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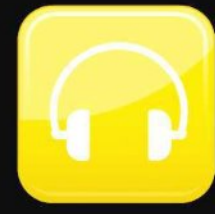
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# Billboard

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**JUDGMENT DAY**

**WHAT THE  
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MEANS FOR YOUR  
BUSINESS**

**THE NEW NEW CEO**

**CAN ROGER FAXON  
RESTORE ORDER  
AT EMI?**

**HOW TO WORK  
WITH A HIT  
SONGWRITER**

**BY KARA DiOGUARDI**

**POST-BILINGUAL**

**ENRIQUE IGLESIAS'  
NEW ALBUM  
COULD CHANGE  
LATIN MUSIC**

**GARDEN VARIETY**

**MSG'S HANK  
RATNER ON FUSE,  
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**CHART HEAT**  
DRAKE,  
TOM PETTY,  
MIKE POSNER,  
ZAC BROWN  
BAND

**IN 'RECOVERY'**

# EMINEM

**'Everything Now  
Is A Step At A Time'**

Odds of having 3 multi-platinum albums

**1 / 1,650,000**

Odds of having a child diagnosed with autism

**1 / 110**



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**AUTISM SPEAKS**  
It's time to listen.

# No. 1

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ON THE COVER: Eminem photograph by Nigel Parry



360 DEGREES OF BILLBOARD

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**.COM EXCLUSIVES**  
With the one-year anniversary of Michael Jackson's death, Billboard celebrates all things MJ with a look at his life in photos, a video tribute from today's stars, his top 50 Billboard hits and more. Check it out at [billboard.com/mj](http://billboard.com/mj).

### Events

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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 Leebow, 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 Concepcion 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**

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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; Nashville)  
CHART MANAGERS: Bob Allen (Boxscore; Nashville), Raphael George (Blues, R&B/Hip-Hop, Reggae, Rhythmic), Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age, Ringtone, 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 Vitoullis (Classical, Kid Audio, Video)  
CHART MANAGER: Raully Ramirez (Latin)  
CHART PRODUCTION MANAGER: Michael Cusson  
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoullis  
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

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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

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MAGAZINE REPRINTS: Rosie Hassell - 1-717-505-9701 Ext. 136 or rosie.hassell@theygsgroup.com

**PRODUCTION**

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ASSOCIATE PRODUCTION DIRECTOR: Anthony T. Stallings  
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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  
Fax: 646-654-4681  
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**LOS ANGELES:** 5055 Wilshire Blvd., Los Angeles, CA 90036  
Phone: 323-525-2300  
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**MIAMI:** 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149  
Phone: 305-361-5279  
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**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**

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**OPINION**

EDITORIALS | COMMENTARY | LETTERS

**Long Player**

An Artist Explains Why She Decided To Release New Music Without A Label

BY SAM PHILLIPS

A good song will outlast us all.

After the music business broke down, I thought I would get out and walk with this idea instead of waiting for someone with the new business model to come and fix things.

I set up a little stand by the side of the road called the "Long Play," a music-and-art installation at my website Sam-Phillips.com. Starting in October 2009, I set out to write, record and digitally release five EPs and one full-length album in a year's time while making audio logs, short films, essays and other oddities connected to my creative process. Those who are interested pay a one-year subscription fee of \$52—equal to \$1 per week—and enter my world of writing, recording and mixing where they can download the music and wander around in the ever-evolving "virtual museum" I have created.

I've heard and read a lot of interesting opinions about the death, and the possible resurrection, of the music business. But for me it's the same as it has been for more than 20 years—make something good. Great songs and musicians started this whole thing, have kept it going and will see it through because there are many people out there who love great music.

What I call "pop/novelty/flash" music caters to a sweet tooth and cashes in, but there also has to be music that sustains,



inspires and moves us. People need some Louis Armstrong and Skip James to go with their "American Idol."

Instead of trying to grab more of the profit as it shrinks, maybe record companies, managers and others in the industry could create long-term wealth by helping artists and audiences develop their musical roots. U.S. public schools, which offer little or no music education, would be a great place to start this investment. I learned to love poetry because one of my teachers gave us great poems to read. Why not give schoolchildren great music to listen to? I believe that broadening and deepening musical tastes will result in better music and a hunger for more of it.

Most of the music and recordings I love aren't floating down the mainstream anymore because drought has narrowed the waters considerably. This got me to explore the back roads: The funds I have gathered from subscribers are smaller than major-label budgets, but are able to go further in fewer hands with more specific goals.

Violinist/arranger Eric Gorfain and I partnered on the Long Play because of our mutual interests in visual arts and music. While I'm making my own EP artwork and collages, he's taking photographs and making short films. After years of making records with well-known producers and engineers, the chance to record, mix and produce music on our own with some vintage gear at a workspace on the east side of Los Angeles seemed like a much better idea than

I want to keep writing songs and making music without a broken, scared business telling me I can't.

mourning the old record business.

I am neither the first nor the last to do something like this and we are all learning as we go. By releasing my music digitally, I discovered many of my listeners still want a physical CD or vinyl record. I will most likely partner with a record company to distribute some sort of physical recording at the end of this project.

Though the Long Play is more work, it also gives me the freedom to send more music out to my listeners than ever before. In the past, because the record company insisted on owning my recordings and would only pay me as a songwriter for 12 songs, it limited the amount of music I could release.

My motives for starting the Long Play are creative. I want to keep writing songs and making music without a broken, scared business telling me I can't. This is specifically important for me because I am a songwriter and a recording artist—not a pop star. There may not be enough money to pay executive salaries, but so far I have gathered enough subscriptions to make recordings with my band and to get the word out about the Long Play.

This experience has made me think that there's a way through—a long way that those who love music can take to the next great era of songs and recordings.

Sam Phillips is a singer/songwriter whose albums include "Martinis & Bikinis" (Virgin) and "Don't Do Anything" (Nonesuch).

**FOR THE RECORD**

■ Nielsen SoundScan reprocessed sales data for the June 26 chart a week after press time, resulting in incorrect chart rankings. Among them, Jewel's new album "Sweet and Wild" debuted at No. 11 on the Billboard 200, not No. 10 as reported last week.

This week's charts include corrected "last week" positions. In addition, all charts and stories on Billboard.biz and Billboard.com were immediately corrected with proper chart rankings.

■ A story on Dru Hill in the June 26 issue ran incomplete on page 31. The last paragraph should have read as follows:

"You'll be hearing a sharper sound from Dru Hill. It's about the here and now, not the old stuff," says Sweat, who's back on Billboard's Hot R&B/Hip-Hop Songs chart with "Test Drive," featuring Joe. It's the lead single from his own Kedar Entertainment CD, "Ridin' Solo" (June 21).

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**ROOM SERVICE**  
McCann, Holiday Inn partner to release song



**ANYONE CAN PLAY**  
Music games embrace instructional modes



**BETWEEN YOU AND ME**  
Tips on collaborating with a hit songwriter



**MAN OF THE HOUR**  
Q&A with new EMI Group CEO Roger Faxon



**FORGET ME NOT**  
U.K. 'Dreamboats' franchise heads for U.S.

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**>>>MUSIC RIGHTS NOW CAMPAIGN LAUNCHES**

In conjunction with the RIAA, Universal Music Group Distribution started a Facebook page where it is encouraging the public to lobby elected officials in Washington, D.C., for stronger measures against online music piracy. The Music Rights Now Facebook page links to a form that visitors can use to contact politicians and express the need for action.

**>>>IFPI CEO TO STEP DOWN**

John Kennedy will step down as IFPI chairman/CEO next month after five years in the role. His replacement will be IFPI executive VP/regional director of Europe Frances Moore. Kennedy was previously president/COO of Universal Music Group International from 2001 to 2004 and also worked as an entertainment industry lawyer in the '80s and '90s. He now plans to launch a management/agency business for the entertainment industry.

**>>>HP BUYS MELODEO**

Hewlett-Packard purchased Melodeo for between \$30 million and \$35 million. Melodeo is the parent company of nuTsie, the music streaming service that allows users to listen to their iTunes collection over the Web or on mobile phones. The service offers a cloud-based replica of a user's iTunes library. HP acquired Palm in April; the Melodeo buy gives Palm an in-house music service for its mobile device owners.

# UP FRONT



**Safe harbor from the storm: YouTube's music home page.**

rights organizations and that smaller labels and independent artists have a tougher time.

"This is a terrible result for independent artists," says Chris Castle, a Los Angeles-based entertainment lawyer and co-chairman of the legal committee of the American Assn. of Independent Music. "Google's interpretation of the DMCA creates three classes of artists: those who have the money and time to pursue notice-and-takedown 24 hours a day, seven days a week; those who have some resources to send notices some of the time; and those who give up in despair."

Viacom has promised to appeal the case to the U.S. Court of Appeals for the Second Circuit. Last September, a Los Angeles court granted summary judgment in favor of video-sharing site Veoh in a similar case brought by Universal Music Group, which also is preparing an appeal.

Thomas Sydner, a senior fellow and director of the Center for the Study of Digital Property at the Progress & Freedom Foundation in Washington, D.C., warns that Stanton's ruling suggests that digital entertainment startup companies "are entitled to use mass piracy as a form of startup capital" as long as they respond to takedown notices.

But he believes that the appeals court will overturn the ruling. "I find it difficult to believe that an appellate court will hold that [the DMCA] was intended to or can provide safe harbor for deliberate wrongdoing," he says.

Meanwhile, Barry Slotnick, an intellectual property attorney at Loeb & Loeb in New York, believes that even if

YouTube survives an appeal, it's unlikely to set a broadly applicable precedent. Online music services host and stream content in different ways, he says, adding that any legal protection provided YouTube won't necessarily apply to a similar service that uses different behind-the-scenes technical means.

Regardless, the music industry remains committed to legally challenging the notion that service providers don't have any responsibility for policing their networks, even if the focus of that battle has increasingly shifted to pressuring Internet service providers to crack down on broadband subscribers who persistently infringe on copyrights.

Typically, companies claiming DMCA protection in lawsuits from labels either settle out of court (Project Playlist) or run out of money and go out of business (SeeqPod). One case likely to reach a court ruling is EMI's lawsuit against MP3Tunes, whose founder Michael Robertson has the cash and determination to take the fight all the way to a trial. But it's unlikely that Stanton's ruling will have much effect on that case as EMI's complaint stems from MP3Tunes' habit of linking to sources of online music that EMI objects to, while the YouTube case concerned policing uploaded content that it hosted.

Representatives for the major labels, which work with YouTube through Vevo and other partnerships, declined to be quoted on Stanton's ruling. Label sources requesting anonymity confirmed that they will continue to sue online services that don't pursue the proper music licenses. ●●●

DIGITAL BY ANTONY BRUNO

## CASE DISMISSED

### Viacom V. YouTube Ruling Keeps Burden On Rights-Holders

After all the anticipation surrounding the outcome of Viacom's \$1 billion copyright infringement suit against YouTube, the most immediate impact of U.S. District Court Judge Louis Stanton's dismissal of the case appears to be upholding the status quo.

The case was perhaps the most important one affecting the digital entertainment industry since the U.S. Supreme Court's 2005 *MGM v. Grokster* decision, which set the precedent that online services could be held liable for "willful infringement" and led to a string of successful lawsuits against

file-trading services, most recently LimeWire.

By contrast, the central issue in *Viacom v. YouTube* was whether the Google-owned video-sharing site could be held liable for copyright infringement simply by being aware of the presence of infringing content on its service and not taking adequate steps to prevent it.

It all comes down to how the law defines the "safe harbor" provisions of the Digital Millennium Copyright Act (DMCA), which states that content-hosting services can't be sued for infringement so long as they comply with any takedown requests from rights-holders.

Rights-holders have long complained that this protection places the onus on them to send in takedown notices to services

that they feel should be doing more to police their own networks. Stanton's ruling upholds that burden, even in the case of services that host as high a volume of potentially infringing content as YouTube.

"If a service provider knows of specific instances of infringement, the provider must promptly remove the infringing material," Stanton wrote in his decision. "If not, the burden is on the owner to identify the infringement. General knowledge that infringement is 'ubiquitous' does not impose a duty on the service provider to monitor or search its service for infringements."

Critics of the ruling say such collaboration only works for well-staffed larger labels and

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## >>> VEVO, SCHICK INK SPONSORSHIP DEAL

Energizer brand Schick Hydro signed on as the exclusive launch sponsor of a new channel showcasing emerging artists on video hub Vevo. The Next Wave channel is already live and features original programming from Boston-based electronic pop band Passion Pit. During the next few months, the channel will promote music from a variety of genres, including rock, hip-hop and R&B.

## >>> HASTINGS MAKES PUSH INTO COMIC BOOKS

Entertainment retailer Hastings is branching out into comic books, a segment that has taken on greater importance as the store's music sales have fallen. A Hastings executive told the Bleeding Cool blog that the company is expanding its comic book selection in 147 stores; of that, about 27 will undergo expansions to dedicate more floor space to comics.

## >>> DEBBIE GIBSON, TIFFANY TO BATTLE IN SYFY MOVIE

Syfy cast '80s pop stars Debbie Gibson and Tiffany in one of the network's signature Saturday night original movies. The former teen stars will appear in "Mega Python vs. Gatoroid." Both singers have previously appeared in Syfy productions but never together. Executive VP of programming Thomas Vitale says the idea was hatched by Syfy's creative team after Tiffany visited their office and said she always wanted to work with Gibson.

Compiled by Chris M. Walsh. Reporting by Ed Christman, James Hibberd, Andre Paine, Glenn Peoples, Chris M. Walsh and Elaine Wong.

BRANDING BY CORTNEY HARDING

# YES WE McCANN

McCann Erickson, Holiday Inn Partner In Commercial Release Of Ad Song

For the past month, Holiday Inn has been running TV ads featuring a jaunty acoustic love song called "You Always Make Me Smile" by independent Nashville singer/songwriter Kyle Andrews.

While plenty of unsigned artists have used synch deals to get TV exposure, the hotel chain's partnership with Andrews stands out because the company and ad agency McCann Erickson are also handling the commercial release of the single, which is available at iTunes as a 99-cent download.

McCann and Holiday Inn call their partnership StayU Music, which they describe as a "label" that will market and promote "You Always Make Me Smile" as part of McCann's \$100 million campaign for the chain. If the venture goes well, McCann plans to apply the same concept to partnerships between other brands and artists, according to McCann senior music director Mike Boris.

"The artist is a brand at this point," Boris says, "and this gives us the oppor-

tunity to take all the buzz from the ad and the synergies we've created and capitalize on it."

Holiday Inn is featuring "You Always Make Me Smile" in ads in the United States, Canada, Mexico, Latin America, United Kingdom, Germany, Australia, China and other Asian markets. The company will also play the song as hold music when customers call for reservations, in guest wake-up calls and in the lobbies of its hotels.

"The campaign is a celebration of everyday life and so is the song," McCann executive creative director Steve Ohler says. "We want consumers to feel that Holiday Inn is one place on the road where they can really be themselves—and the track creates that fun, upbeat, happy mood."

McCann is also underwriting the cost of marketing the single independent of the Holiday Inn campaign, paying for the song's video and creating a soon-to-be-launched website (youalwaysmakesmile.com), where fans



'Stay' with me: KYLE ANDREWS

will be able to create cover art for the digital track. The agency has also hired indie digital PR firm Stache Media to handle promotion.

"This is a different campaign for us, because normally we're working an artist and really hoping for a big synch deal," Stache Media director of online marketing Sarah Landy says. "And here we get to start with this big placement and work from there. We have to be careful about not overemphasizing the Holiday Inn aspect, because we want people to connect to Kyle as an artist."

Landy says that Stache will handle social media marketing for the campaign, including Facebook, Twitter and MySpace communication and ad buys. She says that Stache's lifestyle marketing department will also work the release, including giving away remixes of the track and promoting online contesting.

Andrews, who will split the profits from the sale of the song with McCann and Holiday Inn, retains ownership of the master for "You Always Make Me Smile," as well as his writer's share of the publishing for the song, which he co-wrote with Neil Mason.

McCann is also paying Andrews a synch fee for use of the song in the TV spots, Boris says. In future partnerships, the synch fee could be "a point of negotiation," with a fee being paid as an advance on sales or waived completely, depending on the deal and the degree of brand involvement, he says.

Andrews, who also sells self-released albums at iTunes, says the biggest benefit of signing with McCann as opposed to a traditional label was the flexibility it offered him. "They are able to maximize all the exposure the ad is going to get and be out in front of it," he says.

COUNTRY BY CORTNEY HARDING

# REACH FOR THE 'SKY'



Nashville Vet Paul Worley Launches Skyville Records

Six years after co-founding a music publishing company, veteran Nashville producer/label executive Paul Worley is now launching a label.

Worley, former executive VP at Sony Music Nashville and former VP/chief creative officer at Warner Bros. Nashville, is starting Skyville Records with partners Wally Wilson and Glen Morgan. Wilson (who's written songs for such acts as Rascal Flatts, Amy Grant and Vince Gill) and Morgan (an attorney in Beaumont, Texas) also partnered with Worley in the launch of Skyline Music Publishing in 2004.

Worley says he was inspired to start the label while shopping a band he was developing called Stealing Angels, a female trio that includes Tayla Lynn, granddaughter of country legend Loretta Lynn.

"I didn't intend to become a label," Worley says. "But we started working in an artist development capacity with Stealing Angels, and I be-

came convinced they were stars. We started meeting with labels and I didn't find the passion from anyone, so that led me to start the label."

The group has finished

recording its debut album with Worley and is waiting to master it, he says, adding that the trio is doing a radio tour behind its first single.

Nine North Records of Nash-

ville, which provides promotion and marketing services to country artists, will handle Skyville's national radio promotions.

Worley says he is waiting

until Stealing Angels gains a bit more traction in the market before he starts looking for a distributor for the album, which doesn't yet have a release date.

Skyville will be based in the same Nashville office as Skyline Music Publishing. Skyline's songwriters include Michael Davey, who co-wrote Martina McBride's 2008 hit "Ride," and Brandon Kinney, who co-wrote "Boots On" with recording artist Randy Houser. Skyline also represents such catalogs as Encore Music, Kevin Welch, Randy Boudreaux and Hugh Prestwood.

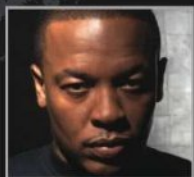
As he tends to his entrepreneurial ventures, Worley remains in high demand as a producer. He co-produced Lady Antebellum's chart-topping album "Need You Now" and the group's 2008 self-titled debut album. He has also done production work for McBride, Dixie Chicks and Big & Rich.



Three-part harmony: Stealing Angels members CAROLINE CUTBIRTH, TAYLA LYNN and JENNIFER WAYNE (from left)

# HITMAKERS!

## ASCAP CONGRATULATES OUR 2010 RHYTHM & SOUL MUSIC HONOREES



**DR. DRE**  
Founders Award



**JANELLE MONÁE**  
Vanguard Award



**NE-YO**  
Songwriter of the Year



**TERIUS "THE DREAM" NASH**  
Songwriter of the Year



**C. "TRICKY" STEWART**  
Songwriter of the Year



**EMI MUSIC PUBLISHING**  
Publisher of the Year

### SONG OF THE DECADE

**"We Belong Together"**  
Writers: John'á Austin, Jermaine Dupri, Manuel Seal  
Publishers: Chrysalis Music, EMI Music Publishing, Naked Under My Clothes Music, Shantiah Cymone Music, S L A C K A D Music, Universal Music Publishing Group

### TOP R&B/HIP-HOP SONG

**"Blame It"**  
Writers: Christopher Henderson, Brandon "Nate" Melancon, Terius "The-Dream" Nash, C. "Tricky" Stewart, Nate Walker  
Publishers: 2082 Music Publishing, EMI Music Publishing, Gifted Source Music, It's A Hip Publishing Company, Marchinanth Music, Notepublishmusic, Songs of Peer, Ltd., Sony/ATV Tunes, LLC, Ultra Tunes, Warner/Chappell Music, Inc.

### AWARD WINNING R&B/HIP-HOP SONGS

**"Best I Ever Had"**  
Writer: Matthew "Boi-1da" Samuels  
Publisher: Sony/ATV Tunes, LLC

#### "Birthday Sex"

Writers: Keith James, Jazmiah  
Publishers: Ohaji Publishing, Truth Faction, Universal Music Publishing Group

#### "Break Up"

Writers: Shondrae "Mr. Bangladesh" Crawford, Gucci Mane  
Publishers: EMI Music Publishing, LeVegas Publishing Company, Rodric Davis Publishing LLC, Warner/Chappell Music, Inc.

