" is the all-time best seller with 5.8 million.

GOAL!

>>"The Official 2010 FIFA World Cup Album" debuts at No. 1 on Top World Albums. Released a week before the start of the soccer tournament, it boasts such artists as Angélique Kidjo, Nneka, Shakira and Nelson Mandela.



U2'S SIXTH NO. 1

>>U2's "360" at the Rose Bowl! debuts at No. 1 on Top Music Video Sales (see page 44), notching the band's sixth top on the list. That ties it with Kiss for the most No. 1s among groups in the 25-year history of the tally.

CHART BEAT

>>With "Tried & True" becoming his fifth top 10 on the Billboard 200 as it debuts at No. 9, Clay Aiken passes Kelly Clarkson for most top 10s on the tally by an "American Idol" graduate. Carrie Underwood ranks third among the Fox TV series' former finalists with three top 10 albums, followed by Daughtry's Chris Daughtry, Kellie Pickler, Jordin Sparks and Ruben Studdard, each with two top 10s.

>>Phil Collins graces the Adult Contemporary chart for the first time since 2005, as "Going Back" bows at No. 26. (View the list in full at billboard.biz/charts.) Marking his 32nd entry on the survey, it's the title cut from Collins' eighth studio album, which features covers of pop and soul classics.

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

Billboard

CHARTS

Jack's Back At No. 1; Digital Song Sales Warm Up

Jack Johnson claims his third No. 1 album on the Billboard 200 as "To the Sea" debuts atop the tally with 243,000 copies sold, according to Nielsen SoundScan.

The album breaks an eight-week-long streak of No. 1s selling less than 200,000—and five of those weeks were sub-100,000 frames.



JOHNSON

While the 243,000 start is lower than the 375,000 that greeted Johnson's last studio album, 2008's "Sleep Through the Static," any number north of 200,000 this year has to be a sight for sore eyes.

Overall, "Sea" owns the sixth-best sales week of the year and the fifth-highest debut frame. Sade's "Soldier

of Love" has the year's best week, when it arrived at No. 1 with 502,000.

Can Drake's "Thank Me Later" (June 15) or Eminem's "Recovery" (June 22) surpass Sade's entrance? Those are the next likely candidates for a strong bow, as the big guns that dropped June 8 ("The Twilight Saga: Eclipse," "Glee: The Music: Journey to Regionals" and Christina Aguilera's "Bionic") aren't likely to blow the roof off the chart. Industry prognosticators say that "Eclipse" will be No. 1 with 150,000-160,000. Expect "Glee" to finish second with somewhere in the range of 130,000-140,000, while Aguilera's "Bionic" will come in third with 110,000-120,000.

DIGITAL DUDE: Downloads made up 114,000 of Jack Johnson's first week—nearly half of the overall figure for "To the Sea." In terms of download units, it's the biggest week for an album since the week ending Jan. 31, when the digital-exclusive charity compilation "Hope for Haiti Now" sold 143,000 downloads in its second week of release.

Seeing a Johnson album enter with a hefty download share isn't new.

2008's "Sleep Through the Static" bounded in at No. 1 on the Billboard 200 with an overall count of 375,000 while downloads accounted for 139,000 of that total. At the time, the haul was the biggest sales week for a digital set since Nielsen SoundScan began tracking download sales.

"To the Sea" also helps perk up the overall album market. Last week 5.2 million albums were sold—up 4% from the woefully low 4.9 million the week previous.

Prior to "Sleep," Johnson also hit No. 1 with his 2006 soundtrack to "Curious George," selling 163,000.

Overall, "To the Sea" is Johnson's fifth top 10 album. He previously reached the region with 2005's "In Between Dreams" (No. 2) and 2003's "On and On" (No. 3).

HOT TRACKS: Katy Perry's "California Gurls" (featuring Snoop Dogg) not only rises to No. 1 on the Billboard Hot 100 (see Between the Bullets, page 46) but also sells an impressive 318,000 downloads (up 18%).

It's the only song to grow to more than 300,000 sold in a nonholiday week since Nielsen SoundScan began tracking download sales in 2003.

The song premiered with 294,000 a month ago, shifted 231,000 in its second week and then sold 269,000 in its third frame.

Also, it's just the third time this calendar year that a song has sold more than 300,000. So far in 2010, only Taylor Swift's "Today Was a Fairytale" (325,000) and Eminem's "Not Afraid" (379,000) earned better weeks, and both were debut frames.

In total, there have been only 29 instances where a song scanned more than 300,000—and 18 of those occurred in post-Christmas frames.

The top 200 best-selling digital songs (visible on SoundScan's website) sold a combined 6.3 million last week—the biggest haul the top 200 has seen since the week ending Feb. 21 (6.4 million).

Sales were lifted, in part, by not only Perry, but also new digital arrivals from Drake (No. 8, 128,000), Taio Cruz (No. 13, 83,000) and a pair of T.I. tracks (Nos. 22 and 23; 62,000 and 60,000, respectively).

Better still, Billboard.biz reported June 9 that for the first time since the week ending March 14, year-to-date track sales are larger than last year's corresponding period. For the week ending June 6, year-to-date track downloads totaled 510.6 million—up 0.2% from the 509.6 million units in the same period last year.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|-----------|-----------------|----------------|
| This Week | 5,163,000 | 1,540,000 | 22,615,000 |
| Last Week | 4,984,000 | 1,425,000 | 21,746,000 |
| Change | 3.6% | 8.1% | 4.0% |
| This Week Last Year | 6,390,000 | 1,474,000 | 20,960,000 |
| Change | -19.2% | 4.5% | 7.9% |

Weekly Album Sales (Million Units)



Year-To-Date

| | 2009 | 2010 | CHANGE |
|---------------------------|--------------------|--------------------|--------------|
| OVERALL UNIT SALES | | | |
| Albums | 146,639,000 | 130,579,000 | -11.0% |
| Digital Tracks | 509,627,000 | 510,623,000 | 0.2% |
| Store Singles | 693,000 | 860,000 | 24.1% |
| Total | 656,959,000 | 642,062,000 | -2.3% |
| Albums w/TEA* | 197,601,700 | 181,641,300 | -8.1% |

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

| | 2009 | 2010 | CHANGE |
|---------|-------------|------------|--------|
| CD | 114,330,000 | 93,839,000 | -17.9% |
| Digital | 31,252,000 | 35,577,000 | 13.8% |
| Vinyl | 1,028,000 | 1,147,000 | 11.6% |
| Other | 29,000 | 16,000 | -44.8% |

For week ending June 6, 2010. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen SoundScan

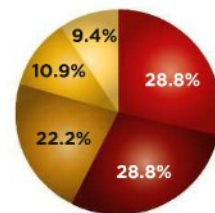
Distributors' Market Share: 05/03/10-05/30/10

● UMG ● SME ● WMG ● Indies ● EMI

Total Albums



Current Albums



| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|---|-------|---------------|
| 1 | 1 | 1 | #1 JACK JOHNSON BRUSHFIRE 012973/UMRG (13.98) | To The Sea | | 1 |
| 2 | 3 | 4 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕ | My World 2.0 | | 1 |
| 3 | 1 | 1 | SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98) | Glee: The Music, Volume 3: Showstoppers | | 1 |
| 4 | 4 | 6 | LADY ANTEBELLUM CAPITOL NASHVILLE 07702 (18.98) | Need You Now | 2 | 1 |
| 5 | 5 | 8 | USHER LAFACE/JIVE 61552/JLG (13.98) | Raymond V Raymond | | 1 |
| 6 | 6 | 12 | LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE 018005/IGA (12.98) | The Fame | 3 | 2 |
| 7 | 9 | 11 | CAROLE KING & JAMES TAYLOR HEAR 32053 (19.98 CD/DVD) ⊕ | Live At The Troubadour | | 4 |
| 8 | NEW | 1 | TAIO CRUZ MERCURY 014330/IDJMG (9.98) | Rokstarr | | 8 |
| 9 | NEW | 1 | CLAY AIKEN DECCA 014240 (9.98) ⊕ | Tried & True | | 9 |
| 10 | 17 | 20 | KESHA KEMOSABE/RCA 49209/RMG (11.98) | Animal | | 1 |
| 11 | 12 | 13 | GODSMACK UNIVERSAL REPUBLIC 014236/UMRG (9.98) ⊕ | The Oracle | | 1 |
| 12 | 15 | 16 | VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09844/CAPITOL (18.98) | NOW 33 | | 3 |
| 13 | 16 | 14 | B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC 518903/AG (13.98) ⊕ | B.o.B Presents: The Adventures Of Bobby Ray | | 1 |
| 14 | 19 | 22 | ZAC BROWN BAND ROAR/BIGGIER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98) | The Foundation | 2 | 9 |
| 15 | 8 | 3 | THE BLACK KEYS NONESUCH 520266*/WARNER BROS. (15.98) | Brothers | | 3 |
| 16 | 2 | - | STONE TEMPLE PILOTS ATLANTIC 519419*/AG (18.98) | Stone Temple Pilots | | 2 |
| 17 | 22 | 23 | THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98) | The E.N.D. | 2 | 1 |
| 18 | 10 | 5 | NAS & DAMIAN MARLEY GHETTO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC 014135/UMRG (13.98) | Distant Relatives | | 5 |
| 19 | 14 | 9 | AC/DC COLUMBIA 60952*/SONY MUSIC (17.98 CD/DVD) ⊕ | Iron Man 2 (Soundtrack) | | 4 |
| 20 | 26 | 28 | LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98) | The Fame Monster (EP) | | 5 |
| 21 | 7 | 2 | THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME (29.98) | Exile On Main St. | | 1 |
| 22 | 21 | 19 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98) | My World (EP) | | 5 |
| 23 | 25 | 25 | MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMM (12.98) | Revolution | | 8 |
| 24 | 24 | 35 | CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMM (13.98) | Play On | | 1 |
| 25 | 11 | - | MARC ANTHONY SONY MUSIC LATIN 67402 (14.98) | Icons | | 11 |
| 26 | 30 | 25 | ALICIA KEYS MIB/KJ 46571*/RMG (13.98) | The Element Of Freedom | | 2 |
| 27 | 34 | 34 | TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕ | Fearless | | 6 |
| 28 | 29 | 30 | MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕ | Crazy Love | | 1 |
| 29 | 33 | 32 | LUDACRIS DTP/DEF JAM 014030*/IDJMG (13.98) | Battle Of The Sexes | | 1 |
| 30 | 13 | - | SOUNDTRACK HBO 39192/WATER/TOWER (16.98) | Sex And The City 2 | | 13 |
| 31 | 23 | 7 | BAND OF HORSES BROWNFAT POSSUM/COLUMBIA 69110*/SONY MUSIC (11.98) | Infinite Arms | | 7 |
| 32 | 35 | 40 | NICKELBACK ROADRUNNER 618028 (18.98) | Dark Horse | 2 | 2 |
| 33 | 32 | - | WYONNONA CRACKER BARREL 79183 EX/CURB (11.98) | Love Heals: A Tribute To Our Wounded Warriors | | 32 |
| 34 | 41 | 36 | SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98) | Glee: Season One: The Music Volume 1 | | 4 |
| 35 | 28 | 15 | THE NATIONAL 4AD 3K03* (14.98) | High Violet | | 3 |
| 36 | 43 | 45 | TRAIN COLUMBIA 07736/SONY MUSIC (12.98) | Save Me, San Francisco | | 17 |
| 37 | 45 | 43 | MIRANDA COSGROVE COLUMBIA 31049/SONY MUSIC (8.98) | Sparks Fly | | 8 |
| 38 | 67 | 13 | BROKEN BELLS COLUMBIA 55865*/SONY MUSIC (11.98) | Broken Bells | | 7 |
| 39 | 36 | 21 | SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 67681/SONY MUSIC (8.98) | Glee: The Music, The Power Of Madonna (EP) | | 1 |
| 40 | 44 | 42 | SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98) | Glee: Season One: The Music Volume 2 | | 3 |
| 41 | 18 | 68 | BROOKS & DUNN ARISTA NASHVILLE 49922/SMM (13.98) | #1s ... And Then Some | | 5 |
| 42 | 31 | 24 | COURT YARD HOUNDS COLUMBIA 52441/SONY MUSIC (11.98) | Court Yard Hounds | | 7 |
| 43 | 50 | 50 | LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98) | Rebirth | | 2 |
| 44 | 47 | 55 | ERIKAH BADU CONTROL FREEDOM/UNIVERSAL MOTOWN 014023*/UMRG (13.98) | NEW AMERYKAH: Part Two: Return Of The Ankh | | 4 |
| 45 | 42 | 38 | BULLET FOR MY VALENTINE JIVE 63497* (16.98) | Fever | | 3 |
| 46 | 49 | 47 | RIHANNA SRP/DEF JAM 013736/IDJMG (19.98) | Rated R | | 4 |
| 47 | 39 | 33 | DEFTONES REPRISE 511922*/WARNER BROS. (18.98) | Diamond Eyes | | 6 |
| 48 | 48 | 48 | SADE EPIC 63933*/SONY MUSIC (13.98) | Soldier Of Love | | 1 |
| 49 | 40 | 17 | JANELLE MONAE WONDERLAND/BAD BOY 512256/WARNER BROS. (13.98) | The ArchAndroid: Suites II And III | | 17 |
| 50 | NEW | 1 | HAWTHORNE HEIGHTS WIND-UP 13162 (11.98) | Skeletons | | 50 |



38
Promotion and sale pricing of the album in the iTunes store for \$7.99 help lift the set with a 33% overall gain and a 105% increase in downloads. It shifts 9,000 total copies—up from nearly 7,000 the week previous.



51
Last week saw both the DVD release of the movie and a digital reissue of its companion album. The set boasts additional tunes by Never Shout Never, Valora and Kerli. The one-two punch helps push the set back onto the tally with a big jump of 224% (7,000 copies versus 2,000 last week).



55
After spending three weeks as an iTunes-only release, the set went wide to all physical and digital retailers last week. In turn, it sells 7,000 with a jump of 116%.



56
The singer not only owns the No. 1 album this week—he finds himself with a total of three sets on the list. This album re-enters (thanks in part to an Amazon MP3 store “deal of the day” offer) with a 276% gain, and he re-charts with another at No. 13.



62
The act's PBS concert special “Live at the Intrepid” began airing last week, sparking the set's 42% increase.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|---|-------|---------------|
| 51 | RE-ENTRY | 10 | SOUNDTRACK BUENA VISTA 905168/WALT DISNEY (18.98) | Alice In Wonderland: Almost Alice | | 5 |
| 52 | 54 | 44 | MONICA J 40398/RMG (11.98) | Still Standing | | 2 |
| 53 | 46 | 39 | MERCYME INO/COLUMBIA 67708/SONY MUSIC (13.98) | The Generous Mr. Lovewell | | 3 |
| 54 | 71 | 72 | LUKE BRYAN CAPITOL NASHVILLE 65433 (18.98) | Doin' My Thing | | 6 |
| 55 | 165 | 85 | GREATEST GAINER SLEIGH BELLS N.E.E.T. 016*/MGM + POP (12.98) | Treats | | 39 |
| 56 | RE-ENTRY | 16 | JACK JOHNSON BRUSHFIRE 012973/UMRG (13.98) ⊕ | En Concert | | 11 |
| 57 | 51 | 41 | TONI BRAXTON ATLANTIC 520269/AG (18.98) ⊕ | Pulse | | 9 |
| 58 | 38 | 10 | LCD SOUNDSYSTEM DFA/VIRGIN 09903*/CAPITOL (13.98) | This Is Happening | | 10 |
| 59 | 60 | 53 | MARVIN SAPP VERITY 53156/JLG (11.98) | Here I Am | | 2 |
| 60 | 59 | 51 | ZAC BROWN BAND CAPITOL NASHVILLE 65433 (18.98) | Pass The Jar: Live From The Fabulous Fox Theater In Atlanta | | 17 |
| 61 | 66 | 59 | SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98) | Crazy Heart | | 18 |
| 62 | 113 | 54 | PACE SETTER 4TROOPS SONY MASTERWORKS 64911 (11.98) | 4TROOPS | | 36 |
| 63 | 64 | 57 | TREY SONGZ SONY/ATLANTIC 518794/AG (18.98) | Ready | | 3 |
| 64 | 69 | 66 | JASON ALDEAN BROKEN BOW 7637 (18.98) | Wide Open | | 4 |
| 65 | 70 | 61 | EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98) | Relapse | | 1 |
| 66 | 68 | 64 | LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) | Lady Antebellum | | 4 |
| 67 | 61 | 29 | AS I LAY DYING METAL BLADE 14907 (13.98) | Powerless Rise | | 10 |
| 68 | 52 | 56 | SLASH DIK HAYD 31433* (17.98) | Slash | | 3 |
| 69 | 74 | 65 | JAY-Z ROC NATION 52085*/AG (18.98) ⊕ | The Blueprint 3 | | 1 |
| 70 | 80 | 69 | JASON DERULO BELUGA HEIGHTS 519657/WARNER BROS. (10.98) | Jason Derulo | | 11 |
| 71 | 65 | 63 | SKILLET ARDENT/INDIANTLIC 519927/AG (13.98) | Awake | | 2 |
| 72 | 77 | 58 | DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕ | Leave This Town | | 1 |
| 73 | 78 | 80 | JAHEIM ATLANTIC 522783/AG (18.98) | Another Round | | 3 |
| 74 | 81 | 79 | PINK LAFACE 36759/JLG (13.98) | Funhouse | | 2 |
| 75 | 91 | 108 | BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/6.98) ⊕ | Legend: The Best Of Bob Marley And The Wailers | | 54 |
| 76 | 62 | 31 | THE DEAD WEATHER THIRD MAN 524633*/WARNER BROS. (18.98) | Sea Of Cowards | | 5 |
| 77 | 105 | 109 | KID CUDI DREAM ONE 0 0 0 D/UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕ | Man On The Moon: The End Of Day | | 4 |
| 78 | 72 | 62 | ADAM LAMBERT 19/RCA 54801/RMG (13.98) | For Your Entertainment | | 3 |
| 79 | 56 | - | BETTIE LAVETTE ANTI- 87029/EPI/TAPH (16.98) | Interpretations: The British Rock Songbook | | 56 |
| 80 | 20 | - | HANK III CURB 79179* (18.98) | Rebel Within | | 20 |
| 81 | 55 | 28 | CHARICE 143/REPRISE 519516/WARNER BROS. (18.98) ⊕ | Charice | | 8 |
| 82 | 102 | 88 | PARAMORE FUELED BY RAMEN 518250*/AG (18.98) | Brand New Eyes | | 2 |
| 83 | 116 | 103 | OWL CITY UNIVERSAL REPUBLIC 013141*/UMRG (10.98) | Ocean Eyes | | 8 |
| 84 | 98 | 99 | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98) | So Far Gone (EP) | | 6 |
| 85 | 115 | 115 | MICHAEL JACKSON MJJ/EPC 89988/SONY MUSIC (14.98) | Number Ones | | 53 |
| 86 | 87 | 87 | SOUNDTRACK FOX 52242*/RHINO (18.98) | Alvin And The Chipmunks: The Squeakquel | | 6 |
| 87 | 92 | 84 | GORILLAZ VIRGIN 27547/CAPITOL (18.98) ⊕ | Plastic Beach | | 2 |
| 88 | 114 | 111 | PHOENIX LOYAUTÉ 0105*/GLASSNOTE (11.98) | Wolfgang Amadeus Phoenix | | 37 |
| 89 | 100 | 89 | MARY J. BLIGE MTRIA/RH/DEF JEFFEN 013722/IGA (13.98) | STRONGER with Each Tear | | 2 |
| 90 | 101 | 96 | KINGS OF LEON RCA 32712/RMG (13.98) | Only By The Night | | 4 |
| 91 | 112 | 122 | BRAD PAISLEY ARISTA NASHVILLE 47352/SMM (13.98) | American Saturday Night | | 2 |
| 92 | 93 | 100 | LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98) | La Roux | | 92 |
| 93 | 109 | 112 | MUMFORD & SONS GENTLEMAN OF THE ROAD 0108/GLASSNOTE (12.98) | Sigh No More | | 93 |
| 94 | 90 | 73 | SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ⊕ | Kiss And Tell | | 9 |
| 95 | 96 | 91 | SHINEDOWN ATLANTIC 511244/AG (18.98) | The Sound Of Madness | | 8 |
| 96 | 94 | 93 | COLT FORD AVERAGE JOE 5 216 (14.98) | Chicken & Biscuits | | 28 |
| 97 | 79 | 46 | JIMMY BUFFETT MAILBOAT 2120 EX (14.98) | Encores | | 7 |
| 98 | 82 | 49 | TENTH AVENUE NORTH REUNION 10144/SONY MUSIC (11.98) | The Light Meets The Dark | | 15 |
| 99 | 88 | 75 | YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98) | We Are Young Money | | 9 |
| 100 | 128 | 107 | JOHN MAYER COLUMBIA 53087*/SONY MUSIC (13.98) | Battle Studies | | 1 |

THE BILLBOARD 200 ARTIST INDEX

| | | | | | |
|--------------------|-----|---------------------|-------|---------------------|-----|
| 4TROOPS | 62 | MARC ANTHONY | 25 | THE BLACK KEYS | 15 |
| 8BALL & MJG | 134 | AS I LAY DYING | 67 | MARY J. BLIGE | 89 |
| AC/DC | 19 | ERIKAH BADU | 44 | BONE THRU-S-HARMONY | 13 |
| CHRISTINA AGUILERA | 130 | BAND OF HORSES | 31 | SUSAN BOYLE | 108 |
| CLAY AIKEN | 9 | BEYONCÉ | 176 | TONI BRAXTON | 57 |
| JASON ALDEAN | 64 | JUSTIN BIEBER | 2, 22 | BREAKING BENJAMIN | 115 |
| GARY ALLAN | 155 | THE BLACK EYED PEAS | 17 | BROKEN BELLS | 38 |
| ALL TIME LOW | 153 | | | | |

| | | | |
|-------------------------|---------|-------------------------|-----|
| BROOKS & DUNN | 41, 192 | CASTING CROWNS | 190 |
| GARTH BROOKS | 137 | CHARICE | 81 |
| ZAC BROWN BAND | 14, 60 | KENNY CHESNEY | 121 |
| LUKE BRYAN | 54 | EASTON CORBIN | 11 |
| MICHAEL BUBLE | 28, 189 | MIRANDA COSGROVE | 37 |
| JIMMY BUFFETT | 97 | COURT YARD HOUNDS | 42 |
| BULLET FOR MY VALENTINE | 45 | CREDENCE CLEARWATER | 152 |
| REVIVAL | 122 | DJ HOLIDAY & GUCCI MANE | 8 |
| TAIO CRUZ | 139 | MILEY CYRUS | 174 |
| CAGE THE ELEPHANT | 123 | | |
| COLBIE CAILLAT | 105 | | |

| | | | |
|-------------------------|---------|------------------------------------|-----|
| DAUGHTRY | 72, 147 | EDWARD SHARPE & THE MAGNETIC ZEROS | 161 |
| DEFTONES | 76 | EMINEM | 198 |
| JASON DERULO | 70 | MELISSA ETHERIDGE | 103 |
| JAY-Z | 151 | | |
| DIME CHICKS | 165 | | |
| DJ HOLIDAY & GUCCI MANE | 8 | PEDRO FERNANDEZ | 141 |
| FIVE FINGER DEATH PUNCH | 149 | GUCCI MANE | 184 |
| FOX FIGHTERS | 199 | GUNS N' ROSES | 143 |

| | | | |
|--------------------------|-----|-------------------------------|------------|
| COLT FORD | 96 | HAWTHORNE HEIGHTS | 50 |
| FRAMING HANLEY | 132 | JIM HENDRIX | 128 |
| LARRY HERNANDEZ | 156 | KEITH JARRETT / CHARLIE HADEN | 172 |
| SELENA GOMEZ & THE SCENE | 94 | JAY-Z | 69 |
| THE SCENE | 94 | JACK JOHNSON | 1, 56, 138 |
| GOOD OLD WAR | 150 | SHARON JONES & THE DAP-KINGS | 177 |
| GORILLAZ | 87 | JOURNEY | 104 |
| ALAN JACKSON | 145 | | |

See Charts Legend on billboard.biz for rules and explanations. © 2010, eGlobe Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|------------|-----------------|----------------|---|---|-------|---------------|
| 101 | 86 | 60 | TRINA SLIP-N-SLIDE 32567 (18.98) | Amazin' | | 13 |
| 102 | NEW | 1 | JOSHUA RADIN MOM + POP DIGITAL EX (2.98) | Songs Under A Streetlight (EP) | | 102 |
| 103 | 76 | 52 | MELISSA ETHERIDGE ISLAND 014020/IDJMG (9.98) | Fearless Love | | 7 |
| 104 | 126 | 119 | JOURNEY COLUMBIA 44493 (13.98) ⊕ | Journey's Greatest Hits | | 10 |
| 105 | 117 | 101 | COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕ | Breakthrough | | 1 |
| 106 | 97 | 74 | MUSE HELIUM-3 521130*/WARNER BROS. (18.98) ⊕ | The Resistance | | 3 |
| 107 | 27 | - | WIDESPREAD PANIC ATO 21711* (13.98) | Dirty Side Down | | 27 |
| 108 | 89 | 71 | SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98) | I Dreamed A Dream | | 1 |
| 109 | 63 | 18 | TALIB KWELI + HI-TEK ARE REFLECTION ETERNAL BLACKSMITH 512795/WARNER BROS. (18.98) | Revolutions Per Minute | | 18 |
| 110 | 95 | 92 | CHRIS YOUNG RCA NASHVILLE 22818/SMN (10.98) | The Man I Want To Be | | 19 |
| 111 | 108 | 102 | EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98) | Easton Corbin | | 10 |
| 112 | 125 | 142 | THREE DAYS GRACE JIVE 46256/JLG (13.98) | Life Starts Now | | 3 |
| 113 | 37 | - | LEELA JAMES STAX 31841/CONCORD (18.98) | My Soul | | 37 |
| 114 | NEW | 1 | LAMB OF GOD PROSTHEtic/EPIC 58819/SONY MUSIC (25.98) | Hourglass | | 114 |
| 115 | 122 | 105 | BREAKING BENJAMIN HOLLYWOOD 002398* (18.98) ⊕ | Dear Agony | | 4 |
| 116 | 136 | 121 | JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) | Haywire | | 5 |
| 117 | 133 | 125 | VAMPIRE WEEKEND XL 429* (14.98) | Contra | | 1 |
| 118 | 123 | 97 | TOBYMAC FOREFRONT 26371 (13.98) ⊕ | Tonight | | 6 |
| 119 | 99 | 81 | LAURA BELL BUNDY MERCURY NASHVILLE 013968/UMGN (11.98) | Achin' And Shakin' | | 28 |
| 120 | 168 | 177 | LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 01977*/UMRG (13.98) | Tha Carter III | | 3 |
| 121 | 120 | 126 | KENNY CHESNEY BNA 45555/SMI (11.98) | Greatest Hits II | | 3 |
| 122 | 132 | 141 | CREDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98) | Chronicle The 20 Greatest Hits | | 99 |
| 123 | 134 | 127 | CAGE THE ELEPHANT DSP 49557/JIVE (13.98) | Cage The Elephant | | 67 |
| 124 | 124 | 70 | MGMT COLUMBIA 45335*/SONY MUSIC (11.98) | Congratulations | | 2 |
| 125 | 143 | 152 | ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98) | Wicked | | 125 |
| 126 | 157 | 159 | LIFEHOUSE GEFFEN 013753/IGA (13.98) | Smoke & Mirrors | | 6 |
| 127 | 144 | 145 | TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕ | Taylor Swift | | 4 |
| 128 | 129 | 94 | JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY 64056*/SONY MUSIC (11.98) | Valleys Of Neptune | | 4 |
| 129 | 83 | 77 | VARIOUS ARTISTS SONY MUSIC CUSTOM MARKETING GROUP 63347 EX/STARBUCKS (12.98) | Philly Soul: The Sound Of Philadelphia: 1967 - 1980 | | 77 |
| 130 | RE-ENTRY | 25 | CHRISTINA AGUILERA RCA 64970/RMG (11.98) ⊕ | Keeps Gettin' Better: A Decade Of Hits | | 9 |
| 131 | 110 | 82 | SOUNDTRACK 19/RCA 71395/RMG (11.98) | American Idol: Season 9 | | 77 |
| 132 | 57 | - | FRAMING HANLEY SILENT MAJORITY 10013/ILG (15.98) | A Promise To Burn | | 57 |
| 133 | 139 | 135 | VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 59647/SONY MUSIC (18.98) | NOW 32 | | 5 |
| 134 | 130 | 90 | 8BALL & MJG GRAND HUSTLE 5128/E1 (17.98) | Ten Toes Down | | 36 |
| 135 | 121 | 76 | THE SCRIPT PHONOGIC/EPIC 33450/SONY MUSIC (12.98) | The Script | | 64 |
| 136 | 137 | 132 | DARIUS RUCKER CAPITOL NASHVILLE 85508 (18.98) | Learn To Live | | 5 |
| 137 | 141 | 140 | GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕ | The Ultimate Hits | | 5 |
| 138 | RE-ENTRY | 104 | JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98) | In Between Dreams | | 2 |
| 139 | 145 | 128 | DJ HOLIDAY + GUCCI MANE 1017 BRICK SQUAD/ASYLUM 52399/WARNER BROS. (13.98) | Burrprint(2) HD | | 19 |
| 140 | 107 | 95 | SHE & HIM MERGE 35* (15.98) | Volume Two | | 6 |
| 141 | 177 | - | PEDRO FERNANDEZ FONOVISA 354085/UMLE (12.98) | Amarte A La Antigua | | 141 |
| 142 | RE-ENTRY | 145 | MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (17.98) | Thriller | | 1 |
| 143 | 154 | 158 | GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98) | Greatest Hits | | 4 |
| 144 | 178 | 193 | MAXWELL COLUMBIA 89142/SONY MUSIC (11.98) ⊕ | BLACKsummers'night | | 1 |
| 145 | 153 | 118 | ALAN JACKSON ARISTA NASHVILLE 62550/SMN (11.98) | Freight Train | | 7 |
| 146 | 142 | - | SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98) | Love On The Inside | | 2 |
| 147 | RE-ENTRY | 165 | DAUGHTRY 19/RCA 88580/RMG (9.98) ⊕ | Daughtry | | 4 |
| 148 | NEW | 1 | INFANT SORROW UNIVERSAL REPUBLIC 014395/UMRG (13.98) | Get Him To The Greek (Soundtrack) | | 148 |
| 149 | 106 | 148 | FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕ | War Is The Answer | | 7 |
| 150 | NEW | 1 | GOOD OLD WAR SERGEANT HOUSE 038* (14.98) | Good Old War | | 150 |

102 The singer's \$2.99 iTunes-exclusive EP sports four songs and acts as a preview of his new studio set, due Sept. 7 in the United States. The EP bows with 5,000 downloads and enters Top Digital Albums at No. 11.

114 The band celebrated its 15th year of recording with an array of releases, including this triple-album anthology (see story, page 39). Below the threshold of the chart are distillations of the compilation, a six-LP boxed set and an uber deluxe package that comes with a guitar.

130 On the eve of her "Bionic" release, an Amazon MP3 store daily deal on this hits package enables its re-entry with a 59% increase. Her new album should make a top three debut on the Billboard 200 next week.

147 The album is part of Walmart's discount rollback program. It's up 42% overall, but increases by 57% at mass merchants.

165 Oddly enough, this budget-priced "Playlist" set is the first greatest-hits package for the superstar country trio. With only 12 songs, it features just five of the act's 14 top 10 hits.