#### "Chopped 'N' Skrewed"

Writers: David "Preach" Ball, Ludacris  
Publishers: Ahmadajiz Music, Ludacris Music Publishing Inc., Nappy Boy Publishing, Universal Music Publishing Group, Veracity Music Publishing

#### "Cool"

Writers: David Banner, Ramon "Ashes Clay" Montgomery  
Publisher: Crump Tight Publishing

#### "Dead And Gone"

Writers: Rob Knox, Justin Timberlake  
Publishers: Cleopatra's Son's Music Publishing, EMI Music Publishing, Tennan Tunes, Universal Music Publishing Group

#### "Diva"

Writers: Beyoncé, Shondrae "Mr. Bangladesh" Crawford  
Publishers: B Day Publishing, EMI Music Publishing, LeVegas Publishing Company

#### "Ego"

Writer: Beyoncé  
Publishers: B Day Publishing, EMI Music Publishing

#### "Epiphany (I'm Leaving)"

Writers: Chuck Harmony, Ne-Yo  
Publishers: Chuck Harmony's House Publishing, EMI Music Publishing, Normaharris Music Publishing, Pen In The Ground Publishing, Universal Music Publishing Group

#### "Every Girl In The World"

Writers: Carl "Gudda Gudda" Lilly, Mack Maine, Joe Millz, Christopher "Dow Jones" Whitacre  
Publishers: Beamer Boy Publishing, Milzzy Music Publishing, Sony/ATV Tunes, LLC, Universal Music Publishing Group, West Coast Livin Publishing

#### "God In Me"

Writers: Erica Campbell, Tina Campbell, Warryn Campbell  
Publishers: EMI Music Publishing, It's Plum Song, It's Tea Tyme, Wet Ink Red Music

#### "Green Light"

Writers: Andre "3000" Benjamin, James Ho, Rick Nowels  
Publishers: Bug Music/Windswept, Chrysalis Music, In The Face Music Publishing, R Rated Music, Wedanplayevnwhanwereplayin Songs LLC

#### "Heartless"

Writers: Ben Hudson (ps), Scott "Kid Cudi" Mesquid, Malik Yusef  
Publishers: Esie's Baby Boy, Jabriel Iz Myne, Universal Music Publishing Group

#### "SOBEAUTIFUL"

Writers: Leo Hudson, Jr., Musiq Soulchild  
Publishers: EMI Music Publishing, La Kasa Sola, Soul Child Music, Universal Music Publishing Group

#### "Spotlight"

Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo  
Publishers: EMI Music Publishing, Pen In The Ground Publishing, Sony/ATV Tunes, LLC, Universal Music Publishing Group

#### "Here I Stand"

Writers: Adam Blackstone, Vidal Davis, Rell Gaddis, Andre Harris, Jamar Jones, Usher  
Publishers: A And L Music, Ablack Productions, Dirty Dre Music, EMI Music Publishing, L31 Vidal Music, Mardoa Music, My Soulmate Songs, LLC, Sony/ATV Tunes, LLC, Universal Music Publishing Group, UR-IV, Warner/Chappell Music, Inc.

#### "I Need A Girl"

Writers: John'á Austin, Mikkel Eriksen, Tor Hermansen  
Publishers: Chrysalis Music, EMI Music Publishing, Naked Under My Clothes Music, Sony/ATV Tunes, LLC

#### "If This Isn't Love"

Writers: Brian Kennedy, Theron Thomas, Timothy Thomas  
Publishers: B UneaK Songs, TNT Explosive Publishing, Universal Music Publishing Group

#### "IFULEAVE"

Writers: Ivan Barajas, Carvin Haggins, John Lawson, Miguel Pimental, Johnnie "Smurfi" Smith, Musiq Soulchild  
Publishers: Beatnutmusic1000, HC 1030 Publishing, Melodic Piano Productions, MJP Music, Nirvac Tyke Music, Soul Child Music, Tetragrammaton Music, Universal Music Publishing Group

#### "Just Like Me"

Writers: Terius "The-Dream" Nash, C. "Tricky" Stewart  
Publishers: 2082 Music Publishing, Marchinanth Music, Songs of Peer, Ltd., Warner/Chappell Music, Inc.

#### "Knock You Down"

Writers: Marcella Araika, Keri Hilson, Ne-Yo  
Publishers: Kerikey Music, Pen In The Ground Publishing, Universal Music Publishing Group, Yosilna Music Publishing Inc.

#### "Last Chance"

Writer: Wayne "Siete" Wells  
Publishers: Aztec Trax, Ultra Tunes

#### "Live Your Life"

Writers: Dan Balan (sax), Justin "Just Blaze" Smith  
Publishers: EMI Music Publishing, FOB Music Publishing

#### "Mad"

Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo  
Publishers: EMI Music Publishing, Pen In The Ground Publishing, Sony/ATV Tunes, LLC, Universal Music Publishing Group

#### "Miss Independent"

Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo  
Publishers: EMI Music Publishing, Pen In The Ground Publishing, Sony/ATV Tunes, LLC, Universal Music Publishing Group

#### "Pop Champagne"

Writer: Juelz Santana  
Publisher: Universal Music Publishing Group

#### "Pretty Wings"

Writers: Hod David, Maxwell  
Publishers: Ben Ami, EMI Music Publishing, Muszewell, Sony/ATV Tunes, LLC

#### "Rockin' That Thang"

Writers: Sean Hall, Terius "The-Dream" Nash, C. "Tricky" Stewart  
Publishers: 2082 Music Publishing, 2016 Music, Marchinanth Music, OSS Creations, Songs of Peer, Ltd., Warner/Chappell Music, Inc.

#### "She Got Her Own"

Writers: Butter Beats, Fabolous, Ne-Yo, Donna Summer  
Publishers: Butter Beats, EMI Music Publishing, J Brasco, Pen In The Ground Publishing, Sweet Summer Night Music, Ultra Tunes, Universal Music Publishing Group

#### "Single Ladies (Put a Ring on It)"

Writers: Beyoncé, Thaddeus "Kuk" Barrell, Terius "The-Dream" Nash, C. "Tricky" Stewart  
Publishers: 2082 Music Publishing, B Day Music Publishing, EMI Music Publishing, Marchinanth Music, Songs of Peer, Ltd., Sony/ATV Tunes, LLC, Suga Wuga Music, Warner/Chappell Music, Inc.

#### "SOBEAUTIFUL"

Writers: Leo Hudson, Jr., Musiq Soulchild  
Publishers: EMI Music Publishing, La Kasa Sola, Soul Child Music, Universal Music Publishing Group

#### "Spotlight"

Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo  
Publishers: EMI Music Publishing, Pen In The Ground Publishing, Sony/ATV Tunes, LLC, Universal Music Publishing Group

#### "There Goes My Baby"

Writers: Clarence Allen, Calvin Richardson  
Publishers: Hypekeez Musik, Seven Peaks Music, Southern Country Boy

#### "Throw It In The Bag"

Writers: Fabolous, Terius "The-Dream" Nash, C. "Tricky" Stewart  
Publishers: 2082 Music Publishing, EMI Music Publishing, J Brasco, Marchinanth Music, Songs of Peer, Ltd., Warner/Chappell Music, Inc.

#### "Trading Places"

Writers: C. "Tricky" Stewart, Terius "The-Dream" Nash, Usher  
Publishers: 2082 Music Publishing, EMI Music Publishing, Marchinanth Music, Songs of Peer, Ltd., UR-IV, Warner/Chappell Music, Inc.

#### "Trust"

Writers: Donald L. Alford II, Keyshia Cole, Toxic of Toxic Productions  
Publishers: China White Music, Dajmuseofife, She Write It, Universal Music Publishing

#### "Turnin' Me On"

Writer: Keri Hilson  
Publishers: Kerikey Music, Universal Music Publishing Group

#### "Wasted"

Writers: Ladamon "Fatboy" Douglas, Gucci Mane, OJ Da Juiceman  
Publishers: EMI Music Publishing, Rodric Davis Publishing LLC, Simone's Daddy Music, Warner/Chappell Music, Inc., Young Juice Publishing

#### "Wetter (Calling You Diddy)"

Writers: Erika Shevon Lockhart, Quintin "Six" Saffold, The Legendary Traxster, Carl "Twista" Mitchell  
Publishers: Alma Music Corp., Erika Shevon Music Publishing, Six O Clock Publishing, Stayin High Music, The Legendary Traxster Music

#### "You Complete Me"

Writers: Keyshia Cole, Theron Feaster  
Publishers: Feaster, She Write It, Universal Music Publishing

### TOP RAP SONG

#### "Best I Ever Had"

Writer: Matthew "Boi-1da" Samuels  
Publisher: Sony/ATV Tunes, LLC

### AWARD WINNING RAP SONGS

#### "Boom Boom Pow"

Writer: Fergie  
Publishers: EMI Music Publishing, Headphone Junkie Publishing LLC

#### "Dead And Gone"

Writers: Rob Knox, Justin Timberlake  
Publishers: Cleopatra's Son's Music Publishing, EMI Music Publishing, Tennan Tunes, Universal Music Publishing Group

#### "Every Girl In The World"

Writers: Carl "Gudda Gudda" Lilly, Mack Maine, Joe Millz, Christopher "Dow Jones" Whitacre  
Publishers: Beamer Boy Publishing, Milzzy Music Publishing, Sony/ATV Tunes, LLC, Universal Music Publishing Group, West Coast Livin Publishing

#### "Forever"

Writer: Matthew "Boi-1da" Samuels (ps)  
Publisher: Sony/ATV Tunes, LLC

#### "Heartless"

Writers: Ben Hudson (ps), Scott "Kid Cudi" Mesquid, Malik Yusef  
Publishers: Esie's Baby Boy, Jabriel Iz Myne, Universal Music Publishing Group

#### "I Know You Want Me (Calle Ocho)"

Writers: Edward Belle "El Cato", Stefano Bocca (ps), Nicola Fozano (ps), Patrick Gonella (ps), Danny Seraphino, David "Hawk" Wolinski  
Publishers: Balloon Head Music, Big Elk Music, Hawkashim, Spirit Two Music, Inc., Ultra Tunes

#### "Ice Cream Paint Job"

Writers: Derrouagh, Reuben "2Mueh" Preactor  
Publishers: Derrouagh Music Publishing, Minder Music, Ultra Tunes

#### "Live Your Life"

Writers: Dan Balan (sax), Justin "Just Blaze" Smith  
Publishers: EMI Music Publishing, FOB Music Publishing

#### "Mrs. Officer"

Writers: Darius "Deezle" Harrison, Curtis "Kidd Kidd" Stewart  
Publishers: Realliance Music, Roynet Music, Three Nails and a Crown, Ultra Tunes

#### "One More Drink"

Writers: Samuel "Tone" Barnes, Theodore "Range" Bowen, Ludacris  
Publishers: EMI Music Publishing, Enor Publishing LLC, Ludacris Worldwide Publishing, Sony/ATV Tunes, LLC

#### "Pop Champagne"

Writer: Juelz Santana  
Publisher: Universal Music Publishing Group

#### "Right Round"

Writers: Peter Burns (ps), Stephen Coy (ps), Flo Rida, Justin Franks, Lukasz "Dr. Luke" Gottwald, Koolhaaj, Philip Lawrence, Timothy Lever (ps), Bruno Mars, Michael Percy (ps)  
Publishers: Arfist Publishing Group West, Bug Music/Windswept, J Franks Publishing, Kosz Money Publishing, Kojaktrax, Local Publishing, Mars Forca Music, Music Famamom LP, Northside Independent Music Publishing LLC, Prescription Songs LLC, Roc Nation Music, Roynet Music, Sony/ATV Tunes, LLC, Warner/Chappell Music, Inc.

#### "Run This Town"

Writer: Jay-Z  
Publisher: Carter Boys Music

#### "Throw It In The Bag"

Writers: Fabolous, Terius "The-Dream" Nash, C. "Tricky" Stewart  
Publishers: 2082 Music Publishing, EMI Music Publishing, J Brasco, Marchinanth Music, Songs of Peer, Ltd., Warner/Chappell Music, Inc.

#### "Wasted"

Writers: Ladamon "Fatboy" Douglas, Gucci Mane, OJ Da Juiceman  
Publishers: EMI Music Publishing, Rodric Davis Publishing LLC, Simone's Daddy Music, Warner/Chappell Music, Inc., Young Juice Publishing

#### "Wetter (Calling You Diddy)"

Writers: Erika Shevon Lockhart, Quintin "Six" Saffold, The Legendary Traxster, Twista  
Publishers: Alma Music Corp., Erika Shevon Music Publishing, Six O Clock Publishing, Stayin High Music, The Legendary Traxster Music

### TOP GOSPEL SONG

#### "Souled Out"

Writer: Ernest Estee Bullock  
Publisher: Lil Bull Music

### AWARD WINNING GOSPEL SONGS

#### "God In Me"

Writers: Erica Campbell, Tina Campbell, Warryn Campbell  
Publishers: EMI Music Publishing, It's Plum Song, It's Tea Tyme, Wet Ink Red Music

#### "I Trust You"

Writers: James Fortune, Terence Vaughn  
Publishers: FIYAWORLD, T Vaughn Entertainment

#### "I Wouldn't Know You"

Writers: James Fortune, Terence Vaughn  
Publishers: FIYAWORLD, T Vaughn Entertainment

#### "It Ain't Over (Until God Says It's Over)"

Writer: Anthony J. Brown  
Publisher: Key of a Music Publishing

#### "Praise Him In Advance"

Writer: Deon Kipping  
Publisher: 216 Music

# Real Player

Music Games Look To Instructional Modes To Reignite Consumer Interest

The disconnect between playing music-based games versus playing an actual instrument is perhaps best crystallized when the artists contributing the music admit they can't grasp the games themselves.

"I suck," DJ Deadmau5 says about trying the original "DJ Hero" in advance of providing tracks to forthcoming sequel "DJ Hero 2." He notes that while the "DJ Hero" franchise is a great way to expose his music to new fans, it won't help those fans develop any real DJ skills.

"It's a great vehicle and source of inspiration," he says, "but not a source of knowledge."

It's a point of view shared by many artists: that pressing plastic buttons on a fake guitar can diminish a fan's appreciation of how difficult the real thing is, and that it could even stunt interest in learning an instrument.

That could soon change. Music games coming out this fall, such as "Rock Band 3"

and "PowerGig: Rise of the SixString," are taking a decidedly instructional route by providing a more realistic playing experience in the ongoing effort to keep the genre fresh.

To be clear, these aren't music instructional titles. The developers of both stress that their respective games are entertainment and that the in-



Up the neck: 'Rock Band 3' in its instructional 'Pro' mode, which can be used to play any of the game's 83 tracks and provides tablature-style instructions to guide players to the correct string.

structional modes are simply there to give fans an added option. But it's an option that hadn't been available until now, and it marks an interesting evolution of the category.

Both the music and gaming industries see nothing but upside in these developments. Rick Peckham, assistant chairman of the guitar department at the Berklee College of Music and a Harmonix consultant, says using games to teach an actual skill will help establish a baseline of understanding that teachers can then build on.

"This will not only get you the record score, but the ability to play the record as well, and that's a good thing," Peck-

ham says. "It gives us teachers something to work with."

But will it help sales? The demand for an instructional mode in these games has been far louder on the side of the music industry than from fans themselves. The upside is that artists who were previously reluctant to include their music in "fake" guitar games now have less reason to resist. "PowerGig: Rise of the SixString," put out by startup developer Seven45 Studios, has already scored exclusive tracks from Dave Matthews Band, Eric Clapton and Kid Rock, as well as more than 70 other songs from the four major labels—90% of which have never appeared in a music game before.

Game industry experts meanwhile say it's essential for new iterations of music games to roll out a steady stream of innovations to stay relevant, as just adding new music is no longer enough. The option of an instructional mode adds to the repeat playability of these titles, which is a key factor for selective gamers when deciding whether to buy a game.

"They have to go beyond what they've done before, because honestly, it's just more songs at this point," IGN editor Hilary Goldstein says. "They have to give something that's a tool you can take away and impress chicks with. And ultimately that's what gamers want to do."

"Rock Band 3," from MTV Games and developer Harmonix, not only adds a key-

board controller, but also makes all of the game's 83 tracks available in "Pro" mode for both keyboards and guitar. The guitar Pro mode uses traditional tablature-style music instruction to guide players to the correct string, using either the Mustang guitar from Mad Catz—which features skinny raised buttons between frets in lieu of strings—or a fully functional Fender Stratocaster with real strings that uses pressure-sensitive receivers in the neck to tell the game if users are following instructions properly.

A potential rival for "Rock Band 3" on the instructional front is newcomer "PowerGig" put out by Seven45 Studios, a division of music instrument manufacturer First Act. "PowerGig" relies on a custom guitar designed by the company that's also a fully functioning instrument outside of the game. It's "Chord" mode aims to teach campfire-style chord-and-strum technique as opposed to individual notes.

It'd be a mistake to scoff at the instructional potential of a videogame. One of the hallmarks of any good game title is how well it teaches users to play through a system of challenges and rewards. Applying these standard gameplay mechanics to a real-life instrument "controller" allows users to develop skills that exist outside of the console environment. Perhaps even one day to a stage near you.

## BITS & BRIEFS

### BIZ APPS MAKE THE MOST MONEY

While news and entertainment applications are the most commonly downloaded smart-phone apps, business productivity apps are making the most money, according to an In-Stat study. Games and music top the entertainment category as the two most-downloaded genres. Yet apps like maps and business tools generate 59% of all app revenue. Among social networking and messaging apps, e-mail is tops in total downloads while voice-over-IP apps are the fastest-growing. As for platforms, Apple remains the top provider of both free and paid downloads, but Android is growing at the fastest rate, the study said.

### JANGO LAUNCHES TUNECORE-FOCUSED CHANNEL

The Jango Internet radio station has started streaming a custom channel consisting only of unaffiliated acts using the TuneCore digital distribution platform. Under an

agreement between the two companies, TuneCore will program a 57-song playlist on a biweekly basis. Jango will market the channel on its main music home page and in newsletters and blogs. The initial playlist includes tracks from Beck, Nine Inch Nails, Drake, Public Enemy and Joan Jett.

### MTV SEARCHES FOR TWITTER JOCK

MTV pioneered the VJ and is now poised for another first—the Twitter jock. Sponsored by American Express' ZYNC program, MTV is conducting a search for what it calls "the social voice of MTV." The winner will be paid an annual salary of \$100,000 to cover red carpet events and update followers on what he or she sees and hears through Twitter. MTV will select 18 candidates, and viewers are asked to nominate two more. The 20 contestants will compete in "Twitter-based challenges" with five moving on to the finals on Aug. 8 where a winner will be chosen.



### Digital Domain

ANTONY BRUNO

### PLUG AND PLAY

The iPhone and the iPad are great for listening to music, but what about making it? With the AmpliTube iRig, users can plug in an electric guitar or bass into either device, download the AmpliTube app and voila—they've got a portable recording studio. Users have their choice of virtual amps (such as "clean," "crunch" and "metal") and a variety of stompbox effects, plus a digital tuner and a metronome. They can also import songs and play along to them.

The iRig costs \$40, while the AmpliTube app is available in a free version, a \$3 version with more effects and a "full" \$20 version with additional customization options.

—AB

### HOT MASTER RINGTONES™ JUL 3 2010 Billboard

COMPILED BY nielsen ORIGINAL ARTIST MobileScan

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	5	#1 CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
2	2	11	OMG	USHER FEATURING WILL.I.AM
3	3	9	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
4	4	5	NOT AFRAID	EMINEM
5	5	5	FIND YOUR LOVE	DRAKE
6	7	10	UN-THINKABLE (I'M READY)	ALICIA KEYS
7	6	39	NEED YOU NOW	LADY ANTEBELLUM
8	11	4	BILLIONAIRE	TRAVIS MCCOY FEATURING BRUNO MARS
9	8	39	SMILE	UNCLE KRACKER
10	25	2	YOUR LOVE	NICKI MINAJ
11	12	4	UNDO IT	CARRIE UNDERWOOD
12	14	10	LOSE MY MIND	YOUNG JEEZY FEATURING FLIEB
13	9	11	YOUR LOVE IS MY DRUG	KESHA
14	10	7	PRAY FOR YOU	JARON AND THE LONG ROAD TO LOVE
15	26	2	RIDIN' SOLO	JASON DERULO
16	13	20	HEY, SOUL SISTER	TRAIN
17	15	14	OVER	DRAKE
18	20	4	I'M SINGLE	LIL WAYNE
19	16	18	RUDE BOY	RIHANNA
20	21	7	RIDE	CIARA FEATURING LUDACRIS

Nicki Minaj roars 25-10 with her first solo ringtone, "Your Love," in only its second chart week. She also graces the chart at No. 22 as a featured artist on Ludacris' "My Chick Bad."

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



# Billboard

## RELEASE

### of the WEEK

SPECIAL FEATURE

**A Dream artist: 'We're watching one of the greats,' Island Def Jam Music Group's Antonio 'L.A.' Reid says of the-Dream.**

#### ON THE PAGE

What better way to work on a project—much less an album—than in the comfort of your home? For the-Dream, signed to Warner/Chappell Music Publishing, that's where he laid the groundwork for "Love King." "It started in my basement at my house in Atlanta, dubbed the Nash Estate, which is where I actually worked on Ciara's 'Ride' and Rihanna's 'Rockstar 101,'" he recalls about the set, which he began working on in January.

#### IN THE STUDIO

Songwriting moved to Setai Recording in Miami Beach for two more weeks, coinciding with work by the album's producers and songwriters, Carlos "Los Da Mystro" McKinney and Christopher "Tricky" Stewart. Mixing began in February. Because of the-Dream's hectic schedule, which included performing shows and working with other artists on their projects, mixing took about "three to four months to complete, but I killed it," says the artist, who's managed by Mark Stewart of Red Zone Entertainment.

#### ON THE AIR

The-Dream opted to release the album's title track as the first single. The song peaked at No. 92 on the Billboard Hot 100 and at No. 26 on the Hot R&B/Hip-Hop Songs chart. The album's second single, "Make Up Bag," featuring T.I., is No. 47 on Hot R&B/Hip-Hop Songs, and the recently released buzz track "Turnt Up" is making rounds on the Internet. The-Dream isn't a stranger to the loftier realms of the Billboard charts. Previous singles "Shawty Is a 10" from "Love/Hate" landed at No. 17 on the Hot 100 and No. 6 on Hot R&B/Hip-Hop Songs. "Rockin' That Thang" from "Love vs. Money" peaked at No. 22 on the Hot 100 and No. 2 on Hot R&B/Hip-Hop Songs.

#### AROUND THE WORLD

Although international promotional or media plans aren't yet final, according to Universal Music Group International, the-Dream has notched his share of overseas chart activity in the past—a testament to his global appeal. For example, in New Zealand, "Shawty Is a 10" peaked at No. 36 in January 2008, and "Falsetto," the second single from "Love/Hate," reached No. 38 two months later. To date, the-Dream's global album sales, including the United States, are 1 million-plus, according to his label.

**.com** Preview and preorder the-Dream's "Love King" at [billboard.com/thedream](http://billboard.com/thedream).

#### IN THE STORES

Rollout plans for "Love King" rely "heavily on the Internet [and] activating his fans versus a specific single," says Ashaunna Ayers, the label's product manager for the new album. A "Make Up Bag" campaign was launched across multiple platforms including online, TV and radio, in which participants get a chance to win designer handbags. Additionally, on street date, the-Dream will celebrate his appearance on the cover of Fader's summer music issue with an album release party in New York hosted by the magazine. A national partnership with Moët called the Rose Lounge/Love King Album will give fans exclusive listening sessions for the album.

#### ON THE ROAD

While tour plans haven't been announced, the-Dream did reveal that the artist he hopes to support on the road in the coming months is rapper T.I. "I would love to go up with T.I.—both of the kings onstage. It would be pretty big," he says. William Morris Endeavor Entertainment VP Cara Lewis is the-Dream's agent.

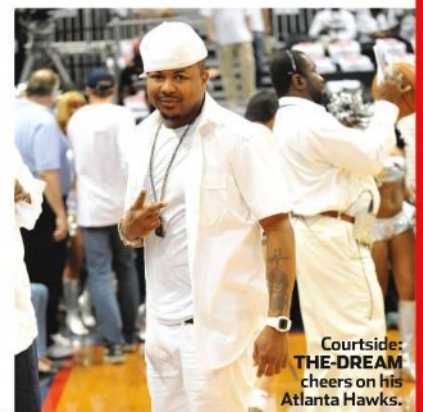
#### WITH THE BRAND

In addition to promoting "Love King" and working with others like Ciara, Rihanna, Jennifer Lopez and Jamie Foxx, the-Dream is delving into movies. "If I can write a hit record in three minutes, then maybe I can write a hit movie in a decent amount of time too," says the songwriter, who's teaming with producer Dallas Austin and actor Jason Weaver for the venture. He's also expressed interest in acquiring an ownership stake in the Atlanta Hawks basketball team, and his Millionaire cigar bar will open soon in Atlanta's Buckhead neighborhood. Also on tap: a line of merchandise.

# LOVE STORY

## The-Dream Completes Album Trilogy With 'Love King'

The-Dream's new album, "Love King," due June 29 on Radio Killa/Def Jam, is the third set in a trilogy of albums from the singer/songwriter/producer, following 2007's "Love/Hate" and 2009's "Love vs. Money." The-Dream also inaugurates Billboard's new Release of the Week special feature, highlighting the key steps involved in the creation of selected new albums. ¶ "The-Dream has a rare and unique approach to music," Island Def Jam Music Group chairman/CEO Antonio "L.A." Reid says. "His delivery is refreshing and honest, his topics are original, his lyrics are clever, and his melodies are addictive. We're watching one of the greats." ¶ Here's a look at the making and marketing of "Love King."



Courtside: THE-DREAM cheers on his Atlanta Hawks.

TOP: MOSES DE PENA/GETTY IMAGES; BOTTOM: MOSES ROBINSON/WIREIMAGE.COM

TOURING BY RAY WADDELL

## ACROSS THE AISLE

Talks About Label Investment In AEG Live Point To Market Changes

AEG Live's confirmation that it has held preliminary talks with major labels about a possible investment in the concert promoter highlights growing label interest in establishing a presence in the touring business.

The talks have been "very exploratory," according to AEG Live CEO Randy Phillips, who downplays their importance, saying that the concert promotion division of Anschutz Entertainment Group is already "actively engaged with all of the record companies" whenever it promotes a tour by one of their artists.

But following Live Nation's merger with Ticketmaster—with the combined company boasting deep artist relationships through Front Line Management and multirights deals with superstar acts like Madonna, U2, Jay-Z and Nickelback—a possible AEG/label partnership is more strategically appealing for both sides than even a year ago.

"We've been approached by every one of the majors, who are trying to rejigger their business model to include more rights and revenue streams from the artists they're in business with, the so-called '360 deals,'" Phillips

says. "Obviously, one of the places [for the labels] to go would be us, because we're not competing with them in the same way that Live Nation does."

Phillips acknowledges that a partnership with a label would bring "a good partner in the music space and bring the ability to tie together the various aspects of an artist's career and market them better," adding that new music could be promoted more effectively with the tour with tickets, "as we've done in the past, starting with Prince."

AEG, which is promoting tours this year by the Black Eyed Peas, Justin Bieber, Taylor Swift and Bon Jovi, partnered with Prince in 2004 when it bundled CDs of his album "Musicology" with ticket purchases during his tour that year. A spokesman for Sony Music Entertainment declined to comment on whether the major is considering an investment in AEG. Representatives for Universal Music Group, Warner Music Group and EMI Music didn't immediately respond to requests for comment.

When Madonna signed her Live Nation deal in 2007 instead of remaining with WMG, it marked the first time that a superstar artist had vacated a



Meet me halfway: THE BLACK EYED PEAS performing in March at the Staples Center in Los Angeles.

long, fruitful major-label partnership for a multirights pact with a promoter that included recorded content.

Live Nation has yet to release any recorded music through its multirights deals, with the company indicating that it would likely seek a label partner for such releases. Distribution and marketing of recorded music are peripheral to Live Nation's business but the company is a powerful force in e-commerce. And Live Nation Entertainment executive chairman Irving Azoff has proved with the Eagles that he can successfully launch and market a record without a label.

"It's no secret that all labels are looking to add additional revenue streams wherever they can—whether it's from touring, merchandising, additional publishing or getting additional rights

on the band—to enhance their business," says Steve Martin, president of North American operations for the Agency Group.

WMG's multirights deals with Paramore and Straight No Chaser, which are both booked by TAG, are "good examples of how [these deals] can work," Martin says, "where the label is incentivized to provide extra levels of attention and marketing for both these clients."

But as labels tap into touring revenue, it raises the question of how focused they will be on artist development, Martin says. "Their plan seems to be swinging for the fences, how many home runs can we hit," he says, "not how many artists can we develop from 50,000 units to 100,000 units to 200,000 units, which in this

day and age should be a successful touring career."

One of the primary complaints from managers regarding label deals that tap into touring revenue is that labels lack the expertise to truly warrant a piece of an act's live business. A label partnership with a proven global promoter like AEG would go a long way toward establishing a label's credibility in the touring space.

Martin says, "We're going to see more and more conversations going on between labels and other aspects of the live touring business, be it promoters, agencies or management companies, to consolidate—hopefully with a better vision—new ways of marketing and thinking about how we disseminate information and break long-term artists, not just short-term artists." ●●●

## HOW TO:

WORK WITH A HIT SONGWRITER

by KARA DIOGUARDI, SONGWRITER; 'AMERICAN IDOL' JUDGE; WARNER BROS. RECORDS SENIOR VP OF A&R



As the market for music becomes more singles-driven, bands that once wrote their own music are now enlisting experienced outside co-writers to craft a radio hit. "American Idol" judge and songwriting powerhouse Kara DioGuardi is credited on more than 100 albums and has either written or co-written hits for Paula Abdul, Kelly Clarkson, Christina Aguilera, Cobra Starship and many more. Here, DioGuardi offers advice on why and how to hire a songwriter, and what it takes to make a collaboration a success.

### 1. APPRECIATE WHAT A PRO BRINGS TO THE PROCESS

You need to understand that a skilled professional songwriter can accelerate your success as an already talented musician. These people are writing every single day, so their craft is really sharp, and it's the best songwriters who consistently get on the radio. There's a lot of craft that goes into achieving a hit song—at the beginning of your career,

you're usually more inspiration than craft, and you get great when those intersect. A skilled songwriter can get you to that intersection.

### 2. CHOOSE A WRITER THE WAY YOU CHOOSE YOUR RECORDS

If you love a record and something moves you, look at who wrote it. If you love it on that record, maybe it's something you want to explore for yourself—in some different ver-

sion—and that person is a good resource for it. If you're in a rut, maybe you need to do something shocking to get out of it. Co-writing should be a great game of tennis. You want to be in the room with people who are better than you, always, so you learn. This may lead to unlikely collaborations, which can be the best. When I worked with Cobra Starship, they were a cool indie band and I was like a cheesy pop songwriter. In the beginning, [frontman Gabe

Saporta] couldn't get his head around it. And he was almost making fun of me, and I was like, "OK, man. Yeah, you want to bring it on? Check this out." And we wrote "Good Girls Go Bad" [which reached No. 7 on the Billboard Hot 100].

### 3. COME PREPARED

Working with a songwriter takes you outside of your safety zone. But they may approach songwriting in a different way than you do, and it may open you up. I always tell the people I'm working with to come with a title, come with an idea, come with an experience—and I don't mean a contrived title or a contrived experience. I mean something that's affected you, something that you want to

write about, something that's universal that I can also relate to—like love lost or being in love or a friend hurting you, things that we can bond over. Because the best songs come from a place of truth. Come with something to say—if you're an artist, you should always have something to say. If you're relying on your co-writer to do that for you, then you're going to run into problems, because it's never going to fit properly.

### 4. BE OPEN AND HONEST

While working with a songwriter, allow the creative process to evolve. Being snobby or pretentious is the antithesis of creativity. You're in the

room with somebody. Make the best of it. You're both human beings. You've both been through things. Try and develop a bond based on that. Be open, be honest. The more you come willing to give, the more you'll get out of it. Be vulnerable and generous. If at the end of the day the song has become more concrete, and you don't feel it fits you, then that's fine. But you never know. Some of the best songs that artists perform year after year are ones they hated.

### 5. RECOGNIZE WARNING SIGNS

Here's how you know that a collaboration isn't working or needs to be re-evaluated: when you're bored, when you're not feeling it, when you start to go on your computer instead of being in the song. A great song should make you stop everything that you're doing. You should be so into it that you just can't imagine doing anything else for that moment. You wouldn't even dream of picking up the phone.

—Interview by Evie Nagy

●●●●●  
Co-writing should be a great game of tennis. You want to be in the room with people who are better than you, always, so you learn.

# Out In The Open

## Kobalt Rolls Out Online Royalty Accounting Portal

Kobalt Music Group is stepping up its efforts to move music publishing toward greater transparency.

The New York-based company has unveiled its new "Digital 3.0" online portal, which can provide songwriters and publishers with detailed digital collection information on every song Kobalt administers.

Kobalt CEO **Willard Ahdritz** says that songwriters are clamoring for detailed tracking data on digital performance rights and downloads, ringtones and streaming.

With the Digital 3.0 portal, songwriters and publishers "will now have a simple matrix and can see what they will get on each song from each digital service provider in each territory," Ahdritz says. "It's a huge step forward in transparency."

These efforts could help Kobalt expand its roster of more than 900 rights-holders. Its latest signing is **No Doubt**, which has signed an administration deal with Kobalt on its back catalog covering the world outside of North America, as well as an agreement covering digital collections in the United States for new works.

Kobalt, which already serves as global administrator for solo work by **Gwen Stefani** and **No Doubt** bassist **Tony Kanal**, also picked up administration of Stefani's U.S. digital royalties, as well as administration outside of North

audiovisual-performance royalties collected from licensed content in global film and TV productions by each territory. The portal features copyright management tools including a product works search, royalty analysis and access to client agreements.

"When we started the company 10 years ago," Ahdritz says, "we knew we would come to this situation with billions of high-volume, low-value transactions."

He acknowledges that only about 60%-70% of collection societies around the world provide a detailed breakdown of revenue.

"We were a little bit concerned at first given the current state of global digital collections," he says. "But we are putting clients and transparency first and that's why we are launching it now by song, by territory, by service provider."

While Kobalt's statements will occasionally include missing data, the growing demand for

greater royalty accounting transparency will increase pressure on all collecting societies to provide that information, he says.

Kobalt also purchases secondary data from third-party sales and airplay monitoring services "to cross-check if we are paid the money we should be paid," Ahdritz says. "This is automated and enhances what we collect for clients."

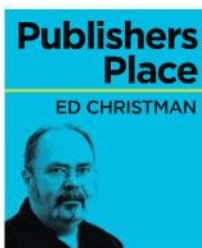
Ahdritz says that it's also important to track how songs are being used in film and TV, revenue that historically has been lumped into the "other" line on royalty statements. Clients can use the Digital 3.0 portal to track a song's income by TV show and by territory, and can see details about not only by the status of a song pitch, but also by the amount of every synch license and other information.

"This is the beauty of a relational database," Ahdritz says. "By buying secondary data, we

can make sure that we are paid correctly for the usage of those songs. Our data allows us to have meaningful discussion with societies and digital service partners about what we are being paid."

The more data that songwriters and publishers have about the use of their compositions, the more leverage they have to securing what they're owed.

"The devils are in the details, and that is what we are working with," Ahdritz says. "We need to be in charge of our own destiny and understanding what we should be paid." ♦♦♦



**Publishers Place**

ED CHRISTMAN



Underneath it all: **NO DOUBT**

America for the solo works of guitarist **Tom Dumont** and drummer **Adrian Young**.

In order to ensure more detailed information on an account-by-account basis for digital service providers around the world, Ahdritz says Kobalt is expanding its geographical reach, adding 10 territories to the 30 it covers already, starting in Asia with Singapore and Vietnam.

Kobalt collects revenue directly from collection societies around the world, including ASCAP, BMI and SESAC. For U.S. mechanical royalties, Kobalt is collecting direct from the digital service providers and bypassing the Harry Fox Agency, Ahdritz says.

The Digital 3.0 portal also provides access to data on synch licensing, performance and

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EMI  
GROUP  
CEO

# Roger Faxon

The veteran publishing executive talks about his top priorities as he takes the helm of EMI Group.

It's rare that a company can point to its third chief executive in about as many months and convincingly leave the impression that he may bring some semblance of stability to the place.

But then, these aren't normal times for EMI Music or its embattled owner, the British private equity firm Terra Firma.

On June 18, the company announced the appointment of EMI Music Publishing chairman/CEO Roger Faxon as EMI Group CEO, giving him responsibility for both its recorded-music and publishing divisions.

Faxon assumes oversight of the label from veteran TV executive Charles Allen, who had been executive chairman of EMI Music since March, when Allen replaced EMI Music CEO Elio Leoni-Sceti.

Just 20 months earlier, Terra Firma CEO Guy Hands had tapped Leoni-Sceti, the European chief of packaged-goods giant Reckitt Benckiser, to head the label operations of the company—a company that Hands himself later conceded he paid too much for.

Since then, Terra Firma has struggled to meet the terms of its loan obligations to Citigroup following its £4 billion (\$6 billion) purchase of EMI in 2007 before the burst of the global credit bubble. Following the firm's completion earlier this month of a reported £105 million (\$156.4 million) equity injection to avoid defaulting on its Citigroup loan, it has turned to a familiar face to take the helm of EMI.

Faxon, 62, has been with the major since 1994, when he joined EMI Music as senior VP of worldwide business development and strategy after serving as a senior executive at Lucasfilm, Tri-Star and Columbia Pictures. In 1999, he moved to EMI Music Publishing as senior VP/CFO. After serving as CFO of EMI Group from 2002 to 2005, he returned to the publishing division and became its chairman/CEO in 2007, just months before the Terra Firma buyout.

Faxon will remain based in New York, emphasizing that his choice of location doesn't signal a shift in geographic market priorities for the U.K.-based major. "If I moved to London, would you say we were upgrading the U.S.?" he says with a chuckle. "No, it symbolizes that I'd like to see my family now and again."

In an interview with Billboard, Faxon lays out his vision for EMI.

**Terra Firma recently avoided defaulting on its Citigroup loan through an equity injection. Still, how much do Terra Firma's debt challenges affect the day-to-day running of EMI? Does it make it more difficult to sign artists?**

Artists and songwriters are really interested in a basic theme, which is, "Is this a business that can help create the opportunity for me to be more successful than I'd otherwise be?" That is the real determinant.

When you look at the operating businesses, EMI Music and EMI Music Publishing, they're both quite successful. They have performed really well in difficult markets and they have strong earnings and operating cash flow. There's plenty of liquidity in the business.

What the issue here is—it's quite important, but it's a narrow one—is that there is a [loan] covenant, it's a measurement that says you have to have this ratio between your EBITDA [earnings before interest, taxes, depreciation and amortization] and the debt.

These are businesses that are paying their debt service, meeting their debt-service obligations, they're generating cash, they're

making earnings, they have sufficient liquidity to invest forward in music and to make the business work.

**Are these nuances about the financial health of EMI lost on artists when they read about Terra Firma's challenges?**

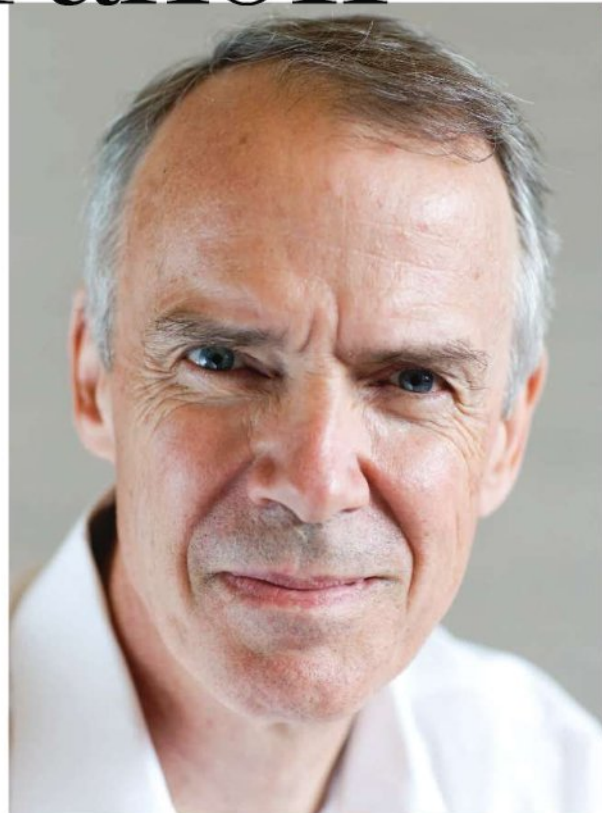
Once people understand the capabilities of these businesses and their underlying performance, that should fade away. It makes it a little bit more difficult than other businesses, but understand there is [uncertainty] across all of the music business, all of the major labels and even the independents. So for each of the businesses that operate here, our goal is to bring a sense of confidence and stability. We're doing that by actually delivering outcomes.