151 Any Port In A Storm

161 Up From Below

173 The Essential Michael Jackson

181 Greatest Hits

191 Radio Disney Jams 12

| | | | | | | | | | | | | | | | |
|---|----------------------------|---|--------------------------|---|---------------------------------|---|-------------------------------|---|-----------------------------------|---|----------------------------------|---|-------------------------------------|---|-------------------------------|
| M | MOTLEY CRUE183 | O | ONEREPUBLIC186 | P | PHOENIX88 | R | LA ROUX92 | S | FRANK SINATRA167 | T | TALIB KWELI + HI-TEK36 | U | VARIOUS ARTISTS133 | W | WIDESPREAD PANIC107 |
| | MUMFORD & SONS93 | | OWI CITY83 | | PINK FLOYD188 | | DARIUS RUCKER136 | | SKILLET71 | | TREY SONGZ63 | | NOW 3212 | | HANK WILLIAMS III80 |
| | MAXWELL144 | | | | SLASH68 | | SLASH & BELLS55 | | SOULMATE86 | | TRINA101 | | PHILLY SOUL: THE SOUND116 | | WYNONNA33 |
| | JOHN MAYER100 | | | | STONE TEMPLE PILOTS16 | | SADE48 | | THE CHICKMUNKS: THE131 | | TREY SONGZ63 | | OF PHILADELPHIA:129 | | |
| | TIM MCGRAW164 | | | | REBECCA157 | | MARVIN SAPP59 | | GLEE: SEASON ONE: THE34 | | THE XX166 | | | | |
| | MELVIN200 | | | | REBECCA157 | | TAYLOR SWIFT27, 127 | | GLEE: SEASON ONE: THE30 | | CARRIE UNDERWOOD24 | | RADIO DISNEY JAMS 12191 | | |
| | MCGRAW124 | | | | RIBANANA46 | | SUGARLAND2 | | GLEE: SEASON ONE: THE40 | | KEITH URBAN160 | | WOW GOSPEL 2010159 | | |
| | JANELLE MONAE49 | | | | SHE & HIM140 | | SHEARER140 | | THE TWILIGHT SAGA:171 | | USHER5 | | WOW HITS 2010170 | | |
| | MONICA52 | | | | BLAKE SHELTON169 | | SHINEDOWN95 | | THE TWILIGHT SAGA:158 | | VAMPIRE WEEKEND117 | | | | |

TOP POP CATALOG™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | Title | CERT. |
|-----------|----------------|---------------|---|--|-------|
| 1 | 1 | 12 | #1 THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME (13.98) | Exile On Main St. | 10 |
| 2 | 2 | 932 | BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GOND/ISLAND 548994*/UME (13.98/9.99) | | 10 |
| 3 | 5 | 134 | MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98) | Number Ones | 3 |
| 4 | HOT SHOT DEBUT | | KINGS OF LEON RCA 32712/RMG (13.98) | Only By The Night | 1 |
| 5 | 7 | 773 | JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) | Journey's Greatest Hits | 10 |
| 6 | 15 | 24 | LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 01977*/UMRG (13.98) | Tha Carter III | 3 |
| 7 | 8 | 685 | CREEDENCE CLEARWATER REVIVAL Fantasy 2*/CONCORD (17.98/12.98) | Chronicle The 20 Greatest Hits | 8 |
| 8 | 12 | 227 | ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98) | Wicked | 1 |
| 9 | 13 | 13 | TAYLOR SWIFT BIG MACHINE 079012 (18.98) | Taylor Swift | 4 |
| 10 | 42 | 3 | GREATEST GAINER CHRISTINA AGUILERA RCA 64970/RMG (11.98) | Keeps Gettin' Better: A Decade Of Hits | 1 |
| 11 | 9 | 8 | DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98) | Learn To Live | 1 |
| 12 | 10 | 41 | GARTH BROOKS PEARL 213 (25.98 CD/DVD) | The Ultimate Hits | 5 |
| 13 | 32 | 104 | JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98) | In Between Dreams | 2 |
| 14 | 29 | 189 | MICHAEL JACKSON EPIC/LEGACY 17966*/SONY MUSIC (17.98) | Thriller | 1 |
| 15 | 14 | 182 | GUNS N' ROSES Geffen 001714/IGA (16.98) | Greatest Hits | 4 |
| 16 | 11 | 22 | SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98) | Love On The Inside | 2 |
| 17 | 37 | 31 | DAUGHTRY 19/RCA 88860/RMG (9.98) | Daughtry | 4 |
| 18 | 27 | 23 | FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98) | Nothing But The Best | 1 |
| 19 | 18 | 6 | SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) | Twilight | 2 |
| 20 | 19 | 57 | MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98) | The Essential Michael Jackson | 2 |
| 21 | 23 | 3 | BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98) | I Am... Sasha Fierce | 2 |
| 22 | 17 | 681 | BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98) | Greatest Hits | 8 |
| 23 | 20 | 27 | MGMT COLUMBIA 19512*/SONY MUSIC (9.98) | Oracular Spectacular | 1 |
| 24 | 24 | 962 | PINK FLOYD CAPITOL 46091* (18.98/19.98) | Dark Side Of The Moon | 10 |
| 25 | 21 | 168 | MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) | It's Time | 3 |
| 26 | 6 | 143 | BROOKS & DUNN ARISTA NASHVILLE 18852/SMN (18.98/12.98) | The Greatest Hits Collection | 4 |
| 27 | 26 | 47 | LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) | Motherhip | 2 |
| 28 | 22 | 118 | ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98) | Jersey Boys | 1 |
| 29 | 16 | 81 | NICKELBACK ROADRUNNER 618300 (18.98) | All The Right Reasons | 8 |
| 30 | 34 | 28 | EMINEM SHADY/AFTERMATH/INTERSCOPE 005081*/IGA (13.98/8.98) | Curtain Call: The Hits | 2 |
| 31 | 3 | 145 | THE BEACH BOYS Capitol 82710 (18.98) | The Very Best Of The Beach Boys: Sounds Of Summer | 2 |
| 32 | RE-ENTRY | | CAROLE KING ODE/EPIC 65850/SONY MUSIC (19.98/7.98) | Tapestry | 10 |
| 33 | 33 | 434 | ABBA POLAR/POLYDOR 517007/UME (18.98/12.98) | Gold - Greatest Hits | 6 |
| 34 | RE-ENTRY | | JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.98) | Continuum | 2 |
| 35 | 36 | 63 | MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98) | Call Me Irresponsible | 1 |
| 36 | 4 | 29 | POISON CAPITOL 49510 (18.98) | The Best Of Poison: 20 Years Of Rock | 1 |
| 37 | RE-ENTRY | | JAMES TAYLOR WARNER BROS. 78094/RHINO (11.98) | Greatest Hits | 10 |
| 38 | 25 | 776 | AC/DC EPIC/LEGACY 80207*/SONY MUSIC (11.98) | Back In Black | 10 |
| 39 | 41 | 25 | JASON MRAZ ATLANTIC 448508*/AG (18.98) | We Sing. We Dance. We Steal Things. | 1 |
| 40 | 38 | 14 | HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98) | Swan Songs | 1 |
| 41 | NEW | | KATY PERRY CAPITOL 04249* (12.98) | One Of The Boys | 1 |
| 42 | 43 | 86 | CARRIE UNDERWOOD 19/ARISTA NASHVILLE 71197/SMN (9.98) | Some Hearts | 7 |
| 43 | 35 | 34 | THREE DAYS GRACE JIVE 83594/JLG (18.98) | One - X | 1 |
| 44 | 30 | 536 | JIMMY BUFFETT MCA 325633*/UME (13.98) | Songs You Know By Heart: Jimmy Buffett's Greatest Hit(s) | 7 |
| 45 | 40 | 102 | EAGLES WARNER STRATEGIC MARKETING 73971 (25.98) | The Very Best Of The Eagles | 5 |
| 46 | 31 | 18 | JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98) | That Lonesome Song | 1 |
| 47 | NEW | | RASCAL FLATTS LYRIC STREET 002784 (13.98) | Greatest Hits Volume 1 | 1 |
| 48 | 46 | 229 | MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98) | Michael Buble | 1 |
| 49 | RE-ENTRY | | METALLICA ELEKTRA 61113*/AG (18.98) | Metallica | 10 |
| 50 | RE-ENTRY | | USHER LAFACE 63982/JLG (9.98) | Confessions | 10 |

Kings of Leon's "Only by the Night" achieves catalog status this week and bows at No. 4 on Top Pop Catalog Albums (5,000 sold; up less than 1%). The set, released in September 2008, technically reached the catalog threshold two months ago, but since it sold enough to remain in the top 100 on the weekly Billboard 200, it continued to chart as a "current" title.



TOP DIGITAL™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | Title | BB 200 RANKING | CERT. |
|-----------|-----------|---------------|---|--------------------------------|----------------|-------|
| 1 | NEW | | #1 JACK JOHNSON BRUSHFIRE /UMRG | To The Sea | 1 | |
| 2 | NEW | | TAIO CRUZ MERCURY /IDJMG | Rokstarr | 8 | |
| 3 | 1 | 3 | SOUNDTRACK Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC | | 3 | |
| 4 | 4 | 80 | LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA | The Fame | 6 | 3 |
| 5 | 6 | 6 | B.O.B B.o.B Presents: The Adventures Of Bobby Ray REBELROCK/GRAND HUSTLE/ATLANTIC /AG | | 13 | |
| 6 | 3 | 3 | THE BLACK KEYS NONESUCH /WARNER BROS. | Brothers | 15 | |
| 7 | RE-ENTRY | | BROKEN BELLS COLUMBIA /SONY MUSIC | Broken Bells | 38 | |
| 8 | RE-ENTRY | | JACK JOHNSON BRUSHFIRE /UMRG | En Concert | 56 | |
| 9 | 14 | 22 | KESHA KEMOSABE/RCA /RMG | Animal | 10 | |
| 10 | 12 | 19 | LADY ANTEBELLUM CAPITOL NASHVILLE | Need You Now | 4 | 2 |
| 11 | NEW | | JOSHUA RADIN MGM + POP | Songs Under A Streetlight (EP) | 102 | |
| 12 | 7 | 3 | NAS & DAMIAN MARLEY Ghetto Youths/DEF JAM/UNIVERSAL REPUBLIC /UMRG | Distant Relatives | 18 | |
| 13 | 17 | 11 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND /DJMG | My World 2.0 | 2 | 1 |
| 14 | 13 | 10 | USHER LAFACE/JIVE/JLG | Raymond V Raymond | 5 | |
| 15 | 8 | 4 | THE NATIONAL 4AD | High Violet | 35 | |
| 16 | RE-ENTRY | | CAROLE KING & JAMES TAYLOR HEAR | Live At The Troubadour | 7 | |
| 17 | 23 | 36 | ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC /AG | The Foundation | 14 | 2 |
| 18 | 2 | 2 | STONE TEMPLE PILOTS ATLANTIC /AG | Stone Temple Pilots | 16 | |
| 19 | 9 | 3 | LCD SOUNDSYSTEM DFA/VRGIN /CAPITOL | This Is Happening | 58 | |
| 20 | RE-ENTRY | | THE BLACK EYED PEAS INTERSCOPE /IGA | The E.N.D. | 17 | 2 |
| 21 | NEW | | CLAY AIKEN DECCA | Tried & True | 9 | |
| 22 | 5 | 2 | SOUNDTRACK HBO /WATERTOWER | Sex And The City 2 | 30 | |
| 23 | RE-ENTRY | | SLEIGH BELLS N.E.E.T. /MGM + POP | Treats | 55 | |
| 24 | NEW | | HAWTHORNE HEIGHTS WIND-UP | Skeletons | 50 | |
| 25 | 10 | 3 | BAND OF HORSES BROWN/FAT POSSUM/COLUMBIA /SONY MUSIC | Infinite Arms | 31 | |

TOP INTERNET™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | Title | BB 200 RANKING | CERT. |
|-----------|-----------|---------------|--|--|----------------|-------|
| 1 | NEW | | #1 JACK JOHNSON BRUSHFIRE 014266*/UMRG | To The Sea | 1 | |
| 2 | NEW | | CLAY AIKEN DECCA 014240 | Tried & True | 9 | |
| 3 | 1 | 3 | THE ROLLING STONES ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME | Exile On Main St. | 21 | 1 |
| 4 | 2 | 3 | SOUNDTRACK Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC | | 3 | |
| 5 | 4 | 5 | CAROLE KING & JAMES TAYLOR HEAR 32053 | Live At The Troubadour | 7 | |
| 6 | 16 | 2 | BETTYE LAVETTE ANTI- 87029/EPITAPH | Interpretations: The British Rock Songbook | 79 | |
| 7 | 3 | 2 | STONE TEMPLE PILOTS ATLANTIC 519419*/AG | Stone Temple Pilots | 16 | |
| 8 | 8 | 2 | KEITH JARRETT / CHARLIE HADEN ECM 014231/UNIVERSAL CLASSICS GROUP | Jasmine | 172 | |
| 9 | RE-ENTRY | | 4TROOPS SONY MASTERWORKS 64911 | 4TROOPS | 62 | |
| 10 | NEW | | FRAMING HANLEY SILENT MAJORITY 100131/JLG | A Promise To Burn | 132 | |
| 11 | RE-ENTRY | | LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA | The Fame | 6 | 3 |
| 12 | 6 | 3 | THE BLACK KEYS NONESUCH 520266*/WARNER BROS. | Brothers | 15 | |
| 13 | NEW | | STICK TO YOUR GUNS SUMERIAN 31 | The Hope Division | — | |
| 14 | 15 | 4 | THE NATIONAL 4AD 3X03* | High Violet | 35 | |
| 15 | NEW | | TIFT MERRITT FANTASY 31865/CONCORD | See You On The Moon | — | |
| 16 | 21 | 19 | LADY ANTEBELLUM CAPITOL NASHVILLE 97702 | Need You Now | 4 | 2 |
| 17 | 24 | 15 | SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST | Crazy Heart | 61 | |
| 18 | NEW | | GOOD OLD WAR SARGENT HOUSE 038* | Good Old War | 150 | |
| 19 | 23 | 11 | SOUNDTRACK Glee: Season One: The Music Volume 2 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC | | 40 | 1 |
| 20 | RE-ENTRY | | SOUNDTRACK Glee: Season One: The Music Volume 1 20TH CENTURY FOX TV/COLUMBIA 64090/SONY MUSIC | | 34 | 1 |
| 21 | NEW | | SLEIGH BELLS N.E.E.T. 616*/MGM + POP | Treats | 55 | |
| 22 | RE-ENTRY | | BROOKS & DUNN ARISTA NASHVILLE 49922/SMN | #1s ... And Then Some | 41 | |
| 23 | 7 | 2 | ALL TIME LOW HOPELESS 713 | Straight To DVD | 153 | |
| 24 | NEW | | MARC ANTHONY SONY MUSIC LATIN 67402 | Iconos | 25 | |
| 25 | RE-ENTRY | | MARY CHAPIN CARPENTER ZOE 431133/ROUNDER | The Age Of Miracles | — | |

LIKE PROFILES: MOST ADDED

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT/LABEL) |
|-----------|-----------|---------------|--|------------------------|
| 1 | 1 | 10 | #1 OMG USHER FEATURING WILLIAM (LAFACE/JLG) | |
| 2 | 2 | 14 | YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG) | |
| 3 | 3 | 10 | ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) | |
| 4 | 5 | 4 | CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG (CAPITOL) | |
| 5 | 4 | 5 | NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) | |
| 6 | 20 | 2 | FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) | |
| 7 | 9 | 8 | ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE) | |
| 8 | 7 | 73 | POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) | |
| 9 | 8 | 32 | BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) | |
| 10 | 10 | 19 | HEY SOUL SISTER TRAIN (COLUMBIA) | |
| 11 | 6 | 16 | RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG) | |
| 12 | 13 | 6 | AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) | |
| 13 | 17 | 52 | I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE) | |
| 14 | 18 | 47 | PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) | |
| 15 | 11 | 32 | TIK TOK KESHA (KEMOSABE/RCA/RMG) | |

YAHOO! SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT/LABEL) |
|-----------|-----------|---------------|--|------------------------|
| 1 | 2 | 10 | #1 NOTHIN' ON YOU B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) | |
| 2 | 4 | 12 | BREAK YOUR HEART TAIO CRUZ FEATURING LUDACRIS (MERCURY/IDJMG) | |
| 3 | 5 | 10 | RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG) | |
| 4 | 7 | 5 | OMG USHER FEATURING WILLIAM (LAFACE/JLG) | |
| 5 | 1 | 15 | NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE) | |
| 6 | 8 | 2 | YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG) | |
| 7 | 3 | 10 | BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC) | |
| 8 | 12 | 2 | ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) | |
| 9 | 15 | 2 | CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG (CAPITOL) | |
| 10 | 9 | 4 | CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD) | |
| 11 | 6 | 14 | IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) | |
| 12 | - | 1 | BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE) | |
| 13 | - | 1 | YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION) | |
| 14 | - | 1 | FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) | |
| 15 | - | 1 | ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE) | |

TOP VIDEO MUSIC SALES™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER) |
|-----------|-----------|---------------|---|--|
| 1 | - | 1 | #1 360° AT THE ROSE BOWL ISLAND/UME/UNIVERSAL MUSIC & VIDEO DIST. (U2) | |
| 2 | 1 | 4 | LIVE AT MADISON SQUARE GARDEN ISLAND/UME/UNIVERSAL MUSIC & VIDEO DIST. (BON JOVI) | |
| 3 | 2 | 4 | CELINE: TAKING CHANCES WORLD TOUR: THE CONCERT COLUMBIA/SONY MUSIC (CELINE DION) | |
| 4 | 3 | 4 | CELINE: THROUGH THE EYES OF THE WORLD COLUMBIA/SONY MUSIC (CELINE DION) | |
| 5 | 4 | 5 | ONE NIGHT ONLY: AT THE VILLAGE VANGUARD: SEPTEMBER 26, 2009 COLUMBIA/SONY MUSIC (BARBRA STREISAND) | |
| 6 | 7 | 92 | LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON) | |
| 7 | 9 | 311 | NUMBER ONES MJJ/EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON) | |
| 8 | 5 | 3 | THE GOSPEL MUSIC OF THE STATLER BROTHERS: VOLUME TWO GATHER/EMM MUSIC VIDEO (THE STATLER BROTHERS) | |
| 9 | 6 | 3 | THE GOSPEL MUSIC OF THE STATLER BROTHERS: VOLUME ONE GATHER/EMM MUSIC VIDEO (THE STATLER BROTHERS) | |
| 10 | 8 | 5 | GET YOUR BUZZ ON: LIVE DC3 MEDIA GROUP (CHICKENFOOT) | |
| 11 | - | 9 | I'M FREE SPRING HOUSE/EMM MUSIC VIDEO (LYNDA RANDLE) | |
| 12 | 11 | 32 | FUNHOUSE TOUR: LIVE IN AUSTRALIA LAFACE/JIVE/SONY MUSIC VIDEO (PINK) | |
| 13 | 10 | 91 | NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA/LEGACY/SONY MUSIC VIDEO (AC/DC) | |
| 14 | 13 | 27 | AN EVENING WITH IL DIVO: LIVE IN BARCELONA SYCO/COLUMBIA/SONY MUSIC VIDEO (IL DIVO) | |
| 15 | 14 | 28 | I AM... YOURS: AN INTIMATE PERFORMANCE AT WYNN LAS VEGAS MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO (BEYONCE) | |

THE BILLBOARD HOT 100

| WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|------|-----------------------|-------------|----------------|--|--|-------|---------------|
| 1 | 2 | 3 | 4 | #1 CALIFORNIA GURLS | Katy Perry Featuring Snoop Dogg | | 1 |
| 2 | 1 | 1 | 10 | GREATEST GAINER/AIRPLAY OMG | Usher Featuring will.i.am | | 1 |
| 3 | 3 | 2 | 8 | AIRPLANES | B.o.B Featuring Hayley Williams | | 2 |
| 4 | 4 | 7 | 17 | YOUR LOVE IS MY DRUG | Ke\$ha | | 4 |
| 5 | 11 | 16 | 10 | GREATEST GAINER/DIGITAL BILLIONAIRE | Travis McCoy Featuring Bruno Mars | | 5 |
| 6 | 5 | 4 | 15 | BREAK YOUR HEART | Taio Cruz Featuring Ludacris | | 1 |
| 7 | 6 | 10 | 10 | ALEJANDRO | Lady Gaga | | 6 |
| 8 | 7 | 5 | 19 | NOTHIN' ON YOU | B.o.B Featuring Bruno Mars | | 1 |
| 9 | 16 | 21 | 6 | ROCK THAT BODY | The Black Eyed Peas | | 9 |
| 10 | 8 | 14 | 14 | BULLETPROOF | La Roux | | 8 |
| 11 | 10 | 9 | 5 | NOT AFRAID | Eminem | | 1 |
| 12 | 9 | 11 | 36 | HEY, SOUL SISTER | Train | | 2 |
| 13 | 15 | 20 | 5 | FIND YOUR LOVE | Drake | | 13 |
| 14 | 14 | 13 | 43 | NEED YOU NOW | Lady Antebellum | | 3 |
| 15 | HOT SHOT DEBUT | 1 | 1 | MISS ME | Drake Featuring Lil Wayne | | 15 |
| 16 | 12 | 12 | 21 | YOUNG FOREVER | Jay-Z + Mr. Hudson | | 10 |
| 17 | 13 | 10 | 17 | RUDE BOY | Rihanna | | 1 |
| 18 | 17 | 15 | 26 | IN MY HEAD | Jason Derulo | | 5 |
| 19 | 31 | 40 | 6 | COOLER THAN ME | Mike Posner | | 19 |
| 20 | 19 | 17 | 27 | BREAKEVEN | The Script | | 12 |
| 21 | 22 | 19 | 13 | OVER | Drake | | 14 |
| 22 | 18 | 8 | 3 | CAN'T BE TAMED | Miley Cyrus | | 8 |
| 23 | 23 | 22 | 28 | TELEPHONE | Lady Gaga Featuring Beyonce | | 3 |
| 24 | 21 | 18 | 15 | MY CHICK BAD | Ludacris Featuring Nicki Minaj | | 11 |
| 25 | 25 | 59 | 6 | UNDO IT | Carrie Underwood | | 25 |
| 26 | NEW | 1 | 1 | DYNAMITE | Taio Cruz | | 26 |
| 27 | 27 | 24 | 36 | HAVEN'T MET YOU YET | Michael Buble | | 24 |
| 28 | 36 | 34 | 5 | MY FIRST KISS | 3OH!3 Featuring Ke\$ha | | 9 |
| 29 | 29 | 27 | 9 | UN-THINKABLE (I'M KEYS) | Alicia Keys | | 27 |
| 30 | 28 | 41 | 7 | IMPOSSIBLE | Shontelle | | 28 |
| 31 | 33 | 28 | 11 | THE HOUSE THAT BUILT ME | Miranda Lambert | | 28 |
| 32 | 32 | 25 | 35 | TIK TOK | Ke\$ha | | 1 |
| 33 | 37 | 39 | 16 | ALL I DO IS WIN | DJ Khaled Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ross | | 33 |
| 34 | 56 | 84 | 10 | RIDIN' SOLO | Jason Derulo | | 33 |
| 35 | 26 | 23 | 11 | EENIE MEENIE | Sean Kingston & Justin Bieber | | 15 |
| 36 | 34 | 33 | 18 | I MADE IT (CASH MONEY HEROES) | Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne | | 21 |
| 37 | 30 | 35 | 32 | BAD ROMANCE | Lady Gaga | | 2 |
| 38 | NEW | 1 | 1 | GOT YOUR BACK | T.I. Featuring Keri Hilson | | 2 |
| 39 | 41 | 46 | 9 | THIS AFTERNOON | Nickelback | | 39 |
| 40 | 35 | 29 | 25 | WHATAYA WANT FROM ME | Adam Lambert | | 10 |
| 41 | 40 | 42 | 12 | IF WE EVER MEET AGAIN | Timbaland Featuring Katy Perry | | 37 |
| 42 | 42 | 43 | 52 | I GOTTA FEELING | The Black Eyed Peas | | 5 |
| 43 | 45 | 47 | 11 | PRAY FOR YOU | Jaron Anderson & The Long Road To Love | | 43 |
| 44 | NEW | 1 | 1 | YEAH YA KNOW (TAKERS) | T.I. | | 44 |
| 45 | 39 | 32 | 27 | IMMA BE | The Black Eyed Peas | | 2 |
| 46 | 53 | 58 | 8 | WATER | Brad Paisley | | 46 |
| 47 | 49 | 48 | 5 | LOSE MY MIND | Young Jeezy Featuring Pile | | 35 |
| 48 | 52 | 55 | 11 | RAIN IS A GOOD THING | Luke Bryan | | 48 |
| 49 | 46 | 45 | 21 | HEY DADDY (DADDY'S HOME) | Usher Featuring Pile | | 24 |
| 50 | 55 | 62 | 6 | LOVER, LOVER | Jerrod Niemann | | 50 |
| 51 | NEW | 1 | 1 | YOUR LOVE | Nicki Minaj | | 51 |
| 52 | 50 | 38 | 20 | BABY | Justin Bieber Featuring Ludacris | | 5 |
| 53 | 59 | 57 | 12 | THERE GOES MY BABY | Usher | | 53 |
| 54 | 69 | 80 | 4 | SOMEBODY TO LOVE | Justin Bieber | | 54 |
| 55 | 70 | 82 | 4 | I LIKE IT | Enrique Iglesias Featuring Pitbull | | 55 |

2 Though dislodged from the summit after four non-consecutive weeks on top, song scores heftiest airplay increase for a sixth time in eight weeks (158 million in audience, up 13%) and for a second time while falling 1-2.



5 Mars joins B.o.B with two tracks apiece in the top 10 (while will.i.am charts solo at No. 2 and with the Black Eyed Peas at No. 9). This track surges 8-4 on Hot Digital Songs with 177,000 downloads sold (up 59%).



26 & 96 As the singer's "Rokstar" arrives on the Billboard 200 at No. 8 (24,000 units), two tracks from his debut set enter this list, led by the follow-up radio single to the No. 1 "Break Your Heart," which moves 83,000 downloads (No. 13 on Hot Digital Songs).



69 Upping its total to 59 Hot 100 entries with this cover and four others (Nos. 79, 87, 93 and 95), the troupe now trails only the Beatles (71 titles) for most among non-solo acts in the chart's history. Notably, the survey sports songs titled "California Gurls" and "Good Vibrations"—and neither are Beach Boys remakes.

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------------|-------------|----------------|--|--|-------|---------------|
| 56 | 38 | 30 | 9 | WINNER | Jamie Foxx Featuring Justin Timberlake & T.I. | | 28 |
| 57 | 61 | 65 | 8 | CRAZY TOWN | Jason Aldean | | 57 |
| 58 | 62 | 60 | 10 | SHE WON'T BE LONELY LONG | Clay Walker | | 58 |
| 59 | 51 | 50 | 15 | GIMMIE THAT GIRL | Joe Nichols | | 34 |
| 60 | 65 | 61 | 6 | GETTIN' OVER YOU | David Guetta & Chris Willis Featuring Fergie & LMFAO | | 60 |
| 61 | 67 | 72 | 10 | HELLO GOOD MORNING | Diddy - Dirty Money Featuring T.I. Danja | | 34 |
| 62 | 68 | 63 | 11 | I NEVER TOLD YOU | Colbie Caillat | | 62 |
| 63 | 60 | 53 | 14 | THE MAN I WANT TO BE | Chris Young | | 48 |
| 64 | 77 | 87 | 5 | LOVE LIKE CRAZY | Lee Brice | | 64 |
| 65 | 99 | - | 4 | YOU AND YOUR HEART | Jack Johnson | | 20 |
| 66 | 80 | 95 | 3 | FREE | Zac Brown Band | | 66 |
| 67 | 63 | 54 | 14 | LIL FREAK | Usher Featuring Nicki Minaj | | 40 |
| 68 | 71 | 67 | 12 | I'M BACK | T.I. | | 44 |
| 69 | NEW | 1 | 1 | GOOD VIBRATIONS | Glee Cast | | 69 |
| 70 | 20 | 100 | 3 | POKER FACE | Glee Cast | | 20 |
| 71 | 78 | 85 | 7 | RIDE | Ciara Featuring Ludacris | | 71 |
| 72 | 24 | - | 2 | BEAUTIFUL DAY | Lee DeWyze | | 24 |
| 73 | 75 | 66 | 15 | NEIGHBORS KNOW MY NAME | Trey Songz | | 43 |
| 74 | 64 | 56 | 15 | BEAMER, BENZ, OR BENTLEY | Lloyd Banks Featuring Juelz Santana | | 49 |
| 75 | NEW | 1 | 1 | DEJA VU | 3OH!3 | | 75 |
| 76 | 44 | - | 2 | HALLELUJAH | Lee DeWyze | | 44 |
| 77 | 82 | 83 | 11 | WRONG BABY WRONG | Martina McBride | | 77 |
| 78 | 73 | 70 | 12 | I GOTTA GET TO YOU | George Strait | | 70 |
| 79 | NEW | 1 | 1 | ANOTHER ONE BITES THE DUST | Glee Cast | | 79 |
| 80 | 66 | - | 2 | FALLING SLOWLY | Lee DeWyze & Crystal Bowersox | | 66 |
| 81 | 91 | - | 2 | TEACH ME HOW TO DOUGIE | Cali Swag District | | 81 |
| 82 | 74 | 71 | 18 | UNSTOPPABLE | Rascal Flatts | | 52 |
| 83 | NEW | 1 | 1 | PRETTY GOOD AT DRINKIN' BEER | Billy Currington | | 83 |
| 84 | 86 | 90 | 7 | I KEEP ON LOVING YOU | Reba | | 84 |
| 85 | 98 | - | 2 | SEX ROOM | Ludacris Featuring Trey Songz | | 85 |
| 86 | 90 | - | 2 | THE ONLY EXCEPTION | Paramore | | 86 |
| 87 | NEW | 1 | 1 | TELL ME SOMETHING GOOD | Glee Cast | | 87 |
| 88 | 79 | 69 | 17 | SOLO | Iyaz | | 32 |
| 89 | 76 | 68 | 14 | KEEP ON LOVIN' YOU | Steel Magnolia | | 68 |
| 90 | 84 | 76 | 17 | EVERYTHING TO ME | Monica | | 44 |
| 91 | RE-ENTRY | 3 | 3 | I'M IN | Keith Urban | | 91 |
| 92 | RE-ENTRY | 3 | 3 | GITTER IN THE AIR | Pink | | 18 |
| 93 | NEW | 1 | 1 | LOSER | Glee Cast | | 93 |
| 94 | NEW | 1 | 1 | LITTLE WHITE CHURCH | Little Big Town | | 94 |
| 95 | NEW | 1 | 1 | IT'S A MAN'S, MAN'S MAN'S WORLD | Glee Cast | | 95 |
| 96 | NEW | 1 | 1 | DIRTY PICTURE | Taio Cruz Featuring Ke\$ha | | 96 |
| 97 | NEW | 1 | 1 | SHARK IN THE WATER | V.V. Brown | | 97 |
| 98 | RE-ENTRY | 2 | 2 | HOLD YOU (HOLD YUH) | Gyptian | | 96 |
| 99 | 83 | 74 | 11 | ROGER THAT | Young Money | | 56 |
| 100 | NEW | 1 | 1 | ANIMAL | Neon Trees | | 100 |

BETWEEN THE BULLETS

PERRY SPEEDS TO HOT 100 SUMMIT

Katy Perry logs her second Billboard Hot 100 No. 1, following "I Kissed a Girl" in 2008, as "California Gurls," featuring Snoop Dogg, rises 2-1 in its fourth week on the chart. The song is the quickest Capitol Records single to sprint to the top since Bobbie Gentry's "Ode to Billie Joe" likewise reached No. 1 in four weeks on the Aug. 26, 1967, chart. Perry's hit crosses the survey thanks in part to its sum of 318,000 downloads sold (up 18%) in the chart's tracking week, according to Nielsen SoundScan. The cut leads Hot Digital Songs for a third week. On Hot 100 Airplay, "California Gurls" jumps 10-6 (89.2 million in audience, up 25%, according to Nielsen BDS).