**Some of EMI Music's most prominent acts like the Rolling Stones and Paul McCartney have recently signed with other labels, and Robbie Williams, Kylie Minogue and Coldplay are all nearing the end of their contracts. What reasons would you give them to stay with EMI?**

We can help them be more successful than anyone else can.

**The two previous heads of EMI Music, Charles Allen and Elio Leoni-Sceti, both came from outside the music industry and had short tenures in their jobs. Former Google chief information officer Douglas Merrill lasted only about a year as EMI's worldwide president of digital, and Linden Lab co-founder Cory Ondrejka left after barely a year as a digital strategist for the label. What does all this say about the value of executives with outside experience?**

Leo Corbett, who's my COO at EMI Music Publishing, came to this business after a career of senior management in the financial services industry and he has succeeded brilliantly. David Kassler, who's COO of international at EMI Music, comes from outside of the music industry and he's doing a very good job. Ronn Werre, many years ago, came from outside the industry and he's seen as one of the most senior people in the sales and distribution part of the business of worldwide.



There are a lot of examples of people who have come to us from other businesses with other experience and they've made great contributions. You could probably run a list that's much longer of veteran music people who have left their jobs in the industry.

**You're assuming oversight of EMI Music not long after former EMI Music Publishing Nashville GM Gary Overton became CEO of Sony Music Nashville. Are there any particular skills or expertise that a music publishing executive brings to running a record label?**

First of all, Gary is one of the most talented music executives around and it was a great opportunity for him. One thing that being a publisher gives you is an understanding of the wide range of revenue streams that are available and that each of them has different shapes and different structures. You're managing thousands of different ways in which music produces revenue, which is sort of what the nature of the business is. And that is more and more important on the record side.

**What message is EMI Group conveying when it says it wants to reposition itself as a "comprehensive rights management company"?**

The message is that we want to be a business that looks comprehensively at the way that you can touch consumers with music, and to drive the business—not through single channels, but across the entirety of the opportunity to reach consumers.

It starts in a different place than, "I'm in the record business. My job is to sell a record." If I'm in the management of all of the rights associated with that recording, I'm looking at all of the ways that music will enter the market and reach the consumer.

**How will this new orientation affect EMI Music and EMI Music Publishing?**

We're bringing together the expertise, the understanding, the strategic approaches, but leaving those things that are distinctive about the recording music business and the publishing business. They are independent businesses and they will operate independently, but they will share the resources and tools to drive into that broader marketplace.



Man in the middle: Newly appointed EMI Group CEO **ROGER FAXON** (center) in January at EMI's post-Grammy Awards party in Hollywood, Calif., with (from left) National Music Publishers' Assn. president/CEO **DAVID ISRAELITE**, RIAA chairman/CEO **MITCH BAINWOL**, RIAA president **CARY SHERMAN** and Harry Fox Agency president/CEO **GARY CHURGIN**.

No, I think, but all of those sorts of things are options going forward. It goes back to that point I made before: We should be doing things that add value to driving the success of our artists.

**When did those talks take place?**

It was in the first quarter of the year.

**So EMI had held discussions in the first quarter of this year with both Universal and Sony?**

I don't think we confirmed who they were. The way to think about it is that all of those things are options, within a filter that asks, "What do we need to do? What's the best way of driving forward so we create greater opportunities for our artists?" That is the filter through which we're going to measure everything.

**But practically speaking, what kind of a change is this going to mean in terms of day-to-day operations?**

That'll be apparent in the coming weeks. The mission of EMI Music is to help create the greatest opportunity for our artists to succeed. Anything that does not contribute to that will go and everything that is necessary to contribute to that will stay or will be created.

**Is there anything that immediately comes to mind in terms of things that need to go?**

Let's look at what has gone in the past. It was not necessary to be in the disc manufacturing business to create greater opportunity for our artists. So that was outsourced. You don't actually need to be in the

physical distribution business, trucking the discs around. You don't actually need to be in the server business. You can have others do parts of your IT thing. So there's an array of things that others can do for you so that you can focus on [other] things.

**Will artist development remain a priority at EMI Music?**

Most definitely. I am absolutely committed to new music and I believe that it is the lifeblood of the business and that it creates the flow and the dynamism you need to stay at the front end of music. And I need to be clear: It empowers the continued renewal of the catalog so that the music in that catalog comes back to life.

**EMI launched a music services division in 2008 to provide**

**third-party artists with a range of commercial services like branding, synch licensing and merchandising support. Where does this division fit in the repositioned EMI?**

It's a part of the business as it now stands and it will continue to be going forward. It may change its shape over time, but those are functions that we are committed to continue.

**Is there a role for concert promotion in the future of EMI?**

That is something that may evolve over time, but at the moment, that's not foremost in our minds.

**Is EMI open to a possible merger of EMI Music with Warner Music?**

I'm just focused on building a business going forward—that's why I

was put in the chair.

**What about the publishing business? Is it possible that EMI might consider a sale of the publishing business or perhaps some of its major catalogs?**

This appointment is about linking these two businesses more tightly together in recognition of the changing conditions of the marketplace. Our aim has never been to sell catalogs or assets out of the publishing business. We're an acquirer of rights, not a disposer of rights.

**We heard recently that EMI was in talks with Universal and Sony about a possible deal to outsource North American distribution to them. Are those talks still ongoing?**

**How would you describe EMI's overall digital strategy?**

The most important goal is to understand how to use the power of the digital environment to create connections with consumers around music. Then the strategy goes to the second step—how do you yield the value out of those connections? That's actually the same strategy in every part of the business; it just expresses it tactically in a different way because of the technology.

**What are the most pressing, near-time challenges facing all labels?**

Clearly the biggest challenge is piracy—how to control it, and how to move back from the precipice we're on, which is the complete loss of the economic value of music. ●●●

“Being a publisher gives you an understanding of the wide range of revenue streams that are available. That is more and more important on the record side.”



### >>> U.K. RAISES SALES TAX

The U.K. music industry will be among the sectors hit with an increase in VAT (value added tax) from 17.5% to 20% beginning Jan. 4, 2011. The rise in sales tax on goods and services means a CD priced at £10 (\$14.80) will increase to £10.21 (\$15.11) in the United Kingdom, where taxes are included in the retail price. Ticket prices will also go up, as will other bills in the live sector. George Osborne, Chancellor of the Exchequer, announced the tax increase June 22 as part of an emergency budget aimed at reducing the government's budget deficit.

### >>> AC/DC WINS APRA HONORS

AC/DC's "Rock 'N Roll Train" (Albert Music) was named the most-played Australian work overseas at the Australasian Performing Right Assn. Awards June 21 in Sydney. Band members Angus and Malcolm Young also received the songwriters of the year honor. Empire of the Sun songwriters Luke Steele, Nick Littlemore and Jonathan Sloane won breakthrough artist as well as dance work of the year for "We Are the People" (Universal Music Publishing/Sony/ATV Music Publishing Australia). The Temper Trap snagged the coveted song of the year trophy for "Sweet Disposition" (Mushroom Music).

### >>> SNEP APPOINTS NEW PRESIDENT

French labels trade group SNEP appointed Denis Ladegaillerie as its new president for two years. The co-founder/CEO of digital distributor/label Believe Digital replaces Christophe Lameignere, who stepped down as CEO of Sony Music France in March. EMI France CEO Olivier Montfort has been appointed VP of SNEP. The trade group says the appointment of a digital indie executive as president demonstrates its goal to "accelerate the adaptation and the growth of all the players in the field."

Reporting by Lars Brandle, Andre Paine and Aymeric Pichevin.



Golden oldies: The cast of the 'Dreamboats and Petticoats' musical; Inset: BRIAN BERG of Universal Music Enterprises U.K.

GLOBAL BY ANDRE PAINE

## The 'Dream' Machine

### U.K. Music Compilation Franchise Extends Brand, Targets U.S.

LONDON—The music compilations market may be struggling, but Universal Music TV's (UMTV) "Dreamboats and Petticoats" series is pointing the way forward with a series of brand extensions and a bid to crack the American market.

In the United Kingdom, the three volumes of "Dreamboats and Petticoats," which feature pre-Beatles rock'n'roll songs, have together sold more than 1.5 million copies since November 2007, according to the Official Charts Co. (OCC)—despite a 16.6% drop last year in unit sales of music compilations in the United Kingdom.

Although Universal Music Enterprises U.K. president Brian Berg says the first volume of "Dreamboats" was originally conceived as a one-off album, the franchise has since spun off a successful stage musical, with other brand extensions in the offing.

"It was the right thing at the right time," Berg says. "I thought it had potential but was gobsmacked at how well [the first album] did. That sparked the idea for the musical."

UMTV will release "Dreamboats and Petticoats Summer Holidays" June 28 in the United Kingdom, with a fourth volume due in November.

"Now That's What I Call Music!" has licensed the brand for the United States, where the title has been shortened to simply "Dreamboats." The first U.S. edition is expected to be released in late July through a direct-response marketing campaign on cable TV, with a general retail release to follow in October.

While U.K. track listings have featured classics by Buddy Holly and Bobby Vee alongside local hits from British stars Billy Fury and Cliff Richard, the U.S. edition will focus on American artists from "Now" U.S. joint-venture partners Universal, Sony and EMI.

"We have access to so much wonderful repertoire," says "Now" VP of marketing and business development Laura Rutherford, who's targeting a gold record.

## 6 QUESTIONS with ERIC WALTER by AYMERIC PICHEVIN

PARIS—Eric Walter recently moved into one of the hottest seats in the battle against digital piracy.

In March, Walter was named secretary general of HADOPI, an independent group created under France's "Creation and Internet" law to implement a "three strikes" plan aimed at cracking down on online copyright infringers.

The 48-year-old Walter's experience includes 15 years as the administrator of Paris-based l'Orchestre Symphonique d'Europe and, more recently, a decade as a government adviser on Internet issues.

While Walter acknowledges that HADOPI isn't yet operating at full strength—only 15 of a proposed 60 full-time employees have been hired—he tells Billboard it's almost ready for action.

**1 The law was passed last September, so why haven't any warnings been issued yet?**

The previous dates that were successively announced [for action to begin] were more wishful thinking than realistic anticipation of what it takes for a law to be actually implemented. This is a very long process, involving several ministries and regulators.

**2 When will the first warnings be sent?**

The first warnings could be sent

at the end of June. Our own systems/database will be ready then.

**3 How will the system work?**

[HADOPI's rights protection committee] the CPD expects to receive 25,000 requests per day from music rights-holders and the same number from film/TV/video rights-holders. The infringer's data is kept for six months; if there's another infringement during that period, a second warning will be sent. If there's another infringement within the following 12

months, the CPD can submit the case to a judge. The judge will be entitled to fine the infringer or cut off his Internet access, or impose whatever penalty he finds appropriate.

**4 How can you win public support for HADOPI's role?**

We're preparing a communication/information campaign to be launched when the first warnings will be sent.

The Creation and Internet law actually defined three main roles for HADOPI: sup-



The sixth will gather people that have launched digital services based on a viable economic model. Each will come up with effective proposals [for market development and regulation] to HADOPI's supervisory board.

**6 How much attention are you getting from overseas regulators and rights-holders?**

We've received a lot of requests for information about what we'll be doing. Delegates from Norway visited us a few days ago, and I'll be going to Copenhagen shortly. We're also in touch with the Netherlands, Quebec [and regulator] Ofcom in the U.K. I'm following what's being done elsewhere—especially Germany, Ireland, the U.K. and Sweden.

People have talked a lot about copyright and Internet issues, but haven't done much so far. France is the first to try something concrete—and we're very excited to do it.

"And we have such great relationships with retail, we can really blow it up."

Berg says the key to U.K. success was researching and targeting an underserved 50-plus demographic.

"A lot of them will never download," he says of the older audience, which enabled UMTV to concentrate on CD sales. The OCC says just 0.5% of "Dreamboats and Petticoats Three" sales in 2009 were digital, compared with an average digital compilations share of 5.7%. The third volume has sold 305,000 units in total.

Meanwhile, the U.K. musical of the same name, launched in 2009, has been seen by more than 1 million people between its touring and West End versions, according to Berg. The musical—a joint venture between Universal and producers Bill Kenwright and Laurie Mansfield—turned profitable earlier this year, he says.

Universal cross-promotes the various "Dreamboats" platforms in its marketing, and Melanie Armstrong, head of music at entertainment retailer HMV, says CD sales rise whenever the musical is in town. The theatrical tie-in has been "inspired," Armstrong adds, as it "taps into nostalgia-based demand and CD purchasing among older customers."

UMTV has previously extended dance music compilation brand "Clubland"—a joint venture with dance label All Around the World—with TV and club night spinoffs. Berg says the success of "Dreamboats" will influence the company's compilation launch strategy.

But "Dreamboats" itself is just getting started. The musical production team is planning a movie version for 2012, while UMTV has further boosted earnings with a 20,000-run special photo archive magazine, retailing for £5.99 (\$9). Berg is discussing additional tie-ins ranging from greeting cards to vacation packages and plans to launch a regional production of the musical in the United States in 2011, with the hope of eventually taking the show to Broadway.

"Internationally, the sky's the limit," Berg says. "There's so much rich material out there. So many of these artists have had loads and loads of hits."

# SECONDS OUT

Australian Probe Into Ticket Reselling Could Spark Federal Regulation

BRISBANE, Australia—A government-initiated probe into secondary ticketing Down Under has taken Australia's live music sector by surprise.

The Commonwealth Consumer Affairs Advisory Council (CCAAC) launched a review May 31 of the secondary ticketing market for sporting and music events. Its findings could spark new legislation aimed at reining in ticket scalping.

The move wasn't widely expected in the live music sector. "The secondary market isn't significant enough to warrant legislation," says Suzanne Daley, policy and strategy adviser at trade group Live Performance Australia (LPA). "And any new administration costs would outweigh the benefits."

But others have welcomed the news. Reselling tickets "is opportunistic and harmful to the spirit of the concert and event business long term," says Paul Piticco, co-promoter of the Splendour in the Grass festival and manager of leading Australian rock act Powderfinger.

There aren't any industry estimates for secondary ticketing sales in Australia—nor are there services like international players Seatwave, Viagogo or StubHub—with eBay considered by many in the live music business as the main online tool for ticket scalpers. According to a new LPA report, concert ticket sales totaled \$1.1 billion Australian (\$930 million) in 2008 (figures for 2009 and 2007 weren't available).

Promoters agree that around 50 major shows annually—like AC/DC's 11 stadium dates in February and March—draw large numbers of scalpers. According to the CCAAC, \$150 Australian (\$128) Metallica tickets attracted eBay bids of \$699 Australian (\$600) in May after all 215,000 tickets sold out for 13 shows in October and November.

While neither Metallica promoter Michael Coppel Presents nor the tour's ticketing agent Ticketek would comment, eBay is distancing itself from the issue. "Promoters and sporting bodies must make sure in the first instance that genuine fans get their hands on tickets," eBay spokesman Daniel Feiler says.

Although the CCAAC's discussion document on ticket reselling notes the "relatively low" incidence of complaints, it invites submissions on reselling practices that pose a "consumer detriment" and any legislative or nonregulatory solutions. Limited regulations cover reselling in some Australian states, but only for named sporting events or venues.

The CCAAC set a July 23 closing date for submissions. It will report later this year to competition policy and consumer affairs minister Craig Emerson, who will decide on any appropriate action.

According to the CCAAC document, Emerson asked the council to examine the sector following unspecified "consumer concerns" raised by New South Wales minister

for fair trading Virginia Judge.

Some industry insiders say they hope the review could lead to steps to curb the secondary market at this early stage of the sector's development.

Rae Harvey, manager of Australian Recording Industry Assn. Award-winning rock outfit the Living End, says she's seen \$60 Australian (\$51) tickets to the band's shows appearing on eBay for \$400 Australian (\$345). "I'd love to see legislation that ensured tickets weren't [resold] for a profit," Rae adds.

"If the artist is participating, there's no problem," says tour coordinator Michael Harrison of Sydney-based promoter Frontier Touring. "But when market forces determine the price, it's not right and there's a need for change."

Ticketmaster and Ticketek declined to comment. Adam McArthur, GM of Sydney-based ticketer Moshtix, estimates those firms



Hells bells: ANGUS YOUNG of AC/DC, a favorite target of scalpers.

account for 85% of Australia's ticketing business, with Moshtix occupying a distant third place with "about 4%-5%."

McArthur says he favors self-regulated solutions to secondary ticketing issues but says ticketers "need to start taking more responsibility on the issue by implementing and adapting technology tools to support anti-scalping."

Harrison agrees, claiming that "paperless ticketing has drastically reduced scalping in the U.S. and Europe."

But even if the review ends up in delivering legislation, Piticco is wary of its effectiveness.

"The real issue will be in the enforcement," he says. "We have legislation against copying music and movies, and that isn't much of a deterrent, is it?"



Brain trust: Attending the WIN/AAIM Think Tank in New York are (from left) Bar/None Records owner GLENN MORROW, E1 Entertainment VP of marketing GERALD MOSS and Alligator Records founder/president BRUCE IGLAUER.

## Map Quest

Indies Tackle Big Questions At AAIM Meeting

During the last several years, the music industry has been stuck in a reactive mode, dealing with problems as they arise rather than anticipating issues and determining plans. At the most recent World Independent Network/American Assn. of Independent Music Think Tank in New York, attendees from the global indie music sector including Bar/None Records owner Glenn Morrow, E1 Entertainment VP of marketing Gerald Moss and Alligator Records founder/president Bruce Iglauer took steps to craft another road map for independent labels, in hopes that they can be more prepared as they move forward.

The event in New York was the fourth Think Tank in the last 12 months, starting with last year's New York event that led to additional gatherings in Nashville, Los Angeles and then back to the Big Apple. All the information collected during the Think Tanks is added to a master document, the "Independent Music Label Roadmap," hosted for members on AAIM's website. The association says it plans to update the document with information and ideas from more Think Tanks in other cities throughout the year.

At the New York event, a series of round tables sought to address different questions, all grouped around the general theme of crafting an adaptable label mechanism to prioritize the most effective ways to work the marketplace, support artists and maximize return on investment.

The first question posed to round tables dealt with what indies needed to offer fans in order to compete for discretionary dollars and attention, which are in short supply these days. Several people said that indies should take advantage of the fact that their artists are more accessible to fans and could target them on an individual level. They cautioned that the artist has to be the one who talks to fans—if a label or manager was responsible for updating Twitter or social networking sites, the audience can generally see through it. Others thought that indies should leverage the rights they have to give away tracks in order to build careers, and use the fact that they are generally smaller and more nimble than majors to respond quickly to trends.

The always hot topic of artist development was addressed next. Some presenters said that indies needed to ensure that artists were an integral part of their own development and that indies should make sure their artists were as informed and educated about the business as possible. Others pointed out that while many of the opportunities for artist development,

such as touring, haven't changed, they have become much more financially important. Emerging artists should therefore spend as much time on the road as possible and partner with more established acts on the same label or in the same genre to capitalize on those acts' success.

In a time when indies are making less, many are spending more on items that weren't required 10 years ago. The third topic of discussion dealt with new costs for labels and how to generate income to pay them. Information technology, metadata and royalty collection were cited as new major expenses, along with the need to invest early in artist branding and create imaging using T-shirts and other merchandise.

One label head pointed out that while he spends less money making videos, there are now many more outlets for exposure—and that leads to a whole new set of strategic questions, such as which media outlets to use for premieres and exclusives. One possible solution for controlling these costs was crowd-sourcing the promotion—essentially, incentivizing fans to do the work to promote an artist.

Outsourcing promotion to fans was just the start of a discussion about what other functions could be offloaded and what needed to stay in-house at a label. Almost everyone agreed that A&R should remain under a label's umbrella, along with artist development, but one label founder said that he preferred to outsource everything else—distribution, publicity, administration—and just manage the process. Another attendee cautioned that while outsourcing everything might seem easier, label heads should pay attention to how much time they actually spend overseeing outside vendors and bring in-house those roles that are especially time-consuming to coordinate.

The overall mood at the round tables, as well as at an evening cocktail reception, seemed upbeat, and there was a tangible sense of unity, not just across genres, but across borders. One label president from Mexico said he had gone from 200-plus employees 10 years ago to less than 20 and blamed piracy, even though the digital music space in Mexico is much smaller. There was also a sense of relief that maybe, just once, the music industry will get out in front of emerging problems and nip them in the bud before everything declines further.

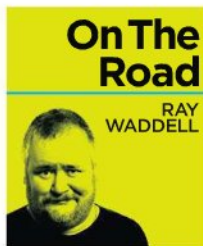


For 24/7 indie news and analysis, see [billboard.biz/indies](http://billboard.biz/indies) or follow [billboardindies](https://twitter.com/billboardindies) on Twitter.

## Fans On The Run

Consumers Deserve Better From The Concert Industry

Though we haven't even seen the fireworks of the Fourth of July yet, there is already much talk about this summer of discontent in the touring industry.



**On The Road**

RAY WADDELL

The plug has been pulled on quite a lot of shows—though it's not hundreds, it feels like far more than usual—and while it's easy to blame heavy touring traffic and pricing (Billboard.biz, June 16), there's more at play here.

Much of it can be traced to a concert industry fan base that's tired of being smacked around. As one well-known talent buyer put it to me, the industry has lost touch with its fans.

Executives "need to get out of the air conditioning," this veteran promoter says. "They need to go through the process of buying a ticket, stand on the lawn in the heat for hours, eat the food, buy the \$10 beers and the \$6 waters, suffer all the indignities. Then they will

know why people only go to concerts when it's an absolute must."

To be fair, I'm as guilty of this insulated concert experience as any touring executive. But at a festival like Bonnaroo, it's impossible to catch an act like the Avett Brothers at the Which Stage on a sweltering Saturday afternoon without experiencing the set pretty much like everyone else does—which means standing and sweating with 15,000 other fans, sipping a warm beer and snagging a \$5 slice of pizza.

If the music is good enough, it overrides the fact that going to most shows is a pain in the ass. But to make concerts an easier entertainment choice among many, the experience must improve. Live Nation and other entertainment companies spend millions of dollars on fan research, and it has to be yielding more insight than just "fans don't like service fees."

The following is my list of the most common gripes of all concert fans, the types of things that keep them from going to more shows.

**High ticket prices:** While it may sound painfully obvious to note that fans hate high prices, the live music business has actually weathered consumer complaints about ticket pricing quite well for nearly 20 years. Until now.

Ticket prices are a function of what the artists are being paid. Until artists hold the line on their income from the golden goose of touring, that goose is going to be in poor health.

Even though they're only a small percentage of the overall manifest on most tours, the highest-priced tickets always get the most attention. The resulting sticker shock no doubt turns off many fans. But the fact is, most shows offer good bargains these days, particularly outdoor shows. All promotions should "lead with the lowest" and price that way out of the gate.

**The ticket-buying process:** The mad rush on Saturday mornings to score tickets for high-demand shows has run its course. The whole game of racing online and searching for the best available, but still affordable, seating—all the while being panicked that seats are evaporating as you dither—is deeply flawed and has sent plenty to the secondary market. And if a ticket is advertised as \$35, that's what it should cost. Period. Eliminate the hoops, ditch the pressure, and focus on a one-click, informed process.

**Overpriced concessions:** Come on, cut 'em some slack. Even with a \$20 lawn seat, the cost of a fun night with a decent beer buzz and something good to eat can quickly top \$100. What working stiff is going to do this five times a summer? If they do come five times, promoters should buy them a beer.

**Predictable programming:** Outside of Lady Gaga, Justin Bieber and Roger Waters, it seems that few shows are creating much of a frenzy these days. Reunions can be cool from the stadium to the club level, but let's face it: Some bands died a merciful death and don't rate a victory lap. Reunions and repeat tours could be hyped into success a decade ago, but today's savvy fans know a money grab when they see one. Simply billing a show as a "special performance" doesn't make it special any more. And what works in Boston may not work in Dallas. Every summer season should have local flavor and input. It shouldn't be left to just the clubs to think locally.

**Tough choices:** While it may be thrilling for fans to hear of 10 shows they'd like to see in a two-week period, the rush of excitement is quickly tempered by the reality of their budget. Give each show some space and some individual attention before throwing out this unaffordable buffet of musical goodness.

Drink and be wary: High-priced concessions can be a buzz kill.



## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$21,703,500 \$649/\$269	COACHELLA VALLEY MUSIC AND ARTS FESTIVAL Empire Polo Field, Indio, Calif., April 16-18	225,000 three sellouts	Goldenvoice/AEG Live
2	\$7,318,519 \$499/\$49	STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL Empire Polo Field, Indio, Calif., April 24-25	88,243 90,000 two days	Goldenvoice/AEG Live
3	\$3,053,046 (\$2,488,420) \$70/\$48	THE BLACK EYED PEAS Palais Omnisports Bercy, Paris, May 20, June 4-5	49,739 three sellouts	Concerts West/AEG Live, Nous Productions
4	\$2,232,186 (\$1,541,150) \$49.50	THE BLACK EYED PEAS M.E.N. Arena, Manchester, England, May 23-24	31,693 two sellouts	Concerts West/AEG Live
5	\$2,011,353 (\$1,512,580) \$59.80/\$54.80	THE BLACK EYED PEAS O2, Dublin, May 1-2	25,724 two sellouts	Concerts West/AEG Live, Aiken Promotions
6	\$1,966,279 (\$1,335,530) \$49.50	THE BLACK EYED PEAS LG Arena, Birmingham, England, May 8, June 1	27,630 two sellouts	Concerts West/AEG Live
7	\$1,170,023 (\$,433,410 krona) \$178.96/\$70.56	ROD STEWART Ericsson Globe, Stockholm, June 17	10,516 sellout	Live Nation
8	\$1,050,453 (\$,226,830 krona) \$110.68/\$83.65	ROD STEWART Malmö Stadion, Malmö, Sweden, June 18	11,393 sellout	Live Nation
9	\$1,047,610 \$135/\$50	AVENTURA Alistate Arena, Rosemont, Ill., June 16	13,254 sellout	Cardenas Marketing Network, Viva Entertainment
10	\$1,036,625 \$46.50	PHISH Toyota Park, Bridgeview, Ill., June 11	22,293 sellout	Jam Productions
11	\$1,024,207 (\$129,450 francs) \$90/\$80	THE BLACK EYED PEAS Hallenstadion, Zurich, May 11	13,693 sellout	Concerts West/AEG Live, Good News Productions
12	\$927,957 (\$897,700 koruny) \$1,790/\$10	THE BLACK EYED PEAS O2 Arena, Prague, May 16	16,038 sellout	Concerts West/AEG Live, Fource
13	\$905,901 (\$,733,309) \$55/\$35	THE BLACK EYED PEAS Sportpaleis, Antwerp, Belgium, May 19	16,678 sellout	Concerts West/AEG Live, Greenhouse
14	\$896,216 (\$617,025) \$45/\$39.50	ALICIA KEYS M.E.N. Arena, Manchester, England, May 29	15,414 sellout	AEG Live U.K.
15	\$855,979 (\$686,882) \$172.57/\$30	THE BLACK EYED PEAS O2 World, Berlin, May 15	13,126 sellout	Concerts West/AEG Live, in-house
16	\$839,669 \$129/\$10.79	HOT 107.9 BIRTHDAY BASH: LUDACRIS, MONICA & OTHERS Phillips Arena, Atlanta, June 19	17,903 sellout	Radio One
17	\$687,744 (\$,541,049) \$55/\$45/\$40	THE BLACK EYED PEAS Mediolanum Forum, Milan, May 12	11,516 sellout	Concerts West/AEG Live, D'Allesandro E Galli
18	\$671,964 (\$,542,086) \$76.25/\$44.20	ALICIA KEYS O2, Dublin, May 21	8,061 sellout	AEG Live U.K.
19	\$634,808 (\$,439,819) \$45/\$39.50	ALICIA KEYS National Indoor Arena, Birmingham, England, May 19	10,870 sellout	AEG Live U.K.
20	\$600,688 (\$,470,375) \$108.55/\$63.85	LADY GAGA, SEMI PRECIOUS WEAPONS O2 World, Hamburg, May 10	7,010 10,500	Live Nation International
21	\$595,938 \$75/\$35	GLEE Dodge Theatre, Phoenix, May 15-16	9,539 two sellouts	Live Nation, Haymon Entertainment
22	\$586,496 (\$,441,134) \$79.77/\$64.48	RIHANNA O2 World, Hamburg, May 1	7,927 11,589	KPS, Marek Lieberberg Konzertagentur
23	\$560,565 \$79/\$49	JERRY SEINFELD Fox Theatre, Detroit, April 17	8,160 9,598 two shows	JS Touring
24	\$558,390 \$85/\$25	CHANNEL 93.3 SUMMER KICK OFF CONCERT: USHER & OTHERS Cricket Wireless Amphitheatre, Chula Vista, Calif., May 14	19,492 sellout	Live Nation
25	\$534,047 \$250/\$36.50	ROBERTO CARLOS Nokia Theatre L.A. Live, Los Angeles, May 29	6,866 sellout	AEG Live
26	\$528,381 (\$,296,500 kroner) \$208.25/\$143.37	TIËSTO Kongeparken, Stavanger, Norway, May 8	3,000 sellout	Heat Music, Atomic Soul AS
27	\$527,352 (\$,427,034) \$117.32/\$43.22	WHITNEY HOUSTON O2 World, Hamburg, May 17	6,377 9,553	Karsten Jahnke Konzertdirektion, Peter Rieger Konzertagentur
28	\$524,247 (\$,26,239 reales) \$226.40/\$56.60	SIMPLY RED Credicard Hall, São Paulo, Brazil, April 20	5,493 sellout	T4F-Time For Fun
29	\$522,719 (\$360,897) \$45/\$39.50	ALICIA KEYS Scottish Exhibition & Conference Centre, Glasgow, Scotland, May 23	8,736 sellout	AEG Live U.K.
30	\$515,704 (\$,273,600,000 pesos) \$46.85	MEGADETH Movistar Arena, Santiago, Chile, April 30	12,000 sellout	T4F-Time For Fun
31	\$509,680 \$225/\$75	NEIL YOUNG, BERT JANSCH Fox Theatre, Atlanta, May 29	4,502 sellout	A.C. Entertainment
32	\$506,522 \$110/\$95/\$60	NEW KIDS ON THE BLOCK The Venue at Horseshoe Casino, Hammond, Ind., June 4-6	5,779 6,716 three shows	AEG Live, in-house
33	\$498,817 (\$216,460 bolivares) \$220.77/\$56.94	GUSTAVO CERATI Universidad Simón Bolívar, Caracas, Venezuela, May 15	4,213 5,000	Evenpro/Water Brother
34	\$484,568 \$130.50/\$100.50/ \$80.50/\$50.50	CHAYANNE San Diego Sports Arena, San Diego, May 23	6,291 10,061	Live Nation, CFA Events
35	\$484,331 \$250/\$10	103.5 KISS FANTABULOSO: LUDACRIS, KE\$HA & OTHERS Allstate Arena, Rosemont, Ill., May 21	10,772 12,520	Live Nation, Cardenas Marketing Network

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EVAN AGOSTINI/GETTY IMAGES

# Reality Check

Labels Remain Essential To Breaking Through In Latin Music

As major labels downsize in Latin America, it's become more competitive than ever to land a major-label deal.

That's prompting more Latin artists to consider releasing albums without labels. During the past month in particular, it's been a consistent theme of conversations that I've had with artists, managers and other people in the business.

I've said the same thing to all of them: Despite the proliferation of online promotional tools and the growing number of Internet users throughout Latin America, I can't think of one new Latin act that's managed to become a big star without a label.

In fact, even breakout artists who first built an audience on the Web—like, say, regional Mexican acts **Gerardo Ortiz** and **Pikadientes de Caborca**

—have used their exposure to secure record deals.

"You need a good digital distributor who has an excellent relationship with iTunes and someone to place records in the few brick-and-mortar stores that remain," says **Juan Camilo Paz**,

## Latin Notas

LEILA COBO



**Camilo Paz**, director of special projects for digital music consulting firm Music Ally and manager for Colombian indie rock group **Superlito**, which played a show-

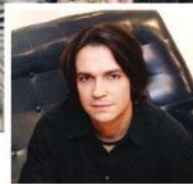
case at this year's South by Southwest conference.

Beyond that, Paz says, what's needed above all is "a partnership with someone or something that gives you visibility."

Of course, even distribution and marketing don't ensure commercial success, but at least they give artists a fighting chance. Independent acts in Latin American can overcome the relative lack of digi-



Five alive: **SUPERLITO**; Inset: manager **JUAN CAMILO PAZ**.



tal distributors in the region by turning to U.S. distributors like the Orchard. But for physical product, the most effective way for them to get CDs into fans' hands is during shows, which obviously has limited reach.

And in terms of marketing, even the most supportive brand sponsor is no substitute for a label with know-how for selling music. In 2008, for example, State Farm and its advertising agency, Alma DDB, launched new regional Mexican act **Los Felines de la Noche** as part of a major advertising campaign. Despite major exposure on TV, the group never released an album and has dropped from sight.

Even if artists use a direct-

to-fan marketing company like Top-Spin to create packages of content, they still need other tools to generate visibility. At least one thing Latin artists can count on is heavy traffic to social networks. In April, U.S. Internet users spent 11.5% of their time at a social network, versus 12.3% in Mexico, 16.2% in Argentina, 17.3% in Brazil, 17.9% in Colombia and 19.1% in Chile, according to comScore.

In Superlito's case, releasing music on the group's own label has worked on its home turf of Colombia, Paz says. The group garnered enough critical acclaim to snare a Latin Grammy Award nomination in 2004 for best new artist. When

it released fourth album "Calidosound" in July 2009, it sold about 2,000 units in Colombia, according to Paz—a respectable tally for that market.

But Paz adds, "I'd be lying if I said we wouldn't like to be with an ideal label or with a partner," with the resources and experienced staff to handle marketing and promotion.

"My job as a manager is to constantly look for partners who can add to the project as far as promotion and exposure," he says. "If we also find a label that can properly work with us, that would be excellent." ■■■

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

## EN BREVE

**OZOMATLI, REYES TO PERFORM AT PREMIOS TEXAS**

Ozomatli, Diana Reyes and Aleks Syntek will be among the performers Aug. 12 at the Premios Texas 2010 awards show. The sixth annual event, sponsored by Tecate Light, will be taped at the Long Center for the Performing Arts in Austin and air locally on Univision stations in Austin, Dallas, Houston and San Antonio Aug. 21 and on cable channel Galavisión nationally Aug. 22. Also performing will be Ana Isabelle, Chino & Nacho, Pee Wee, Cristina Eustace and Angel & Khriz. New to the sponsor lineup is Farmers Insurance. Honors include best Texas band and best Tejano artist. The winners are determined by audience voting.

**NPR'S 'ALT.LATINO' WEBCAST DEBUTS**

NPR Music debuted its new weekly Latin alternative music webcast, "Alt.Latino," on June 15. The show, hosted by Felix Contreras and Jasmine Garsd on NPR.org, is also available as a podcast. A bilingual blog for the show will be added to the program's page. The first episode featured soccer-themed songs from Manu Chao and Maldita Vecindad, as well as an interview with Juanes, both in its original Spanish and in an English-language voice-over.

**PITBULL RELEASES IPHONE APP**

Pitbull is the latest Latin artist to release an iPhone app. The free Planet Pit app, released June 10, offers users the ability to buy music and concert tickets, watch Pitbull's videos and exclusive behind-the-scenes content, receive Twitter messages from the artist and read news from PlanetPit.com. The app will also be made available for the BlackBerry and Android platforms. Pitbull's Spanish-language album "Armando," originally set for a June release, has been pushed back to Aug. 31 due to what manager Charles Chavez calls "too much touring." Pitbull has U.S. dates scheduled until June 28, followed by Europe and Latin America through July 24.

—Ayala Ben-Yehuda

With even emerging acts increasingly dependent on sponsorships to break and survive, Latin urban artists half a world apart have taken aggressive, if very different, approaches to aligning with brands.

Panama Music artist Aldo Ranks is the new face of Samsung's MX-C870 stereo system. Ranks, whose hit "Goza Tu Vida" (Enjoy Your Life) drew the attention of the electronics maker, adapted the tune into a jingle for a six-month TV campaign for the product in Central America, label owner Nayo Crespo says. The jingle specifically extols the virtues of the product and mentions the brand no less than seven times. Samsung is also sponsoring a Goza la Musica Con Samsung tour of product launch events in the region, where Ranks will perform, beginning June 26.

Ranks' uptempo party sound, which spans reggaeton and soca, is what put his face on cans of Soberana beer last year; he adapted three of his existing hits for the beer's commercials be-

# Brand Ambition

Aldo Ranks And Fuego Debut Sponsorship Deals



Bass for your face: **ALDO RANKS** with Samsung's new stereo system.

tween 2006 and 2009. Ranks also provided a jingle last year for wireless company Mas Movil in Panama based on his song "Se Formo el Party" and an adaptation of "La Borrachera" for shoe brand LRX's back-to-school campaign.

Panama Music manages Ranks and publishes his songs, so in addition to the use of his image and publishing royalties, the deals are lucrative even though Ranks'

music doesn't sell in big numbers, Crespo says.

Ranks "makes more money from campaigns than albums," he says. But "if the songs weren't hits, I'm sure the brands wouldn't keep looking for us."

In another bonus for the label, Samsung paid for the production of the "Goza Tu Vida" jingle by FASTER, a producer on Panama Music's roster.

Another act getting a boost from brands, Washington, D.C.-based artist Fuego, will do 20-plus in-store appearances for Metro PCS beginning July 16. Fans will be able to win tickets at the in-stores to shows in the same markets promoting Fuego's "La Musica del Futuro," due Aug. 3 from independent label Chosen Few

Emerald Entertainment. Metro PCS will support the in-stores with local radio spots and offer a free download of the video for "Ya Te Olvide," which features Metro PCS' limited-edition Samsung phone decorated by famed tattoo artist Mr. Cartoon.

Chosen Few CEO Boy Wonder (aka Manuel Alejandro Ruiz) also got vodka brand Nuvo to place product in the video for single "Super Estrella"; he tacked on a scene to a completed video for a forthcoming single, "Bombero," to include an ambulance from personal injury services sponsor 1-800-411-PAIN.

"When you have a new brand and a new artist, you can grow together," Ruiz says. "The average artist has one to two videos for an album. He hasn't released his album yet, and we've done four or five videos. He's performing every single weekend and [the sponsorships] help offset some costs."

—Ayala Ben-Yehuda

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# COMING CLEAN

Eminem Sold More Albums Than Any Artist In The Last Decade And Spent Half Of It Mired In Addiction And Rehab. Now That The Hip-Hop Superstar Is Sober, Will 'Recovery' Further His Legacy?

**BY  
MONICA  
HERRERA**



Empire state of mind: **EMINEM** performs June 21 at New York's Bowery Ballroom.

## “Make some noise

for a gentleman who's come a long way.” It's a muggy, breeze-less June night in New York, and some 200 fans have pressed into Bowery Ballroom under the pretense of watching local rappers with questionable names like Kosha Dillz and Quest McCody berate each other with questionable lines, like, “You sound like a character from ‘The Legend of Zelda.’” Really, though, everyone is here for Eminem.

The rap superstar was rumored to be headlining this freestyle battle event, Red Bull EmSee: The Road to 8 Mile, named after his own Detroit origins and the Academy Award-nominated 2002 movie that chronicled them. Now, the night's host has finally confirmed that Marshall Mathers will take the stage.

From the moment he does—with “Despicable,” a freestyle that was leaked in April to hype his new album, “Recovery” (Shady/Aftermath/Interscope)—Eminem looks furious. Neck pulsing, eyes alight, he plows through bars with the intensity of someone who has spent the past five years fighting just to stay alive, which, in fact, he has, due in large part to a lengthy and near-fatal addiction to prescription medications including Vicodin, Valium, Ambien and methadone. “Better not let up, better not let them breathe,” he spits. “Last shot, give it all you got/Try to turn me down, bitch, get fucked with the volume knob/Fuck all you snobs.”

His set ends not 10 minutes later, after performing two tracks from “Recovery”: “On Fire,” produced by his onstage hype man Mr. Porter, and the explosive “Won't Back Down,” featuring pop outlier Pink on the chorus. Only when he says goodbye does Eminem hint at the

calmer, now more sentient artist behind the lethal-as-ever rhymes.

“I do realize, man, for real, that if it were not for you guys I would not be standing up here right fucking now,” he tells the crowd. “Honest to God, man—thank you to each and every one of you.” As he leaves, fans scream and chant “Encore, encore!” to no avail.