—Gary Trust

| HOT 100 AIRPLAY™ | | | | HOT 100 AIRPLAY™ | | | | | |
|------------------|-----------|----------------|--------------------------|--|-----------|-----------|----------------|--------------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 1 | 10 | #1 OMG | USHER FEAT. WILL.I.A.M. (LAFACE/JLG) | 26 | 30 | 9 | THERE GOES MY BABY | USHER (LAFACE/JLG) |
| 2 | 3 | 15 | BREAK YOUR HEART | TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG) | 27 | 29 | 9 | CRAZY TOWN | JASON ALDEAN (BROKEN BOW) |
| 3 | 2 | 18 | NOTHIN' ON YOU | B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) | 28 | 43 | 5 | COOLER THAN ME | MIKE POSNER (J/RMG) |
| 4 | 4 | 6 | AIRPLANES | B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) | 29 | 35 | 8 | WATER | BRAD PAISLEY (ARISTA NASHVILLE) |
| 5 | 6 | 10 | YOUR LOVE IS MY DRUG | KESHA (KEMOSABE/RCA/RMG) | 30 | 34 | 6 | LOSE MY MIND | YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG) |
| 6 | 10 | 4 | CALIFORNIA GURLS | KATY PERRY FEAT. SNOOP DOGG (CAPITOL) | 31 | 38 | 9 | SHE WON'T BE LONELY LONG | CLAY WALKER (CURB) |
| 7 | 7 | 9 | ALEJANDRO | LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE) | 32 | 27 | 13 | THE MAN I WANT TO BE | CHRIS YOUNG (RCA NASHVILLE) |
| 8 | 8 | 27 | HEY, SOUL SISTER | TRAIN (COLUMBIA) | 33 | 41 | 8 | RAIN IS A GOOD THING | LUKE BRYAN (CAPITOL NASHVILLE) |
| 9 | 5 | 17 | RUDE BOY | RIHANNA (SRP/DEF JAM/IDJMG) | 34 | 40 | 6 | ALL I DO IS WIN | DJ KHALED (WE THE BEST/E1) |
| 10 | 9 | 38 | NEED YOU NOW | LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) | 35 | 31 | 32 | TIK TOK | KESHA (KEMOSABE/RCA/RMG) |
| 11 | 15 | 5 | FIND YOUR LOVE | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) | 36 | 36 | 32 | BAD ROMANCE | LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE) |
| 12 | 11 | 21 | IN MY HEAD | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) | 37 | 28 | 13 | I GOTTA GET TO YOU | GEORGE STRAIT (MCA NASHVILLE) |
| 13 | 14 | 10 | UN-THINKABLE (I'M READY) | ALICIA KEYS (MIBK/J/RMG) | 38 | 45 | 15 | NEIGHBORS KNOW MY NAME | TREY SONGZ (SONGBOOK/ATLANTIC) |
| 14 | 13 | 13 | OVER | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) | 39 | 37 | 13 | GIMMIE THAT GIRL | JOE NICHOLS (SHOW DOG-UNIVERSAL) |
| 15 | 12 | 19 | BREAKEVEN | THE SCRIPT (PHONOGENIC/EPIC) | 40 | 49 | 3 | UNDO IT | CARRIE UNDERWOOD (19/ARISTA NASHVILLE) |
| 16 | 25 | 7 | BILLIONAIRE | TRAVIS MCDYD FEAT. BRUNO MARS (NAPY BOV/DCA/OWICE/PUBLISHED BY RAMEVRRP) | 41 | 33 | 23 | IMMA BE | THE BLACK EYED PEAS (INTERSCOPE) |
| 17 | 17 | 8 | BULLETPROOF | LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE) | 42 | 50 | 4 | IMPOSSIBLE | SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN) |
| 18 | 19 | 25 | HAVEN'T MET YOU YET | MICHAEL BUBLE (143/REPRISE) | 43 | 62 | 2 | YOUR LOVE | NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 19 | 16 | 13 | MY CHICK BAD | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) | 44 | 48 | 52 | I GOTTA FEELING | THE BLACK EYED PEAS (INTERSCOPE) |
| 20 | 20 | 26 | TELEPHONE | LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE) | 45 | 52 | 9 | I KEEP ON LOVING YOU | REBA (STARSTRUCK/VALORY) |
| 21 | 23 | 6 | ROCK THAT BODY | THE BLACK EYED PEAS (INTERSCOPE) | 46 | 51 | 6 | THIS AFTERNOON | NICKELBACK (ROADRUNNER/RRP) |
| 22 | 18 | 12 | YOUNG FOREVER | JAY-Z + MR. HUDSON (ROC NATION) | 47 | 47 | 16 | EVERYTHING TO ME | MONICA (J/RMG) |
| 23 | 24 | 9 | THE HOUSE THAT BUILT ME | MIRANDA LAMBERT (COLUMBIA, NASHVILLE) | 48 | 46 | 14 | LIL FREAK | USHER FEAT. NICKI MINAJ (LAFACE/JLG) |
| 24 | 22 | 19 | WHATAYA WANT FROM ME | ADAM LAMBERT (19/RCA/RMG) | 49 | 55 | 4 | LOVER, LOVER | JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE) |
| 25 | 21 | 20 | HEY DADDY (DADDY'S HOME) | USHER FEAT. PLIES (LAFACE/JLG) | 50 | 63 | 2 | I'M IN | KEITH URBAN (CAPITOL NASHVILLE) |

| ROCK™ | | | | ROCK™ | | | | | |
|-----------|-----------|----------------|----------------------------|---|-----------|-----------|----------------|----------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 2 | 22 | #1 HEY, SOUL SISTER | TRAIN (COLUMBIA) | 2 | 7 | 11 | THIS AFTERNOON | NICKELBACK (ROADRUNNER/RRP) |
| 2 | 3 | 15 | BREAKEVEN | THE SCRIPT (PHONOGENIC/EPIC) | 3 | 5 | 22 | BREAKEVEN | THE SCRIPT (PHONOGENIC/EPIC) |
| 3 | 4 | 12 | BEAUTIFUL DAY | LEE DEWYZE (19/RCA/RMG) | 4 | 1 | 2 | BEAUTIFUL DAY | LEE DEWYZE (19/RCA/RMG) |
| 4 | 5 | 20 | YOU AND YOUR HEART | JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) | 5 | 20 | 9 | YOU AND YOUR HEART | JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) |
| 5 | 6 | 3 | HALLELUJAH | LEE DEWYZE (19) | 6 | 3 | 2 | HALLELUJAH | LEE DEWYZE (19) |
| 6 | 7 | 6 | FALLING SLOWLY | LEE DEWYZE & CRYSTAL BOWERSOX (19) | 7 | 6 | 2 | FALLING SLOWLY | LEE DEWYZE & CRYSTAL BOWERSOX (19) |
| 7 | 8 | 22 | SMILE | UNCLE KRACKER (TOP DOG/ATLANTIC) | 8 | 8 | 22 | SMILE | UNCLE KRACKER (TOP DOG/ATLANTIC) |
| 8 | 9 | 11 | I NEVER TOLD YOU | COLBIE CAILLAT (UNIVERSAL REPUBLIC) | 9 | 11 | 13 | I NEVER TOLD YOU | COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 9 | 10 | 9 | ALL THE RIGHT MOVES | ONEREPUBLIC (MOSLEY/INTERSCOPE) | 10 | 9 | 22 | ALL THE RIGHT MOVES | ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 10 | 11 | 16 | UPRISING | MUSE (HELIUM-3/WARNER BROS.) | 11 | 16 | 22 | UPRISING | MUSE (HELIUM-3/WARNER BROS.) |
| 11 | 12 | 18 | FIREFLIES | ONE CITY (UNIVERSAL REPUBLIC) | 12 | 18 | 22 | FIREFLIES | ONE CITY (UNIVERSAL REPUBLIC) |
| 12 | 13 | 5 | THE ONLY EXCEPTION | PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) | 13 | 17 | 5 | THE ONLY EXCEPTION | PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) |
| 13 | 14 | 20 | CARAVAN | RUSH (ANTHEM/ATLANTIC) | 14 | - | 1 | CARAVAN | RUSH (ANTHEM/ATLANTIC) |
| 14 | 15 | 22 | DON'T STOP BELIEVIN' | JOURNEY (COLUMBIA/LEGACY) | 15 | 22 | 22 | DON'T STOP BELIEVIN' | JOURNEY (COLUMBIA/LEGACY) |

| COUNTRY™ | | | | COUNTRY™ | | | | | |
|-----------|-----------|----------------|-----------------------------|---|-----------|-----------|----------------|-----------------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 1 | 5 | #1 UNDO IT | CARRIE UNDERWOOD (19/ARISTA NASHVILLE) | 2 | 2 | 22 | NEED YOU NOW | LADY ANTEBELLUM (CAPITOL NASHVILLE) |
| 2 | 3 | 15 | PRAY FOR YOU | JASON ALDEAN (BROKEN BOW) | 3 | 3 | 15 | PRAY FOR YOU | JASON ALDEAN (BROKEN BOW) |
| 3 | 4 | 12 | HOUSE THAT BUILT ME | MIRANDA LAMBERT (COLUMBIA) | 4 | 4 | 12 | HOUSE THAT BUILT ME | MIRANDA LAMBERT (COLUMBIA) |
| 4 | 5 | 9 | LOVER, LOVER | JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE) | 5 | 5 | 9 | LOVER, LOVER | JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE) |
| 5 | 6 | 7 | SMILE | UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE) | 6 | 7 | 11 | SMILE | UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE) |
| 6 | 7 | 21 | AMERICAN HONEY | LADY ANTEBELLUM (CAPITOL NASHVILLE) | 7 | 6 | 21 | AMERICAN HONEY | LADY ANTEBELLUM (CAPITOL NASHVILLE) |
| 7 | 8 | 14 | RAIN IS A GOOD THING | LUKE BRYAN (CAPITOL NASHVILLE) | 8 | 8 | 14 | RAIN IS A GOOD THING | LUKE BRYAN (CAPITOL NASHVILLE) |
| 8 | 9 | 10 | WATER | BRAD PAISLEY (ARISTA NASHVILLE) | 9 | 10 | 8 | WATER | BRAD PAISLEY (ARISTA NASHVILLE) |
| 9 | 10 | - | PRETTY GOD AT DRINKIN' BEER | BILLY CURRINGTON (MERCURY) | 10 | - | 1 | PRETTY GOD AT DRINKIN' BEER | BILLY CURRINGTON (MERCURY) |
| 10 | 11 | 11 | LOVE LIKE CRAZY | LEE BRICE (CURB) | 11 | 11 | 11 | LOVE LIKE CRAZY | LEE BRICE (CURB) |
| 11 | 12 | 5 | FREE | ZAC BROWN BAND HOME GROWN SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE | 12 | 13 | 5 | FREE | ZAC BROWN BAND HOME GROWN SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE |
| 12 | 13 | 9 | GIMMIE THAT GIRL | JOE NICHOLS (SHOW DOG-UNIVERSAL) | 13 | 9 | 22 | GIMMIE THAT GIRL | JOE NICHOLS (SHOW DOG-UNIVERSAL) |
| 13 | 14 | 20 | TODAY WAS A FAIRYTALE | TAYLOR SWIFT (BIG MACHINE) | 14 | 12 | 20 | TODAY WAS A FAIRYTALE | TAYLOR SWIFT (BIG MACHINE) |
| 14 | 15 | 12 | SHE WON'T BE LONELY LONG | CLAY WALKER (CURB) | 15 | 14 | 12 | SHE WON'T BE LONELY LONG | CLAY WALKER (CURB) |

| R&B/HIP-HOP™ | | | | R&B/HIP-HOP™ | | | | | |
|--------------|-----------|----------------|-----------------------|---|-----------|-----------|----------------|-----------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 1 | 8 | #1 AIRPLANES | B.O.B FEAT. HALEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) | 2 | 2 | 10 | OMG | USHER FEAT. WILL.I.A.M. (LAFACE/JLG) |
| 2 | 3 | 5 | NOT AFRAID | EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) | 3 | 3 | 5 | NOT AFRAID | EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) |
| 3 | 4 | 17 | MISS ME | DRAKE FEAT. LL WARMÉ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG) | 4 | - | 1 | MISS ME | DRAKE FEAT. LL WARMÉ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG) |
| 4 | 5 | 19 | YOUNG FOREVER | JAY-Z + MR. HUDSON (ROC NATION) | 5 | 4 | 19 | YOUNG FOREVER | JAY-Z + MR. HUDSON (ROC NATION) |
| 5 | 6 | 5 | FIND YOUR LOVE | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG) | 6 | 6 | 5 | FIND YOUR LOVE | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG) |
| 6 | 7 | 19 | NOTHIN' ON YOU | B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) | 7 | 5 | 19 | NOTHIN' ON YOU | B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) |
| 7 | 8 | - | YEAH YA KNOW (TAKERS) | T.I. (GRAND HUSTLE/ATLANTIC) | 8 | - | 1 | YEAH YA KNOW (TAKERS) | T.I. (GRAND HUSTLE/ATLANTIC) |
| 8 | 9 | - | GOT YOUR BACK | T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) | 9 | - | 1 | GOT YOUR BACK | T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) |
| 9 | 10 | 11 | ALL I DO IS WIN | DJ KHALED (WE THE BEST/E1) | 10 | 11 | 16 | ALL I DO IS WIN | DJ KHALED (WE THE BEST/E1) |
| 10 | 11 | 16 | MY CHICK BAD | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) | 11 | 7 | 15 | MY CHICK BAD | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG) |
| 11 | 12 | 17 | RUDE BOY | RIHANNA (SRP/DEF JAM/IDJMG) | 12 | 8 | 17 | RUDE BOY | RIHANNA (SRP/DEF JAM/IDJMG) |
| 12 | 13 | 13 | OVER | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG) | 13 | 10 | 13 | OVER | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG) |
| 13 | 14 | 9 | WINNER | JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T. J. (J/RMG) | 14 | 9 | 9 | WINNER | JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T. J. (J/RMG) |
| 14 | 15 | 9 | IMMA BE | THE BLACK EYED PEAS (INTERSCOPE) | 15 | 12 | 9 | IMMA BE | THE BLACK EYED PEAS (INTERSCOPE) |

| LATIN™ | | | | LATIN™ | | | | | |
|-----------|-----------|----------------|--|---|-----------|-----------|----------------|---------------------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 1 | 4 | #1 WAKA WAKA (THIS TIME FOR AFRICA) | SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN) | 2 | 3 | 22 | I KNOW YOU WANT ME (CALLE OCHO) | PITBULL (ULTRA) |
| 2 | 2 | 12 | GITANA | SHAKIRA (EPIC/SONY MUSIC LATIN) | 3 | 2 | 12 | GITANA | SHAKIRA (EPIC/SONY MUSIC LATIN) |
| 3 | 4 | 22 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN) | 4 | 4 | 22 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN) |
| 4 | 5 | 22 | LOBA | SHAKIRA (EPIC/SONY MUSIC LATIN) | 5 | 5 | 22 | LOBA | SHAKIRA (EPIC/SONY MUSIC LATIN) |
| 5 | 6 | 17 | MI NINA BONITA | CHINGY Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN) | 6 | 6 | 17 | MI NINA BONITA | CHINGY Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN) |
| 6 | 7 | 16 | STAND BY ME | PRINCE ROYCE (TOP STOP) | 7 | 7 | 16 | STAND BY ME | PRINCE ROYCE (TOP STOP) |
| 7 | 8 | 6 | CUANDO ME ENAMORO | ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN) | 8 | 8 | 6 | CUANDO ME ENAMORO | ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN) |
| 8 | 9 | 22 | HEROE | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN) | 9 | 9 | 22 | HEROE | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN) |
| 9 | 10 | 22 | DILE AL AMOR | AVENTURA (PREMIUM LATIN) | 10 | 10 | 22 | DILE AL AMOR | AVENTURA (PREMIUM LATIN) |
| 10 | 11 | 22 | DIMELO | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN) | 11 | 11 | 22 | DIMELO | ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN) |
| 11 | 12 | 22 | SUERTE | SHAKIRA (EPIC/SONY MUSIC LATIN) | 12 | 12 | 22 | SUERTE | SHAKIRA (EPIC/SONY MUSIC LATIN) |
| 12 | 13 | 14 | BACHATA EN FUKUOKA | JUAN LUIS GUERRA Y 440 (CAPITOL LATIN) | 13 | 14 | 7 | BACHATA EN FUKUOKA | JUAN LUIS GUERRA Y 440 (CAPITOL LATIN) |
| 13 | 14 | 25 | AMARTE A LA ANTIGUA | PEDRO FERNANDEZ (FONOVISIA) | 14 | 25 | 7 | AMARTE A LA ANTIGUA | PEDRO FERNANDEZ (FONOVISIA) |
| 14 | 15 | 20 | LIVIN' LA VIDA LOCA | RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN) | 15 | 20 | 22 | LIVIN' LA VIDA LOCA | RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN) |

| COMEDY™ | | | | COMEDY™ | | | | | |
|-----------|-----------|----------------|-------------------------|--|-----------|-----------|----------------|-------------------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 1 | 22 | #1 I'M ON A BOAT | THE LONELY ISLAND FEAT. PHUN (UNIVERSAL REPUBLIC/UMRG) | 2 | - | 1 | BANGERS, BEANS & MASH | INFANT SOORROW (UNIVERSAL REPUBLIC/UMRG) |
| 2 | - | 1 | FURRY WALLS | INFANT SOORROW (UNIVERSAL REPUBLIC/UMRG) | 3 | - | 1 | FURRY WALLS | INFANT SOORROW (UNIVERSAL REPUBLIC/UMRG) |
| 3 | - | 1 | LIKE A BOSS | THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG) | 4 | 2 | 22 | LIKE A BOSS | THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG) |
| 4 | 2 | 22 | IMA KOREAN | RUCKA RUCKA ALI FEAT. DJ NOT NICE (PINEGROVE) | 5 | 3 | 14 | IMA KOREAN | RUCKA RUCKA ALI FEAT. DJ NOT NICE (PINEGROVE) |
| 5 | 3 | 14 | GO COPS | RUCKA RUCKA ALI (PINEGROVE) | 6 | 5 | 15 | GO COPS | RUCKA RUCKA ALI (PINEGROVE) |
| 6 | 4 | 22 | J*+Z IN MY PANTS | THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG) | 7 | 4 | 22 | J*+Z IN MY PANTS | THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG) |
| 7 | 5 | 15 | GOING UP | INFANT SOORROW (UNIVERSAL REPUBLIC/UMRG) | 8 | - | 1 | GOING UP | INFANT SOORROW (UNIVERSAL REPUBLIC/UMRG) |
| 8 | - | 1 | THE CLAP | INFANT SOORROW (UNIVERSAL REPUBLIC/UMRG) | 9 | - | 1 | THE CLAP | INFANT SOORROW (UNIVERSAL REPUBLIC/UMRG) |
| 9 | - | 1 | WHITE & NERDY | WEIRD AL YANKOVIC (MAY MOB/BLVD/CANAL LEGACY/SONY MUSIC) | 10 | 6 | 22 | WHITE & NERDY | WEIRD AL YANKOVIC (MAY MOB/BLVD/CANAL LEGACY/SONY MUSIC) |
| 10 | 6 | 22 | SHOW ME YOUR GENITALS | JON LADUE (NORMAL GUY) | 11 | 9 | 22 | SHOW ME YOUR GENITALS | JON LADUE (NORMAL GUY) |
| 11 | 7 | 15 | CHING CHANG CHONG | RUCKA RUCKA ALI (PINEGROVE) | 12 | 7 | 15 | CHING CHANG CHONG | RUCKA RUCKA ALI (PINEGROVE) |
| 12 | 8 | 14 | DON'T BE A PLAYA, HAITI | RUCKA RUCKA ALI (PINEGROVE) | 13 | 8 | 14 | DON'T BE A PLAYA, HAITI | RUCKA RUCKA ALI (PINEGROVE) |
| 13 | 8 | 14 | GOOFY GOOBER ROCK | TOM ROTHROCK WITH JIM WISE (NICK/SR/DEF JAM/IDJMG) | 14 | 11 | 17 | GOOFY GOOBER ROCK | TOM ROTHROCK WITH JIM WISE (NICK/SR/DEF JAM/IDJMG) |
| 14 | 11 | 17 | BOATS 'N HOES | WILL FERRELL & JOHN C. REILLY (COLUMBIA PICTURES) | 15 | 10 | 22 | BOATS 'N HOES | WILL FERRELL & JOHN C. REILLY (COLUMBIA PICTURES) |

| MAINSTREAM TOP 40™ | | | |
|--------------------|-----------|----------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 1 | 2 | 10 | #1 YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG) |
| 2 | 1 | 16 | BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG) |
| 3 | 3 | 9 | OMG USHER FEAT. WILL.I.AM (LAFACE/JLG) |
| 4 | 5 | 10 | ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 5 | 6 | 6 | GG AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) |
| 6 | 8 | 4 | CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL) |
| 7 | 4 | 16 | NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) |
| 8 | 7 | 19 | HEY, SOUL SISTER TRAIN (COLUMBIA) |
| 9 | 11 | 14 | BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE) |
| 10 | 9 | 25 | IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 11 | 15 | 10 | BILLIONAIRE TIMBALAND FEAT. BRUNO MARS (RUFFY BOY/DEADWOOD/REPUBLIC) |
| 12 | 10 | 16 | RUDE BOY RIHANNA (SRP/DEF. JAM/IDJMG) |
| 13 | 13 | 13 | YOUNG FOREVER JAY-Z + MR. HUDSON (ROC NATION) |
| 14 | 12 | 26 | BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) |
| 15 | 14 | 7 | ROCK THAT BODY THE BLACK EYED PEAS (INTERSCOPE) |
| 16 | 16 | 20 | NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 17 | 19 | 8 | IMPOSSIBLE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN) |
| 18 | 17 | 14 | I MADE IT (CASH MONEY HEROES) KEVIN RUDOLF (CASH MONEY/UNIVERSAL REPUBLIC) |
| 19 | 18 | 27 | TELEPHONE LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 20 | 24 | 6 | COOLER THAN ME MIKE POSNER (J/RMG) |
| 21 | 23 | 4 | CAN'T BE TAMED MILEY CYRUS (HOLLYWOOD) |
| 22 | 22 | 8 | HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE) |
| 23 | 27 | 6 | SOMEBODY TO LOVE JUSTIN BIEBER (SCHOLBOY/RAYMOND BRAUN/ISLAND/IDJMG) |
| 24 | 25 | 8 | THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP) |
| 25 | 28 | 12 | IF WE EVER MEET AGAIN TIMBALAND FEAT. KATY PERRY (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 26 | 29 | 3 | MY FIRST KISS 3OH3 FEAT. KESHA (PHOTO FINISH/RRP) |
| 27 | 21 | 12 | EENIE MEENIE SEAN KINGSTON & JUSTIN BIEBER (BELUGA HEIGHTS/EPIC) |
| 28 | 34 | 2 | RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 29 | 30 | 3 | NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) |
| 30 | 36 | 2 | I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC) |
| 31 | 26 | 19 | NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD) |
| 32 | 35 | 7 | WE'LL BE A DREAM WE THE KINGS FEAT. DEMI LOVATO (S-CURVE) |
| 33 | 31 | 7 | HEART HEART HEARTBREAK BOYS LIKE GIRLS (COLUMBIA) |
| 34 | 37 | 4 | GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (GLM/ASTRALWORKS/CAPITOL) |
| 35 | 39 | 4 | THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) |
| 36 | NEW | | FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 37 | 38 | 17 | SAY AAH TREY SONGZ FEAT. FABIOLUS (SONGBOOK/ATLANTIC) |
| 38 | 32 | 20 | BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN) |
| 39 | 40 | 18 | HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE) |
| 40 | NEW | | ALL OR NOTHING THEORY OF A DEADMAN (604/ROADRUNNER/RRP) |

Kesha becomes the fifth female artist since the beginning of 2000, and the third in the last two years, to earn at least two No. 1s from a debut album on Mainstream Top 40, as "Your Love Is My Drug" lifts 7-1.

Kesha spent seven weeks atop the chart beginning in February with "TiK ToK," her introductory single from "Animal." (Follow-up "Blah Blah Blah," featuring 3OH3, peaked at No. 11 in March.)

Christina Aguilera collected two Mainstream Top 40 No. 1s from her self-titled debut album in 1999-2000, and Avril Lavigne notched three from "Let Go" in 2002-03. Katy Perry sent two tracks to the top from "One of the Boys" in 2008-09 and Lady Gaga logged four leaders last year from "The Fame."

"Animal" has spent its first 22 weeks in the Billboard 200's top 25 (this week rebounding 17-10), with sales of 750,000 copies, according to Nielsen SoundScan.



| ADULT CONTEMPORARY™ | | | |
|---------------------|-----------|----------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 1 | 1 | 21 | #1 NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 2 | 2 | 23 | HEY, SOUL SISTER TRAIN (COLUMBIA) |
| 3 | 3 | 35 | ALREADY GONE KELLY CLARKSON (19/RCA/RMG) |
| 4 | 5 | 36 | SMILE UNCLE KRACKER (TOP DOG/ATLANTIC) |
| 5 | 4 | 40 | HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE) |
| 6 | 6 | 44 | FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 7 | 7 | 23 | SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC) |
| 8 | 8 | 16 | LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG) |
| 9 | 9 | 47 | YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) |
| 10 | 10 | 52 | NO SURPRISE DAUGHTRY (19/RCA/RMG) |
| 11 | 12 | 12 | GREATEST GAINER WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG) |
| 12 | 11 | 23 | HEARTBREAK WARFARE JOHN MAYER (COLUMBIA) |
| 13 | 13 | 15 | LIFE AFTER YOU DAUGHTRY (19/RCA/RMG) |
| 14 | 14 | 13 | BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) |
| 15 | 15 | 21 | FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) |
| 16 | 16 | 11 | HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE) |
| 17 | 18 | 4 | LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG) |
| 18 | 17 | 18 | NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP) |
| 19 | 19 | 7 | ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 20 | 20 | 14 | WHEN I LOOK AT YOU MILEY CYRUS (HOLLYWOOD) |
| 21 | 21 | 9 | BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 22 | 22 | 3 | I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 23 | 25 | 4 | FEARLESS LOVE MELISSA ETHERIDGE (ISLAND/IDJMG) |
| 24 | 24 | 19 | EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS (MCA/J/RMG) |
| 25 | 27 | 7 | LEAVE RIGHT NOW WILL YOUNG (19/JIVE/JLG) |

| ADULT TOP 40™ | | | |
|---------------|-----------|----------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 1 | 1 | 39 | #1 BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) |
| 2 | 2 | 22 | NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 3 | 3 | 23 | WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG) |
| 4 | 4 | 42 | HEY, SOUL SISTER TRAIN (COLUMBIA) |
| 5 | 5 | 12 | THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP) |
| 6 | 6 | 18 | I NEVER TOLD YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 7 | 7 | 30 | LIFE AFTER YOU DAUGHTRY (19/RCA/RMG) |
| 8 | 8 | 33 | HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE) |
| 9 | 11 | 7 | HALF OF MY HEART JOHN MAYER (COLUMBIA) |
| 10 | 14 | 4 | GREATEST GAINER CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL) |
| 11 | 15 | 7 | MOCKINGBIRD ROB THOMAS (EMBLEM/ATLANTIC) |
| 12 | 13 | 14 | IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 13 | 12 | 13 | ALL I EVER WANTED KELLY CLARKSON (19/RCA/RMG) |
| 14 | 17 | 8 | IF IT'S LOVE TRAIN (COLUMBIA) |
| 15 | 16 | 15 | TELEPHONE LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 16 | 18 | 9 | GLITTER IN THE AIR PINK (LAFACE/JLG) |
| 17 | 19 | 17 | ALL OR NOTHING THEORY OF A DEADMAN (604/ROADRUNNER/RRP) |
| 18 | 20 | 13 | BREATHE RYAN STAR (ATLANTIC/RRP) |
| 19 | 21 | 12 | LIKE YOU DO ANGEL TAYLOR (AWARE/COLUMBIA) |
| 20 | 28 | 3 | KING OF ANYTHING SARA BAREILLES (EPIC) |
| 21 | 26 | 4 | ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 22 | 22 | 13 | SHARK IN THE WATER V.V. BROWN (CAPITOL) |
| 23 | 24 | 10 | NOTHIN' ON YOU B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC) |
| 24 | 27 | 6 | YOUR LOVE IS MY DRUG KESHA (KEMOSABE/RCA/RMG) |
| 25 | 25 | 10 | BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG) |

| ROCK SONGS™ | | | |
|-------------|----------------|----------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 1 | 1 | 18 | #1 THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG) |
| 2 | 4 | 17 | LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE) |
| 3 | 2 | 12 | BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC) |
| 4 | 7 | 9 | GREATEST GAINER THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC) |
| 5 | 3 | 48 | 1901 PHOENIX (LOYAUTE/RED/GLASSNOTE) |
| 6 | 5 | 44 | UPRISING MUSE (HELIUM-3/WARNER BROS.) |
| 7 | 6 | 51 | SAVIOR RISE AGAINST (DGC/INTERSCOPE) |
| 8 | 9 | 9 | IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG) |
| 9 | 12 | 12 | THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL) |
| 10 | 8 | 8 | LET ME HEAR YOU SCREAM OZZY OSBOURNE (EPIC) |
| 11 | 13 | 42 | (IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEezer (DGC/INTERSCOPE) |
| 12 | 10 | 17 | CRYIN' LIKE A BITCH! GODSMACK (UNIVERSAL REPUBLIC) |
| 13 | 11 | 22 | RESISTANCE MUSE (HELIUM-3/WARNER BROS.) |
| 14 | 15 | 27 | YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL) |
| 15 | 14 | 10 | YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) |
| 16 | 16 | 43 | I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD) |
| 17 | 19 | 10 | DIAMOND EYES DEFTONES (REPRISE) |
| 18 | 17 | 28 | ODD ONE SWEET PUPPIES (RMR/VIRGIN/CAPITOL) |
| 19 | 20 | 21 | THE TEMPER TRAP LIBERATION GLASSNOTE (COLUMBIA) |
| 20 | 22 | 3 | NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.) |
| 21 | 18 | 18 | FEEL LIKE I DO DROWNING POOL (ELEVEN SEVEN) |
| 22 | 21 | 16 | THE ROYAL WE SILVERSN PICKUPS (DANGERBIRD) |
| 23 | 25 | 11 | STONED PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE) |
| 24 | 24 | 3 | NEUTRON STAR COLLISION (LOVE IS FOREVER) MUSE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.) |
| 25 | 27 | 11 | YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG) |
| 26 | 28 | 5 | OLD DALE (LEAVE ME ALONE) KORN (ROADRUNNER/RRP) |
| 27 | 31 | 8 | ANIMAL NEON TREES (MERCURY/IDJMG) |
| 28 | 30 | 6 | STUPID GIRL (ONLY IN HOLLYWOOD) SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL) |
| 29 | 29 | 13 | LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP) |
| 30 | 26 | 19 | THE HIGH ROAD BROKEN BELLS (COLUMBIA) |
| 31 | 32 | 12 | UNRAVELING SEVENDUST (7BROS/LGI) |
| 32 | 34 | 7 | WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE) |
| 33 | 33 | 7 | I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE) |
| 34 | 42 | 3 | LAST OF THE AMERICAN GIRLS GREEN DAY (REPRISE) |
| 35 | 38 | 7 | HERO SKILLET (ARDENT/INO/ATLANTIC) |
| 36 | 40 | 2 | BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK) |
| 37 | 36 | 3 | AMONGST THE WAVES PEARL JAM (MONKEYWRENCH) |
| 38 | 41 | 2 | ALL NIGHT LONG BUCKCHERRY (ELEVEN SEVEN) |
| 39 | 39 | 9 | DIE BY THE DROP THE DEAD WEATHER (THIRD MAN/WARNER BROS.) |
| 40 | 37 | 14 | KANDI ONE ESKIMO (SHANGRI-LA) |
| 41 | 43 | 2 | I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE) |
| 42 | 44 | 3 | HERE WE ARE JUGGERNAUT COHEED AND CAMBRIA (COLUMBIA) |
| 43 | 45 | 6 | HOME EDWARD SHARPE & THE MAGNETIC ZEPHRS (PARVAK/VAIRANT/UNIVERSAL REPUBLIC) |
| 44 | 47 | 3 | MIRACLE NONPOINT (604/ROCKET SCIENCE VENTURES/RED) |
| 45 | HOT SHOT DEBUT | | TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.) |
| 46 | 46 | 3 | BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) |
| 47 | NEW | | YEAH YEAH YEAH NEW POLITICS (RCA/RMG) |
| 48 | NEW | | CHASM FLYLEAF (A&M/OCTONE/INTERSCOPE) |
| 49 | NEW | | RACTURED (EVERYTHING I SAID WAS TRUE) TAPROOT (VICTORY) |
| 50 | NEW | | LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA) |

Glassnote Records band Phoenix becomes the first act signed to an independent label to log two Alternative top 10s simultaneously. The French quartet earns the honor as "Lisztomania" rises 11-9. The group's former two-week No. 1, "1901," remains in the top 10 at No. 7.



| ALTERNATIVE™ | | | |
|--------------|-----------|----------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 1 | 1 | 17 | #1 LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE) |
| 2 | 2 | 13 | THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL) |
| 3 | 3 | 9 | GREATEST GAINER IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG) |
| 4 | 4 | 16 | THE GOOD LIFE THREE DAYS GRACE (JIVE/JLG) |
| 5 | 6 | 19 | THE ROYAL WE SILVERSN PICKUPS (DANGERBIRD) |
| 6 | 7 | 25 | RESISTANCE MUSE (HELIUM-3/WARNER BROS.) |
| 7 | 5 | 48 | 1901 PHOENIX (LOYAUTE/RED/GLASSNOTE) |
| 8 | 9 | 51 | SAVIOR RISE AGAINST (DGC/INTERSCOPE) |
| 9 | 11 | 21 | LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE) |
| 10 | 10 | 44 | UPRISING MUSE (HELIUM-3/WARNER BROS.) |
| 11 | 12 | 17 | ANIMAL NEON TREES (MERCURY/IDJMG) |
| 12 | 8 | 12 | BETWEEN THE LINES STONE TEMPLE PILOTS (ATLANTIC) |
| 13 | 13 | 15 | LETTERS FROM THE SKY CIVIL TWILIGHT (WIND-UP) |
| 14 | 15 | 23 | SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA) |
| 15 | 18 | 8 | THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC) |
| 16 | 16 | 9 | YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) |
| 17 | 19 | 3 | NEUTRON STAR COLLISION (LOVE IS FOREVER) MUSE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.) |
| 18 | 17 | 11 | DIAMOND EYES DEFTONES (REPRISE) |
| 19 | 22 | 7 | I WAS A TEENAGE ANARCHIST AGAINST ME! (SIRE/REPRISE) |
| 20 | 20 | 18 | THE HIGH ROAD BROKEN BELLS (COLUMBIA) |
| 21 | 25 | 6 | YEAH YEAH YEAH NEW POLITICS (RCA/RMG) |
| 22 | 24 | 3 | NIGHTMARE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.) |
| 23 | 23 | 10 | DIE BY THE DROP THE DEAD WEATHER (THIRD MAN/WARNER BROS.) |
| 24 | 26 | 7 | WILD AND YOUNG AMERICAN BANG (SIRE/REPRISE) |
| 25 | 27 | 12 | YOUR BETRAYAL BULLET FOR MY VALENTINE (JIVE/JLG) |

| TRIPLE A™ | | | |
|-----------|-----------|----------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 1 | 1 | 10 | #1 YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) |
| 2 | 2 | 26 | KANDI ONE ESKIMO (SHANGRI-LA) |
| 3 | 3 | 18 | THE HIGH ROAD BROKEN BELLS (COLUMBIA) |
| 4 | 5 | 6 | LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG) |
| 5 | 16 | 3 | GREATEST GAINER THE SOUND OF SUNSHINE MICHAEL FENATI & SPEARHEAD (300/500 WAX/CAPITOL) |
| 6 | 4 | 4 | I SHOULD HAVE KNOWN IT TOM PETTY AND THE HEARTBREAKERS (REPRISE) |
| 7 | 7 | 30 | YOU AND ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG) |
| 8 | 6 | 33 | JUST BREATHE PEARL JAM (MONKEYWRENCH) |
| 9 | 10 | 14 | NEW MORNING ALPHA REV (EVEYR/HOLLYWOOD) |
| 10 | 11 | 7 | PLUNDERED MY SOUL THE ROLLING STONES (ROLLING STONES/UMI/UNIVERSAL REPUBLIC) |
| 11 | 13 | 8 | TAKE EVERYTHING GREG LASWELL (VANGUARD) |
| 12 | 8 | 26 | HEARTBREAK WARFARE JOHN MAYER (COLUMBIA) |
| 13 | 12 | 12 | BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) |
| 14 | 9 | 36 | JUST SAY YES SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE) |
| 15 | 15 | 13 | THE OUTSIDERS NEEDTOBREATHE (ATLANTIC) |
| 16 | 17 | 13 | ONE WAY ROAD JOHN BUTLER TRIO (JARRAH/ATO) |
| 17 | 18 | 14 | HOME EDWARD SHARPE & THE MAGNETIC ZEPHRS (PARVAK/VAIRANT/UNIVERSAL REPUBLIC) |
| 18 | 22 | 3 | HALF OF MY HEART JOHN MAYER (COLUMBIA) |
| 19 | 14 | 16 | SONG AWAY HOCKEY (CAPITOL) |
| 20 | 20 | 8 | STOP FOR A MINUTE KEANE & K'NAAN (CHERRYTREE/INTERSCOPE) |
| 21 | 21 | 5 | TINY LIGHT GRACE POTTER AND THE NOCTURNALS (ROGEE COMPANY/HOLLYWOOD) |
| 22 | 19 | 16 | IT'S GONNA BE NORAH JONES (BLUE NOTE/CAPITOL) |
| 23 | 24 | 2 | KING OF ANYTHING SARA BAREILLES (EPIC) |
| 24 | 25 | 6 | SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA) |
| 25 | 26 | 4 | TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.) |

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40: 133, 87 and 87 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 82 all-format

HOT COUNTRY SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|---|-------|---------------|
| 1 | 1 | 16 | #1 THE HOUSE THAT BUILT ME FLUIDDELL, M. WRUCKE, T. DOUGLAS, A. SHANGLIN | Miranda Lambert COLUMBIA | | 1 |
| 2 | 4 | 16 | CRAZY TOWN M. KNOX (R. CLAWSON, B. JONES) | Jason Aldean BROKEN BOW | | 2 |
| 3 | 6 | 21 | WATER FROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE) | Brad Paisley ARISTA NASHVILLE | | 3 |
| 4 | 2 | 30 | THE MAN I WANT TO BE J. STROUD (B. JAMES, T. NICHOLS) | Chris Young RCA | | 1 |
| 5 | 8 | 30 | SHE WON'T BE LONELY LONG K. STEGALL (D. JOHNSON, P. O'DONNELL, G. GRIFFIN) | Clay Walker CURB | | 5 |
| 6 | 3 | 22 | I GOTTA GET TO YOU T. BROWN, G. STRAIT (J. LAUDERDALE, J. RITCHEY, B. LARSEN) | George Strait MCA NASHVILLE | | 3 |
| 7 | 9 | 11 | RAIN IS A GOOD THING J. STEVENS (L. BRYAN, D. DAVIDSON) | Luke Bryan CAPITOL NASHVILLE | | 7 |
| 8 | 5 | 35 | GIMMIE THAT GIRL M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYS LIP) | Joe Nichols SHOW DOG-UNIVERSAL | | 5 |
| 9 | 11 | 14 | UNDO IT M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. L. AIRD) | Carrie Underwood ARISTA NASHVILLE | | 9 |
| 10 | 12 | 20 | I KEEP ON LOVING YOU R. MCENTIRE, T. BROWN (R. DUNN, T. MCBRIDE) | Reba STARSTRUCK/VALORY | | 10 |
| 11 | 13 | 20 | WRONG BABY WRONG D. HUFFM, M. CROSBY (S. B. LILES, R. E. ORRALL, B. WARREN, S. WARREN) | Martina McBride RCA | | 11 |
| 12 | 16 | 20 | GREATEST I'M IN GAINER D. HUFFM, K. URBAN (R. FOSTER, G. MIDDLEMAN) | Keith Urban CAPITOL NASHVILLE | | 12 |
| 13 | 14 | 15 | LOVER, LOVER D. BRAUNARD, J. NIEMANN (D. PRITZKER) | Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE | | 13 |
| 14 | 18 | 42 | LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES) | Lee Brice CURB | | 14 |
| 15 | 20 | 21 | FREE K. STEGALL, Z. BROWN (Z. BROWN) | Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE | | 15 |
| 16 | 17 | 28 | PRAY FOR YOU COMITTY (J. LOWENSTEIN, J. BRENTLINGER) | Jaron And The Long Road To Love JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE | | 16 |
| 17 | 19 | 10 | ALL ABOUT TONIGHT S. HENDRICKS (R. AKINS, B. HAYS LIP, D. DAVIDSON) | Blake Shelton REPRISE/WMN | | 17 |
| 18 | 15 | 16 | EVERY DOG HAS ITS DAY T. KEITH (T. KEITH, S. PINSON, J. WAPLES) | Toby Keith SHOW DOG-UNIVERSAL | | 15 |
| 19 | 21 | 22 | AIR POWER LITTLE BIG TOWN (K. PARCHILD, W. PATRICK, S. SCHALP, P. W. USWETA, V. ESTERHORN) | Little Big Town CAPITOL NASHVILLE | | 19 |
| 20 | 23 | 33 | SMILE R. CAVALLO (M. SHAFER, B. DALY, J. HARDING, J. BOSE) | Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE | | 20 |
| 21 | 22 | 23 | WORK HARD, PLAY HARD G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, V. MCGEHE) | Gretchen Wilson REDNECK/CO5 | | 21 |
| 22 | 24 | 21 | THIS AIN'T NOTHIN' P. O'DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS) | Craig Morgan BNA | | 22 |
| 23 | 25 | 26 | ALL OVER ME FROGERS (B. HAYS LIP, D. DAVIDSON, R. AKINS) | Josh Turner MCA NASHVILLE | | 23 |
| 24 | 26 | 27 | GET OFF ON THE PAIN M. WRIGHT, G. ALLAN, G. DROMAN (L. LUTHER, B. JAMES, J. WEAVER) | Gary Allan MCA NASHVILLE | | 24 |
| 25 | 28 | 29 | UP ON THE RIDGE J. R. STEWART (A. PETRAGLIA, D. BENTLEY) | Dierks Bentley CAPITOL NASHVILLE | | 25 |



Singer's 58th top 10 extends her record for most top 10s among solo female artists in the 66-year history of Hot Country Songs (Dolly Parton is second with 55) and gives her back-to-back top 10s for the first time since 2005. Reba led the list for four weeks in January with "Consider Me Gone."

Quartet achieves its highest rank in more than three years, as song crosses Airpower threshold (top 20 ranks in spins and audience, with increases in both). It's the group's best chart placement since "Good As Gone" peaked at No. 18 in January 2007.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|--|-------|---------------|
| 26 | 27 | 28 | 19 TURNING HOME FLUIDDELL (K. CHESNEY'S, CARUSOE) | David Nail MCA NASHVILLE | | 26 |
| 27 | 30 | 32 | 11 A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) M. A. MILLER, D. OLIVER (L. HENGBER, T. SHEPHERD, S. J. WILLIAMS) | Bucky Covington LYRIC STREET | | 27 |
| 28 | 29 | 31 | 8 HARD HAT AND A HAMMER K. STEGALL (A. JACKSON) | Alan Jackson ARISTA NASHVILLE | | 28 |
| 29 | 38 | 50 | 3 OUR KIND OF LOVE P. WORLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, B. BUSBE) | Lady Antebellum CAPITOL NASHVILLE | | 29 |
| 30 | 31 | 35 | 8 ROLL WITH IT C. CHAMBERLAIN (T. LANE, D. LEE, J. PARK) | Easton Corbin MERCURY | | 30 |
| 31 | 36 | 48 | 3 PRETTY GOOD AT DRINKIN' BEER C. CHAMBERLAIN, B. CURRINGTON (T. JONES) | Billy Currington MERCURY | | 31 |
| 32 | 32 | 30 | 13 WAY OUT HERE M. KNOX (J. THOMPSON, C. BEATHARD, D. L. MURPHY) | Josh Thompson COLUMBIA | | 30 |
| 33 | 33 | 33 | 10 FARMER'S DAUGHTER T. HEWITT, R. ATKINS (M. GREEN, B. HAYS LIP, R. AKINS) | Rodney Atkins CURB | | 33 |
| 34 | 34 | 36 | 13 GROOVY LITTLE SUMMER SONG J. OTTO, P. WORLEY (J. OTTO, A. ANDERSON, C. CHAMBERLAIN) | James Otto WARNER BROS./WMN | | 34 |
| 35 | 35 | 34 | 18 GIDDY ON UP M. SHIMSHACK (L. B. BUNDY, J. COHEN, M. SHIMSHACK) | Laura Bell Bundy MERCURY | | 31 |
| 36 | 37 | 41 | 7 WHILE YOU'RE STILL YOUNG M. KNOX (J. COLLINS, T. MARTIN, W. MOBLEY) | Montgomery Gentry COLUMBIA | | 36 |
| 37 | 41 | 44 | 9 TELL ME J. RITCHEY (J. OWEN, D. POYTHRESS, J. RITCHEY) | Jake Owen RCA | | 37 |
| 38 | 42 | 39 | 7 MAKIN' ME FALL IN LOVE AGAIN K. STEGALL (K. ROHELLE, J. T. SLATER, S. STEVENS) | Kellee Pickler BNA | | 38 |
| 39 | 39 | 46 | 4 THIS AIN'T NO LOVE SONG M. KNOX (T. LANE, MARCEL, D. LEE) | Trace Adkins SHOW DOG-UNIVERSAL | | 39 |
| 40 | 47 | 49 | 4 IF I DIE YOUNG P. WORLEY (K. PERRY) | The Band Perry REPUBLIC NASHVILLE | | 40 |
| 41 | 40 | 37 | 12 THE WORLD IS OURS TONIGHT M. SERLETIC (M. SERLETIC, L. ROBBINS, J. CATES) | Gloriana EMBLEM/WARNER BROS./BIGGER PICTURE | | 37 |
| 42 | 43 | 38 | 8 POUND SIGN (#?*) D. L. MURPHY (D. L. MURPHY, J. COLLINS, T. MARTIN) | Kevin Fowler LYRIC STREET | | 38 |
| 43 | 46 | 43 | 16 EVERYBODY NEEDS A LITTLE S. AZAR, J. NEIBANK (S. AZAR, J. YOUNG) | Steve Azar RIDE | | 42 |
| 44 | 44 | 40 | 16 CHILLIN' J. RITCHEY (B. LARSEN, E. M. HILL, P. O'DONNELL) | Blaine Larsen TREEHOUSE | | 40 |
| 45 | 45 | 42 | 12 AIN'T MUCH LEFT OF LOVIN' YOU J. JOYCE (R. MONTANA, J. RAGSDALE) | Randy Montana MERCURY | | 41 |
| 46 | 49 | 47 | 6 SUMMER THING T. OLSEN (T. OLSEN, B. HAYS LIP, J. YEARY) | Troy Olsen EMI NASHVILLE | | 46 |
| 47 | 48 | 45 | 18 GUINEVERE M. WRUCKE (S. CARUSOE, M. ELI, J. YOUNG) | Eli Young Band UNIVERSAL SOUTH/REPUBLIC NASHVILLE | | 45 |
| 48 | 54 | - | 2 HOW I GOT TO BE THIS WAY J. STOVER (J. S. STOVER, J. MOORE, R. RUTHERFORD) | Justin Moore VALORY | | 48 |
| 49 | 50 | 53 | 7 HERE COMES SUMMER J. STEELE (J. STEELE, S. MINOR, C. LUCAS, P. BAUST) | LoCash Cowboys STROUD/VAIRIUS | | 49 |
| 50 | 51 | 51 | 8 ROLLIN' THROUGH THE SUNSHINE T. KEITH (BUTTER, BIG WINNIE, RICH) | Trailer Choir SHOW DOG-UNIVERSAL | | 50 |

TOP COUNTRY ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|---|-------|---------------|
| 1 | 1 | 19 | #1 LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98) | Need You Now | 2 | 1 |
| 2 | 3 | 2 | ZAC BROWN BAND BIGGER PICTURE/HOME GROWN/ATLANTIC 51893119 (13.98) | The Foundation | 2 | 2 |
| 3 | 6 | 3 | MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98) | Revolution | 1 | 1 |
| 4 | 5 | 5 | CARRIE UNDERWOOD ARISTA NASHVILLE 49923/SMN (13.98) | Play On | 1 | 1 |
| 5 | 8 | 4 | TAYLOR SWIFT BIG MACHINE 0290 (18.98) | Fearless | 3 | 1 |
| 6 | 7 | - | WYONNA CRACKER BARREL 79180 EX/CURB (11.98) | Love Heals: A Tribute to Our Wounded Warriors | 6 | 6 |
| 7 | 2 | 10 | BROOKS & DUNN ARISTA NASHVILLE 49923/SMN (13.98) | #1s ... And Then Some | 1 | 1 |
| 8 | 13 | 11 | LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) | Doin' My Thing | 2 | 2 |
| 9 | 9 | 6 | ZAC BROWN BAND SOUTHERN GROUNDWATER 52329/AG 2538 CD/DVD (14.98) | Pass The Jar: Live | 2 | 2 |
| 10 | 10 | 7 | SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98) | Crazy Heart | 6 | 6 |
| 11 | 12 | 9 | JASON ALDEAN BROKEN BOW 7637 (18.98) | Wide Open | 2 | 2 |
| 12 | 11 | 8 | LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) | Lady Antebellum | 1 | 1 |
| 13 | 4 | - | HANK III CURB 79179* (18.98) | Rebel Within | 4 | 4 |
| 14 | 18 | 20 | BRAD PAISLEY ARISTA NASHVILLE 47920/SMN (13.98) | American Saturday Night | 1 | 1 |
| 15 | 14 | 14 | COLT FORD AVERAGE JOE'S 216 (14.98) | Chicken & Biscuits | 8 | 8 |
| 16 | 15 | 13 | CHRIS YOUNG RCA 22818/SMN (10.98) | The Man I Want To Be | 6 | 6 |
| 17 | 17 | 15 | EASTON CORBIN MERCURY 013644/UMGN (10.98) | Easton Corbin | 4 | 4 |
| 18 | 20 | 17 | JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) | Haywire | 2 | 2 |
| 19 | 16 | 12 | LAURA BELL BUNDY MERCURY 013966/UMGN (11.98) | Achin' And Shakin' | 5 | 5 |
| 20 | 19 | 21 | KENNY CHESNEY BNA 65555/SMN (11.98) | Greatest Hits II | 1 | 1 |
| 21 | 24 | 18 | ALAN JACKSON ARISTA NASHVILLE 62560/SMN (11.98) | Freight Train | 2 | 2 |
| 22 | 21 | 23 | GARY ALLAN MCA NASHVILLE 013282/UMGN (10.98) | Get Off On The Pain | 2 | 2 |
| 23 | 22 | 25 | REBA STARSTRUCK M100/VALORY (18.98) | Keep On Loving You | 1 | 1 |
| 24 | 30 | 29 | KEITH URBAN CAPITOL NASHVILLE 35751* (18.98) | Defying Gravity | 1 | 1 |
| 25 | 31 | 30 | RASCAL FLATTS LYRIC STREET 002604 (18.98) | Unstoppable | 1 | 1 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|
| 26 | 23 | 26 | TIM MCGRAW CURB 79152 (18.98) | Southern Voice | 1 | 1 |
| 27 | 20 | 33 | DIXIE CHICKS COLUMBIA/LEGACY 099130/SONY/UMSC (7.98) | Playlist: The Very Best Of The Dixie Chicks | 27 | 27 |
| 28 | 25 | 24 | BLAKE SHELTON REPRISE/WARNER BROS. 522842/WMN (8.98) | Hillbilly Bone (EP) | 2 | 2 |
| 29 | 35 | 36 | SOUNDTRACK WALT DISNEY 003101 (18.98) | Hannah Montana: The Movie | 1 | 1 |
| 30 | 33 | 31 | JUSTIN MOORE VALORY 0100 (10.98) | Justin Moore | 3 | 3 |
| 31 | 45 | 43 | GREATEST GAINER GRETCHEN WILSON REDNECK 209 (17.98) | I Got Your Country Right Here | 6 | 6 |
| 32 | 32 | 28 | DANNY GOKEY 19/RCA 60554/SMN (11.98) | My Best Days | 3 | 3 |
| 33 | 26 | 22 | WILLIE NELSON SHANGRI-LA 613280/ROUNDER (17.98) | Country Music | 4 | 4 |
| 34 | 34 | 34 | ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) | Carolina | 4 | 4 |
| 35 | 42 | 41 | TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98) | American Ride | 1 | 1 |
| 36 | 29 | 27 | MARY CHAPIN CARPENTER ZOE 431133/ROUNDER (17.98) | The Age Of Miracles | 6 | 6 |
| 37 | 36 | 38 | VARIOUS ARTISTS EM/UNIVERSAL 96293/SONY/UMSC (18.98) | NOW That's What I Call Country Vol. 2 | 4 | 4 |
| 38 | 37 | 40 | JOSH THOMPSON COLUMBIA 56858/SMN (9.98) | Way Out Here | 9 | 9 |
| 39 | 44 | 42 | GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98) | Twang | 1 | 1 |
| 40 | 38 | 32 | JOHNNY CASH AMERICAN/LEGACY 010394/UMGN (11.98) | American VI: Ain't No Grave | 2 | 2 |
| 41 | 43 | 35 | JOE NICHOLS SHOW DOG-UNIVERSAL 012089 (13.98) | Old Things New | 15 | 15 |
| 42 | 41 | 33 | MATT KENNON BAMA/JAM 01002 (13.98) | Matt Kennon | 19 | 19 |
| 43 | 46 | 47 | KELLIE PICKLER 19/BNA 22811/SMN (11.98) | Kellie Pickler | 1 | 1 |
| 44 | 40 | 37 | MERLE HAGGARD HAG/VANGUARD 78035*/WELK (17.98) | I Am What I Am | 18 | 18 |
| 45 | 27 | 17 | THE STATLER BROTHERS GAITHER 46073 (13.98) | The Gospel Music Of The Statler Brothers: Volume Two | 17 | 17 |
| 46 | 28 | 16 | THE STATLER BROTHERS GAITHER 46004 (13.98) | The Gospel Music Of The Statler Brothers: Volume One | 16 | 16 |
| 47 | 39 | 39 | CHELY WRIGHT PRINTED RED/VANGUARD 78081/WELK (17.98) | Lifted Off The Ground | 32 | 32 |
| 48 | 47 | 48 | MARTINA MCBRIDE RCA 34190/SMN (17.98) | Shine | 1 | 1 |
| 49 | 52 | 51 | DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98) | I'm About To Come Alive | 19 | 19 |
| 50 | 51 | 50 | CRAIG MORGAN BNA 53808/SMN (12.98) | That's Why | 8 | 8 |

TOP BLUEGRASS ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|---|-------|---------------|
| 1 | NEW | 1 | #1 CHERRYHOLMES SKAGGS FAMILY 902021 | Cherryholmes IV: Common Threads | | 1 |
| 2 | 3 | 16 | CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS. | Genuine Negro Jig | | 2 |
| 3 | 2 | 18 | DAILEY & VINCENT CRACKER BARREL 61064/ROUNDER | Dailey & Vincent Sing The Statler Brothers | | 3 |
| 4 | 5 | 8 | TRAMPLED BY TURTLES BAN/JODAD 07* | Palomino | | 4 |
| 5 | NEW | 1 | DIERKS BENTLEY CAPITOL NASHVILLE 85410 | Up On The Ridge | | 5 |
| 6 | 4 | 39 | THE ISAACS GAITHER 46014 | The Isaacs ... Naturally: An Almost A Cappella Collection | | 6 |
| 7 | 1 | 2 | KELLER & THE KEELS KW 1139/SCI FIDELITY | Thief | | 7 |
| 8 | 6 | 68 | STEVE MARTIN 40 SHARE 610647/ROUNDER | The Crow: New Songs For The Five-String Banjo | | 8 |
| 9 | 8 | 12 | DAILEY & VINCENT ROUNDER 610610/EX/EMI CMG | Singing From The Heart | | 9 |
| 10 | RE-ENTRY | 1 | DAILEY & VINCENT ROUNDER 610617 | Brothers From Different Mothers | | 10 |

BETWEEN THE BULLETS

CHERRY ON TOP

Grammy Award-nominated family bluegrass group Cherryholmes lands its second No. 1 bow on Top Bluegrass Albums: "Cherryholmes IV: Common Threads" opens with more than 1,000 copies, according to Nielsen SoundScan. The new title is the group's fourth straight top five start, led by "Cherryholmes" (No. 3, 2005) and followed by "Cherryholmes II: Black and White" (two weeks at No. 1, 2007) and "Cherryholmes III: Don't Believe" (No. 3, 2008). The band will be featured June 15 on Great American Country's "On the Streets" program.

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|---|-----------------------------------|
| 1 | 1 | 11 | #1 USHER RAYMOND V RAYMOND (LAFACE/JLG) | |
| 2 | 3 | 6 | B.O.B B.O.B PRESENTS: THE ADVENTURES OF BOBBY RAY (LAFACE/JLG) | |
| 3 | 4 | 52 | GG THE BLACK EYED PEAS (JIVE) | 2 |
| 4 | 2 | 3 | NAS & DAMIAN MARLEY USAM RELIAMS (DTP/DEF JAM/UNIVERSAL REPUBLIC) | |
| 5 | 5 | 26 | ALICIA KEYS THE ELEMENT OF FREEDOM (M&K/J/RMG) | |
| 6 | 6 | 13 | LUDACRIS BATTLE OF THE SEXES (DTP/DEF JAM) | |
| 7 | 12 | 18 | LIL WAYNE REBIRTH (CASH MONEY/UNIVERSAL MOTOWN) | |
| 8 | 9 | 10 | ERYKAH BADU NEW AMERYKAH PART TWO (CONTROL FREQUENCY/UNIVERSAL MOTOWN) | |
| 9 | 11 | 28 | RIHANNA RATED R (SRP/DEF JAM) | |
| 10 | 10 | 18 | SADE SOLDIER OF LOVE (EPIC) | |
| 11 | 8 | 3 | JANELLE MONAE THE ARCHANGEL (WICKERLAND ROAD) | |
| 12 | 14 | 12 | MONICA STILL STANDING (J) | |
| 13 | 13 | 5 | TONI BRAXTON PULSE (ATLANTIC) | |
| 14 | 15 | 13 | MARVIN SAPP HERE I AM (VERITY) | |
| 15 | 17 | 40 | TREY SONGZ READY (SONGBOOK/ATLANTIC) | |
| 16 | 18 | 55 | EMINEM RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE) | |
| 17 | 19 | 39 | JAY-Z THE BLUEPRINT 3 (ROC NATION) | |
| 18 | 20 | 17 | JAHEIM ANOTHER ROUND (ATLANTIC) | |
| 19 | 26 | 38 | KID CUDI MAN ON THE MOON (DEAN G.) | |
| 20 | 24 | 39 | DRAKE SO FAR SO GOOD (CASH MONEY/UNIVERSAL MOTOWN) | |
| 21 | 25 | 25 | MARY J. BLIGE STRONGER WITH EACH YEAR (MTRIA/RCH/GFFEN) | |
| 22 | 23 | 24 | YOUNG MONEY WE ARE YOUNG (CASH MONEY/UNIVERSAL MOTOWN) | |
| 23 | 22 | 5 | TRINA AMAZIN' (SLIP-N-SLIDE) | |
| 24 | 16 | 3 | TALIB KWELI + HI-TEK ARE REFLECTION ETERNAL (REVOLUTIONS PER MINUTE) | |
| 25 | 7 | 2 | LEELA JAMES MY SOUL STAY (31641/CONCORD) | |
| 26 | 21 | 3 | VARIOUS ARTISTS PHIL SHELTON (1987-1998) (MUSIC) | |
| 27 | 27 | 5 | 8BALL & MJG TEN TOES DOWN (GRAND HUSTLE) | |
| 28 | 29 | 8 | DJ HOLIDAY + GUCCI MANE BURNIN' (HD 1017) (BRICK SQUARE) | |
| 29 | 34 | 48 | MAXWELL BLACKSUMMERS NIGHT (COLUMBIA) | |
| 30 | 28 | 5 | BONE THUGS-N-HARMONY UNUS: THE WORLDS BENEATH (UNUS) | |
| 31 | 31 | 25 | ROBIN THICKE SEX THERAPY: THE SESSION (STAR TRAK/INTERSCOPE) | |
| 32 | 36 | 33 | MICHAEL JACKSON MICHAEL JACKSONS THIS IS IT (SONATRACK) | |
| 33 | 32 | 9 | SHARON JONES & THE DAP-KINGS I LEARNED THE HARD WAY (DAPTONE) | |
| 34 | 35 | 26 | TIMBALAND TIMBALAND PRESENTS... (MOSLEY/BLACKGROUND/INTERSCOPE) | |
| 35 | 37 | 26 | GUCCI MANE THE GREAT MIBS (SRP/DEF JAM) | |
| 36 | 33 | 2 | RIHANNA RATED R: REMIXED (SRP/DEF JAM) | |
| 37 | 39 | 19 | CORINNE BAILEY RAE THE SEA (CAPITOL) | |
| 38 | 44 | 37 | MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL (ISLAND) | |
| 39 | 41 | 30 | MELANIE FIONA THE BRIDGE (SRC/UNIVERSAL MOTOWN) | |
| 40 | 38 | 29 | JANET NUMBER ONES (A&M) | |
| 41 | 40 | 14 | RAHEEM DEVAUGHN THE LOVE & WAR MASTERPEACE (JIVE) | |
| 42 | 42 | 36 | BEBE & CECE WINANS STILL B&C (1105/MALACO) | |
| 43 | 43 | 7 | CYPRESS HILL RISE UP (PRIORITY) | |
| 44 | 45 | 49 | VARIOUS ARTISTS NOW 31 (EMI/UNIVERSAL ZOMBA) | |
| 45 | 46 | 57 | CHRISTETTE MICHELE EPIPHANY (DEF JAM) | |
| 46 | 47 | 30 | 50 CENT BEFORE I SELF-DENY (SHADY/AFTERMATH/INTERSCOPE) | |
| 47 | 51 | 10 | E-40 REVENUE RETRIEVIN': DAY SHIFT (HEAVY ON THE GRIND) | |
| 48 | 53 | 27 | R. KELLY UNTITLED (JIVE) | |
| 49 | 55 | 10 | E-40 REVENUE RETRIEVIN': NIGHT SHIFT (HEAVY ON THE GRIND) | |
| 50 | RE-ENTRY | | SCARFACE DOPEMAN (MUSIC) | |

"B.o.B Presents: The Adventures of Bobby Ray" moves 3-2 on Top R&B/Hip-Hop Albums and claims a fourth week at No. 1 on Top Rap Albums with 46% of its 20,000 units this week powered by digital retailers. The set is the Greatest Gainer on Top Digital Albums (6-5).

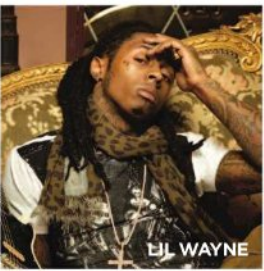


MAINSTREAM R&B/HIP-HOP

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|-----------------------------|---|
| 1 | 1 | 12 | #1 UN-THINKABLE (I'M READY) | ALICIA KEYS (M&K/J/RMG) |
| 2 | 2 | 13 | OVER | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 3 | 3 | 11 | LOSE MY MIND | YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJ/MG) |
| 4 | 12 | 5 | GG FIND YOUR LOVE | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 5 | 4 | 16 | MY CHICK BAD | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJ/MG) |
| 6 | 8 | 12 | ALL I DO IS WIN | DJ KHALED (WE THE BEST/E1) |
| 7 | 7 | 16 | RUDE BOY | RIHANNA (SRP/DEF JAM/IDJ/MG) |
| 8 | 13 | 4 | OMG | USHER FEAT. WILL LAM (LAFACE/JLG) |
| 9 | 5 | 19 | LIL FREAK | USHER FEAT. NICKI MINAJ (LAFACE/JLG) |
| 10 | 6 | 17 | NOTHIN' ON YOU | B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC) |
| 11 | 14 | 7 | THERE GOES MY BABY | USHER (LAFACE/JLG) |
| 12 | 9 | 13 | I'M BACK | TL (GRAND HUSTLE/ATLANTIC) |
| 13 | 10 | 20 | YOU'RE THE ONE | DONDRIA (SO SO DEF/MALACO) |
| 14 | 15 | 7 | SEX ROOM | LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJ/MG) |
| 15 | 11 | 18 | NEIGHBORS KNOW MY NAME | TREY SONGZ (SONGBOOK/ATLANTIC) |
| 16 | 22 | 4 | RIDE | CIARA FEAT. LUDACRIS (LAFACE/JLG) |
| 17 | 23 | 6 | HELLO GOOD MORNING | DIDDY - DIRTY MONEY FEAT. TL (BAD BOY/INTERSCOPE) |
| 18 | 27 | 3 | YOUR LOVE | NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 19 | 24 | 5 | TEACH ME HOW TO DOUGIE | CALI SWAG DISTRICT (CAPITOL) |
| 20 | 16 | 19 | EVERYTHING TO ME | MONICA (J/RMG) |
| 21 | 17 | 11 | IMMA BE | THE BLACK EYED PEAS (INTERSCOPE) |
| 22 | 20 | 9 | SHE GOT IT MADE | PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) |
| 23 | 25 | 5 | SUPER HIGH | RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJ/MG) |
| 24 | 19 | 10 | ROGER THAT | YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN) |
| 25 | 29 | 6 | ALWAYS | TRINA FEAT. MONICA (SLIP-N-SLIDE/CAPITOL) |
| 26 | 21 | 10 | BEAMER, BENZ, OR BENTLEY | LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT) |
| 27 | 31 | 5 | IT'S IN THE MORNIN' | ROBIN THICKE FEAT. SNOOP DOGG (STAR TRAK/INTERSCOPE) |
| 28 | 30 | 6 | WE GOT HOOD LOVE | MARY J. BLIGE FEAT. TREY SONGZ (MTRIA/RCH/GFFEN/INTERSCOPE) |
| 29 | 26 | 17 | SPONSOR | TERRA MAR FEAT. GUCCI MANE & SOULJA BOY (TELL ME '09) (REELSON/UNIVERSAL) |
| 30 | 28 | 17 | FISTFUL OF TEARS | MAXWELL (COLUMBIA) |
| 31 | 32 | 5 | SHOW OUT | ROSCOE DASH (MMI/MUSIC LINE/ZONE 4/INTERSCOPE) |
| 32 | 33 | 3 | BITTERSWEET | FANTASIA (J/RMG) |
| 33 | 37 | 2 | IN LOVE WIT YO BOOTY | JOHN BLU (ALLABOUTS/JIVE/JLG) |
| 34 | 36 | 4 | SHUTTERBUGG | BIG BOI FEAT. CUTTY (DEF JAM/IDJ/MG) |
| 35 | NEW | | I'M SINGLE | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) |
| 36 | NEW | | STATISTICS | LYFE JENNINGS (JESUS SWINGS/ASYUM/WARNER MUSIC GROUP) |
| 37 | NEW | | MAKE UP BAG | THE DREAM FEAT. TI (RADIO KILLA/DEF JAM/IDJ/MG) |
| 38 | 34 | 9 | LAST SONG | RECOGNITION (R & R/CAPITOL) |
| 39 | 35 | 11 | IMMA LOVE YOU RIGHT | JOHN BROWN (MOPHILIN/UNIVERSAL REPUBLIC/UMRG) |
| 40 | 38 | 14 | BRING IT BACK | 8BALL & MJG FEAT. YOUNG DRO (GRAND HUSTLE/E1) |

BETWEEN THE BULLETS

QUIET WEEK IN R&B LIST'S TOP 10



With no new albums debuting and no titles gaining more than 5%, the top 10 of the Top R&B/Hip-Hop Albums chart is kind of quiet. Usher's "Raymond v Raymond" is anchored at No. 1 with 35,000 for the second consecutive week; it's the seventh week the album has ruled the chart since its April debut. The Black Eyed Peas are still moving units after a year on the chart and 49 weeks in the top 10 as "The E.N.D." shifts 17,000, according to Nielsen SoundScan. Overall the album has sold 2.5 million copies.