Eminem has good reason to feel grateful: June 21 marked the release of “Recovery,” his second studio album in as many years after a long and turbulent hiatus. The first one, “Relapse,” was released last May and followed 2005's “Encore,” which sold 5.2 million copies, according to Nielsen SoundScan, and spent four weeks at No. 1 on the Billboard 200.

Perhaps more so for Eminem than any other artist, “underwhelming” is a relative term when it comes to sales. At 2 million copies, “Relapse” has sold significantly less than his previous sets but was the top-selling rap album of 2009, affirming the continued loyalty of his fans and his music's ability to withstand leaks. All told, Eminem has sold 35.7 million albums in the United States in slightly more than 11 years and was the best-selling artist of the last decade. In its first week of release, “Recovery” is projected to add around 600,000 copies to his grand total.

“I don't think I've actually stopped to think about it,” Eminem says by phone from his home in Detroit, while on a brief break between trips to promote “Recovery.” “I never thought that my life would amount to this. But to be able to sit back and digest it is so strange to me, because I still feel so regular. I don't understand what people think the big deal is about me. It's a very strange relationship that I have with fame.”

What Eminem has spent a great deal of time thinking about, however, is artistic merit. He continues to speak openly about what he believes is the mixed quality of his last two albums. “I was pretty much in full-blown addiction while I was creating [“Encore”],” he says, “and as far as ‘Relapse,’ when I first got sober I got really happy because I was not a prisoner of addiction anymore, so life was brand-new to me. I was like, ‘Shit, man, trees are beautiful again. What a nice day it is.’ I don't think I was paying attention to what the average listener might like or not like.”

### GOING THROUGH CHANGES

During the four years between “Encore” and “Relapse,” Eminem grappled with events that would turn anyone's life upside down: the death of best friend and fellow Detroit rapper DeShaun “Proof” Holton in 2004; a second divorce from his high school sweetheart, Kimberly Mathers, in 2006; and a deepening dependency on pills. When he says, “Technically, I'm not even supposed to be here right now,” on the introduction to “Recovery” cut “Cinderella Man,” he's not joking.

“Anybody who's known someone fighting this kind of addiction knows it can be extremely challenging,” says Paul Rosenberg, Eminem's longtime manager. “During that period I lost a friend, and I certainly didn't have as much of a business partner. All that's back now, though, and it's incredible.”

Like “Relapse” before it, “Recovery” could be considered a personal triumph just by nature of its existence. But the album succeeds far more than that. Eminem has written his



most complete rhymes in years, and while Slim Shady—the completely offensive alter ego that made him such a cultural hot button in the early aughts—is largely absent on “Recovery,” the severance feels necessary for an MC who will turn 38 in October.

For the first time, too, Eminem collaborated with producers outside of his tight-knit circle (Dr. Dre, Mike Elizondo, Mark Batson), employing Just Blaze, Boi-1da, Jim Jonsin and others. The result sounds quite literally like a new beginning, both reinforcing Eminem's lyrical dominance and presenting a clearer vision of his potential as a mature artist.

“It's everything that you would want to hear from him at this point in his career,” says DJ Khalil, who helped craft four tracks on “Recovery,” the most of any producer. “He's the best rapper, period, and he has a lot to say right now.”

“As [“Relapse”] was coming along, I heard the song structures and production get broader and better,” Interscope chairman Jimmy Iovine says. “It all came together in the last month or two to a real crescendo. His last albums haven't sold as much, but this one will appeal to a much broader base. He shows all the signs of being one of the great lyricists, on par with [Bruce] Springsteen, Bono and [Bob] Dylan.”

### LAB WORK

Eminem promised fans a different set of releases last year—“Relapse” and “Relapse 2”—but shifted gears almost as soon as he started the latter. In December, he dropped “Relapse: The Refill,” a deluxe album with bonus new material, to keep fans satisfied as he kept recording.

“He already knew what sort of mistakes he had made with the previous album and where he wanted to go from there,” says Just Blaze, who was the first producer to enter the studio with Eminem for “Recovery” sessions late last year.

“I would go back and listen to songs off ‘The Marshall Mathers LP,’ ‘The Eminem Show’ and some of ‘Encore’ and ask, ‘Why don't my music



Made in the Shady: EMINEM and manager PAUL ROSENBERG in 2004.

which chronicles an abusive relationship, “Marshall wrote it with Rihanna in mind and hoped that she was open to taking on that subject matter. She heard it and thought that it would be a great opportunity to do that.”

All together, Eminem says he recorded “at least three or four albums’ worth” of material for “Relapse.” “I must have gone through 200-300 beats,” he says. “I probably picked a hundred of them and made songs to all of them and then nailed it down. I wanted to put the best of the best on this record.”

The perfectionism paid off most on “You’re Never Over,” a heart-wrenching tribute to Proof that his most devout fans are citing as a breakthrough. Eminem himself hasn’t seen the feedback (“I can’t read the comments, man. I’ll go fucking crazy”), but he says it’s especially meaningful in this case.

“It makes me feel like, ‘Finally, I got it,’” he says. “It took

me a long time to write the right song for him, and I think two things came into play with that. One was just being in a better place to be able to deal with it. And as soon as I got that beat from Just, the chorus came in my head and I was like, ‘Yo, this could be it.’ I wrote anywhere from eight to 10 records about Proof, but nothing was right until I got that beat.”

“I’ve always given my opinion on the creative side, but in terms of bringing him tracks it’s the most involved I’ve been,” Rosenberg says. “As soon as all the pills were flushed out of my system and I started seeing things clearer, going downstairs in my basement and recording crept me out a little bit.”

While Eminem and Just Blaze had planned to work together for years, the rapper’s collaborations with other producers came about differently. Most sent demos directly to his manager and de facto A&R exec Rosenberg first, then waited for a callback.

“I’ve always given my opinion on the creative side, but in terms of bringing him tracks it’s the most involved I’ve been,” Rosenberg says.

Jim Jonsin says he went for a “soulful, Southern rock feel” on “Space Bound” and heard from Rosenberg shortly after sending the demo. Within three days, Jonsin met Eminem in Detroit. “He had already done his vocals before I got there, so we just polished it up and tried out other song ideas,” he says.

Khalil sent several beats to Rosenberg after hearing that Eminem admired some of his recent work, such as Cliche and Kanye West’s “Kinda Like a Big Deal.” His mentor Dr. Dre gave him a call around the time of the Grammy Awards in February and told him to meet them in Los Angeles. “Dre was like, ‘Yo, Em wants to meet you,’” he recalls. “It was a dream come true.”

Alex Da Kid, who produced the standout ballad “Love the Way You Lie,” featuring Rihanna, says that Shady senior director of A&R Rigo Morales “heard my beat and what I had done with B.o.B on ‘Airplanes,’ and I guess they realized they kind of liked me.”

Rosenberg says of “Love the Way You Lie,”

me a long time to write the right song for him, and I think two things came into play with that. One was just being in a better place to be able to deal with it. And as soon as I got that beat from Just, the chorus came in my head and I was like, ‘Yo, this could be it.’ I wrote anywhere from eight to 10 records about Proof, but nothing was right until I got that beat.”

#### FEAR FACTOR

Eminem made it clear that “Recovery” meant change the moment he released “Not Afraid.” For years, his albums’ lead singles—from “My Name Is” to “We Made You”—were celebrity-bashing tirades set to sing-songy choruses, meant explicitly to set tongues ablaze. In their accompanying music videos, he’d dress up like his subjects (Elvis and Michael Jackson, most notoriously) or subject them to violent fantasies (Moby).

With “Not Afraid,” Eminem stuck to an inspirational narrative, telling troubled listeners to “come take my hand” over a propulsive Boi-1da beat. Fans immediately responded. “Not Afraid” debuted at No. 1 on the Billboard Hot 100 and again put him in rarefied company—only 15 other artists have achieved the same feat, starting with Michael Jackson in 1995 with “You Are Not Alone.”

“It’s quickly taking its place next to ‘Lose Yourself’ as a record that people can connect with on a personal level,” Interscope executive VP of marketing and publicity Dennis Dennehy says, referring to Eminem’s Oscar- and Grammy-winning song from “8 Mile.”

“We’re going to hear ‘Not Afraid’ for a long time,” says Peter Rosenberg, host of WQHT New York’s morning show and “Real Late With Peter Rosenberg.” That said, Rosenberg adds that the song isn’t in heavy rotation at his station. “Hot 97 tends to gravitate toward its core artists—Kanye West, Drake,” he says. “Em will always be a Z100 [WHTZ New York] artist also, so I think urban radio doesn’t always know what role he can play because of that. That being said, I think the record with

Rihanna will be a hip-hop and a pop smash.”

“Not Afraid” did, in fact, receive repeat play on national network TV during the NBA playoffs. It aired frequently during HBO’s “24/7” series, which previews high-profile boxing matches, and as Ultimate Fighting Championship star Chuck Liddell’s entrance music during a recent pay-per-view fight.

“We were very aggressive in licensing the music so that we could support the radio campaign as much as we could as early as we could,” Interscope vice chairman Steve Berman says. “That was a key goal for us. Now it’s become a kind of sports anthem.”

“Won’t Back Down” was featured in a prominent TV spot for “Call of Duty: Black Ops,” the anticipated next installment of Activision/Blizzard’s top videogame franchise. “We worked with Eminem’s team last year and used ‘Til I Collapse’ in the spot for ‘Call of Duty: Modern Warfare 2,’” says the game’s head of marketing, Rob Kostich. “Our demo is squarely focused on males ages 18-34. Eminem is one of the top-selling artists in the world and this is a top game, so it’s perfect.”

Selecting the right brand involvement for

## Ten Most Wanted

In slightly more than 11 years, Eminem has sold a staggering 35.7 million albums in the United States, according to Nielsen SoundScan. That’s not only the most albums sold by a hip-hop artist since SoundScan began tabulating sales in 1991, but the 10th-most of any act, regardless of genre.

1. Garth Brooks, 68.4 million
2. The Beatles, 61 million
3. Mariah Carey, 52.6 million
4. Metallica, 52.4 million
5. Celine Dion, 51 million
6. George Strait, 42.1 million
7. Tim McGraw, 39 million
8. Alan Jackson, 37.8 million
9. Pink Floyd, 36.1 million
10. Eminem, 35.7 million

an artist who has always courted controversy comes with challenges, but his manager Rosenberg says, “For him, it’s all about things that make sense. He’s not necessarily out there looking for the next way to make more money. He’s just looking to do the thing that he enjoys.”

Interscope chose online video platform Vevo as its partner to premiere the “Not Afraid” video. “We live in a different marketplace today,” Berman says. “MTV does not have nearly the power it used to in pushing a visual out, so it was very important for us that we go to the places that are powerful to do that.” On the day of the premiere, Vevo flipped the E in its name to reflect Eminem’s logo.

Like much of the “Recovery” campaign’s key elements, the Vevo premiere was announced without much advance warning, heightening excitement around the album.

On April 14, Eminem simply wrote, “There is no Relapse 2” on his Twitter page, sending his followers and media outlets into a speculative frenzy for several hours before announcing “Recovery.” After the album leaked two weeks early, his camp waited until just a few days before street date to announce that the release had been moved from June 22 to June 21.

Like his surprise set at the Red Bull EmSee event, Eminem’s TV appearances have come with little advance fanfare. A viral spot with former ShamWow spokesman Vince Shlomi surfaced without warning, and on the album’s street date, he played the rooftop of Manhattan’s Ed Sullivan Theater with Jay-Z, a performance that will air June 25 on “Late Show With David Letterman.” A performance of “Won’t Back Down” with the Roots will air on “Late Night With Jimmy Fallon” the same night.

Other appearances, however, have been much less stealth. On May 12, Eminem and Jay-Z attended a baseball game in Detroit to announce that they’d play two joint stadium shows in their hometowns. The concerts, scheduled for early September, will be produced by Live Nation Entertainment. “They brought the idea to me and as soon as they mentioned Jay, I was good,” Eminem says. “I’m always honored to work with Jay.” Though Eminem is booked to perform at a series of European festivals in July and the Epicenter 2010 Festival in Fontana, Calif., in September, he’s taking his time with planning a full-fledged tour.

“I’ll do these shows and see how I feel afterward, then set up a couple more,” Eminem says. “I’ve had to relearn to do shows sober, because there were so many years that I didn’t know how to do it. Alcohol, Valium—all these things were crutches for me so that I didn’t have to feel anything when I went onstage. Everything right now is a step at a time, a day at a time.”

#### I’M NOT A BUSINESS, MAN

Now that Eminem is signaling a new era in his music, it would be natural to wonder how this affects his business. But despite his respect for fellow rap icon Jay-Z, Eminem doesn’t plan to follow in his entrepreneurial footsteps.

“I don’t think he wants to be that kind of businessman,” Rosenberg says. “I think he’s really focused on the creative side. He’s never been someone who’s set out to have a bunch of different companies out there, sort of playing the system. He’s just not that kind of guy.”

The one project Eminem and Rosenberg are focused on is the rebuilding of their label, Shady Records. “What we mean by that is finding great new artists,” Rosenberg says. “That’s one of the things he is passionate about.” Eminem has cited underground all-star group Slaughterhouse as his first planned signing, and he says more artists are on the table but not ready to be announced.

How Eminem’s post-“Recovery” world evolves is unclear, but focusing on art over money is a plan that has yet to fail him on both ends. “Honestly, as long as people enjoy the music, that means the most to me,” Eminem says with unabashed sincerity. “I could sell 80 million records in the first week, and if my peers or fans of real hip-hop didn’t like it, it really wouldn’t mean anything.”



# The No. 1

question swirling around Madison Square Garden Inc. these days is whether the owner of the New York Knicks can sign basketball superstar LeBron James. ¶ But while its considerable sports holdings tend to attract the most attention, MSG also happens to be one of the newest publicly traded companies in the United States with a big stake in live entertainment.

Now that it's out on its own following its spinoff in February from former parent Cablevision, MSG is eyeing music as a key growth driver. A top priority for the company is finding new ways to generate revenue by exploiting its unique position as both the owner of the nationwide Fuse cable music network and the owner, operator or booker of Madison Square Garden, Radio City Music Hall and the Beacon Theatre in New York; the Chicago Theatre; and the Wang Theatre in Boston.

"I look at Fuse as really a platform for the entire music industry," MSG president/CEO Hank Ratner says. "If they're dropping a new CD, they can come to us. If they're going on tour, they can come to us."

A prime example of this strategy was the network's launch last year of its "Fuse Presents" concert series, which airs shows by such acts as Jay-Z, Dave Matthews Band and John Mayer at MSG venues. The next artist to link up with Fuse Presents is Maroon 5, which is scheduled to perform July 27 at the Beacon, three days before the official start of its summer tour. Tickets to the show, which will air live on Fuse, will be donated to MSG's Garden of Dreams Foundation and a charity to be selected by the band.

When Mayer performed Nov. 17 at the Beacon, Fuse broadcast the concert live, aired an interview with him and created a "John Mayer Live From the Beacon Theatre" page on its website, where it posted exclusive video interviews with Mayer's stage manager, guitar technician and other support staff. The date of the concert also coincided with the release of Mayer's album, "Battle Studies" (Columbia).

"In a world where exposure is so fragmented," Mayer's manager Michael McDonald says, "to find one music-centered hub that can supply content to all of those platforms is rare."

The Fuse concert series "sets us up to go out and do a lot of other things," MSG Media president Mike Bair says, such as when the network scored a Lady Gaga interview in November for its "On the Record With Fuse" program.

Fuse is also rolling out new music program-

ming, including "A Different Spin With Mark Hoppus," a weekly show hosted by the Blink-182 bassist debuting in September that will feature artist interviews and performances. (The network also airs daily music news segments called "The Daily Noise" hosted by Billboard editorial director Bill Werde.)

The success of these efforts will be crucial if MSG is to boost the fortunes of Fuse, which has struggled to gain viewership since its launch in 2003. Through the first five months of this year, Fuse drew an average daily prime-time TV audience of 43,000 households, up from 39,000 during the same period in 2009, according to Nielsen. By contrast, MTV, which has long since shed its focus on music programming, had an average daily prime-time audience of 648,000 during the first five months of 2010, up from 637,000 in the year-earlier period, according to Nielsen.

As MSG acknowledged in March in its annual 10K filing with the Securities and Exchange Commission, Fuse is expected for the time being to continue posting operating losses. "These losses are expected to decrease in future periods," MSG said in the filing, "as we refine our strategy and incur expenses to acquire and produce compelling content and market the Fuse brand to effectively position it as a unique multiplatform music destination."

Ratner and Bair decline to comment on how soon they expect Fuse to reach profitability, but they're confident the network's new programming initiatives will be fruitful for Fuse itself and the broader MSG family.

MSG's renewed focus on growing its music-related businesses comes as the company embarks on a long-planned renovation of Madison Square Garden that it estimates could cost up to \$850 million. By the time the renovation is finished in 2013, a rival arena is expected to open in Brooklyn: the Barclays Center, the future home of the soon-to-be-renamed New Jersey Nets.

"We always respect competition," says MSG Entertainment president Jay Marciano, who's in charge of overseeing MSG's venues. "But Madison Square Garden is where the big events



happen . . . For most artists, Brooklyn doesn't have the same ring."

A lawyer by training, Ratner joined Cablevision in 1987 as assistant general counsel. A year later, he moved to the company's Rainbow Media TV programming subsidiary, where he eventually served as COO and vice chairman before becoming vice chairman of Cablevision and MSG in 2003. The 51-year-old Long Island native—no relation to Barclays Center developer Bruce Ratner—became president/CEO of MSG after the Cablevision spinoff and reports to MSG executive chairman James Dolan.

In an interview at MSG's New York head-

quarters, Ratner spoke with Billboard about MSG's music strategy.

### First things first—will we see LeBron James in a Knicks uniform this fall?

We've created a whole bunch of cap space, estimated at about \$35 million. With that we should be able to bring in two top-quality free agents. Who they might be, I'm not at liberty to talk about.

### You were spun off from Cablevision in February. What are the benefits of being a stand-alone company?

# Lighting A 'Fuse'



Garden party (clockwise from opposite page): MSG executives JAY MARCIANO, HANK RATNER and MIKE BAIR (from left); JOHN MAYER live at the Beacon Theatre; JAY-Z, with then-Warner Music Group executive KEVIN LILES, announcing his 9/11 benefit concert, on Aug. 31, 2009.

a market, you want to promote? We can create those platforms, both live and on television and in media for you, and in a way that nobody else can.

**How does that conversation typically begin?**

When we started, we were making the approach, but I'm glad to say, by the end of last year, we were actually being approached. For instance, Jay-Z's camp, they came and said, "Sept. 11. New album. New tour. We'd like to come and do a 'Fuse Presents.'" John Mayer, likewise. We embarked on the strategy in the beginning of 2009 and by the end of 2009, we had artists coming to us. And we're not talking about small artists, we're talking about huge, huge stars.

**How does "Fuse Presents" benefit MSG beyond the cable network?**

It presents great content for us and it creates a much deeper relationship with the music industry. You'll see the value of this fully integrated play, where you're getting live and you're getting television and your association with Madison Square Garden. We do it in a very respectful way—respecting the music, respecting the artists—and that creates more of a programming block and more of a franchise that people have come to expect.

**When do you expect to complete the renovation of Madison Square Garden?**

Our time frame is that we will be closing next summer and then we will be reopening for the 2011-12 Knicks and Rangers season. And when we reopen, the lower bowl will be done, which means the dressing rooms will be done, the locker rooms will be done and the event-level suites will be in and the lower bowl seats will be in. Then we close the following summer again and the whole upper bowl will be done. And then we close the final summer at which time we will do the lobby, we will do the scoreboard, and we will install bridges. There are going

to be bridges over both sides of the building, which I think is going to become our second signature, after our ceiling.

**How concerned are you about the loss of the summer concert business in the next three years?**

We've put people on notice that we will be closed during those periods of time. I think, inevitably, there will be some loss because we are so busy and there are only so many days in a year, so we probably can't recapture it all. But I think we'll recapture a lot of it, as promoters work around summer closures and we fit events in.

**In early 2008, there was talk of a Ticketmaster-Cablevision deal to buy 49% of AEG Live (Billboard, March 8, 2008). How close were the companies to finalizing a deal?**

We don't comment on reports of transactions that may or may not have been.

**Does MSG have any interest in entering the ticketing business?**

The ticketing business is very important to us, but we don't need to own a ticketing business. We need to have good ticketing available to us and we do through Ticketmaster.

**Is MSG interested in acquiring additional venues?**

Part of our strategy is opportunistic venue acquisition. Now, when I say that, there are lots of ways to do this. You can acquire a venue by writing a check and buying it. You can acquire a venue by doing a booking deal and getting the rights to book it, like we did in Boston. We can lease a venue like we did at the Beacon. Chicago's an example of buying. Or you potentially can build a venue somewhere. So when we talk about venue expansion, it's not necessarily capital-intensive. It all depends what type of deal we do, which depends on what's available and what makes sense.

**What criteria do you consider when you're looking at venues?**

That's a critical question. The answer is, a major market that has a major concert audience. We're not looking to go somewhere and see whether we can make it happen there or not. And I also would say the 3,000- to 5,000-seaters. We don't want to go much smaller, we don't want to go much bigger. We think there's a real opportunity in that space, and the more we can add to our portfolio, the more synergies are at play, not only for the booking but also as it relates to Fuse.

**Where do you see the greatest growth opportunities for MSG?**

The music strategy is big because music is big. It's probably the most consumed content in the world today. The live entertainment business is going to reap a lot of the benefits from that.

We have these venues where most people want to create content. The venue is a barrier. We have the venues. We have the ability then to distribute it, whether it's music over Fuse, sports over the two MSG networks. I think that's a great opportunity.

It's raised the profile of Madison Square Garden [and] enables us to go out and speak more about the Garden and its three different divisions—entertainment, sports and media. The strategy of the Garden wasn't necessarily the strategy of Cablevision. You had investors who were sometimes conflicted when you went for growth opportunities related to the Garden; they may have preferred that money to be plowed back into the cable business. There's more focus, there's more opportunity to grow the company. So far, so good.

**MSG launched its "Fuse Presents" concert series last year. What's your strategy for that franchise?**

We are known as a live entertainment business and we have some of the most iconic venues in the world. And quite frankly, it's a dream and aspiration of most artists to play our buildings. So you take that unique positioning and then you layer on a 24/7 basic cable network that has almost 70 million Nielsen homes. You want to come and play our buildings but you also want to have your voice heard nationally? We can provide you Fuse as a platform. You want a voice, you want

# Armed With A Cable Music Network And Iconic Venues, MSG CEO Hank Ratner Eyes Growth Through Music By Louis Hau

TOP: ANGELA PERINER/MSG PHOTOS; JAY-Z: JAY LERVEN/MSG PHOTOS

# ALL MIXED UP

The New Release  
From Crossover Star  
**ENRIQUE IGLESIAS** Could  
Change The Way Latin Albums  
Are Made, Packaged . . .  
And Even Listened To

BY LEILA COBO  
PHOTOGRAPH BY CHAPMAN BAEHLER



In 1996, Enrique Iglesias, already a Latin star, was shuttled by helicopter to a live show hosted by romantic station KLVE Los Angeles. As the chopper hovered over Westlake Park, Iglesias looked down in surprise at the crowd of approximately 150,000 that waited below.

“I was so shocked,” he recalls. “I thought, ‘Oh, my God, all these people listen to Spanish music on U.S. soil.’ ”

Today, as one of the world’s biggest stars, Iglesias no longer marvels at the possibilities afforded by two languages; he revels in them.

On July 6, Iglesias will release “Euphoria,” a potentially trailblazing album for both Iglesias and the Latin market. Whereas most Latin artists will record an album with Spanish- and English-language versions of a particular song (or songs), or record separate Spanish and English albums altogether, Iglesias has chosen a new route: “Euphoria” features six songs written and recorded in Spanish and four completely different songs written and recorded in English.

The album will be released in standard and deluxe versions as a joint venture between Universal Republic and Universal Music Latino, with each label simultaneously working different singles to different markets and formats. The album will be released in every Universal territory—more than 70 countries—with a third, international version with eight English-language tracks specifically designed for markets like the United Kingdom that have small Latin audiences and where Iglesias is a major seller.

This has lent itself to an Iglesias sonic wallpaper of sorts. While his current Spanish-language single “Cuando Me Enamoro,” featuring Juan Luis Guerra, has spent four weeks at No. 1 on Billboard’s Hot Latin Songs chart—a spot it hit only five weeks after its release—his English-language single “I Like It,” featuring Pitbull and Lionel Richie (who rerecorded parts of “All Night Long” for the song), is scaling the Billboard Hot 100 and stands at No. 26 this week. >>>

And as of June 23, "I Like It" was No. 14 on iTunes' Songs chart and No. 1 on the iTunes Latino chart, where Iglesias has four of the top 10 songs, including "No Me Digas Que No" (featuring Wisin & Yandel) at No. 5, "Cuando Me Enamoro" (featuring Juan Luis Guerra) at No. 6 and perennial favorite "Hero" at No. 7.

Overseas, Iglesias has been on promotional visits to Mexico, the United Kingdom, Russia, Brazil, Argentina, Finland, Spain and Germany all prior to the album's release. As of June 22, "I Like It" was in the top 10 on iTunes' charts in Australia, Belgium and Spain and in the top 20 in Mexico and Norway.

In addition, two versions of the "I Like It" video were filmed. The first, made for the U.S. market, features the cast of MTV's "Jersey Shore" and premiered during the MTV Movie Awards. A second version, minus the reality show stars, is being programmed on channels that don't air "Jersey Shore."

"The effect on media and the Web is doubled," says Jesus Lopez, chairman/CEO of Universal Music Latin America/Iberian Peninsula. "Both singles are playing at the same time in several countries and it allows us to globalize the album faster."

Releasing an album with distinct English and Spanish tracks should be commonplace for bilingual, crossover acts. But actually, this has never been the MO for labels, in part because marketing and distributing to Hispanic and mainstream audiences are two different processes. And coordinating two marketing campaigns for two distinct audiences has proved a challenge when a release falls under the jurisdiction of one label.

A major drawback is English-language radio: While youth-leaning, Spanish-language stations tend to play big, mainstream hits, only a handful of mainstream stations nationwide, like KIIS-FM Los Angeles and WPOW Miami, will spin Spanish-language songs.

And then there's retail. Where does a bilingual album go? The Latin section? The pop section? Both would be logical, if only there was space, particularly when it comes to developing acts that are a challenge to get into big accounts to begin with.

As a result of these, and other considerations, standard practice calls for crossover acts to alternately release Spanish- and English-language albums, with the latter often including a Spanish version of the single that is worked to radio by a sister Latin label. Witness Shakira's English-language album, "She Wolf" (Epic), which included the Spanish version of the single, "Loba," worked to Spanish-language radio by Sony Latin.

On the other end of the spectrum is Marc Anthony, whose new Spanish-language album, "Iconos," doesn't feature any English songs. Instead, Anthony is planning an all-English release later this year.

Although he's gone down both roads in the past, Iglesias chose not to take either of these paths.

"I wanted both [languages] to be on the same album," he says, even as he acknowledges the dangers of swimming into uncharted waters. "It's a risk," he adds, "but it's a risk I wanted to take. I was sick of coming out with one English album and one Spanish [album]. And the market has become a single-unit market where people pick and choose their music."

The market has also changed from when Iglesias first began recording as a Spanish-language crooner who sold millions of albums in the mid-'90s. Back then, with few exceptions (Gloria Estefan and Jon Secada, among them), the market was firmly compartmentalized by language, until Ricky Martin burst into the mainstream with "Livin' la Vida Loca" in 1999 and changed the paradigm. Later that year, Iglesias released his first English-language album, "Enrique," which included Spanish-language versions of three singles. "Enrique" sold 2.1 million albums in the United States, according to Nielsen SoundScan, and set Iglesias on a path of recording alternately in English and Spanish.

"When Enrique began to record in English and hit, we all knew he could more easily reach many countries where being successful in Spanish was more complicated," says longtime manager Fernando Giaccardi, who was Iglesias' label manager in his early days with Fonovisa. "So the label always wanted more English, but Spanish is so important to Enrique and things got complex."

The back-and-forth started to lose its luster as far back as three years ago. At that point, Universal's Lopez says, "we began talking a lot about the reality of his career. He's a rare bilingual, bicultural artist. Releasing an album in English and then waiting two, three years to release one in Spanish, or translating



They like it:  
ENRIQUE IGLESIAS  
and PITBULL

his hits from English to Spanish made us lose touch with his fan base and made it very hard for a global act like Enrique to live between two worlds. That's what led us to record a collection of songs in both languages."

With that decision in place, it was logical, Lopez says, to release the album as a joint venture with a mainstream label. Iglesias, whose contract to record in English with Interscope was up, chose to go to Republic, a label whose track record he's closely followed on the charts and which he feels "has broken new artists in a very difficult environment."

"The marketplace is becoming more sophisticated," says Republic president Monte Lipman, who's worked bilingual albums before, but never one so evenly divided between languages. Still, he says, "we have to educate the audience so they understand what they're buying. You don't want the Spanish-speaking fans thinking this isn't their record or vice versa."

Spelling out exactly what "Euphoria" is boils down to details like the album sticker, which will identify both singles. Each album version, too, is differentiated. The basic, budget version includes six tracks in Spanish and four in English. The deluxe version, which will be sold exclusively at Target, features seven tracks in English and six in Spanish. In exchange for the exclusivity, Target will promote the album in a radio, TV and print campaign in both English and Spanish media. Still, Lipman says, the key piece of marketing is Iglesias himself, a superstar who has remained singularly accessible in multiple languages.

Born to megastar Julio Iglesias in Madrid but raised in Miami, Iglesias has transcended his pedigree, amassing 21 No. 1 hits—more than any other artist in the history of the Hot Latin Songs chart—and selling more than 50 million albums worldwide, according to Universal. In the mainstream, Iglesias' creden-

tials are less flashy but still impressive, with four top 10 tracks on the Hot 100. In the digital realm, he's sold 3 million-plus downloads in the United States, according to Nielsen SoundScan, and he boasts the fourth-best-selling Latin download of all time, "Do You Know? (The Ping Pong Song)/Dimelo."

But Iglesias is self-effacing about his success. Perennially dressed in jeans, hoodie and baseball cap, he still conveys the image of the cute boy next door; if one lives in Miami, there's a strong likelihood of running into an unguarded Iglesias hanging out with friends. The openness extends to his attitudes toward the music business. He has a reputation for being a shrewd artist who stays on top of minute details in his career and has no qualms about picking up the phone to contact label staffers with concerns. But he's also an intuitive artist who acts spontaneously and is disarmingly self-deprecating.

At a recent press conference to announce Juan Luis Guerra's benefit concert for Haiti, for example, fellow artists spoke about how they quickly responded to Guerra's call to perform in his show. "Well, in my case, I had to call Juan Luis many times to get him to invite me, and I finally made it in," Iglesias said at the time.

It was Iglesias himself who personally invited each of the artists on "Euphoria," an album of uptempo dance tracks and whimsical pop ballads whose collaborations he wrote without specific artists in mind, save for "Heartbeat," penned for Scherzinger, a longtime friend and labelmate. Akon, for example, entered the mix after he stopped by the studio to visit and asked if he could record vocals.

Iglesias was most worried about Guerra, an idol of his but someone he barely knew.

"I didn't think he was going to say 'yes.' And he didn't," Iglesias recalls. "He said, 'I really can't give you an answer unless I hear the song.'"

This in itself was a challenge, as Guerra only records his own songs. But to Iglesias' surprise, Guerra not only accepted, but also agreed to participate in the video for the song, which was released to radio roughly at the same time as Guerra's own single. That two such different artists could co-exist in the charts' upper echelons with such different tracks is a testament to Iglesias' ability to deliver catchy pop hits with key differentiating factors that help them stand out from the pack.

"It's not terribly complicated," says Universal Music Latino president Walter Kolm, who says the second Spanish-language single will be "No Me Digas Que No," featuring Wisin & Yandel. It's part of iTunes' Countdown leading up to the album's street date. "Our goal is to have four to six Enrique Iglesias hits playing by year's end so that there's no perception that this is a one-hit album."

Most important, Kolm adds, is Enrique's standing as an easy-to-promote global brand. "He's willing to work, and his name is synonymous with ratings," he says.

Still, Iglesias says, if he'd proposed an album like "Euphoria" five years ago, "I don't think the record company would have let me." Today, however, "the Hispanic market in the U.S. doesn't mind listening to songs in English. You already see it happening [on radio]."

As for the mainstream market, he says, "If there's a hit song, why would they mind listening to a few songs in Spanish as well?"

## THE LATIN KING

Of the 29 singles that Enrique Iglesias has placed on Billboard's Hot Latin Songs chart since his first hit in 1995, all but eight have reached No. 1. His 21 chart-toppers are the most of any artist in the chart's nearly 24-year history.

1. ENRIQUE IGLESIAS: 21

2. LUIS MIGUEL: 16

3. GLORIA ESTEFAN: 14

4. RICKY MARTIN: 10

5. (TIE) CHAYANNE,  
MARC ANTONIO  
SOLÍS: 9

—Keith Caulfield



**LYFE AFTER . . .**  
Lyle Jennings swears he's going to quit



**DUET TO IT**  
Gilberto Santa Rosa partners up



**KEEPING THE TEENBEAT**  
Mark Robinson and Unrest return



**GUILT-FREE POP**  
Mike Posner wants to change the game



**IN THE PINK**  
Ariel Pink's first studio-made album wins raves

30

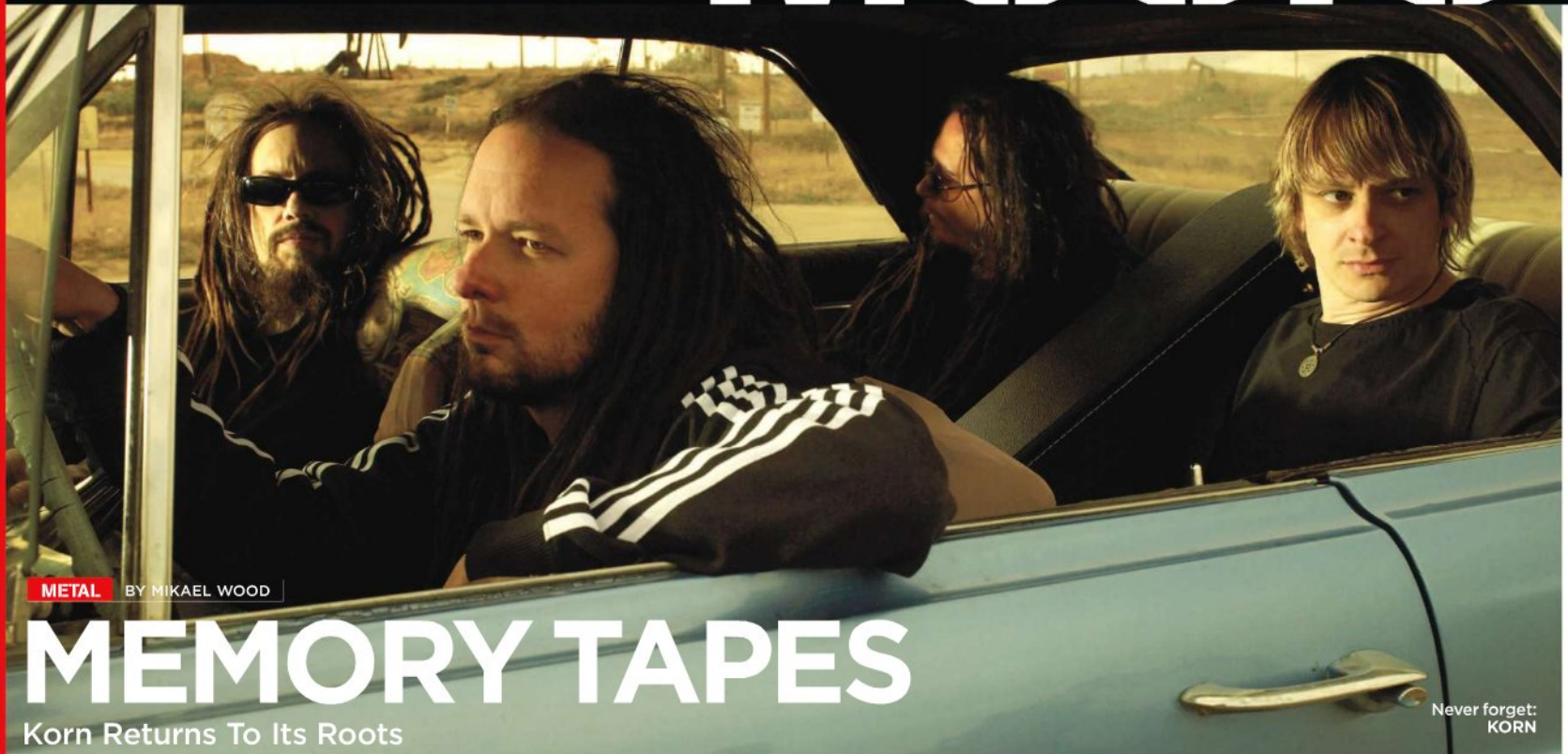
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# MUSIC



**METAL** BY MIKAEL WOOD

## MEMORY TAPES

Korn Returns To Its Roots

Never forget:  
KORN

The new Korn album comes by its title honestly: Following a pair of efforts on which the pioneering nü-metal band pushed its sound in unlikely new directions, "Remember Who You Are" presents a return to the moody but muscular style that drove such late-'90s landmarks as "Follow the Leader" and "Issues" to combined sales that exceeded 7.3 million copies, according to Nielsen SoundScan.

"With our last record we just hit a wall creatively with all the experimentation," Korn frontman Jonathan Davis says of 2007's untitled disc, which prominently featured keyboardist Zac Baird. (For help making 2005's "See You on the Other Side" Davis and his bandmates recruited the Matrix, the songwriting/production team best-known for its work on Avril Lavigne's debut.) "It was like, 'What more can we add to this fucking motherfucker?'"

Korn recorded "Remember" with Ross Robinson, who also produced the band's first two albums. "We wanted to make a stripped-down record with just the four of us," Davis says, referring to guitarist James "Munky" Shaffer, bassist Reginald "Fieldy" Arvizu and new drummer Ray Luzier. "And the idea popped into my head to use Ross again. I knew Munky had been talking to him, so I asked him to ask Ross, and Ross said, 'Hell yeah—let's do this.'"

Robinson says, "They've had songwriters and weird musicians and electronic stuff on the last couple of records. But none of that had anything to do with what created Korn. My

job was to make sure none of that was in there. And it wasn't."

Due July 13, "Remember Who You Are" launches the group's new deal with Roadrunner Records, which signed Korn after the band fulfilled its two-album pact with EMI. Davis says the band and its manager, Peter Katsis, "thought long and hard" about how to issue the new album, including the possibility of a Nine Inch Nails-style online self-release. "But that's not like putting an actual CD out where there's a marketing team behind you pushing the record," Davis continues. "There's certain bands or certain kinds of records that [an online self-release] is good for; it obviously worked well for Trent [Reznor]. But in our eyes it's just not there yet."

"Roadrunner is a rock label that understands rock music and the whole culture centered around it," says Katsis, who points to the label's success with Slipknot as a primary enticement. "They understood the type of back-to-basics record Korn was making and were very enthusiastic about it. It all just seemed to click."

"We clearly see where the band came from and where it's gotten to, and we've been admirers over the years," Roadrunner president Jonas Nachsin says. "So when the opportunity came up for us to potentially work with them in the next phase of their career, we jumped at the chance. And when we heard the music we jumped even faster."

Senior VP of marketing and creative services Madelyn Scarpulla says that given the label's profile in the hard rock

scene, Korn's signing to Roadrunner "is an almost automatic way to reach the band's core fans." At the same time, she adds, "we absolutely believe there are more fans out there to be had."

The "Remember" rollout began in early May when the label premiered lead single "Oildale (Leave Me Alone)" on RoadrunnerRecords.com; it also offered a free download of another album track to members of its e-mail list, which Scarpulla says contains "upwards of 500,000 names." Korn hosted MTV2's "Headbangers Ball" May 25, and the channel premiered the "Oildale" video May 31. On July 1 the band will perform on "Jimmy Kimmel Live!" and do an in-store appearance at a Los Angeles Hot Topic outlet following the taping. And beginning July 10 in San Bernardino, Calif., Korn will headline this summer's Mayhem Festival alongside Rob Zombie and Lamb of God.

In addition to the album's standard version, Roadrunner will release a CD/DVD special edition with extra tracks, in-the-studio videoclips and additional packaging, as well as a red vinyl edition available only through the Roadrunner store. Digitally, "Remember Who You Are" will be available as an iTunes LP with interactive artwork and an exclusive live track; Walmart.com will also offer exclusive video content.

"It's nice working with a company that can deal with all the craziness involved in putting out a record, so we can just go out there and focus on doing what we do," Davis says. "They actually have locals who show up at our shows. I haven't seen that since the early '90s."