Lil Wayne's "Rebirth" (up 2%) jogs 12-7 and returns to the top 10 after three weeks while Erykah Badu's "New Amerykah" steps 9-8 (up less than 1%). Rihanna moves 11-9 (but down 2%). Alicia Keys (No. 5), Ludacris (No. 6) and Sade (No. 10) all retain their positions from last week.

—Raphael George

RHYTHMIC

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|----------------------------------|--|
| 1 | 1 | 11 | #1 OMG | USHER FEAT. WILL LAM (LAFACE/JLG) |
| 2 | 3 | 6 | AIRPLANES | B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC) |
| 3 | 2 | 20 | NOTHIN' ON YOU | B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC) |
| 4 | 4 | 19 | BREAK YOUR HEART | TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJ/MG) |
| 5 | 6 | 13 | OVER | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 6 | 8 | 5 | FIND YOUR LOVE | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 7 | 5 | 21 | RUDE BOY | RIHANNA (SRP/DEF JAM/IDJ/MG) |
| 8 | 9 | 9 | YOUR LOVE IS MY DRUG | KESHA (KEMOSABE/RCA/RMG) |
| 9 | 7 | 13 | MY CHICK BAD | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJ/MG) |
| 10 | 16 | 3 | GREATEST GAINER CALIFORNIA GURLS | KATY PERRY FEAT. SNOOP DOGG (CAPITOL) |
| 11 | 11 | 8 | ALEJANDRO | LADY GAGA (STREAMLINE/KOHLIVE/CHERRYTREE/INTERSCOPE) |
| 12 | 10 | 27 | SAY AAH | TREY SONGZ FEAT. FABOLOUS (SONGBOOK/ATLANTIC) |
| 13 | 15 | 5 | NOT AFRAID | EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) |
| 14 | 12 | 25 | IN MY HEAD | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 15 | 13 | 16 | HEY DADDY (DADDY'S HOME) | USHER FEAT. PLIES (LAFACE/JLG) |
| 16 | 17 | 9 | BILLIONAIRE | TRAVE MCGOY FEAT. BRUNO MARS (NAPY BOY/BECA/DANCE/RELEBY/RAVEN/RP) |
| 17 | 22 | 3 | YOUR LOVE | NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 18 | 19 | 8 | COOLER THAN ME | MIKE POSNER (J/RMG) |
| 19 | 21 | 5 | ROCK THAT BODY | THE BLACK EYED PEAS (INTERSCOPE) |
| 20 | 14 | 10 | WINNER | JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.J. (J/RMG) |
| 21 | 24 | 7 | UN-THINKABLE (I'M READY) | ALICIA KEYS (M&K/J/RMG) |
| 22 | 25 | 7 | HELLO GOOD MORNING | DIDDY - DIRTY MONEY FEAT. TL (BAD BOY/INTERSCOPE) |
| 23 | 23 | 17 | YOUNG FOREVER | JAY-Z + MR. HUDSON (ROC NATION) |
| 24 | 26 | 9 | FANTASY GIRL | BABY BASH FEAT. MARTY JAMES (BASHTOWN/UPSTAIRS) |
| 25 | 36 | 3 | SOMEBODY TO LOVE | JUSTIN BIEBER (SCHOOLBOY/RAYMOND BROWN/ISLAND/IDJ/MG) |
| 26 | 27 | 20 | SAY SOMETHING | TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 27 | 31 | 3 | LOSE MY MIND | YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJ/MG) |
| 28 | 33 | 5 | 143 | BOBBY BRACKINS FEAT. RAY J (TYCOON STATUS/UNIVERSAL REPUBLIC) |
| 29 | 29 | 6 | ALL I DO IS WIN | DJ KHALED (WE THE BEST/E1) |
| 30 | 32 | 8 | TEACH ME HOW TO DOUGIE | CALI SWAG DISTRICT (CAPITOL) |
| 31 | 30 | 19 | STEADY MOBBIN' | YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN) |
| 32 | 34 | 6 | ALRIGHT | PITBULL (MR. 305/POLO GROUNDS/J/RMG) |
| 33 | 28 | 10 | BEAMER, BENZ, OR BENTLEY | LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT) |
| 34 | 37 | 11 | NEIGHBORS KNOW MY NAME | TREY SONGZ (SONGBOOK/ATLANTIC) |
| 35 | NEW | | RIDIN' SOLO | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 36 | 40 | 2 | RIDE | CIARA FEAT. LUDACRIS (LAFACE/JLG) |
| 37 | 38 | 2 | OPPOSITE OF ALTHS | CHIDDY BANG (VIRGIN/CAPITOL) |
| 38 | NEW | | GOT YOUR BACK | TL FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) |
| 39 | NEW | | BODYBOUNCE | KARDINAL OFFSHALL FEAT. AKON (KOHLIVE) |
| 40 | NEW | | BULLETPROOF | LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE) |

ADULT R&B

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|-----------------------------|---|
| 1 | 1 | 10 | #1 UN-THINKABLE (I'M READY) | ALICIA KEYS (M&K/J/RMG) |
| 2 | 2 | 16 | WINDOW SEAT | ERYKAH BADU (CONTROL FREQUENCY/UNIVERSAL MOTOWN/UMRG) |
| 3 | 3 | 18 | FINDING MY WAY BACK | JAHEIM (ATLANTIC) |
| 4 | 4 | 21 | THERE GOES MY BABY | USHER (LAFACE/JLG) |
| 5 | 5 | 19 | EVERYTHING TO ME | MONICA (J/RMG) |
| 6 | 6 | 29 | FISTFUL OF TEARS | MAXWELL (COLUMBIA) |
| 7 | 7 | 15 | HANDS TIED | TONI BRAXTON (ATLANTIC) |
| 8 | 9 | 6 | WHY WOULD YOU STAY? | KEM (UNIVERSAL MOTOWN/UMRG) |
| 9 | 11 | 6 | BITTERSWEET | FANTASIA (J/RMG) |
| 10 | 8 | 19 | CLOSER | CORINNE BAILEY RAE (CAPITOL) |
| 11 | 12 | 17 | BEAUTIFUL | WYIAN GREEN (E1) |
| 12 | 13 | 16 | IN THE MORNING | URBAN MYSTIC FEAT. MIMA (SOBE) |
| 13 | 14 | 19 | I DON'T CARE | RAHEEM DEVAUGHN (JIVE/JLG) |
| 14 | 18 | 7 | WHAT'S NOT TO LOVE | DWLE (E1) |
| 15 | 15 | 9 | BABYFATHER | SADE (EPIC/COLUMBIA) |
| 16 | 19 | 18 | THE BEST IN ME | MARVIN SAPP (VERITY/JLG) |
| 17 | 17 | 11 | NOTHING | JANET (SO SO DEF/MALACO) |
| 18 | 16 | 14 | TEST DRIVE | KEITH SWEAT FEAT. JOE (KEDAR) |
| 19 | 22 | 4 | SKIES WIDE OPEN | BRIAN CULBERTSON FEAT. AVANTI (GRP/VERVE) |
| 20 | 23 | 7 | WE GOT HOOD LOVE | MARY J. BLIGE FEAT. TREY SONGZ (MTRIA/RCH/GFFEN/INTERSCOPE) |
| 21 | 20 | 17 | TELL ME YOU LOVE ME | LEELA JAMES (STAY/CMG) |
| 22 | 21 | 17 | ALL I EVER THINK ABOUT | CHRISTETTE MICHELE (DEF JAM/IDJ/MG) |
| 23 | 24 | 13 | WE BOTH GROWN | WILLIE CLAYTON FEAT. DAVE HOLLISTER (C&C) |
| 24 | 25 | 7 | YOU'RE THE ONE | DONDRIA (SO SO DEF/MALACO) |
| 25 | 28 | 17 | GOOD LOVE | MARY J. BLIGE FEAT. TL (MTRIA/RCH/GFFEN/INTERSCOPE) |

HOT RAP SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--------------------------|--|
| 1 | 1 | 14 | #1 OVER | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 2 | 2 | 20 | NOTHIN' ON YOU | B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC) |
| 3 | 3 | 16 | MY CHICK BAD | LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJ/MG) |
| 4 | 4 | 11 | LOSE MY MIND | YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJ/MG) |
| 5 | 5 | 6 | AIRPLANES | B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC) |
| 6 | 6 | 14 | ALL I DO IS WIN | DJ KHALED (WE THE BEST/E1) |
| 7 | 11 | 4 | GG YOUR LOVE | DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 8 | 7 | 25 | SAY SOMETHING | TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 9 | 9 | 13 | I'M BACK | TL (GRAND HUSTLE/ATLANTIC) |
| 10 | 10 | 8 | HELLO GOOD MORNING | DIDDY - DIRTY MONEY FEAT. TL (BAD BOY/INTERSCOPE) |
| 11 | 12 | 7 | SEX ROOM | LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJ/MG) |
| 12 | 8 | 15 | BEAMER, BENZ, OR BENTLEY | LLOYD BANKS FEAT. JUELZ SANTANA (G UNIT) |
| 13 | 18 | 6 | TEACH ME HOW TO DOUGIE | CALI SWAG DISTRICT (CAPITOL) |
| 14 | 16 | 8 | SUPER HIGH | RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJ/MG) |
| 15 | 13 | 32 | STEADY MOBBIN' | YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN) |
| 16 | 15 | 30 | BEDROCK | YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN) |
| 17 | 17 | 5 | NOT AFRAID | EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) |
| 18 | 14 | 10 | ROGER THAT | YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN) |
| 19 | 21 | 3 | BILLIONAIRE | TRAVE MCGOY FEAT. BRUNO MARS (NAPY BOY/BECA/DANCE/RELEBY/RAVEN/RP) |
| 20 | 20 | 15 | YOUNG FOREVER | JAY-Z + MR. HUDSON (ROC NATION) |
| 21 | 19 | | | |

HOT R&B/HIP-HOP SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|---|-------|---------------|
| 1 | 1 | 22 | #1 UN-THINKABLE (I'M READY) KEYS, K. BROTHERS, H. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB) | Alicia Keys IMB/KJRMG | | 1 |
| 2 | 3 | 22 | THESE GOES MY BABY JIM JOHNSON, RICO LOVE (RICO LOVE, J.G. SCHEFFER, F.ROMANO, D. MORRIS) | Usher LAFACE/JLG | | 2 |
| 3 | 2 | 14 | OVER BOI-1DA, KHAALIQ (A. GRAHAM, M. SAMUELS, N. BRONERS) | Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 2 |
| 4 | 6 | 14 | FIND YOUR LOVE K.WEST, J.BHASKER (A. GRAHAM, K.WEST, WILSON, PREYMONS) | Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 4 |
| 5 | 9 | 15 | GREATEST GAINER/AIRPLAY WILL I AM (W. ADAMS) | Usher Featuring Will I Am LAFACE/JLG | | 5 |
| 6 | 5 | 10 | LOSE MY MIND DRUMMA BOY (J.W. JENKINS, C. GHOLSON, A. WASHINGTON) | Young Jeezy Featuring Plies CTE/DEF JAM/IDJMG | | 5 |
| 7 | 4 | 17 | MY CHICK BAD THE LEGENDARY TRAXSTER (C. BRIDGES, O.T. MARAJ, S. LINDLEY, D. DAVIDSON) | Ludacris Featuring Nicki Minaj DTP/DEF JAM/IDJMG | | 2 |
| 8 | 10 | 9 | NEIGHBORS KNOW MY NAME T. TAYLOR, PHAYES, J. MCGEE (T. NEVerson, T. TAYLOR, K. PHAYES) | Trey Songz SONGBOOK/ATLANTIC | | 4 |
| 9 | 8 | 6 | EVERYTHING TO ME M. ELLIOTT, LAMB (M. ELLIOTT, C. LAMB, J. SULLIVAN, F. BASKETT, C. MCDONALD, J. D. WILLIAMS) | Monica JRMG | | 1 |
| 10 | 13 | 13 | ALL I DO IS WIN DJ KHALED FEATURING T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS DJ KHALED (K. MHALED, C. BRIDGES, W. ROBERTS, I. C. C. BRIDGES, JR., T-PAIN, J. MOLLINS, S. MOLLINS) | DJ Khaled, Ludacris, Snoop Dogg & Rick Ross WE THE BEST/E1 | | 10 |
| 11 | 7 | 7 | RUDE BOY STARDATE, R. SWIRE (M.S. ERIKSEN, T.E. HERMANSEN, E. DEAN, M. RIDDICK, R. SWIRE, R. FENTY) | Rihanna SRP/DEF JAM/IDJMG | | 2 |
| 12 | 12 | 5 | NOTHIN' ON YOU THE SMOKEZTIGONS (B. SIMMONS, JR., B. MARS, F. LAWRENCE, A. LEVINE) | B.o.B Featuring Bruno Mars REBELROCK/GRAND HUSTLE/ATLANTIC | | 5 |
| 13 | 14 | 12 | I'M BACK TRACKS, L.YERZ (C.J. HARRIS, JR., D. RANDALL, D. DUNCAN) | T.I. GRAND HUSTLE/ATLANTIC | | 12 |
| 14 | 18 | 24 | SEX ROOM KAJUN (C. BRIDGES, T. NEVerson, T. SCALES, T. TAYLOR, K. JOHNSON) | Ludacris Featuring Trey Songz DTP/DEF JAM/IDJMG | | 14 |
| 15 | 11 | 8 | LIL FREAK E. WILLIAMS, POLOW DA DON (J. JONES, E. WILLIAMS, E. DEAN, J. RAYMOND IV, O.T. MARAJ, S.H. MORRIS) | Usher Featuring Nicki Minaj LAFACE/JLG | | 8 |
| 16 | 17 | 18 | YOU'RE THE ONE J. DUPRI, B. M. COX (J. DUPRI, B. M. COX) | Dondria SO SO DEF/MALACO | | 16 |
| 17 | 15 | 11 | HEY DADDY (DADDY'S HOME) THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV) | Usher Featuring Plies LAFACE/JLG | | 2 |
| 18 | 20 | 26 | RIDE C. STEWART, T. NASH (C. PHARRIS, T. NASH, C.A. STEWART, C. BRIDGES) | Ciara Featuring Ludacris LAFACE/JLG | | 18 |
| 19 | 16 | 29 | FISTFUL OF TEARS H. DAVID, MUSZE (MUSZE, H. DAVID) | Maxwell COLUMBIA | | 11 |
| 20 | 23 | 23 | BITTERSWEET C. HARMONY (C. HARMON, C. KELLY) | Fantasia JRMG | | 20 |
| 21 | 21 | 19 | FINDING MY WAY BACK I. BARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND) | Jaheim ATLANTIC | | 19 |
| 22 | 19 | 17 | WINDOW SEAT E. BADU, J. POYSER (E. BADU, J. POYSER) | Erykah Badu CONTROL FREQ/UNIVERSAL MOTOWN/UMRG | | 16 |
| 23 | 27 | 43 | YOUR LOVE A. WYNSEL, O.T. MARAJ, A. WYNSEL, D. FREEMAN, J. PHUGHES | Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 23 |
| 24 | 25 | 30 | HELLO GOOD MORNING DANJIA (RICO LOVE, F.H. HILLS, S.M. ARAICA, C.J. HARRIS, JR.) | Diddy - Dirty Money Featuring T.I. SAD BOY/INTERSCOPE | | 24 |
| 25 | 26 | 38 | SUPER HIGH CABOT, THE REMEDY (W. ROBERTS, J. LOMINGTON, RICHARDSON, S. SMITH, E. JOHNSON, M. STOKES) | Rick Ross Featuring Ne-Yo MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG | | 25 |
| 26 | 32 | 45 | TEACH ME HOW TO DUE C. FOWLER, E. WEST (C. FOWLER, C. GLEE, C. CHILDS, E. WEST) | Call Swag District CAPITOL | | 26 |
| 27 | 24 | 20 | IMMA BE K. HARRIS, WILL I AM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERLUSON, K. HARRIS, J. TANKEL, D. FODER, T. BRENECK, M. DELLEP) | The Black Eyed Peas INTERSCOPE | | 2 |
| 28 | 35 | 31 | WE GOT HOOD LOVE M. J. COX, K. DEAN (M. J. BLIGE, B. M. COX, J. AUSTIN, K. A. J. DEAN) | Mary J. Blige Featuring Trey Songz MTR/ARCH/GEFFEN/INTERSCOPE | | 28 |
| 29 | 39 | 28 | WHY WOULD YOU STAY? KEM, R. RIDEOUT (K. OWENS) | Kem UNIVERSAL MOTOWN/UMRG | | 6 |
| 30 | 30 | 34 | SHE GOT IT MADE C. SPARKS, K. GEORGES (A. L. WASHINGTON, B. GREEN, C. SPARKS, R. HOLMES) | Plies BIG GATES/SLIP-N-SLIDE/ATLANTIC | | 30 |
| 31 | 22 | 22 | BEAMER, BENZ, OR BENTLEY PRIME (C. LLOYD, J. JAMES, M. FORNO) | Lloyd Banks Featuring Juelz Santana G UNIT | | 19 |
| 32 | 28 | 21 | ROGER THAT PHENOM (D. CARTER, J. BOSWELL, D. FRANKLIN, O.T. MARAJ, M. STEVENSON) | Young Money CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 15 |
| 33 | 38 | 32 | HANDS TIED OAK OF THE KNIGHTWRITAZ, H. MASON, JR. (H. J. MASON, JR., W. FELDER, H. BRIGHT) | Toni Braxton ATLANTIC | | 31 |
| 34 | 36 | 33 | I AM STARDATE (M. J. BLIGE, M.S. ERIKSEN, T.E. HERMANSEN, J. AUSTIN, E. DEAN, M. BETE) | Mary J. Blige MTR/ARCH/GEFFEN/INTERSCOPE | | 4 |
| 35 | 31 | 25 | SAY SOMETHING TIMBALAND, JROC (T. MOSLEY, E. J. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY) | Timbaland Featuring Drake MOSLEY/BLACKROCK/INTERSCOPE | | 1 |
| 36 | 43 | 44 | IT'S IN THE MORNING T. RILEY THICKE (R. THICKE, T. RILEY, C. C. BRADSHAW, JR., J. MATHIS, J. JACKSON) | Robin Thicke Featuring Snoop Dogg STAR TRAK/INTERSCOPE | | 36 |
| 37 | 34 | 36 | AIN'T LEAVIN' WITHOUT YOU KAWGE, G. STE LALES, M. BRADSPRO, B. M. HAWARD, J.S. CARTER, J. BROOKHOUSE, M. MORRISON, D.S. GLENWUL, THORNY, V. PELERE) | Jaheim ATLANTIC | | 12 |
| 38 | 37 | 35 | STEADY MOBBIN' KANE (D. CARTER, D. JOHNSON, R. DAVIS) | Young Money Featuring Gucci Mane CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 17 |
| 39 | 29 | 27 | SPONSOR TEAIRA MARI FEATURING GUCCI MANE & SOULJA BOY TELLEM E. LEWIS, LROC (J. PHILLIPS, H. NELSON, E. LEWIS, B. MUHAMMAD, R. DAVIS, D. WAY) | Taira Mari Featuring Gucci Mane & Soulja Boy Tellem FO' REEL/ASYLUM/WARNER BROS. | | 25 |
| 40 | 44 | 40 | IT KILLS ME J. FENIX, A. MARTIN (A. MARTIN, R. LITTLE JOHN, JR., L. CARR, E. SHULMAN) | Melanie Fiona SRC/UNIVERSAL MOTOWN/UMRG | | 1 |
| 41 | 40 | 29 | SEX THERAPY FOLLOW DA DON! HOT SAUCE (R. THICKE, E. DEAN, J. JONES, P. WATSON, H. WIENER, S. GOTTLEB, J. GLUCK, W. GOLD) | Robin Thicke STAR TRAK/INTERSCOPE | | 1 |
| 42 | 48 | 58 | PRETTY WINGS H. DAVID, MUSZE (H. DAVID, MUSZE) | Maxwell COLUMBIA | | 1 |
| 43 | 41 | 47 | SHOW OUT KE (J. L. JOHNSON, K. ERONDU) | Roscoe Dash MM/MUSIC LINE/ZONE 4/INTERSCOPE | | 41 |
| 44 | 57 | 87 | STATISTICS T-MINUS (C. JENNINGS) | Lyfe Jennings JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP | | 44 |
| 45 | 33 | 39 | SAY AAH Y. WARD, D. CORELL, T. TAYLOR (R.M. FERBEE, JR., T. NEVerson, T. SCALES, N. L. WALKER, D. CORELL) | Trey Songz Featuring Fabolous SONGBOOK/ATLANTIC | | 3 |
| 46 | 42 | 37 | CLOSER S. BROWN, C. B. RAE (C. B. RAE) | Corinne Bailey Rae CAPITOL | | 31 |
| 47 | 46 | 51 | ALWAYS BIGG D. LAMB (M. STERLING, D. BAKER, J. BURKE, C. LAMB) | Trina Featuring Monica SLIP-N-SLIDE/CAPITOL | | 46 |
| 48 | 56 | 85 | MISS ME BOI-1DA, N. SHEBIB (A. GRAHAM, M. SAMUELS, N. SHEBIB, CARTER, D. EDWARDS, D. RICHARDSON) | Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 48 |
| 49 | 67 | 68 | PRETTY BOY SWAG YOUNG SHAY, GSKID, MURPH (D. WAY, O. BYRD, J. MURPHY) | Soulja Boy Tellem COLLIPARK/INTERSCOPE | | 49 |
| 50 | 47 | 41 | HOLD YOU (HOLD YUH) FIRE PETER (W. EDWARDS, R. JOHNSON) | Gyptian VP | | 33 |
| 51 | 59 | 100 | LOVE ALL OVER ME J. DUPRI, B. M. COX (J. DUPRI, B. M. COX, C. JOHNSON) | Monica JRMG | | 51 |
| 52 | 62 | 58 | ALREADY TAKEN POLOW DA DON (J. JONES, E. DEAN, T. NEVerson, A. JACKSON) | Trey Songz SONGBOOK/ATLANTIC | | 52 |
| 53 | 50 | 46 | I DON'T CARE STEREOTYPES, NE-YO (S. SMITH, J. YIP, J. REEVES, R. ROMULUS) | Raheem DeVaughn JIVE/JLG | | 36 |
| 54 | 60 | 84 | I'M SINGLE N. SHEBIB (D. CARTER, N. SHEBIB) | Lil Wayne CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 54 |
| 55 | 53 | 63 | IN LOVE WIT YO BOOTY JOHN BLU (J. BLU, FORD) | John Blu ALLABOUTUS/JIVE/JLG | | 53 |

1
Up 6 million, the title leaps to 51.7 million listener impressions, according to Nielsen BDS, the first song to pass the 50 million audience plateau since Beyoncé's "Single Ladies (Put a Ring on It)" on the Jan. 3, 2009, chart.



5
The last five Greatest Gainer trophies have been awarded to Usher or Drake; the former earns this week's honor with an increase of 6.1 million impressions. The track bounds 13-8 on Mainstream R&B/Hip-Hop and is his 22nd top 10 on that list.



20
Fantasia rides a wave of 14 million impressions into the top 20. This single is her first visit to this portion of the chart since "When I See You," which made it to the top for eight weeks in 2007.

66
The rapper scores double debuts on R&B/Hip-Hop Digital Songs at Nos. 8 and 9 with first-week totals of 62,000 and 60,000 downloads, respectively, according to Nielsen SoundScan

96 & 100
Actress/gospel star debuts at Nos. 96 and 100 with singles from third album "The Master Plan," which climbs 13-8 as the Greatest Gainer on Top Gospel Albums, up 82%.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------------------|----------------|--|--|-------|---------------|
| 56 | 51 | 52 | IN THE MORNING D. MANZOOR, POOH BEAR (D. MANZOOR, J. BOYD, Y. BARKER) | Urban Mystic Featuring MDMA SOBE | | 51 |
| 57 | 49 | 50 | BRING IT BACK NITTI (M. GOODWIN, P. SMITH, C. MOORE, D. HART) | 8Ball & MJG Featuring Young Dro GRAND HUSTLE/E1 | | 45 |
| 58 | 65 | 82 | HARD IN DA PAINT NOT LISTED (NOT LISTED) | Waka Flocka Flame 1017 BRICK SQUAD/ASYLUM/WARNER BROS. | | 58 |
| 59 | 64 | 77 | MAKE UP BAG T. NASH (T. NASH) | The-Dream Featuring T.I. RADIO KILLA/DEF JAM/IDJMG | | 59 |
| 60 | 75 | 73 | WHAT'S NOT TO LOVE MIKE CITY (M. FLOWERS) | Dwele RT/E1 | | 60 |
| 61 | 79 | 56 | GOOD LOVE STEREOTYPES, NE-YO (S. SMITH, J. REEVES, R. ROMULUS, J. YIP) | Mary J. Blige Featuring T.I. MTR/ARCH/GEFFEN/INTERSCOPE | | 56 |
| 62 | 81 | - | POWER NOT LISTED (NOT LISTED) | Kanye West Featuring Dwele ROC-A-FELLA/DEF JAM/IDJMG | | 62 |
| 63 | 52 | 55 | GO SHORTY GO SPINZ N' FRESH PRODUCTIONS (TRAVIS PORTER) | Travis Porter PORTER HOUSE | | 51 |
| 64 | 61 | 65 | SHUTTERBUG S. TORO, B. BOI (A. PATTON, S. TORO, R. LEWIS, C. CARMOUCHE, N. HOOPER, B. ROMEO, C. M. WHEELER, S. LAWIND, F. R. MURPHY) | Big Boi Featuring Cutty DEF JAM/IDJMG | | 61 |
| 65 | 55 | 54 | BEAUTIFUL A. BELL, J. WASHINGTON (V.S. GREEN, J. WASHINGTON, A. BELL) | Vivian Green E1 | | 43 |
| 66 | 68 | - | GOT YOUR BACK DJ TOOMP (C. J. HARRIS, JR., A. DAVIS, T. NASH) | T.I. Featuring Keri Hilson GRAND HUSTLE/ATLANTIC | | 66 |
| 67 | 72 | - | BET I K. HARRIS, JR., C. J. HARRIS, JR., C. MONTGOMERY, H. J. MCNULLEN, JR. | B.o.B Featuring T.I. & Playboi Tre REBELROCK/GRAND HUSTLE/ATLANTIC | | 67 |
| 68 | 74 | - | SKIES WIDE OPEN B. C. BILBERTSON, R. RIDEOUT (B. C. BILBERTSON, M. AVANT, R. RIDEOUT) | Brian Culbertson Featuring Avant GRP/VERVE | | 68 |
| 69 | 63 | 57 | BABYFATHER H. F. ADU, M. PELA, SADE, M. STENT (H. F. ADU, S. MATTHEWMAN, J. JAMES, A. NICHOLLS) | Sade EPIC/COLUMBIA | | 57 |
| 70 | 66 | 69 | BEAT IT UP DRUMMA BOY (R. DAVIS, C. GHOLSON, T. NEVerson) | DJ Holiday + Gucci Mane Featuring Trey Songz 1017 BRICK SQUAD/ASYLUM/WARNER BROS. | | 66 |
| 71 | 78 | - | IF IT AIN'T ABOUT MONEY NOT LISTED (NOT LISTED) | Fat Joe Featuring Trey Songz TERROR SQUAD/E1 | | 71 |
| 72 | 76 | 67 | NOTHING J. JACKSON, J. DUPRI, B. M. COX (J. JACKSON, J. AUSTIN, J. DUPRI, B. M. COX) | Janet SO SO DEF/MALACO | | 58 |
| 73 | 87 | 92 | WHO DAT J. COLE, A. PARRINO (J. COLE, A. BENJAMIN, A. A. PATTEN, P. BROWN) | J. Cole ROC NATION/COLUMBIA | | 73 |
| 74 | 69 | 71 | MAYBE LIL NEIL (R. HILL, JR., C. WILLIAMS) | Rocko A-1/ROCKY ROAD/DEF JAM/IDJMG | | 69 |
| 75 | 88 | 80 | TELL ME YOU LOVE ME A. MARTIN, G. BAKER, G. WILLIAMS, J. JAMES (A. MARTIN, G. BAKER, G. WILLIAMS, J. JAMES, J. D. LOUDERMILK) | Leela James R & R/CAPITOL | | 74 |
| 76 | 54 | 49 | LOVE KING T. NASH, L. O.S. DA MAESTRO (T. NASH, C. MCKINNEY) | The-Dream RADIO KILLA/DEF JAM/IDJMG | | 26 |
| 77 | 83 | 59 | ALL I EVER THINK ABOUT ALLSTAR (A. GORDON, J. CAMPBELL, T. BEAL, J. MADISON) | Christette Michele DEF JAM/IDJMG | | 57 |
| 78 | 84 | 72 | FALLIN' KANE, A. FLOYD (D. JOHNSON, A. FLOYD, K. MICHELLE, B. HULL, N. M. WALDEN) | K. Michelle HITZ COMMITTEE/JIVE/JLG | | 56 |
| 79 | 71 | 83 | SHUT IT DOWN N. SHEBIB, OMEN (A. GRAHAM, N. SHEBIB, S. BROWN, T. NASH) | Drake Featuring The-Dream YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 71 |
| 80 | 82 | 76 | ROCK YA BODY BEANZ N' KORN/BREAD (D. JOHNSON, K. ROY) | Dallas Blocker BLOCKERBOYS/STYDES/HTF | | 75 |
| 81 | 80 | 66 | TEST DRIVE THE PLATINUM BROTHERS, L. AUSTIN (A. GIBBS, M. CHESSER, L. AUSTIN, D. BROWN) | Keith Sweat Featuring Joe KEDAR | | 66 |
| 82 | 70 | 62 | LAST SONG L. CLOPTON, PHAYES (L. CLOPTON, PHAYES, R. DAVIS, J. RANKIN, H. MCKEE, JR.) | Recognition R & R/CAPITOL | | 61 |
| 83 | 85 | 78 | MS. CHOCOLATE DRUMMA BOY, J. SMITH (J. H. SMITH, C. GHOLSON, R. KELLY, KELLY, W. HOLMES) | Lil Jon Featuring R. Kelly & Mario BME/UNIVERSAL REPUBLIC/UMRG | | 77 |
| 84 | 77 | 61 | 4 MY TOWN (PLAY BALL) BOI-1DA (B. WILLIAMS, A. GRAHAM, D. CARTER, M. SAMUELS) | Birdman Featuring Drake & Lil Wayne CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 37 |
| 85 | HOT SHOT DEBUT | 1 | LIGHT UP NOT LISTED (NOT LISTED) | Drake Featuring Jay-Z YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 85 |
| 86 | 99 | - | YOUNG FOREVER K. WEST (M. GOLD, F. MERTENS, L. BERNARD, S. C. CARTER, K. WEST) | Jay-Z + Mr. Hudson ROC NATION | | 86 |
| 87 | 90 | 93 | SET ME FREE NOT LISTED (NOT LISTED) | Lloyd Featuring Mystikal YOUNG-GOLDFIE/ZONE 4/INTERSCOPE | | 87 |
| 88 | 92 | - | BEAUTIFUL MONSTER STARDATE (S. SMITH, M.S. ERIKSEN, T.E. HERMANSEN, S. WILHELM) | Ne-Yo DEF JAM/IDJMG | | 88 |
| 89 | NEW | 1 | THE MOON AND THE SKY SADE, M. PELA (H. F. ADU, A. HALE, S. MATTHEWMAN) | Sade EPIC/COLUMBIA | | 93 |
| 90 | 73 | 60 | (HAHA) SLOW DOWN S. DEVILLE (J. A. CARTEGENA, J. W. JENKINS, B. ROMEO) | Fat Joe Featuring Jeezy TERROR SQUAD/E1 | | 54 |
| 91 | 95 | 91 | TURN ME AWAY (GET MUNNY) E. BADU (E. BADU, R. AYERS, S. STRIPLIN, J. BEDFORD, JR.) | Erykah Badu CONTROL FREQ/UNIVERSAL MOTOWN/UMRG | | 87 |
| 92 | 93 | - | GOD FAVORED ME D. LAWRENCE (J. BARTHOLOMEW) | Hezekiah Walker & LFC Featuring Marvin Sapp & DJ Rogers VERITY/JLG | | 92 |
| 93 | NEW | 1 | DROP THAT THANG NOT LISTED (NOT LISTED) | Juvenile UTPE/E1 | | 93 |
| 94 | NEW | 1 | TURN IT UP THE ADELPHIS, MISHON (D. JOHNSON, C. H. BILBERTSON, H. COLLINS, M. HAMMOND, O. COMBS, M. WATLIF, J. GAWKINS, J. JOHNSON) | Mishon Featuring Roscoe Dash DYNASTY/ZONE 4/INTERSCOPE | | 94 |
| 95 | 96 | - | HIGHER THAN THIS JIMMY JAM, T. LEWIS, L. YOUNG, J. WRIGHT (J.S. HARRIS, III, T. LEWIS, L. YOUNG, J. Q. WRIGHT) | Ledisi VERVE FORECAST/VERVE | | 63 |
| 96 | NEW | 1 | JOMY OF THE LORD M. BUTLER (D. WILLIAMS) | Tamela Mann TILLYMANN | | 96 |
| 97 | NEW | 1 | LOVE LIKE THIS NOT LISTED (NOT LISTED) | Donell Jones CANDYMAN | | 97 |
| 98 | NEW | 1 | GET BIG NOT LISTED (NOT LISTED) | Dorrough NGENIUS/E1 | | 98 |
| 99 | NEW | 1 | DADDY STROKE MR. ROGERS, STUNT N' DOZIER (B. JACKSON, T. JACKSON, C. HIGH, J. GILBERT, B. J. ROGERS) | The Party Boy HITZ COMMITTEE/BATTERY | | 99 |
| 100 | NEW | 1 | THE MASTER PLAN M. BUTLER (T. MANN, M. BUTLER) | Tamela Mann TILLYMANN | | 100 |

BETWEEN THE BULLETS

LUDACRIS NOTCHES 26th TOP 10

Ludacris extends his lead for the most top 10s by a rapper on Hot R&B/Hip-Hop Songs as "All I Do Is Win" by DJ Khaled, where he is featured, vaults 13-10. The song is Luda's 26th appearance in the region, widening the distance between second-place holder Jay-Z (who has 23) and third-placed Lil Wayne (19). "Win" is Ludacris' third top 10 of the year following his lead roles on "How Low" and "My Chick Bad."

Ludacris also holds the longest active streak for yearly top 10s among all artists, with 11 consecutive years with at least one top

CHRISTIAN SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST | IMPRINT / PROMOTION LABEL | |
|-----------|----------------|---------------|-----------------------------------|------------------------|---------------------------------------|-----------|
| 1 | 2 | 17 | #1 GET BACK UP | TOBYMAC | FOREFRONT/EMI CMG | |
| 2 | 1 | 19 | ALL OF CREATION | MERCYME | INO | |
| 3 | 3 | 14 | OUR GOD | CHRIS TOMLIN | SIXSTEPS/SPARROW/EMI CMG | |
| 4 | 4 | 23 | BEFORE THE MORNING | JOSH WILSON | SPARROW/EMI CMG | |
| 5 | 5 | 38 | WHAT FAITH CAN DO | KUTLESS | BEC/TOOTH & NAIL | |
| 6 | 6 | 38 | FORGIVEN | SANCTUS REAL | SPARROW/EMI CMG | |
| 7 | 7 | 13 | HEALING BEGINS | TENTH AVENUE NORTH | REUNION/PLG | |
| 8 | 9 | 16 | BETTER THAN A HALLELUJAH | AMY GRANT | AMY GRANT PRODUCTIONS/SPARROW/EMI CMG | |
| 9 | 10 | 14 | BEAUTIFUL, BEAUTIFUL | FRANCESCA BATTISTELLI | FERVENT/WORD-CURB | |
| 10 | 12 | 21 | HOLD US TOGETHER | MATT MAHER | ESSENTIAL/PLG | |
| 11 | 11 | 22 | HEALING HAND OF GOD | JEREMY CAMP | BEC/TOOTH & NAIL | |
| 12 | 13 | 9 | IF WE'VE EVER NEEDED YOU | CASTING CROWNS | REUNION/PLG | |
| 13 | 18 | 16 | GREATEST GAINER BORN AGAIN | NEWSBOYS | INPOP | |
| 14 | 8 | 35 | THERE IS A WAY | NEWWORLDSON | INPOP | |
| 15 | 15 | 41 | UNTIL THE WHOLE WORLD HEARS | CASTING CROWNS | BEACH STREET/REUNION/PLG | |
| 16 | 16 | 22 | MORE LIKE FALLING IN LOVE | JASON GRAY | CENTRICITY | |
| 17 | 17 | 16 | LOVE HAS COME | MARK SCHULTZ | WORD-CURB | |
| 18 | 19 | 10 | GOD GAVE ME YOU | DAVE BARNES | RAZOR & TIE | |
| 19 | 20 | 13 | BLINK | REVIVE | ESSENTIAL/PLG | |
| 20 | 22 | 14 | MY HELP COMES FROM THE LORD | THE MUSEUM | BEC/TOOTH & NAIL | |
| 21 | 21 | 16 | EVERYTHING FALLS | FEE | INO | |
| 22 | 23 | 7 | FIGHT ANOTHER DAY | ADDISON ROAD | INO | |
| 23 | 48 | 4 | COME AS YOU ARE | POCKET FULL OF ROCKS | MYRRIN/WORD-CURB | |
| 24 | 24 | 12 | POWER OF YOUR NAME | LINCOLN BREWSTER | FEAT. DARLENE ZSCHECH | INTEGRITY |
| 25 | 25 | 5 | FOR LOVE OF YOU | AUDREY ASSAD | SPARROW/EMI CMG | |
| 26 | 26 | 12 | YOURS TO TAKE | JIMMY NEEDHAM | INPOP | |
| 27 | 31 | 8 | LEAD ME | SANCTUS REAL | SPARROW/EMI CMG | |
| 28 | 28 | 2 | UNDONE | FFH | 62 | |
| 29 | 30 | 2 | NO MATTER WHAT | KERRI ROBERTS | REUNION/PLG | |
| 30 | 27 | 20 | YOU'RE THE ONE | CHRIS AND CONRAD | VSR | |
| 31 | 32 | 4 | STARRY NIGHT | CHRIS AUGUST | FERVENT/WORD-CURB | |
| 32 | 29 | 13 | SOME KIND OF LOVE | PHIL STACEY | REUNION/PLG | |
| 33 | 33 | 16 | AWAKE AND ALIVE | SKILLET | ARDENT/INO | |
| 34 | 34 | 5 | GREAT ARE YOU LORD | PHILLIPS, CRAIG & DEAN | INO | |
| 35 | 35 | 6 | YOU CAN HAVE ME | SIDEWALK PROPHETS | FERVENT/WORD-CURB | |
| 36 | 37 | 5 | YOUR LOVE IS A SONG | SWITCHFOOT | LOWERCASE PEOPLE/CREDENTIAL/EMI CMG | |
| 37 | 36 | 21 | WHAT A SAVIOR | CATALYST MUSIC PROJECT | FEAT. LAURA STORY | INO |
| 38 | 39 | 10 | OH, HAPPINESS | DAVID CROWDER BAND | SIXSTEPS/SPARROW/EMI CMG | |
| 39 | 38 | 11 | ALREADY HOME | THOUSAND FOOT KRUTCH | TOOTH & NAIL | |
| 40 | 42 | 8 | HERE IN THIS MOMENT | BECKAH SHAE | SHAE SHOC | |
| 41 | 41 | 5 | CASTAWAY | CHASEN | INO | |
| 42 | 49 | 2 | WAITING ROOM | JONNY DIAZ | INO | |
| 43 | 43 | 3 | SOMETHING HOLY | STELLAR KART | INO | |
| 44 | 44 | 6 | GREATNESS OF OUR GOD | NATALIE GRANT | CURB | |
| 45 | 45 | 4 | SPEAK TO ME | REMEDY DRIVE | WORD-CURB | |
| 46 | 40 | 7 | NEW CREATION | LEELAND | REUNION/PLG | |
| 47 | 46 | 5 | ANCHOR | SATELLITES & SIRENS | WORD-CURB | |
| 48 | 47 | 4 | AVALANCHE | MANIFEST | BEC/TOOTH & NAIL | |
| 49 | HOT SHOT DEBUT | | REDISCOVER YOU | STARFIELD | SPARROW/EMI CMG | |
| 50 | 50 | 17 | BEAUTIFUL HISTORY | PLUMB | CURB | |

With 8.8 million audience impressions at last but six of the 96 stations monitored by Nielsen BDS for the chart, TobyMac earns his third No. 1, and his second straight, on Christian Songs. He previously spent the last of 14 weeks at the summit with "City on Our Knees" on the Feb. 6 chart.



TOP CHRISTIAN ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | IMPRINT / DISTRIBUTING LABEL | CELT. | |
|-----------|----------------|---------------|--|--------------------------------|-----------------------------------|-----------------------------------|-----------------------------|
| 1 | 1 | 5 | #1 MERCYME | AWAKE | ARDENT/INO | ATLANTIC 2554/PROVIDENT-INTEGRITY | |
| 2 | 2 | 41 | SKILLET | UNTIL THE WHOLE WORLD HEARS | BEACH STREET/REUNION/PLG | | |
| 3 | 3 | 4 | TENTH AVENUE NORTH | THE LIGHT MEETS THE DARK | REUNION/PLG | | |
| 4 | 4 | 17 | TOBYMAC | TONIGHT FOREFRONT | 6371/EMI CMG | | |
| 5 | 5 | 35 | VARIOUS ARTISTS | WOW HITS 2010 | WORD-CURB/PROVIDENT-INTEGRITY | 4867/EMI CMG | |
| 6 | 6 | 29 | CASTING CROWNS | UNTIL THE WHOLE WORLD HEARS | BEACH STREET/REUNION/PLG | | |
| 7 | 7 | 10 | SARA GROVES | FIREFLIES AND SONGS | SPONGE10 | 4712/PROVIDENT-INTEGRITY | |
| 8 | 10 | 14 | VARIOUS ARTISTS | WOW WORSHIP (PURPLE) | PLG/EMI CMG | 887000/WORD-CURB | |
| 9 | 12 | 30 | FLYLEAF | MEMENTO MORI | A&M/OCTONE | 013512/EMI CMG | |
| 10 | 11 | 10 | AMY GRANT | SOMEWHERE DOWN THE ROAD | AMY GRANT PRODUCTIONS/SPARROW | 3863/EMI CMG | |
| 11 | 13 | 85 | FRANCESCA BATTISTELLI | MY PAPER HEART | FERVENT | 887378/WORD-CURB | |
| 12 | 14 | 41 | NEEDTOBREATHE | THE OUTSIDERS | ATLANTIC 519702* | WORD-CURB | |
| 13 | 15 | 13 | PASSION | PASSION AWAKENING | SIXSTEPS/SPARROW | 7175/EMI CMG | |
| 14 | 25 | 16 | GREATEST GAINER THE CANADIAN TENORS | THE CANADIAN TENORS | DECCA | 013509 | |
| 15 | 21 | 35 | VARIOUS ARTISTS | SONGS 4 WORSHIP 50 | INTEGRITY | 24762/TIME LIFE | |
| 16 | 16 | 33 | KUTLESS | IT IS WELL | BEC | 7174/EMI CMG | |
| 17 | 23 | 30 | SWITCHFOOT | LOWERCASE PEOPLE | CREDENTIAL | 4867/EMI CMG | |
| 18 | 8 | 3 | THE STANTLER BROTHERS | THE GOSPEL MUSIC: VOLUME TWO | GATHER | 6073/EMI CMG | |
| 19 | 9 | 3 | THE STANTLER BROTHERS | THE GOSPEL MUSIC: VOLUME ONE | GATHER | 6004/EMI CMG | |
| 20 | 18 | 13 | SANCTUS REAL | PIECES OF A REAL HEART | SPARROW | 6506/EMI CMG | |
| 21 | HOT SHOT DEBUT | | LYNDA RANDLE | WOMAN AFTER GOD'S OWN HEART | GATHER | 2700/EMI CMG | |
| 22 | 20 | 17 | MATT MAHER | ALIVE AGAIN | ESSENTIAL | 12906/PROVIDENT-INTEGRITY | |
| 23 | RE-ENTRY | | LYNDA RANDLE | I'M FREE | GATHER | 2727/EMI CMG | |
| 24 | 30 | 2 | VARIOUS ARTISTS | TOP 25 PRaise SONGS 2011 | CCJUN/SPARROW | 973224/WORD-CURB | |
| 25 | 19 | 3 | JIMMY NEEDHAM | NIGHTLIGHTS | INPOP | 1519/EMI CMG | |
| 26 | 22 | 69 | KARI JOBE | KARI JOBE | INTEGRITY | 4550/PROVIDENT-INTEGRITY | |
| 27 | 31 | 31 | STEVEN CURTIS CHAPMAN | BEAUTY WILL RISE | SPARROW | 6516/EMI CMG | |
| 28 | 26 | 37 | DAVID CROWDER BAND | CHURCH MUSIC | SIXSTEPS/SPARROW | 6515/EMI CMG | |
| 29 | 34 | 10 | ELVIS PRESLEY | AN EVENING PRAYER | SONY MUSIC CUSTOM MARKETING GROUP | 61423 | |
| 30 | 24 | 48 | MANDISA | FREEDOM | SPARROW | 6779/EMI CMG | |
| 31 | 44 | 85 | MATTHEW WEST | SOMETHING TO SAY | SPARROW | 4520/EMI CMG | |
| 32 | 35 | 69 | RED | INNOCENCE & INSTINCT | ESSENTIAL | 10863/PROVIDENT-INTEGRITY | |
| 33 | 38 | 17 | FIREFLIGHT | FOR THOSE WHO WAIT | FICKLER | 10809/PROVIDENT-INTEGRITY | |
| 34 | 27 | 39 | THOUSAND FOOT KRUTCH | WELCOME TO THE MASQUERADE | TOOTH & NAIL | 4783/EMI CMG | |
| 35 | 41 | 61 | MERCYME | 10 IN | 4628/PROVIDENT-INTEGRITY | | |
| 36 | 45 | 7 | DAVE BARNES | WHAT WE WANT, WHAT WE GET | RAZOR & TIE | 03302/PROVIDENT-INTEGRITY | |
| 37 | 33 | 13 | DEMON HUNTER | THE WORLD IS A THORN | SOLO STATE | 6387/EMI CMG | |
| 38 | 37 | 43 | BRITT NICOLE | THE LOST GET FOUND | SPARROW | 2356/EMI CMG | |
| 39 | 29 | 5 | THE LETTER BLACK | HANGING ON BY A THREAD | TOOTH & NAIL | 5813/EMI CMG | |
| 40 | 28 | 33 | SIDEWALK PROPHETS | THESE SIMPLE TRUTHS | FERVENT | 887900/WORD-CURB | |
| 41 | NEW | | RICK PINO | THE NARROW ROAD | FIRE RAIN | 36657 | |
| 42 | 32 | 39 | GAITHER VOCAL BAND | REUNITED | GATHER | 6044/EMI CMG | |
| 43 | 39 | 11 | VARIOUS ARTISTS | NOW THAT'S WHAT I CALL FAITH | UNIVERSAL/SONY MUSIC | 05845/CAPTOL | |
| 44 | 40 | 14 | POINT OF GRACE | NO CHANGIN' | US | WORD-CURB | 887924 |
| 45 | 36 | 3 | HILLSONG | THE VERY BEST OF HILLSONG LIVE | HILLSONG | 2685/EMI CMG | |
| 46 | 47 | 40 | THE DEVIL WEARS PRADA | WITH NOAH ARBE AND WEAPONS | BELOW | REPERE | 123/WORD-CURB |
| 47 | 42 | 15 | GUY PENROD | BREATHE | DEEP | SERVANT/GATHER | 6052/EMI CMG |
| 48 | RE-ENTRY | | ANTHONY EVANS | UNDISCOVERED | ANTHONY EVANS | INO | DIGITAL EXPLODENT-INTEGRITY |
| 49 | RE-ENTRY | | MAT KEARNEY | CITY OF BLACK & WHITE | MAAPE/COLUMBIA/INPOP | 1466/EMI CMG | |
| 50 | 43 | 18 | GAITHER VOCAL BAND | BETTER DAY | GATHER | 6031/EMI CMG | |

Karen Clark-Sheard claims her first solo top 10 on Hot Gospel Albums since the chart launched in 2005, as "Prayed Up" steps 11-10 in its 19th chart week. She most recently appeared in the tally's upper level as the featured artist on Donnie McClurkin's "Wait on the Lord," which stopped at No. 2 in August 2009.



HOT CHRISTIAN AC SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST | IMPRINT / PROMOTION LABEL |
|-----------|-----------|---------------|-----------------------------------|------------------------|---------------------------------------|
| 1 | 1 | 18 | #1 ALL OF CREATION | MERCYME | INO |
| 2 | 2 | 14 | GET BACK UP | TOBYMAC | FOREFRONT/EMI CMG |
| 3 | 3 | 13 | OUR GOD | CHRIS TOMLIN | SIXSTEPS/SPARROW/EMI CMG |
| 4 | 4 | 22 | BEFORE THE MORNING | JOSH WILSON | SPARROW/EMI CMG |
| 5 | 5 | 37 | WHAT FAITH CAN DO | KUTLESS | BEC/TOOTH & NAIL |
| 6 | 7 | 13 | HEALING BEGINS | TENTH AVENUE NORTH | REUNION/PLG |
| 7 | 9 | 12 | BEAUTIFUL, BEAUTIFUL | FRANCESCA BATTISTELLI | FERVENT/WORD-CURB |
| 8 | 10 | 17 | HOLD US TOGETHER | MATT MAHER | ESSENTIAL/PLG |
| 9 | 6 | 22 | HEALING HAND OF GOD | JEREMY CAMP | BEC/TOOTH & NAIL |
| 10 | 12 | 8 | IF WE'VE EVER NEEDED YOU | CASTING CROWNS | REUNION/PLG |
| 11 | 8 | 30 | FORGIVEN | SANCTUS REAL | SPARROW/EMI CMG |
| 12 | 11 | 20 | MORE LIKE FALLING IN LOVE | JASON GRAY | CENTRICITY |
| 13 | 14 | 11 | LOVE HAS COME | MARK SCHULTZ | WORD-CURB |
| 14 | 13 | 41 | UNTIL THE WHOLE WORLD HEARS | CASTING CROWNS | BEACH STREET/REUNION/PLG |
| 15 | 16 | 14 | BETTER THAN A HALLELUJAH | AMY GRANT | AMY GRANT PRODUCTIONS/SPARROW/EMI CMG |
| 16 | 20 | 4 | GREATEST GAINER BORN AGAIN | NEWSBOYS | INPOP |
| 17 | 18 | 4 | GOD GAVE ME YOU | DAVE BARNES | RAZOR & TIE |
| 18 | 19 | 7 | BLINK | REVIVE | ESSENTIAL/PLG |
| 19 | 21 | 10 | YOURS TO TAKE | JIMMY NEEDHAM | INPOP |
| 20 | 22 | 4 | MY HELP COMES FROM THE LORD | THE MUSEUM | BEC/TOOTH & NAIL |
| 21 | 24 | 2 | GREAT ARE YOU LORD | PHILLIPS, CRAIG & DEAN | INO |
| 22 | 26 | 2 | FIGHT ANOTHER DAY | ADDISON ROAD | INO |
| 23 | 23 | 5 | LIVE LIKE WE'RE DYING | KRIS ALLEN | 19/JIVE/JLG |
| 24 | 30 | 2 | NO MATTER WHAT | KERRI ROBERTS | REUNION/PLG |
| 25 | 27 | 3 | YOU CAN HAVE ME | SIDEWALK PROPHETS | FERVENT/WORD-CURB |

CHRISTIAN CHR™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST | IMPRINT / PROMOTION LABEL |
|-----------|-----------|---------------|---------------------------------|-----------------------|---------------------------|
| 1 | 1 | 16 | #1 BORN AGAIN | NEWSBOYS | INPOP |
| 2 | 2 | 14 | GET BACK UP | TOBYMAC | FOREFRONT/EMI CMG |
| 3 | 3 | 15 | GOD GAVE ME YOU | DAVE BARNES | RAZOR & TIE |
| 4 | 3 | 16 | AWAKE AND ALIVE | SKILLET | ARDENT/INO |
| 5 | 4 | 17 | ALREADY HOME | THOUSAND FOOT KRUTCH | TOOTH & NAIL |
| 6 | 6 | 11 | LEAD ME | SANCTUS REAL | SPARROW/EMI CMG |
| 7 | 7 | 12 | HEALING BEGINS | TENTH AVENUE NORTH | REUNION/PLG |
| 8 | 11 | 6 | GREATEST GAINER CASTAWAY | CHASEN | INO |
| 9 | 9 | 12 | BEAUTIFUL, BEAUTIFUL | FRANCESCA BATTISTELLI | FERVENT/WORD-CURB |
| 10 | 8 | 16 | ALL OF CREATION | MERCYME | INO |
| 11 | 13 | 7 | FIGHT ANOTHER DAY | ADDISON ROAD | INO |
| 12 | 12 | 11 | BLINK | REVIVE | ESSENTIAL/PLG |
| 13 | 14 | 9 | ANCHOR | SATELLITES & SIRENS | WORD-CURB |
| 14 | 18 | 5 | AVALANCHE | MANIFEST | BEC/TOOTH & NAIL |
| 15 | 10 | 22 | SOMETHING BEAUTIFUL | NEEDTOBREATHE | ATLANTIC |
| 16 | 15 | 8 | MY HELP COMES FROM THE LORD | THE MUSEUM | BEC/TOOTH & NAIL |
| 17 | 17 | 12 | LIVE LIFE LOUD | HAWK NELSON | BEC/TOOTH & NAIL |
| 18 | 16 | 11 | THE ONE (I'M FIGHTING FOR) | ARTICLE ONE | INPOP |
| 19 | 19 | 20 | REDISCOVER YOU | STARFIELD | SPARROW/EMI CMG |
| 20 | 24 | 9 | YOURS TO TAKE | JIMMY NEEDHAM | INPOP |
| 21 | 20 | 7 | SALT AND THE LIGHT | SENT BY RAVENS | TOOTH & NAIL |
| 22 | 27 | 4 | THERAPY | RELENT K | JIVE/JLG |
| 23 | 26 | 8 | HANGING ON BY A THREAD | THE LETTER BLACK | TOOTH & NAIL |
| 24 | 25 | 18 | WALLS | MANIC DRIVE | WHIPLASH |
| 25 | 28 | 7 | NEW CREATION | LEELAND | REUNION/PLG |

TOP GOSPEL ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | IMPRINT / DISTRIBUTING LABEL | CELT. |
|-----------|-----------|---------------|------------------------------------|----------------------------|------------------------------|--------------------|
| 1 | 1 | 13 | #1 MARVIN SAPP | HERE I AM | VERITY | 53156/JLG |
| 2 | 2 | 20 | VARIOUS ARTISTS | WOW GOSPEL 2010 | WORD-CURB/EMI CMG/VERITY | 62442/JLG |
| 3 | 6 | 5 | JUANITA BYNUM | MORE PASSION | FLOW | 8158 |
| 4 | 4 | 36 | BEBE & CECE WINANS | STILL B&C | 31105/MALACO | |
| 5 | 9 | 80 | HEZEKIAH WALKER & LFC | SOUL'D OUT | VERITY | 23487/JLG |
| 6 | 11 | 9 | KAREN CLARK-SHEARD | ALL IN ONE | KAREW | 93736/EMI GOSPEL |
| 7 | 16 | 31 | GREATEST GAINER TAMELA MANN | THE MASTER PLAN | TILLYMANN | 8135 |
| 8 | 10 | 37 | FRED HAMMOND | LOVE UNSTOPPABLE | F HAMMOND/VERITY | 43341/JLG |
| 9 | 3 | 2 | VARIOUS ARTISTS | COCO BROTHERS LIVE | PRESENTS \$TROM 2010 | TYSOCT 08181/TASES |
| 10 | 8 | 53 | BRIAN COURTNEY WILSON | JUST LOVE | SPIRIT RISING | 066/MUSIC WORLD |
| 11 | 7 | 3 | CECE WINANS | SONGS OF EMOTIONAL HEALING | EPURE/SONY | 80961/EMI GOSPEL |

HOT DANCE CLUB SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST / PROMOTION LABEL |
|-----------|-----------|---------------|------------------------|---|
| 1 | 3 | 6 | #1 NOT MYSELF TONIGHT | CHRISTINA AGUILERA RCA/RMG |
| 2 | 2 | 9 | BEAUTY IN THE WORLD | MACY GRAY CONCORD/CMG |
| 3 | 4 | 8 | PRETTY MESS | ERIKA JAYNE RM |
| 4 | 5 | 7 | OMG | USHER FEAT. WILL LAM LAFACE/JLG |
| 5 | 7 | 4 | ALEJANDRO | LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE |
| 6 | 6 | 7 | ROCK THAT BODY | THE BLACK EYED PEAS INTERSCOPE |
| 7 | 1 | 8 | GETTIN' OVER YOU | DAVID GUETTA & CHRIS WILLIS FEAT. FERIE & LMFAO G/MAJESTRA/UMRG/CAPITOL |
| 8 | 10 | 4 | COMMANDER | KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN |
| 9 | 9 | 6 | HAPPINESS | ALEXIS JORDAN STARR/ROC NATION/COLUMBIA |
| 10 | 13 | 8 | KEEP FAITH | DRESDEN & JOHNSTON VS. JOHN DEBO FEAT. MEZO RIZCIO PROBLEM CHILD |
| 11 | 17 | 5 | DIRTY TALK | WYNTER GORDON BIG BEAT/ATLANTIC |
| 12 | 11 | 11 | IMMA BE | THE BLACK EYED PEAS INTERSCOPE |
| 13 | 16 | 9 | IF YOU WANNA FLY | VERONICA MYA |
| 14 | 12 | 14 | DUST IN GRAVITY | DELERIUM FEAT. KREESHA TURNER NETWORK |
| 15 | 8 | 10 | RIGHT HERE RIGHT NOW | BWD LOLLIPOP |
| 16 | 18 | 12 | SOMETHING LIKE A PARTY | SCHOOL GYRLS INCREDIBLE/ISLAND/IDJMG |
| 17 | 19 | 14 | FREEZE | BIMBO JONES SILVER LABEL/TOMMY BOY |
| 18 | 25 | 3 | DANCING ON MY OWN | ROBYN CHERRYTREE/INTERSCOPE |
| 19 | 26 | 5 | SHARK IN THE WATER | V.V. BROWN CAPITOL |
| 20 | 14 | 12 | NASTY BOY | JIPSTA PROVOCATIVE |
| 21 | 21 | 14 | TAKE CONTROL | JULISSA VELOZ CARRILLO |
| 22 | 22 | 12 | RISE! | VERNESSA MITCHELL CONTINUOUS COOL |
| 23 | 24 | 12 | WAVES OF CHANGE | SAMANTHA JAMES OIA |
| 24 | 35 | 2 | POWER ALIVE | PICK GOLDFRAPP MUTE |
| 25 | 30 | 5 | DEEP N LUV | SARIAH SARIAH |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST / PROMOTION LABEL |
|-----------|----------------|---------------|--------------------------------|---|
| 26 | 33 | 4 | RICH (FAKE IT TIL YOU MAKE IT) | LOLENE CAPITOL |
| 27 | 20 | 9 | SHINE | BLACK GOLD RED BULL |
| 28 | 36 | 3 | I BELIEVE IN YOU | HANNAH SNOWDOW |
| 29 | 27 | 7 | FREAK | ESTELLE FEAT. KARDINAL OFFISHALL HOME SCHOOL/ATLANTIC |
| 30 | 34 | 6 | IF THIS IS LOVE | LEAH DRISCOLL SEAN ROBERT |
| 31 | 31 | 9 | PICK ME UP | EMILIA DE PORET SOLMATIC |
| 32 | 28 | 7 | IN MY HEAD | JASON DERULO BELUGA HEIGHTS/WARNER BROS. |
| 33 | 29 | 6 | EMORIO | REGISSE MENDES CONCORD |
| 34 | 32 | 12 | ON TIME | DISCO DISCLOSURE FEAT. TUPHACE DIAMOND RIGGS/SCI FIDELITY |
| 35 | 38 | 4 | ALLIGATOR | TEGAN AND SARA VAPOR/SIRE/WARNER BROS. |
| 36 | HOT SHOT DEBUT | | FEELS LIKE A PRAYER | MECK FEAT. DINO NAPHTH |
| 37 | 44 | 2 | THE MORNING AFTER | STONEISLAND & DAYNEE NAPHTH |
| 38 | 46 | 2 | KILLING TIME | INFECTED MUSHROOM FEAT. PERRY FARRELL HOM-MEGA |
| 39 | NEW | | ROCKSTAR 101 | RIHANNA SRP/DEF JAM/IDJMG |
| 40 | 39 | 3 | BLACKOUT IN WONDERLAND | JACKIE SIEBERT DAJMAN |
| 41 | 37 | 10 | OOH OOH OOH | JASON ANTOINE CHICKIE |
| 42 | 42 | 2 | DIARY | TINO COURTY ELEVENTH |
| 43 | 45 | 2 | CLAP YOUR HANDS | SIA JIVE/JLG |
| 44 | 40 | 4 | BIG LOVE | SUZANNE PALMER STAR 69 |
| 45 | 48 | 2 | WILL YOU BE THERE? | ANDY BELL MUTE |
| 46 | 23 | 11 | RUDE BOY | RIHANNA SRP/DEF JAM/IDJMG |
| 47 | 50 | 2 | DEEP DOWN | JOSH GABRIEL PRESENTS WINTER KILLS NAPHTH |
| 48 | 15 | 16 | PYRAMID | CHARICE FEAT. IYAZ 143/REPRISE |
| 49 | 41 | 6 | MEMORIES | DAVID GUETTA FEAT. KID CUDI G/MAJESTRA/UMRG/CAPITOL |
| 50 | NEW | | FIRE WITH FIRE | SCISSOR SISTERS DOWNTOWN |

TOP DANCE/ELECTRONIC ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE / PROMOTION LABEL |
|-----------|-----------|---------------|-------------------|---|
| 1 | 1 | 84 | #1 LADY GAGA | THE FINE LINE (REMASTERED) BY SPECIAL LINE/REPUBLIC/CHERRYTREE/INTERSCOPE 01480/REA |
| 2 | 2 | 28 | LADY GAGA | THE FINE LINE (REMASTERED) BY SPECIAL LINE/REPUBLIC/CHERRYTREE/INTERSCOPE 03092/IGA |
| 3 | 3 | 3 | LCD SOUNDSYSTEM | THIS IS HAPPENING DFA/VIRGIN 09903/CAPITOL |
| 4 | 5 | 47 | OWL CITY | OCEAN EYES UNIVERSAL REPUBLIC 013141/UMRG |
| 5 | 4 | 37 | LA ROUX | LA ROUX BIG LIFE/POLO/DOR/CHERRYTREE/INTERSCOPE 013389/MGA |
| 6 | 6 | 2 | RIHANNA | RATED R: REMIXED SRP/DEF JAM 014375/IDJMG |
| 7 | 7 | 6 | CRYSTAL CASTLES | CRYSTAL CASTLES FICION LAST GANG/LES UNIVERSAL MOTOWN 014374/UMRG |
| 8 | 8 | 41 | DAVID GUETTA | ONE LOVE G/UM 86847/MAJESTRA/UMRG |
| 9 | 11 | 19 | DJ ENFERNO | ULTRA DANCE 11 ULTRA 2317 |
| 10 | 9 | 5 | FLYING LOTUS | COSMOGRAMMA WARP 195* |
| 11 | 20 | 38 | MIKE SNOW | MIKE SNOW DOWNTOWN 70085* |
| 12 | 12 | 48 | LMFAO | SHUT UP AND PARTY ROCK/WALL LAM/CHERRYTREE/INTERSCOPE 012832/GA |
| 13 | 10 | 21 | DJ POET NAME LIFE | TOTAL CLUB HITS 4 THRIVE 90825/IDJMG |
| 14 | 13 | 2 | VARIOUS ARTISTS | ULTRA WEEKEND 4 ULTRA 2432 |
| 15 | 22 | 17 | DJ SKRIBBLE | TRIPWIRE PRESENTS DANCEWORLD: THE ULTIMATE PARTY MIX/THE 003232/JMG |
| 16 | 19 | 37 | VARIOUS ARTISTS | NOW THAT'S WHAT I CALL CLUB HITS EM UNIVERSAL 56256/SONY MUSIC |
| 17 | RE-ENTRY | | BEYONCÉ | HERE AND THERE VIDEO COLLECTION 1089/WORLD COLUMBIA 5949 EX/301/UMRG |
| 18 | 24 | 32 | DEADMAU5 | FOR LACK OF A BETTER NAME MAJESTRA 2174/ULTRA |
| 19 | 14 | 7 | GOTAN PROJECT | TANGO 3.0 IYA BASTA! 488*/XL |
| 20 | 17 | 6 | KASKADEE | DYNASTY ULTRA 2422 |
| 21 | 18 | 17 | MASSIVE ATTACK | HELIGLAND VIRGIN 09466*/CAPITOL |
| 22 | 21 | 41 | I-MOGEN HEAP | ELIPSE MEGAPHONIC/RCA 50605/RMG |
| 23 | RE-ENTRY | | HOLY FUCK | LATIN YOUNG TURKS 487* |
| 24 | 23 | 11 | GOLDFRAPP | HEAD FIRST MUTE 9442* |
| 25 | 25 | 31 | VARIOUS ARTISTS | NOW THAT'S WHAT I CALL DANCE CLASSICS EM UNIVERSAL 50492/SONY MUSIC |

HOT DANCE AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST / PROMOTION LABEL |
|-----------|-----------|---------------|----------------------|---|
| 1 | 2 | 8 | #1 GETTIN' OVER YOU | DAVID GUETTA & CHRIS WILLIS FEAT. FERIE & LMFAO G/MAJESTRA/UMRG/CAPITOL |
| 2 | 5 | 5 | ALEJANDRO | LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE |
| 3 | 4 | 6 | OMG | USHER FEAT. WILLIAM LAFACE/JLG |
| 4 | 3 | 10 | STEREO LOVE | EDWARD MAYA & VIKI JIGULINA CAT/ULTRA |
| 5 | 9 | 2 | JUST LET GO | REBORN ROBBINS |
| 6 | 16 | 2 | YOUR LOVE IS MY DRUG | KESHA KEMOSABE/RCA/RMG |
| 7 | 1 | 6 | HAPPINESS | ALEXIS JORDAN STARR/ROC NATION/COLUMBIA |
| 8 | 6 | 13 | HATE TO LOVE | ALEX SAYZ FEAT. EMI PARKER/NEXT PLATEAU |
| 9 | 24 | 2 | AIRPLANES | B.O.B FEAT. HAYLEY WILLIAMS REBEL/ROCK/GRAND HUSTLE/ATLANTIC |
| 10 | 12 | 3 | CALIFORNIA GURLS | KATY PERRY FEAT. SNOOP DOGG CAPITOL |
| 11 | 8 | 6 | NATURALLY | SELENA GOMEZ & THE SCENE HOLLYWOOD |
| 12 | 11 | 17 | SWEET DISPOSITION | THE TEMPER TRAP LIBERATION/CLASSNOTES/COLUMBIA |
| 13 | 7 | 3 | ROCK THAT BODY | THE BLACK EYED PEAS INTERSCOPE |
| 14 | 21 | 6 | NEVER FORGET YOU | MANIACAL FEAT. LALA RED STICK/STRICTLY RHYTHM |
| 15 | 10 | 4 | BETTER THAN HER | MATISSE JIVE/JLG |
| 16 | 13 | 15 | HEARTBREAK ON VINYL | BLAKE LEWIS TOMMY BOY |
| 17 | 14 | 3 | DYNASTY | KASKADEE FEAT. HALEY ULTRA |
| 18 | 17 | 3 | IF YOU WANNA FLY | VERONICA MYA |
| 19 | 20 | 3 | SUDDENLY | BT NETWORK |
| 20 | 18 | 6 | FOREVER AND A DAY | FRAGMA ULTRA |
| 21 | NEW | | WON'T GO QUIETLY | EXAMPLE DATA |
| 22 | NEW | | HIGHER STATE | BAILEY FEAT. JODIE CONNOR DIGITRAXX/NEXT PLATEAU |
| 23 | 22 | 2 | KEEP UP | HYPER CRUSH UNIVERSAL MOTOWN |
| 24 | 23 | 3 | RESTLESSNESS | BASTIEN LAVAL FEAT. LAYLA ROBBINS |
| 25 | NEW | | GIRL I'M TRYIN' | J BRAZIL ULTRA |

TOP TRADITIONAL JAZZ ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE / PROMOTION LABEL |
|-----------|-----------|---------------|---|---|
| 1 | 1 | 35 | #1 MICHAEL BUBLE | 96 WEEKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS. (C) |
| 2 | 2 | 2 | KEITH JARRETT/CHARLIE HADEN | JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP |
| 3 | 4 | 38 | YOUR CONNICK, JR. | HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC |
| 4 | 3 | 5 | NIKKI YANOFSKY | NIKKI DECCA 014138 |
| 5 | 6 | 58 | MELODY GARDOT | MY ONE AND ONLY THRILL VERVE 012563*/VVG |
| 6 | 14 | 32 | PINK MARTINI | SPLENDOR IN THE GRASS HEINZ 6* |
| 7 | 9 | 3 | REGINA CARTER | REVERSE THREAD E1 2090 |
| 8 | 7 | 5 | FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM | THE COMPLETE REPRISÉ...FRANK SINATRA/ANTONIO CARLOS JOBIM 32026/COK/CFD |
| 9 | 10 | 63 | DIANA KRALL | QUIET NIGHTS VERVE 012433/VVG (C) |
| 10 | 5 | 7 | PEGGY LEE | COME BURN OR COME SHINE EM SPECIAL MARKETS 81301 EX/STARBUCKS |
| 11 | 11 | 51 | MICHAEL BUBLE | 96 WEEKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS. (C) |
| 12 | NEW | | STACEY KENT | RACONTE-MOI...TOKEN/BILLIE NOTE DIGITAL EX/BLG |
| 13 | 12 | 6 | NINA SIMONE | FRIENDS FAMILY/FRENCH LESSONS ASI 2546 |
| 14 | 19 | 34 | BARBRA STREISAND | LOVE IS THE ANSWER COLUMBIA 48354/SONY MUSIC |
| 15 | 8 | 16 | PRESERVATION HALL JAZZ BAND | PRESERVATION HALL 01* |

TOP TRADITIONAL CLASSICAL ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE / PROMOTION LABEL |
|-----------|-----------|---------------|--|---|
| 1 | 2 | 17 | #1 ZUILL BAILEY | 17 WEEKS BACH: CELLO SUITES TELARC 31978/CONCORD |
| 2 | 1 | 18 | EMANUEL AX-YO-YO MAITZAK PERLMAN | MENDELSSOHN SONATA CLASSICAL 52102/SONY MASTERWORKS |
| 3 | NEW | | G. DUDAMEL'S BOLIVAR YOUTH ORCH. OF VENEZUELA | STRAVINSKY: RITE OG 014281/UNIVERSAL CLASSICS GROUP |
| 4 | 5 | 16 | JENNY OAKS BAKER | THEN SINGS MY SOUL SHADOW MOUNTAIN 5035941 |
| 5 | NEW | | YUNDI | CHOPIN: NOCTURNES EMI CLASSICS 64588/BLG |
| 6 | NEW | | NEW YORK POLYPHONY | TUDOR CITY AVIE 2186 |
| 7 | 3 | 33 | B. FLECK/Z. HUSSAIN/E. MEYER | THE MELODY OF RHYTHM E1 2024 |
| 8 | 4 | 28 | THE PRIESTS | HARMONY RCA VICTOR 59825/RMG |
| 9 | NEW | | CAMERON CARPENTER | CAMERON LIVE: THE CD/DVD TELARC 31890/CONCORD (C) |
| 10 | NEW | | CANADIAN BASS | STARS & STRIPES: CANADIAN BRASS SALLETTA AMERICA OPENING DAY 7382 |
| 11 | 6 | 9 | LIBERA | PEACE EMI CLASSICS 26478/BLG |
| 12 | RE-ENTRY | | CHICAGO SYMPHONY ORCH./CHICAGO SYMPHONY CHORUS | MAHLER: 2 CSD RESOUND 901914 |
| 13 | 17 | 8 | R. PETERLIN SWEDISH RADIO CHOIR/SWEDISH RADIO SYMPHONY ORCH. | BAD BOYS OG 014107/UNIVERSAL CLASSICS GROUP |
| 14 | RE-ENTRY | | HARMONIE ENSEMBLE 'NEW YORK' (RICHMAN) | GERSHWIN: BY GROUPE HARMONIA MUNDO 9197492 |
| 15 | 9 | 3 | LA SERENISSIMA ADRIAN CHANDELK. BIRCHER/P. WHELAN | VIVALDI: THE FRENCH CONNECTION AVIE 2178 |

TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE / PROMOTION LABEL |
|-----------|-----------|---------------|------------------------|---|
| 1 | 1 | 7 | #1 TROMBONE SHORTY | 7 WEEKS BACKTOWN VERVE FORECAST 014194/VVG |
| 2 | 4 | 14 | JAMIE CULLUM | THE PURSUIT VERVE FORECAST/DECCA 013655*/VVG (C) |
| 3 | NEW | | SERGIO MENDES | BOM TEMPO CONCORD 31575 |
| 4 | NEW | | JEFF LORBER FUSION | NOW IS THE TIME HEADS UP 32029/CONCORD |
| 5 | 3 | 4 | JONATHAN BUTLER | SO STRONG MACK AVENUE 5143/RENDEZVOUS |
| 6 | 5 | 12 | KIRK WHALUM | THE GOSPEL ACCORDING TO JAZZ CHAPTER II 31837/CONCORD |
| 7 | 6 | 3 | MINDI ABAIR | IN HI-FI STEREO HEADS UP 31837/CONCORD |
| 8 | 9 | 63 | CHRIS BOTTI | CHRIS BOTTI IN BOSTON COLUMBIA 38735/SONY MUSIC (C) |
| 9 | NEW | | SERGIO MENDES | BOM TEMPO BRASIL REMIXED CONCORD 32051 |
| 10 | 7 | 9 | BOBBY MCFERRIN | VOCABULARIES EMARCY 014038/DECCA |
| 11 | 8 | 3 | GROVER WASHINGTON, JR. | GROVER LIVE G-MAN 54875/LIGHTYEAR |
| 12 | 12 | 17 | GALACTIC | YA-KA-MAY ANTI- 87002*/EPITAPH |
| 13 | 11 | 37 | KENNY G | SUPER HITS SONY MUSIC CUSTOM MARKETING GROUP 46262 |
| 14 | 2 | 2 | ABRAHAM INC. | TWEET TWEET TALE POUNDING 001 |
| 15 | 14 | 70 | BONEY JAMES | SEND ONE YOUR LOVE CONCORD 30815 (C) |

TOP CLASSICAL CROSSOVER ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE / PROMOTION LABEL |
|-----------|-----------|---------------|---|---|
| 1 | 1 | 32 | #1 THE CANADIAN TENORS | 17 WEEKS THE CANADIAN TENORS DECCA 013509 |
| 2 | 4 | 2 | MAYA BEISER | PROVENANCE INNOVA 778 |
| 3 | 2 | 5 | M. PATTON WITH ORCH. FILARMONICA A. TOSCANI | MONDO CANE IPEAC 118 |
| 4 | 3 | 24 | MORMON TABERNACLE CHOR/ORCH. AT TEMPLE SQUARE | HEAVENSONG MORMON TABERNACLE CHOR 5035926 |
| 5 | 9 | 36 | JOSHUA BELL | AT HOME WITH FRIENDS SONY CLASSICAL 52716/SONY MASTERWORKS |
| 6 | 5 | 53 | DAVID GARRETT | DAVID GARRETT DECCA 013437/UNIVERSAL CLASSICS GROUP |
| 7 | 8 | 65 | SARAH BRIGHTMAN | SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG (C) |
| 8 | 6 | 13 | S. TANKIAN FEAT. AUCKLAND PHILHARMONIA ORCH. | ELST THE 3605 SYMPHONY CLASSICAL STRIKE/REPRISE 52780*/WARNER BROS. (C) |
| 9 | 7 | 32 | STING | 40 BIRTHDAYS MUTE...CHERRY TREE 50329*/UNIVERSAL CLASSICS GROUP (C) |
| 10 | 10 | 15 | THE IRISH TENORS | IRELAND RAZOR & TIE 83088 |
| 11 | 12 | 31 | ANDREA BOCELLI | MY CHRISTMAS SUGAR 013437/DECCA (C) |
| 12 | 13 | 14 | THE IRISH TENORS | THE VERY BEST OF THE IRISH TENORS E1 2300 |
| 13 | 20 | 19 | TIME FOR THREE | 3 FERVENT TRAVELERS E1 2035 |
| 14 | 16 | 56 | SOUNDTRACK | ANGELS & DEMONS SONY CLASSICAL 52066*/SONY MASTERWORKS |
| 15 | 17 | 58 | PAUL POTTS | PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC |

SMOOTH JAZZ SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST / PROMOTION LABEL |
|-----------|-----------|---------------|--------------------------|---|
| 1 | 1 | 29 | #1 RITMO DE OTONO | 6 WEEKS BERNIE WILLIAMS FEAT. DAVE KOZ REFORMA/ROCK RIDGE |
| 2 | 3 | 19 | BOSSA BLUE | CHRIS STANDING ULTIMATE VIBE |
| 3 | 2 | 28 | TAKE ME THERE | JACKIE JOYNER ARTISTRY |
| 4 | 5 | 16 | CHRISTIANE | RICK BRAUN ARTISTRY |
| 5 | 7 | 32 | GO | BRIAN CULBERTSON GRP/VERVE |
| 6 | 4 | 19 | WHAT CHA GONNA DO FOR ME | DARREN RAHN FEAT. WAYMAN TISDALE NUGROOVE |
| 7 | 10 | 15 | GOOD DAY | PETER WHITE PEAK/CMG |
| 8 | 11 | 9 | WILL'S CHILL | DAVID BENIOU HEADS UP |
| 9 | 9 | 32 | TILL YOU COME TO ME | SPENCER DAY YONAS MEDIA/CONCORD JAZZ/CMG |
| 10 | 13 | 6 | BE BEAUTIFUL | MINDI ABAIR CONCORD/CMG |
| 11 | 6 | 21 | BROTHER EARL | PAUL BROWN & MARC ANTOINE PEAK/CMG |
| 12 | 19 | 10 | MAKE ROOM FOR ME | JONATHAN BUTLER RENDEZVOUS |
| 13 | 8 | 32 | SUNDAY MORNING | EUGE GROOVE SHANGHAI |
| 14 | 18 | 8 | FUN IN THE SUN | |

HOT LATIN SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST | CERT. |
|-----------|-----------|---------------|---|--------|-------|
| 1 | 1 | 6 | #1 CUANDO ME ENAMORO 2 WKS. ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN) | | |
| 2 | 2 | 9 | BACHATA EN FUKUOKA JUAN LUIS GUERRA Y 440 (CAPITOL LATIN) | | |
| 3 | 7 | 20 | NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN) | | |
| 4 | 5 | 7 | DIME QUE ME QUIERES BANDA EL RECODO (FONOVISA) | | |
| 5 | 4 | 19 | AL MENOS LA ORIGINAL BANDA EL LIMON (FONOVISA) | | |
| 6 | 3 | 15 | LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALDESA (DISA) | | |
| 7 | 8 | 12 | GITANA SHAKIRA (EPIC/SONY MUSIC LATIN) | | |
| 8 | 6 | 20 | TE PIDO PERDON TITO "EL BAMBINO" (SIENTE) | | |
| 9 | 9 | 22 | ANDO BIEN PEDO BANDA LOS RECODITOS (DISA) | | |
| 10 | 11 | 19 | COMANDOS DEL M.P. VOZ DE MANDO (UEG) | | |
| 11 | 16 | 8 | GREATEST GAINER Y COMO ES EL MARC ANTHONY (SONY MUSIC LATIN) | | |
| 12 | 10 | 16 | EL ENAMORADO LOS TITANES DE DURANGO (DISA) | | |
| 13 | 14 | 10 | NO PUEDO VOLVER INTOCABLE (CAPITOL LATIN) | | |
| 14 | 13 | 29 | DILE AL AMOR AVENTURA (PREMIUM LATIN) | | |
| 15 | 12 | 12 | GUAPA DIEGO TORRES (UNIVERSAL MUSIC LATIN) | | |
| 16 | 17 | 11 | TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA) | | |
| 17 | 15 | 7 | MAS ADELANTE LA ARROLDADORA BANDA EL LIMON (DISA) | | |
| 18 | 18 | 25 | CARITA DE ANGEL LARRY HERNANDEZ (MENDIETA/FONOVISA/MUSIVISA) | | |
| 19 | 20 | 27 | MIENTES CAMILA (SONY MUSIC LATIN) | | |
| 20 | 19 | 18 | STAND BY ME PRINCE ROYCE (TOP STOP) | | |
| 21 | 21 | 9 | POR QUE ME HACES LLORAR? JUAN GABRIEL (FONOVISA) | | |
| 22 | 23 | 13 | SOY COMO NO SOY DUELO (FONOVISA/MUSIVISA) | | |
| 23 | 22 | 9 | DIME UNA Y OTRA VEZ EL CHAPO DE SINALOA (DISA) | | |
| 24 | 29 | 4 | EL MALO AVENTURA (PREMIUM LATIN) | | |
| 25 | 26 | 14 | Y TU JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL) | | |
| 26 | 25 | 5 | AMARTE A LA ANTIGUA PEDRO FERNANDEZ (FONOVISA) | | |
| 27 | 27 | 12 | LOCO JOWELL & RANDY (WY/MACHETE/UNIVERSAL MUSIC LATIN) | | |
| 28 | 33 | 6 | LA MARIA JULION ALVAREZ (DISA/ASL) | | |
| 29 | 28 | 3 | TU BOCA CHAYANNE (SONY MUSIC LATIN) | | |
| 30 | 24 | 19 | DESCONTROL DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN) | | |
| 31 | 31 | 10 | PISTIANDO BICHIS LOS DIFERENTES DE LA SIERRA (DISA) | | |
| 32 | 35 | 8 | QUIERE PA' QUE TE QUIERAN DYLAND Y LENNY (SONY MUSIC LATIN) | | |
| 33 | 30 | 13 | BIEN O MAL JULIETA VENEGAS (SONY MUSIC LATIN) | | |
| 34 | 34 | 3 | EN PREPARACION GERARDO ORTIZ (SONY MUSIC LATIN) | | |
| 35 | 37 | 5 | YO TE QUISE AMAR DAREYES DE LA SIERRA (DISA) | | |
| 36 | | | HOT SHOT DEBUT OMG USHER FEAT. WILL.I.A.M. (LAFACE/JLG) | | |
| 37 | 36 | 16 | AYER LA VI ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATIN) | | |
| 38 | 38 | 7 | EL ALAMO LOS CUATES DE SINALOA (SONY MUSIC LATIN) | | |
| 39 | 49 | 2 | LA VIDA ES ASI IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATIN) | | |
| 40 | 45 | 2 | ALEJATE DE MI CAMILA (SONY MUSIC LATIN) | | |
| 41 | 47 | 10 | QUE SERA DE TI THALIA (SONY MUSIC LATIN) | | |
| 42 | 41 | 5 | BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG) | | |
| 43 | 44 | 3 | DIME LA RAZON ALEX RIVERA (SERCA) | | |
| 44 | | | RE-ENTRY CUANDO CUANDO ES J-KING & MAXIMIAN (LANA/MACHETE/UNIVERSAL MUSIC LATIN) | | |
| 45 | 43 | 12 | EGOISTA BELINDA FEAT. PITBULL (CAPITOL LATIN) | | |
| 46 | | | NEW TU NO SABES QUE TANTO CARLOS BAUTE (WARNER LATINA) | | |
| 47 | | | NEW WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN) | | |
| 48 | | | NEW ME HACE TANTO BIEN ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN) | | |
| 49 | 39 | 6 | RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG) | | |
| 50 | 40 | 11 | TELEPHONE LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLAVE/CHERRYTREE/WITERSOCS) | | |

Enrique Iglesias notches his 15th No. 1 on Latin Pop Airplay as "Cuando Me Enamoro" steps 2-1, extending his lead for most chart-toppers in the list's 16-year history. (Shakira is next, with 12.) Iglesias first reached the summit with debut single "Si Tu Te Vas" in the Jan. 20, 1996, issue.



TOP LATIN ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) | CERT. |
|-----------|-----------|---------------|---|--------------------------------------|-------|
| 1 | 1 | 2 | #1 MARC ANTHONY 2 WKS. ICONOS SONY MUSIC LATIN 67402 | | |
| 2 | 3 | 21 | GREATEST GAINER PEDRO FERNANDEZ AMARTE A LA ANTIGUA/FONOVISA 354085/U.M.L.E. | | |
| 3 | 2 | 2 | LARRY HERNANDEZ LARRYMANIA MENDIETA/FONOVISA 570052/U.M.L.E. | | |
| 4 | | | HOT SHOT DEBUT INDIA UNICA TOP STOP 30020/SONY MUSIC LATIN | | |
| 5 | | | NEW GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN | | |
| 6 | 5 | 52 | AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN | 2 | |
| 7 | 4 | 6 | DADDY YANKEE MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN | | |
| 8 | 6 | 17 | CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881 | | |
| 9 | 8 | 11 | EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONOVISA 354484/U.M.L.E. | | |
| 10 | 9 | 5 | JUAN GABRIEL JUAN GABRIEL FONOVISA 354514/U.M.L.E. | | |
| 11 | 11 | 4 | VOZ DE MANDO CON LA NUEVA FEDERACION DISA 721553/U.M.L.E. | | |
| 12 | 7 | 2 | CONJUNTO PRIMAVERA EMPACA TUS COSAS FONOVISA 354401/U.M.L.E. | | |
| 13 | 10 | 65 | TITO "EL BAMBINO" EL PATRON SIENTE 653883/U.M.L.E. | | |
| 14 | 12 | 15 | CHAYANNE NO HAY IMPOSIBLE SONY MUSIC LATIN 61972 | | |
| 15 | 14 | 9 | CHINO Y NACHO MI NINA BONITA MACHETE 014142/U.M.L.E. | | |
| 16 | 13 | 10 | LOS TITANES DE DURANGO LOS LOCOS DEL CORRIDO DISA 729565/U.M.L.E. | | |
| 17 | 15 | 54 | WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/U.M.L.E. (C) | | |
| 18 | 18 | 9 | TIERRA CALI MALDITO AMOR VENUS/UNIVERSAL MUSIC LATIN 65373/U.M.L.E. | | |
| 19 | | | NEW JULION ALVAREZ Y SU NORTEÑO BANDA NI LO INTENTES ASL/DISA 721551/U.M.L.E. | | |
| 20 | 19 | 27 | PESADO DESDE LA CANTINA: VOLUUMEN 1 DISA 726553/U.M.L.E. (C) | | |
| 21 | 16 | 27 | JENNI RIVERA LA GRAN SEÑORA FONOVISA 354398/U.M.L.E. | | |
| 22 | 17 | 9 | DUELO SOLAMENTE TU FONOVISA 354471/U.M.L.E. | | |
| 23 | | | NEW VARIOUS ARTISTS SUPER ESTRELLAS CON LOS EXITOS DEL MOMENTO FONOVISA 354511/U.M.L.E. | | |
| 24 | 21 | 20 | BANDA LOS RECODITOS ANDO BIEN PEDO DISA 721423/U.M.L.E. | | |
| 25 | 30 | 13 | PAGE SETTER THE CHIEFTANS FEATURING RY COODER SAN PATRICIO HEAR 31321/CONCORD | | |
| 26 | 23 | 5 | JOWELL & RANDY EL MOMENTO WY/MACHETE 014355/U.M.L.E. | | |
| 27 | 25 | 16 | LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX | | |
| 28 | | | NEW LOS INVASORES DE NUEVO LEON DEJATE LLEVAR SERCA 6908 | | |
| 29 | 22 | 55 | ESPOINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/U.M.L.E. (C) | | |
| 30 | 24 | 13 | SELENA LA LEYENDA EMI LATIN 07508/CAPITOL LATIN | | |
| 31 | 26 | 5 | LOS AMOS LOS CREADORES DEL VENUS/UNIVERSAL MUSIC LATIN 65370/U.M.L.E. (C) | | |
| 32 | 27 | 14 | PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN | | |
| 33 | 29 | 10 | EL GRAN COMBO DE PUERTO RICO SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758 | | |
| 34 | 31 | 29 | LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDIETA/FONOVISA 570050/U.M.L.E. (C) | | |
| 35 | 20 | 3 | TITO NIEVES ENTRE FAMILIA ZMG 30021/SONY MUSIC LATIN | | |
| 36 | 28 | 27 | THALIA PRIMERA FILA SONY MUSIC LATIN 56091 | | |
| 37 | 34 | 31 | EL TRONO DE MEXICO HASTA MI FINAL FONOVISA 354315/U.M.L.E. | | |
| 38 | 32 | 6 | EL COMPA SACRA: EL ULTIMO RAZO SE ALBOROTO EL HORMIGUERO SONY MUSIC LATIN 64831 | | |
| 39 | 39 | 27 | BANDA EL RECODO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISA 354394/U.M.L.E. (C) | | |
| 40 | 33 | 31 | MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/U.M.L.E. (C) | | |
| 41 | 35 | 62 | LARRY HERNANDEZ 16 NARCOS CORRIDOS MENDIETA/FONOVISA 570033/U.M.L.E. | | |
| 42 | 36 | 10 | ALEJANDRO FERNANDEZ MAS ROMANTICO QUE NUNCA SONY MUSIC LATIN 66680 (C) | | |
| 43 | 42 | 32 | LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOVISA 354238/U.M.L.E. | | |
| 44 | 41 | 63 | MARISELA 20 EXITOS INMORTALES IM 6614 | | |
| 45 | 37 | 12 | LOS TIGRES DEL NORTE LEYENDA Y TRADICION FONOVISA 354097/U.M.L.E. | | |
| 46 | 38 | 5 | VARIOUS ARTISTS LATIN URBAN KINGZ 2 MACHETE 014254/U.M.L.E. | | |
| 47 | 40 | 18 | LOS INQUIETOS DEL NORTE LOCOS DESDE AYER CATAPULT DIGITAL EX | | |
| 48 | 45 | 8 | INTOCABLE SUPER 1'S CAPITOL LATIN 40363 | | |
| 49 | 52 | 37 | DON CHETO EL KTIME DE USTEDES PLATINO 8832 | | |
| 50 | 43 | 7 | LOS PLAYER'S MI RAZON DE VIVIR MUSART 4305/BALBOA | | |

Banda El Recodo reaches the summit of Regional Mexican Airplay for a ninth time as "Dime Que Me Quieres" skips 3-1. The track is the group's ninth No. 1 and third consecutive chart-topper, a streak last accomplished by Vicente Fernandez, with four, in 2007-2009.



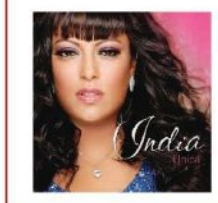
REGIONAL MEXICAN ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) | CERT. |
|-----------|-----------|---------------|---|--------------------------------------|-------|
| 1 | 2 | 14 | #1 PEDRO FERNANDEZ 2 WKS. AMARTE A LA ANTIGUA FONOVISA 354085/U.M.L.E. | | |
| 2 | 1 | 2 | LARRY HERNANDEZ LARRYMANIA MENDIETA/FONOVISA 570052/U.M.L.E. | | |
| 3 | | | NEW GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN | | |
| 4 | 4 | 11 | EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONOVISA 354484/U.M.L.E. | | |
| 5 | 5 | 5 | JUAN GABRIEL JUAN GABRIEL FONOVISA 354514/U.M.L.E. | | |
| 6 | 6 | 4 | VOZ DE MANDO CON LA NUEVA FEDERACION DISA 721553/U.M.L.E. | | |
| 7 | 3 | 2 | CONJUNTO PRIMAVERA EMPACA TUS COSAS FONOVISA 354401/U.M.L.E. | | |
| 8 | 7 | 10 | LOS TITANES DE DURANGO LOS LOCOS DEL CORRIDO DISA 729565/U.M.L.E. | | |
| 9 | 10 | 9 | TIERRA CALI MALDITO AMOR VENUS/UNIVERSAL MUSIC LATIN 65373/U.M.L.E. | | |
| 10 | | | NEW JULION ALVAREZ Y SU NORTEÑO BANDA NI LO INTENTES ASL/DISA 721551/U.M.L.E. | | |
| 11 | 11 | 27 | PESADO DESDE LA CANTINA: VOLUUMEN 1 DISA 726553/U.M.L.E. (C) | | |
| 12 | 8 | 27 | JENNI RIVERA LA GRAN SEÑORA FONOVISA 354398/U.M.L.E. | | |
| 13 | 9 | 9 | DUELO SOLAMENTE TU FONOVISA 354471/U.M.L.E. | | |
| 14 | | | NEW VARIOUS ARTISTS SUPER ESTRELLAS CON LOS EXITOS DEL MOMENTO FONOVISA 354511/U.M.L.E. | | |
| 15 | 12 | 20 | BANDA LOS RECODITOS ANDO BIEN PEDO DISA 721423/U.M.L.E. | | |
| 16 | 17 | 13 | THE CHIEFTANS FEATURING RY COODER SAN PATRICIO HEAR 31321/CONCORD | | |
| 17 | 15 | 16 | LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX | | |
| 18 | | | NEW LOS INVASORES DE NUEVO LEON DEJATE LLEVAR SERCA 6908 | | |
| 19 | 13 | 55 | ESPOINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/U.M.L.E. (C) | | |
| 20 | 14 | 13 | SELENA LA LEYENDA EMI LATIN 07508/CAPITOL LATIN | | |

TROPICAL ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) | CERT. |
|-----------|-----------|---------------|--|--------------------------------------|-------|
| 1 | | | NEW INDIA 1 WK. UNICA TOP STOP 30020/SONY MUSIC LATIN | | |
| 2 | 1 | 52 | AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN | 2 | |
| 3 | 3 | 14 | PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN | | |
| 4 | 4 | 10 | EL GRAN COMBO DE PUERTO RICO SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758 | | |
| 5 | 2 | 3 | TITO NIEVES ENTRE FAMILIA ZMG 30021/SONY MUSIC LATIN | | |
| 6 | 5 | 6 | VARIOUS ARTISTS BACHATA #1 2010 ZMG J & N 30021/SONY MUSIC LATIN | | |
| 7 | 6 | 56 | LUIS ENRIQUE CICLOS TOP STOP 8910 (C) | | |
| 8 | 7 | 61 | VARIOUS ARTISTS 30 TROPICALES DE AYER, HOY Y SIEMPRE DISCOS BARAJAS 610/VNA | | |
| 9 | 10 | 13 | HECTOR ACOSTA EL TORITO THE ULTIMATE SINGHA COLLECTION VENUS/UNIVERSAL MUSIC LATIN 65370/U.M.L.E. | | |
| 10 | 12 | 2 | VARIOUS ARTISTS 30 BACHATAS PEGADITAS 2009 INOX & ROLL 60439/SONY MUSIC LATIN | | |
| 11 | 8 | 10 | VARIOUS ARTISTS BACHATA #1: VOL. 3 MACHETE 014405/U.M.L.E. | | |
| 12 | 9 | 45 | OMEGA EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN | | |
| 13 | 13 | 18 | VARIOUS ARTISTS I LOVE BACHATA PLANET 90125/SONY MUSIC LATIN | | |
| 14 | 11 | 54 | HECTOR ACOSTA SIMPLEMENTE EL TORITO LA VICTORIA VENUS/UNIVERSAL MUSIC LATIN 65366/U.M.L.E. | | |
| 15 | 18 | 60 | VARIOUS ARTISTS BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN | | |
| 16 | 16 | 69 | GILBERTO SANTA ROSA EL CABALLERO DE LA SALSA 35028 025 041 44130/SONY MUSIC LATIN (C) | | |
| 17 | 17 | 50 | VARIOUS ARTISTS 30 BACHATAS PEGADITAS 2009 INOX & ROLL 60439/SONY MUSIC LATIN | | |
| 18 | 20 | 2 | VARIOUS ARTISTS 30 SALSAS PEGADITAS LO MEJOR 10 MEJOR 2010 INOX & ROLL 60439/SONY MUSIC LATIN | | |
| 19 | 14 | 15 | VARIOUS ARTISTS HOT LATIN FIRE VOL. 1 TOP STOP 30020/SONY MUSIC LATIN | | |
| 20 | 19 | 3 | HECTOR LAVOE EL CANTANTE FAMA VENUS/UNIVERSAL MUSIC LATIN 65379/U.M.L.E. | | |

BETWEEN THE BULLETS
INDIA EDGES ESTEFAN WITH FIFTH NO. 1



India debuts atop Tropical Albums with her latest set, "Unica," which sells more than 3,000 copies. This is her third No. 1 entry on the list, following 2002's "Latin Songbird," which spent 16 weeks at the top, and 2006's "Soy Diferente." "Unica" is her fifth No. 1 overall on the list, passing Gloria Estefan for most chart-toppers by a female in the chart's 25-year history. On Top Latin Albums, the set bows at No. 4, matching her previous best opening with 1997's "Sobre el Fuego." —Rauli Ramirez

| JAPAN | | ALBUMS | | (HANSHIN/SOUNDCAN JAPAN/ PLANTECH) JUNE 7, 2010 |
|-----------|-----------|--|-----------|--|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | NEW | BENI LOVEBOX (CD+DVD LTD EDITION) | UNIVERSAL | |
| 2 | NEW | LARRY CARLTON & TAK MATSUMOTO TAKE YOUR PICK VERMILLION | | |
| 3 | 3 | LADY GAGA THE FAME MONSTER (LTD EDITION) | UNIVERSAL | |
| 4 | 4 | JACK JOHNSON TO THE SEA (LTD ED) (BRUSHFIRE/UNIVERSAL REPUBLIC) | | |
| 5 | NEW | BENI LOVEBOX | UNIVERSAL | |
| 6 | 6 | FUNKY MONKEY BABYS FUNKY MONKEY BABYS BEST DREAM | | |
| 7 | 21 | KESHA ANIMAL KEMOSABE/RCA | | |
| 8 | NEW | THE BLUE HEARTS ALL TIME SINGLES - SUPER PREMIUM BEST TRI-M | | |
| 9 | NEW | GO!GO!7188 GO!GO!GO! VICTOR | | |
| 10 | 5 | HIDEAKI TOKUNAGA VOCALIST 4 (LTD EDITION) | UNIVERSAL | |

| UNITED KINGDOM | | ALBUMS | | (THE OFFICIAL UK CHARTS CO.) JUNE 6, 2010 |
|----------------|-----------|--|-----------|--|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | NEW | JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC | | |
| 2 | 2 | MICHAEL BUBLE CRAZY LOVE 143/REPRISE | | |
| 3 | 3 | GLEE CAST GLEE: VOL. 3: SHOWSTOPPERS COLUMBIA | | |
| 4 | 1 | PENDULUM IMMERSION WARNER BROS. | | |
| 5 | 6 | ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J | | |
| 6 | 8 | LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |
| 7 | 4 | KATIE MELUA THE HOUSE DRAMATICO | | |
| 8 | 7 | PLAN B THE DEFORMATION OF STRICKLAND BANKS 6/79 | | |
| 9 | NEW | RAF SQUADRONAIRES IN THE MOOD DECCA | | |
| 10 | 10 | FLORENCE + THE MACHINE LUNGS ISLAND | | |

| GERMANY | | ALBUMS | | (MEDIA CONTROL) JUNE 8, 2010 |
|-----------|-----------|--|-----------|------------------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | 1 | LENA MEYER-LANDRUT MY CASSETTE PLAYER USFO/UNIVERSAL | | |
| 2 | 5 | UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION | | |
| 3 | 4 | DIE FANTASTISCHEN VIER FUER DICH IMMER NOCH FANTA SIE SONY MUSIC | | |
| 4 | NEW | JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC | | |
| 5 | 3 | KATIE MELUA THE HOUSE DRAMATICO/SKINNY FISH | | |
| 6 | 2 | SIDO SIDO MTV UNPLUGGED LIVE UNIVERSAL | | |
| 7 | 6 | THE ROLLING STONES EXILE ON MAIN STREET (REMASTERED) ROLLING STONES/POLYDOR | | |
| 8 | 7 | REINHARD MEY MAIREGEN CAPITOL | | |
| 9 | 8 | AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA | | |
| 10 | 11 | LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |

| EUROPEAN HOT 100 SINGLES | | ALBUMS | | (65 GLOBAL MEDIA/BILLBOARD) JUNE 9, 2010 |
|--------------------------|-----------|--|-----------|--|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | 18 | SATELLITE LENA MEYER-LANDRUT USFO/UNIVERSAL | | |
| 2 | 1 | ALORS ON DANSE STROMAE VERTIGO/MOSAERT | | |
| 3 | 57 | GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN | | |
| 4 | 2 | BREAK YOUR HEART TAIO CRUZ ISLAND | | |
| 5 | 3 | WAVIN' FLAG KHAAN A&M/OCTONE/INTERSCOPE | | |
| 6 | 41 | ALLEZ OLA OLE JESSY MATADOR WAGRAM | | |
| 7 | 5 | NOTHIN' ON YOU B.O.B FT BRUNO MARS ATLANTIC | | |
| 8 | 4 | BABY JUSTIN BIEBER FT LUDACRIS SCHOOLBOY/RAYMOND BRAUN/ISLAND | | |
| 9 | 12 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC/SONY MUSIC LATIN | | |
| 10 | 6 | STEREO LOVE EDWARD MAYER FT. VIKI JIGULINA SPIN/PLAY DIS BEAT ALL ROUND THE WORLD | | |
| 11 | 7 | TELEPHONE LADY GAGA FT. BONOVE STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |
| 12 | 17 | RIDIN SOLO JASON DERULO BELUGA HEIGHTS/WARNER BROS. | | |
| 13 | 9 | HEY, SOUL SISTER TRAIN COLUMBIA | | |
| 14 | 22 | VEM DANCAR KUDURO LUCENZO & BIG ALI AIRPLAY | | |
| 15 | 20 | GEBOREN UM ZU LEBEN UNHEILIG INTERSTAR/FANSATION | | |
| 16 | 8 | DIRTEE DISCO DIZEE RASCAL DIRTEE STANK | | |
| 17 | 14 | IF WE EVER MEET AGAIN TRIBALAND FT. KATY PERRY MOSLEY/BLACKGROUND/INTERSCOPE | | |
| 18 | 16 | NOT AFRAID EMINEM SHADY/AFTERMATH/INTERSCOPE | | |
| 19 | 13 | MEMORIES DAVID GUETTA FT. KID CUDI GUM/VIRGIN | | |
| 20 | 36 | CANDY AGGROS SANTOS FT. KIMBERLY WYATT MERCURY | | |

| EURO DIGITAL SONGS | | ALBUMS | | (NIELSEN SOUNDCAN INTERNATIONAL) JUNE 19, 2010 |
|--------------------|-----------|--|-----------|--|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | NEW | GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. FERRE & LMF&O GUM/VIRGIN | | |
| 2 | 7 | SATELLITE LENA MEYER-LANDRUT UNIVERSAL | | |
| 3 | 3 | WAVIN' FLAG KHAAN A&M/OCTONE | | |
| 4 | 2 | NOTHIN' ON YOU B.O.B FT BRUNO MARS REBEL/ROCK/GRAND HUSTLE/ATLANTIC | | |
| 5 | NEW | GLOW MADCON BONNIER/BONNIER AMIGO | | |
| 6 | 4 | NOT AFRAID EMINEM SOLO/SHADY/AFTERMATH/INTERSCOPE | | |
| 7 | 6 | RIDIN' SOLO JASON DERULO BELUGA HEIGHTS/WARNER BROS. | | |
| 8 | 5 | STEREO LOVE EDWARD MAYER & VIKI JIGULINA CAT | | |
| 9 | 1 | DIRTEE DISCO DIZEE RASCAL DIRTEE STANK | | |
| 10 | 11 | OMG USHER FT. WILLIAM LAFACE/JLG | | |
| 11 | 20 | TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS MBK/J | | |
| 12 | 12 | CANDY AGGROS SANTOS FT. KIMBERLY WYATT MERCURY | | |
| 13 | 10 | HEY, SOUL SISTER TRAIN COLUMBIA | | |
| 14 | NEW | CAN'T BE TAMED MILEY CYRUS HOLLYWOOD | | |
| 15 | NEW | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC | | |

| FRANCE | | ALBUMS | | (SNEP/IFOP/TITE-LIVE) JUNE 8, 2010 |
|-----------|-----------|--|-----------|------------------------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | 1 | LES PRETRES SPIRITUS DEI TF1 MUSIQUE | | |
| 2 | 3 | MUSE THE RESISTANCE A&E/HELIUM 3/WARNER | | |
| 3 | 4 | SEXION DASSAULT L'ECOLE DES POINTS VITAEUX JIVE | | |
| 4 | 12 | ZAZ ZAZ PLAY ON | | |
| 5 | 9 | THE BLACK EYED PEAS THE E.N.D. INTERSCOPE | | |
| 6 | 10 | DAVID GUETTA ONE LOVE GUM/VIRGIN | | |
| 7 | 2 | CHRISTOPHE MAE ON TRACÉ LA ROUTE WARNER | | |
| 8 | 11 | BEN L'ONCLE SOUL BEN L'ONCLE SOUL MOTOWN | | |
| 9 | 5 | KATIE MELUA THE HOUSE DRAMATICO | | |
| 10 | 7 | LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |

| CANADA | | ALBUMS | | (NIELSEN BDS/SOUNDCAN) JUNE 19, 2010 |
|-----------|-----------|--|-----------|--------------------------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | NEW | JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL | | |
| 2 | 1 | SOUNDTRACK GLEE: VOL. 3: SHOWSTOPPERS 20TH CENTURY FOX TO COLUMBIA SONY MUSIC | | |
| 3 | NEW | TAIO CRUZ ROKSTAR: HIT & BROADWAY/MERCURY/UNIVERSAL | | |
| 4 | 4 | JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND | | |
| 5 | 5 | DANIEL DESNOYERS SUMMER SESSION 10 0-NOV/DEP | | |
| 6 | 6 | LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |
| 7 | 3 | WILLIAM DESLAURIERS PIED A TERRE UN PRODUCTIONS J | | |
| 8 | 7 | LADY ANTEBELLUM NEED YOU NOW CAPITOL NASHVILLE/EMI | | |
| 9 | 9 | LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |
| 10 | 8 | THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL | | |

| AUSTRALIA | | ALBUMS | | (ARIA) JUNE 6, 2010 |
|-----------|-----------|--|-----------|---------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | 1 | GLEE CAST GLEE: VOL. 3: SHOWSTOPPERS COLUMBIA | | |
| 2 | 2 | USHER RAYMOND V RAYMOND JIVE/JLG | | |
| 3 | 5 | JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND | | |
| 4 | 3 | PENDULUM IMMERSION WARNER BROS. | | |
| 5 | 8 | K.D. LANG RECOLLECTION NONESUCH | | |
| 6 | 7 | AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA | | |
| 7 | 9 | LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |
| 8 | 10 | FLORENCE + THE MACHINE LUNGS ISLAND | | |
| 9 | 4 | TAME IMPALA INNERSEPER MOD | | |
| 10 | 11 | ANGUS & JULIA STONE DOWN THE WAY CAPITOL | | |

| EURO DIGITAL SONGS SPOTLIGHT | | ALBUMS | | (NIELSEN SOUNDCAN INTERNATIONAL) JUNE 19, 2010 |
|------------------------------|-----------|---|-----------|--|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | 3 | SATELLITE LENA MEYER-LANDRUT UNIVERSAL | | |
| 2 | 1 | ALORS ON DANSE STROMAE WE ARE MUSIC | | |
| 3 | 8 | ALLEZ OLA OLE JESSY MATADOR WAGRAM | | |
| 4 | 2 | OPA GIORGOS ALKAIOS & FRIENDS UNIVERSAL | | |
| 5 | 4 | SAN ERTHI I MERA STAVENTO FT. IVI ADAMO KOUNELIS/SONY MUSIC | | |
| 6 | 6 | THEOS NINO THE SPICY EFFECT/UNIVERSAL | | |
| 7 | NEW | PLEASE DON'T BREAK MY HEART KALMOIRA FT. FATMAN SCOOP HEAVEN | | |
| 8 | NEW | DRIP DROP SAFURA EUR/MEDIA/ZAPHIRE | | |
| 9 | RE | THIS IS MY LIFE EDWARD MAYER FT. VIKI JIGULINA PLAY ON | | |
| 10 | 5 | MPORO KI EGO GOIN' THROUGH FT. NEBMA UNIVERSAL | | |

| EUROPEAN ALBUMS | | ALBUMS | | (65 GLOBAL MEDIA/BILLBOARD) JUNE 9, 2010 |
|-----------------|-----------|---|-----------|--|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | NEW | JACK JOHNSON TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC | | |
| 2 | 1 | KATIE MELUA THE HOUSE DRAMATICO | | |
| 3 | 3 | AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA | | |
| 4 | 4 | LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |
| 5 | 2 | THE ROLLING STONES EXILE ON MAIN STREET (REMASTERED) POLYDOR | | |
| 6 | 6 | LENA MEYER-LANDRUT MY CASSETTE PLAYER USFO/UNIVERSAL | | |
| 7 | 5 | MICHAEL BUBLE CRAZY LOVE 143/REPRISE | | |
| 8 | 8 | THE BLACK EYED PEAS THE E.N.D. INTERSCOPE | | |
| 9 | 10 | MUSE THE RESISTANCE A&E/HELIUM 3/WARNER | | |
| 10 | 21 | UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION | | |
| 11 | 13 | DIE FANTASTISCHEN VIER FUER DICH IMMER NOCH FANTA SIE SONY MUSIC | | |
| 12 | 12 | DAVID GUETTA ONE LOVE GUM/VIRGIN | | |
| 13 | 11 | GLEE CAST GLEE: VOL. 3: SHOWSTOPPERS COLUMBIA | | |
| 14 | 15 | ALICIA KEYS THE ELEMENT OF FREEDOM BMK/J | | |
| 15 | 7 | PENDULUM IMMERSION WARNER BROS. | | |

| ITALY | | ALBUMS | | (NIELSEN) JUNE 7, 2010 |
|-----------|-----------|--|-----------|------------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | 1 | LIGABUE ARRIVEDERCI! MOSTRO! WARNER BROS. | | |
| 2 | NEW | MARCO CARTA IL CUORE MUOVE ATLANTIC | | |
| 3 | NEW | MINA CAMELLA PDU | | |
| 4 | NEW | CESARE CREMONINI 1999 - 2010 THE GREATEST HITS WARNER BROS. | | |
| 5 | 2 | BIAGIO ANTONACCI INASPETTATA IRIS | | |
| 6 | 3 | ZERO RENATO ZERONOVETOUR PRESENTE TATTICA | | |
| 7 | 4 | THE ROLLING STONES EXILE ON MAIN STREET (REMASTERED) ROLLING STONES/POLYDOR | | |
| 8 | 5 | PIERDAVIDE CARONE UNA CANZONE POP COLUMBIA | | |
| 9 | 7 | EMMA OLTRE UNIVERSAL | | |
| 10 | 6 | AC/DC IRON MAN 2 (SOUNDTRACK) COLUMBIA | | |

| SPAIN | | ALBUMS | | (PROMUSICAE/MEDIA) JUNE 9, 2010 |
|-----------|-----------|---|-----------|---------------------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | NEW | ANDREAS CALAMARO ON THE ROCK DRO | | |
| 2 | 1 | MARC ANTHONY ICONS SONY MUSIC | | |
| 3 | 2 | CHAYANNE NO HAY IMPOSIBLES SONY MUSIC | | |
| 4 | 3 | JUSTIN BIEBER MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND | | |
| 5 | 4 | SOUNDTRACK PHINEAS & FERB EMI | | |
| 6 | 30 | DANIEL DIGES DANIEL DIGES DRO | | |
| 7 | 6 | ALEJANDRO SANZ PARADISO EXPRESS DRO | | |
| 8 | 7 | DIRE STRAITS ALCHEMY UNIVERSAL | | |
| 9 | NEW | LOLITA DE LOLITA A LOLA VALE | | |
| 10 | 9 | ESTOPA X ANIVERSARIUM SONY MUSIC | | |

| BRAZIL | | ALBUMS | | (APB/NIELSEN) JUNE 4, 2010 |
|-----------|-----------|--|-----------|----------------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | 1 | JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND | | |
| 2 | 2 | LUAN SANTANA LUAN SANTANA - AO VIVO SOM LIVRE | | |
| 3 | 3 | ZEZE DI CAMARGO & LUCIANO DOUBLE FACE SONY MUSIC | | |
| 4 | 11 | SANDY MANUSCRITO UNIVERSAL | | |
| 5 | NEW | IVETE SANGALO DUETOS UNIVERSAL | | |
| 6 | 4 | PADRE FABIO DE MELO ILUMINAR SOM LIVRE | | |
| 7 | 5 | REGIS DANESO O MELHOR DE REGIS DANESO SOM LIVRE | | |
| 8 | 9 | MARIA GADU MARIA GADU SOM LIVRE | | |
| 9 | 6 | ROBERTO CARLOS EMOCES SERTANESAS SONY MUSIC | | |
| 10 | 15 | VARIOUS ARTISTS PROMESSAS - VOL.2 SOM LIVRE | | |

Marco Carta grabs his third top five set on the Italy Albums chart with "Il Cuore Muove," the tally's highest new entry.



| EUROPEAN AIRPLAY | | ALBUMS | | (NIELSEN MUSIC CONTROL) JUNE 9, 2010 |
|------------------|-----------|---|-----------|--------------------------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | 1 | HEY, SOUL SISTER TRAIN COLUMBIA | | |
| 2 | 2 | IF WE EVER MEET AGAIN TRIBALAND FT. KATY PERRY MOSLEY/BLACKGROUND/INTERSCOPE | | |
| 3 | 4 | NOTHIN' ON YOU B.O.B FT BRUNO MARS REBEL/ROCK/GRAND HUSTLE/ATLANTIC | | |
| 4 | 5 | IN MY HEAD JASON DERULO BELUGA HEIGHTS/WARNER BROS. | | |
| 5 | 7 | CALIFORNIA GURLS KATY PERRY FT. SNOOP DOG CAPITOL | | |
| 6 | 3 | BREAK YOUR HEART TAIO CRUZ ISLAND | | |
| 7 | 6 | FIRELIZES OW CITY UNIVERSAL REPUBLIC | | |
| 8 | 11 | TE AMO RIHANNA SP/DEF JAM | | |
| 9 | 13 | ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |
| 10 | 14 | SHE SAID PLAN B PLAN B 6/79 | | |
| 11 | 9 | ALL THE RIGHT MOVES ONEREPUBLIC MOSLEY/INTERSCOPE | | |
| 12 | 22 | OMG USHER FT. WILLIAM LAFACE/JLG | | |
| 13 | 8 | TELEPHONE LADY GAGA FT. BONOVE STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |
| 14 | 12 | FIGHT FOR THIS LOVE CHERYL COLE FASCINATION/POLYDOR | | |
| 15 | 10 | RUDE BOY RIHANNA SP/DEF JAM | | |

| SWEDEN | | SINGLES | | (GLF) JUNE 4, 2010 |
|-----------|-----------|---|-----------|--------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | 41 | SATELLITE LENA MEYER-LANDRUT USFO/UNIVERSAL | | |
| 2 | 3 | ALORS ON DANSE STROMAE VERTIGO/MOSAERT | | |
| 3 | 2 | STEREO LOVE EDWARD MAYER FT. VIKI JIGULINA MAYAVIN | | |
| 4 | 10 | KOM TIMOTEJ LIONHEART | | |
| 5 | 8 | ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | | |

| ALBUMS | | ALBUMS | | (IRMA/CHART TRACK) JUNE 4, 2010 |
|-----------|-----------|--|-----------|---------------------------------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | |
| 1 | NEW | LASSE STEFANZ TEXAS MARIANN | | |
| 2 | 4 | SABATON COAT OF ARMS NUCLEAR BLAST | | |
| 3 | 2 | ERIC SAADE MASQUERADE ROXY/NORDISK FILM | | |
| 4 | 6 | KALLE MORAEUS UNDERBART SONY MUSIC | | |
| 5 | 1 | THE ROLLING STONES EXILE ON MAIN STREET (REMASTERED) ROLLING STONES/POLYD | | |

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Rhino Entertainment names **Kenny Nemes** senior VP of marketing. He was VP.

Island Def Jam Music Group promotes **Allison Schlueter** to VP of digital marketing. She was senior director.

Sony Music Nashville promotes **Laura McKinley** to associate director of marketing and artist development. She was manager.

Show Dog-Universal promotes **Natalie Moore** to director of artist development and creative services. She was manager.



NEMES

SCHLUETER

HILL

BAYRUNS

PUBLISHING: Warner/Chappell Music promotes **BJ Hill** to senior director of A&R for Warner/Chappell Nashville. He was director.

The Harry Fox Agency appoints **Fred Beteille** senior director of strategic technology. He was director of business affairs and licensing technology.

DISTRIBUTION: Fat Beats Distribution names **Eric Bayruns** GM. He was international and national sales manager.

TOURING: Talent agency Monterey International names **John Gabrysiak** director of marketing and sponsorships. He was a sponsorship tour director at Mosaic Experiential Marketing.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—names **Pete Skorich** executive VP of broadcasting/brand marketing. He retains previous responsibilities as executive VP of broadcasting/multimedia.

MEDIA: Spanish Broadcasting System appoints **Deborah Powell** national sales manager for Mega TV and **Juan Fina** national sales manager for SBS Miami. They were account executives.

RELATED FIELDS: Licensing consulting company RightsFlow names **Isaac Gabriel** director of technology. He was data warehouse administrator at HealthFirst.

—Edited by Mitchell Peters

GOODWORKS

SWITCHFOOT SET FOR SIXTH ANNUAL BRO-AM

Timmy Curran, Dynamite Walls, Jon Foreman & Friends, OK Go, Chris Shiflett & the Dead Peasants, the Almost, Kate Voegelé and Young the Giant have been tapped to perform at Switchfoot's sixth annual Bro-Am benefit concert/surf contest, to be held June 26 at Moonlight Beach in Encinitas, Calif.

Presented by Hurlay, the event will be free to the public and is designed to raise money for the San Diego and Ocean-side, Calif., chapters of StandUp for Kids, a nonprofit group that assists homeless youth. Funds will be raised through sign-up fees to the surf contest, a private auction on June 25, sponsors, merchandise and ticket sales from an after-party at San Diego's Belly Up Tavern.

"For a lot of these kids, their homelessness is not a choice; it's something that's been thrust upon them," says Switchfoot lead singer Jon Foreman, whose band is on the road supporting its latest album, "Hello Hurricane." "[StandUp for Kids] does an incredible job of partnering with these kids and giving them no excuses, essentially saying, 'You can do it.'"

Last year, Bro-Am raised \$100,000 for StandUp for Kids and drew more than 7,000 people. Since its inception in 2005, the event has raised nearly \$300,000 for San Diego-based children's charities.

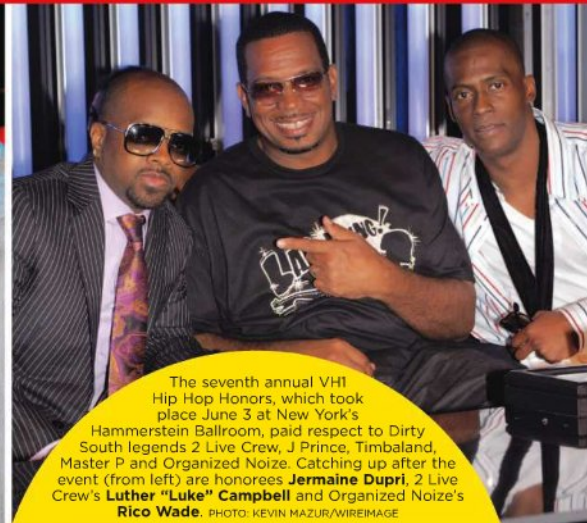
—Mitchell Peters

BACKBEAT



Jenni Rivera, mun2 senior VP of programming and production Flavio Morales (right) and NBC Universal senior VP of marketing and sales strategy Brian Hunt were in Hollywood to celebrate Rivera's new reality show, "Jenni Rivera Presents Chiquis and Raq-C." Rivera has joined the NBC Universal cable family as the executive producer of the show, which debuts July 3 on mun2.

PHOTO: ROBSON MUZEL



The seventh annual VH1 Hip Hop Honors, which took place June 3 at New York's Hammerstein Ballroom, paid respect to Dirty South legends 2 Live Crew, J Prince, Timbaland, Master P and Organized Noize. Catching up after the event (from left) are honorees Jermaine Dupri, 2 Live Crew's Luther "Luke" Campbell and Organized Noize's Rico Wade.

PHOTO: KEVIN MAZUR/WIREIMAGE



INTERNATIONAL MUSIC SUMMIT

The international dance music community convened May 26-28 in Ibiza, Spain, for the third annual International Music Summit to attend showcases, workshops and networking sessions. Honored at the event was Cream's James Barton, who won the Pioneer Award for outstanding dedication to dance music.

PHOTOS: MAT PLAYFORD

LEFT: IMS co-founders Pete Tong (left) and Ben Turner (right) flank one of the summit's keynote speakers, DJ/producer David Guetta.

BELOW: One of the featured panels was "USA Today: Boom Boom Now," which focused on recent developments in the U.S. dance market. Sitting on the panel (from left) were William Morris Endeavor Entertainment agent Sam Kirby; producer Arthur Baker, Atlantic Records A&R representative Travis Hayden; KCRW Los Angeles music director/"Morning Becomes Eclectic" host Jason Bentley; DJ/producer Tommie Sunshine; Prohibition U.K.'s Caroline Prothero, artist manager for David Guetta; and Ultra Records president Patrick Moxey.



INSIDE TRACK

O'CONNOR'S ONE HOT SUMMER

For Chicago singer Nora O'Connor, the summer of 2010 is shaping up to be the highest-profile of her career.

After a year of occasional dates and TV performances with Neko Case (alongside her regular harmonizer Kelly Hogan) and a one-off reunion show with her former alt-country compatriots the Blacks, O'Connor will spend the summer on the road in North America and Europe with Jakob Dylan as part of his Three Legs band while getting ready for the release of Mavis Staples' Jeff Tweedy-produced solo album on which her and Hogan's vocals play a prominent role.

For O'Connor, it's an exciting return to music after a hiatus to raise sons James, 4, and Archie, 2. The Chicago native has served as the secret vocal weapon behind acts like Case, John Wes-

ley Harding, Archer Prewitt and the Aluminum Group. She spent five years touring and recording as part of Andrew Bird's Bowl of Fire and was the other non-Canadian (besides Case) to appear on the first three New Pornographers albums. Solo album "Til the Dawn" came out in 2004 on Bloodshot Records.

Now, O'Connor's work with Staples is sure to earn her even greater renown. O'Connor and Hogan performed with Staples once—at a 2002 benefit concert—but hadn't heard from her until she was asked to do the sessions. "I was blown away that she actually wanted me and Kelly," O'Connor says. "She and her sister, Yvonne, were there the whole time. We were scared, but she took that away and treated us as part of the family."

O'Connor is busy with other projects at



O'CONNOR

home in Chicago, but if Staples calls for some gigs, she's ready. "I would really love to," she says, "and really hope to sing some of those songs again."

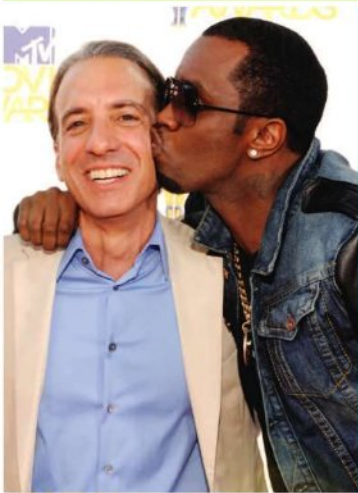
...



The Society of Singers honored **Natalie Cole** June 1 with the Ella Award, recognizing her contribution to music and her dedication to humanitarian causes. Also honored at the event were Doris Day and legendary backup singer **Billie Barnum**. From left: **Monica Mancini**, daughter of Henry and Ginny Mancini; SOS president/CEO **Jerry Sharell**; Cole; SOS co-founder/chairman emeritus **Ginny Mancini**; Warner/Chappell Music senior VP of creative **Bob Fead**; and **Ledisi** and **Dave Koz**, who both performed at the event. PHOTO: JACQUELINE SALLOW



In May, Full Works partners Decca, HMV and Classic FM celebrated the 500,000-unit sales of the classical and specialties range they launched in April 2008. To commemorate the achievement they were presented with a plaque at the classical department of HMV's flagship store in London. From left: HMV classical and specialties manager **Tony Shaw**, Classic FM executive producer **Sam Jackson**, Global Radio head of music partnerships **Buffie Du Pon**, Decca Records GM **Mark Wilkinson**, Decca consultant **Barry Holden**, HMV classical buyer **Amy Hart**, Decca marketing manager **Richard Gay** and Decca musical director **Dickon Stainer**.



MTV MOVIE AWARDS

The MTV Movie Awards, held June 6 at the Gibson Theater in Los Angeles, showcased performances by Christina Aguilera and Katy Perry with Snoop Dogg. "New Moon" took home the golden popcorn for best movie. One of the top water-cooler moments was an opening appearance by Tom Cruise as his "Tropic Thunder" character, Les Grossman, who performed a dance routine with Jennifer Lopez. PHOTOS: FRANK MICELOTTA/MTV/PICTUREGROUP

LEFT: Sharing a tender moment before the event are **Van Toffler**, president of MTV Networks Music and Logo Groups, and Bad Boy Entertainment Group Worldwide founder/CEO **Sean "Diddy" Combs**.

BELOW: Hanging out on the red carpet (from left) are Bad Boy Entertainment Group Worldwide founder/CEO **Sean "Diddy" Combs**; Viacom president/CEO **Philippe P. Dauman**; film director **Brett Ratner**; Dauman's wife, **Debbie Dauman**; actor/singer **Tyrese Gibson**; and MTV Networks chairman/CEO **Judy McGrath**.



Chris Brown, **Jay Sean**, **Bow Wow** and **Baby** were just a few of the artists who came out to celebrate Drake's introduction of his new album, "Thank Me Later," June 2 at New York's MSR Studios. Pictured (from left) are Young Money/Cash Money recording artist **Lil Twist**, Cash Money Records co-CEO **Bryan "Birdman" Williams** and WQHT New York music director/assistant PD **Jill Strada**. The album, due June 15 from Young Money, leaked online just hours before Drake's first official listening party. PHOTO: PICTUREGROUP



Veteran music publisher **Rolf Budde** was honored June 3 with the Order of Merit of the Federal Republic of Germany, the country's highest civil honor. Budde, the owner of publishing company **Rolf Budde Musikverlag**, received the honor for his engagement in German and international music business and his involvement in various cultural projects.



On June 4 the Recording Academy's Florida Chapter, along with its Producers and Engineers Wing, presented "Grammy GPS: A Roadmap for Today's Music Biz" at the Gibson Miami Showroom. Billboard executive director of Latin content and programming **Leila Cobo** interviewed producer/musician **Nile Rodgers**, who regaled the audience with anecdotes about Madonna, Lady Gaga and the transformation of David Bowie's "Let's Dance" from folk song to avant-garde dance track. PHOTO: JOHN PARRA/WIREIMAGE



Comedian **Russell Brand** reinvigorated his music career during a May 24 party at the Roxy in Los Angeles. Brand is the frontman for faux rock band **Infant Sorrow**, which is featured in his new film "Get Him to the Greek" and also responsible for the soundtrack, which Universal Republic Records released June 1 (see story, page 38). From left: Producer **Judd Apatow**, Universal Republic president/CEO **Monte Lipman** and senior VP of marketing and artist development **Kim Garner** and Brand. PHOTO: KELLY FOGEL

© Copyright 2010 by e5 Global Media, LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the last week in December, and the first week in January, by e5 Global Media, LLC, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 3599, Northbrook, IL 60065-3599. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Rosie Hassell, rosie.hassell@thevmsgroup.com, 1-717-505-9701, ext. 136. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 122 Issue 24. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-658-6372 (outside U.S.: 647-559-7531) or e-mail billboard@espcomp.com. For any other information, call 646-654-4400.



EASIER ACCESS TO THE EAST SIDE.

NEW BUSINESS ELITE SERVICE TO JFK

Our seven daily nonstops to New York from Los Angeles and five from San Francisco will now offer BusinessElite® service, which means expanded dining options, more legroom, personal entertainment systems, Wi-Fi, and complimentary Sky Club™ access. In other words, a more comfortable way across the country.

For more than 350 destinations worldwide, visit delta.com

Europe Loves You,

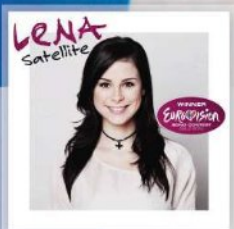
LENA

The rest just haven't met you yet!

WINNER
OF THE
EUROVISION
SONG CONTEST
OSLO 2010

We salute LENA,
winner of the
Eurovision Song Contest
2010 in Oslo –
Europe's most important
music competition.

Congratulations on your impressive victory,
we look forward to accompanying you on this exciting journey.
All the best from your friends.



The European No.1 Single
SATELLITE



The Highly Anticipated Debut Album
MY CASSETTE PLAYER



► BRAINPOOL

WE LOVE
MUSIC



Das Erste®

More at ebook-free-download.net or magazinesdownload.com