## LATEST BUZZ

### >>>'AMERICAN IDOL' DROPS AGE LIMIT TO 15

"American Idol" producers announced June 21 that they're lowering the age limit for contestants to 15. However, there still wasn't any word on a new judge to replace Simon Cowell as auditions were announced for next month. Fox TV says auditions for season 10 of the singing contest would be held in six U.S. cities, beginning in Nashville July 17.

### >>>SLIPKNOT BASSIST'S CAUSE OF DEATH REVEALED

The bassist for Grammy Award-winning metal band Slipknot died of an accidental overdose of morphine and fentanyl, a synthetic morphine substitute, Iowa police said as autopsy results were released. Paul Gray, 38, was found dead May 25 at a hotel near Des Moines, the band's hometown. Gray co-founded Slipknot in 1995. An autopsy conducted by the Polk County Medical Examiner's Office also found that Gray suffered from significant heart disease, according to a statement released by the Urbandale Police Department.

### >>>LIL BOOSIE CHARGED WITH MURDER

Baton Rouge, La., rapper Lil Boosie, who is currently incarcerated for a probation violation related to drug and gun charges, was indicted on first-degree murder charges along with two associates by a grand jury on June 17. The three are accused of being involved in the October 2009 shooting of 35-year-old Terry Boyd in his Baton Rouge home. District Attorney Hiler Moore said that the shooting seemed to be "over turf," and that if the Trill Entertainment rapper (real name: Torrance Hatch) is convicted, the death penalty could be invoked.

Reporting by Belinda Goldsmith, Ilya Skripnikov and Reuters.



Exit stage right? LYFE JENNINGS

R&B BY GAIL MITCHELL

## After-Lyfe

Is Lyfe Jennings Ready For Retirement?

Much like the-Dream and Lupe Fiasco, Lyfe Jennings swears that his new album, "I Still Believe" (out Aug. 31 on Jesus Swings/Asylum/Warner Bros.), will be his last. But is he really ready to make a clean break with music?

The success of "Statistics," the latest single from the artist's fourth album, should give him reason to rethink his decision. The song, inspired by radio personality/comedian Steve Harvey's best-selling book, "Act Like a Lady, Think Like a Man"—moves 23-17 on Billboard's Adult R&B chart and 32-33 on Hot R&B/Hip-Hop Songs this week. On the track, Jennings bluntly outlines a few facts about men ("25% of all men can't be faithful") and schools women about key relationship rules ("Don't be a booty call").

Gauging by various reactions to "Statistics," Jennings' no-holds-barred style is still a fan pleaser. Comments on blogs and Twitter feeds about the song range from "He always has a message and doesn't do music for the industry but himself" to "Wish there were more songs out there with positive and thought-provoking messages."

It's currently among the top five most-requested songs at R&B WHRK Memphis. Several of Jennings' earlier singles, including 2006's "S.E.X." and 2004's "Must Be Nice," ended up in power rotation at the station.

"Lyfe's old-soul style and subject matter fill a void," WHRK PD Devin Steel says. "It hits a nerve with women and strikes up conversation among guys. The one thing I like about Lyfe is he's never scared to do something off the cuff and take a chance."

Indeed, Jennings hasn't strayed from the

raw, yet poetic honesty that first attracted fans to his 2004 Sony debut, "Lyfe 268-192." Titled after the prison number he received while serving a 10-year sentence for arson, the album achieved both critical acclaim and platinum sales. Before bringing his own Jesus Swings imprint to Asylum/Warner Bros., the singer/songwriter/producer recorded two more albums for Sony, 2006's "Phoenix" and 2008's "Lyfe Change," which bowed at Nos. 2 and 4, respectively, on the Billboard 200.

But despite all his success, Jennings says he's ready to commit to spending more time with his family. "My kids are at an age where they need me," Jennings says of his children, who are 5, 4 and 2. "I can't be on the road for seven to eight months out of the year. But I want to thank my fans for giving me the opportunity to do something I love. And I hope from these four albums, I have given them what they needed."

Once "Believe" is up and running, the Atlanta-based artist wants to spend the next couple of years developing acts on Jesus Swings, including teen R&B trio West Ave. Additional plans include acting ("I just finished my first movie role, which I can't reveal yet"), launching a children's book series and supporting the young people's campaign he initiated, "Stay Busy, Stay Out of Trouble."

Whether Jennings stands by his retirement declaration remains to be seen. But WHRK's Steel joins a chorus of fans who think he should keep recording. "Lyfe would definitely be missed," he says. "He still has stories to tell, which is what draws people to him." ■■■

LATIN BY LEILA COBO

## LET'S DUET

Salsero Gilberto Santa Rosa Branches Out

Salsa singer Gilberto Santa Rosa has a velvety, entreaty voice that's made him an icon of the genre, with more than 20 albums under his belt, a successful—and vibrant—touring itinerary, a steady sales record and a string of radio hits that will keep him busy playing for years to come.

So it would've been easy to simply shift into neutral, release an album and let things run their course with help from Santa Rosa's longtime label, Sony Music Latin.

But Santa Rosa didn't get to be one of the few salsa artists still signed to a major label by resting on his laurels. In fact, his indefatigable search for variety within the relatively stringent ties of his genre is one of the main drivers of his continued success.

Santa Rosa was one of the first salseros to record his songs in ballad form and deliver all-ballad albums that were commercially successful. Now, with new album "Irrepetible" (Non-Repeatable), due June 29, Santa Rosa delivers an album composed mostly of duets with an eclectic cast of collaborators that includes icons Ruben Blades and Johnny Ventura, up-and-coming singer/songwriter Kany Garcia and Colombian vallenato singer/composer Felipe Pelaez, and Venezuelan folk/tropical group Guaco.

"As a singer, [the duets] enrich what I do," Santa Rosa says. "And this brings in a bigger and more diverse audience."

The album was intended to be an all-duets affair, but due to logistical and time considerations, the set was pared down to the featured collaborations—all of them with artists Santa Rosa is close to. It's a departure for the salsero, who has occasionally recorded duets but hasn't made

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>ASHCROFT UNITED

Two years after dissolving U.K. indie rock act the Verve for the third—and probably final—time, frontman Richard Ashcroft has returned with a new band and a new album, "United Nations of Sound," released internationally July 19 on Parlophone Records/EMI. Originally intended to be a solo set, it's credited to RPA & the United Nations of Sound. (The singer's full name is Richard Paul Ashcroft.)

"Richard wanted to continue working with these musicians out on the road rather than recruit anyone else," Parlophone president Miles Leonard says, "so it was no longer

a solo album—they're a band."

The Anglo-American act includes guitarist Steve Wyreman (Mary J. Blige) and drummer Derrick Wright (Toni Braxton), while the album was produced by Chicago hip-hop pioneer and Jay-Z collaborator No ID. "Richard wanted to move away from where he's been before," Leonard says. "He's a big hip-hop fan. No ID helped bring a new feel to his music, and the reaction we've had so far has been really good."

Leonard says a series of low-key European shows that wrapped June 16 generated "fantastic" audience response. European and U.S. dates are being lined up to follow festival shows in August in Japan



Lucky man: RPA & THE UNITED NATIONS OF SOUND

them the centerpiece of an album.

It's also part of a plan to attract new fans.

"We're developing a strategy to grow this artist," says Carlos Perez, the former VP of promotion in charge of tropical music for Sony Music Latin, who now runs his own promotion and marketing company, 360 Group, and was hired by Sony to help coordinate Santa Rosa's release. "We want to reclaim places he hadn't visited in years and literally go city to city, shake hands, do promotion at a grass-roots level."

In the past year, Santa Rosa has already been expanding his range of movement. He recently brought in veteran manager/concert promoter Rafo Muniz, who was his manager years ago, to oversee his career. He also has an office in Puerto Rico



The power of two:  
SANTA ROSA

with a full-time staff that runs his restaurant and nightclub in San Juan, Alquimia, and books his tours.

Santa Rosa will perform in Europe—including many new venues and cities for him—in June. Because this conflicts with the album release, Perez had him record key interviews for radio and TV shows that will air until Santa Rosa returns July 14. He will then begin promoting the album, centering on in-stores in key markets but also "in secondary cities where fans usually don't have the opportunity to see Gilberto," Perez says.

"We're also attacking radio stations that have a more youth-leaning listenership," Perez adds. "We've always centered on tropical. Now, we can skew more pop."

Still, the lead single, "Vivir Sin Ti," is a solo track that's classic Santa Rosa in its blend of hardcore salsa with a romantic message. It's No. 4 on Billboard's Tropical Songs chart after six weeks.

And in an exclusive deal with iTunes, those who buy the single will also receive a ballad version of the song.

"I feel I have to deliver fresh fare without straying too much from what I am," Santa Rosa says. "It's no secret that on this album we're trying to take the songs to many places. But it's still an album that's 95% salsa." ■■■

and Australia. Booking is by Paradigm (United States) and ITB (rest of the world). Ashcroft is published by Kobalt Music. —Steve Adams

## >>>LEAPING IMPALA

Tame Impala looks like it has the right pedigree to spring up from Down Under this year.

The psychedelic rock trio hails from the hot music scene of Perth in Western Australia. Signed to Modular Recordings (whose roster includes Wolfmother, Cut Copy and Ladyhawke), the band's self-titled EP topped the Australian Independent Record Labels chart in October 2008. It was boosted by lead track "Half Full Glass of Wine," which won strong support from state-funded youth radio network Triple J.

The buzz simmered in 2009 as the band split its time between touring and recording, issuing one single, "Sundown Syndrome," in July. But things finally boiled over this year when debut album "Innerspeaker" debuted at No. 4 on the Australian Recording Industry Assn. albums chart one week after its May 21 release.

"They haven't tried to force themselves on anyone," says the band's manager, Jodie Regan of Spinning Top Music. "They just write great tunes, and they're great live." Modular People released "Innerspeaker" June 7 in the United Kingdom and June 8 in the United States.

Tame Impala ended a run of U.S. shows opening for MGMT June 20 and has U.K. dates scheduled for August. Further U.S. and European dates are planned before year's end: Booking is by Modular People (Australia), Paradigm (United States) and 13 Artists (United Kingdom). The band's publishing is with Sony/ATV in Australia and New Zealand.

—Lars Brandle

## >>>STRIKE OUT

Berlin-based rock'n'roll vocal trio the Baseballs have been scoring across Europe's charts in the past year with '50s-style reworkings of recent hits like Rihanna's "Umbrella" and Katy Perry's "Hot N Cold" on debut album "Strike!" (Harder Entertainment/Warner Music).

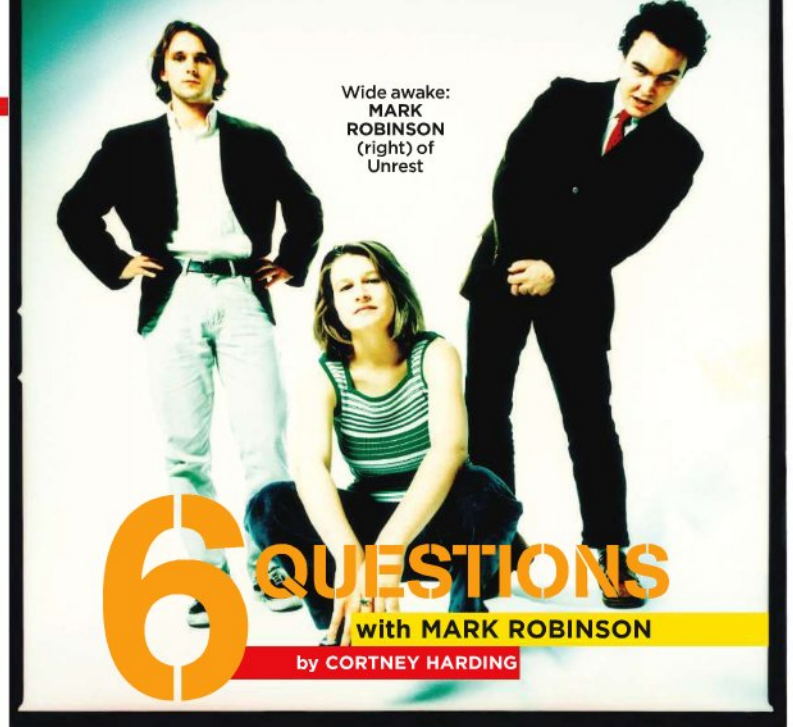
The act is now eyeing a fall U.S. release, Warner Music En-

tertainment Central Europe managing director Steffen Müller says. "The Baseballs are currently the most successful German band internationally," he adds. "It's time to continue the success story in the U.S."

The trio—Sven Budja, Rüdiger Brans and Sebastian Raetzl—was put together by Berlin producers Andreas John and Erik Macholl. "Strike!" was released in May 2009 in Germany and rolled out across Continental Europe during the following months.

In addition to hitting No. 6 in Germany, the album topped the charts in Sweden, Norway and Finland—where it was certified quadruple-platinum after shipping 80,000 copies and collected the Finnish music industry's Emma Award for the top-selling album of 2009. It also made the top five in Denmark, Switzerland, Belgium and, most recently, the United Kingdom, where it was released May 17 by Rhino/Warner.

A U.S. release is now being finalized, Müller says. The trio launches a major German tour booked by Neuland Concerts July 22, running through Sept. 12. —Wolfgang Spahr



When '90s indie darlings Unrest announced a brief reunion tour earlier this year, 30-something recovering hipsters across the land squealed with joy. While the band never managed to sell big—it's best-selling album, 1993's "Perfect Teeth," moved 15,000 copies, according to Nielsen SoundScan—it developed a devoted fan base and earned critical acclaim from such publications as Spin and Sassy.

Years later, Mark Robinson still runs the band's label, Teenbeat, which he and his bandmate Phil Krauth founded while they were students at Wakefield High School in Arlington, Va. Now based in the Boston area, Teenbeat recently released albums by Rob Schipul, Bloody Amateurs and Somerville Speakout.

Unrest's mini-tour runs July 6-11. Robinson spoke to Billboard about his reasons for reforming the band and why running Teenbeat as a full-time job is impossible.

**1 Many bands and labels do anniversary tours, but few choose to celebrate 26th anniversaries. Why did you go with that particular milestone?**

Well, this marks the 26th anniversary of the label and the 16th anniversary of the band. In terms of why we decided to honor this particular milestone, I actually wanted to do a 25th-anniversary event for the label and asked my other Unrest bandmates if they wanted to be part of it. Bridget [Cross], our bass player, was so into it she wanted to do more than one show, but that pushed the dates back. It also changed the focus of the tour a little bit—even though there are other Teenbeat acts on the bill, it's more of an Unrest tour now.

**2 Will the reunion tour be accompanied by any reissues or new music?**

We haven't talked about it, but I don't think we're going to be recording again. We have reissued [1992 album] "Imperial" on vinyl, and we are trying to get everything up on iTunes. Hopefully we'll also rerelease our first album ["Malcolm X Park"]. Our last album ["Fuck Pussy Galore and All Her Friends"] is owned by 4AD, and it's out of print, although it is available on iTunes. It's kind of difficult when your records are on different labels. And we are doing an Unrest live album.

**3 Are you worried about being lumped in with the recent wave of '90s-era band reunions? Pavement is getting back together, and Soundgarden is playing festivals.**

No, I think for us, getting back together and playing the shows was just a fun thing to do. In terms of the current crop of reunions, I think it's better than the reunion tours I would see as a kid, where some band from the '50s would come back with zero original members. We're not doing it for the money or anything—I think we just hope to get our money back at the end of it.

**4 Your band and your label were big indie stars in the '90s. What are some of the biggest differences you've noticed between being an indie then and today?**

The speed of everything these days is astounding. I actually just read an interview with Superchunk, and they said something like, "If we had been a band today, nobody would have ever cared." There seem to be so many more bands, just because every band is on the Internet and every band has a record. I mean, bands have records before they even play a show. And back then—I don't know what it was—but the world seemed much smaller.

**5 Do you think that's due to the fact that regional scenes were so much stronger in the '90s? You were a big part of the Washington, D.C., scene, and there was a distinct Chapel Hill scene in North Carolina, as well as a New York scene and a Portland, Ore., scene.**

I definitely think that's part of it. But we did tour the West Coast and people would show up. Part of that was that fanzine culture was so strong; it was like the Internet, but slower. In one way, the fact that the Internet exists is good for democratizing music, because everyone can instantly vote for what they like, but on the other hand, good things still get buried and lost in the shuffle.

**6 How about from the label perspective? How has the rise of the Web affected that?**

Staying in business is my main challenge. Breaking even is pretty difficult—luckily, Teenbeat is not my main source of income. But I was thinking that if I was doing it full-time, this would be the year we went out of business. Maybe we just don't have enough "hot" bands or whatever, but I really do think it's because no one is buying records anymore, and kids are just used to getting everything for free. ■■■



# ALBUMS

## POP

### HANSON

#### Shout It Out

Producer: Hanson  
3CG Records

Release Date: June 8

Long before the first Jonas Brothers album hit the shelves, another sibling trio reigned supreme. Hanson brothers Isaac, Taylor and Zac may still be widely known for their playful 1997 pop hit, "MMMBop," but the trio's fifth studio album, "Shout It Out," shows that the group continues to expand its musical roots. A colorful set that pays tribute to the funk, soul and R&B musical influences that shaped its sound, "Shout It Out" has a sunnier vibe than the group's 2007 predecessor, "The Walk." Hanson partly achieved this by tapping horn arranger Jerry Hey (Michael Jackson; Earth, Wind & Fire) and Funk Brothers bassist Bob Babbitt, who played on many Motown classics. But for all its sunshine, "Shout It Out" still breaks into emotional territory with piano ballads like "Use Me Up" (featuring Zac on lead vocals), while Taylor's windy tenor shines on "Carry You There." From the profoundly upbeat single "Thinking 'Bout Somethin'" to the heartfelt and introspective closer "Me Myself and I," "Shout

It Out" is a fun listen that beams with genuine talent and creative artistry.—CM

## RAP

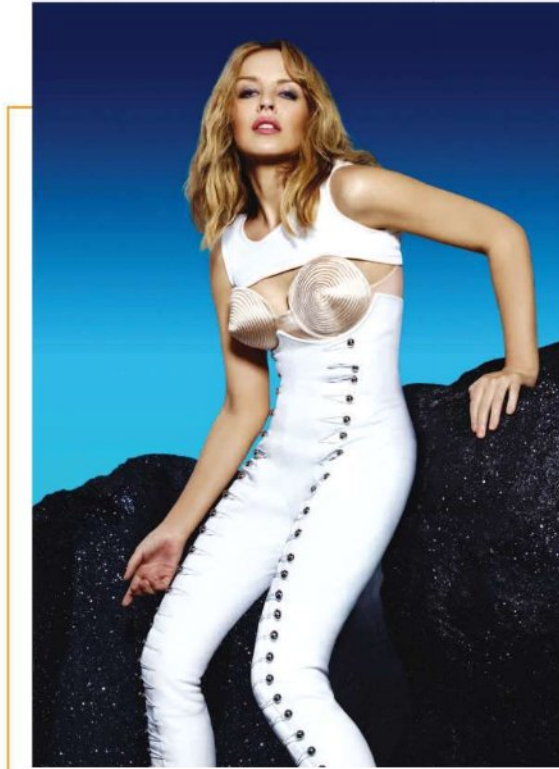
### LIL JON

#### Crunk Rock

Producers: various  
Universal Republic

Release Date: June 8

"The ladies say there ain't enough songs for them to dance to," Atlanta rapper Lil Jon exclaims on "Work It Out" (featuring Pitbull), an aptly upbeat track off his often-delayed new album, "Crunk Rock." And he's right. The set is worth a listen for its high-energy club bangers and colorful guest appearances, but it holds extra baggage. Gratuitous interludes and an overall lack of Lil Jon's rhymes hurt the would-be dance disc. Irresistible booty-shaking anthems "Shots" (featuring LMFAO) and closer "Hey" (featuring 3OH!3) prove Lil Jon's still hip to high-octane production and celebratory lyricism, while the single "Ms. Chocolate" (featuring R. Kelly and Mario) takes a more sensual approach at peaking listeners' interests ("Girl I can't wait to unwrap ya/It's a chocolate fix I'm after"). But things slow down considerably with two shout-heavy interludes and tracks like "On De Grind"



### KYLIE MINOGUE

#### Aphrodite

Producers: various  
Astralwerks

Release Date: July 6

"Dance/It's all I wanna do," Kylie Minogue tells us on "All the Lovers," the opening track of her 11th studio album, "Aphrodite." And with electronic specialist Stuart Price (Madonna, Seal) at the helm as executive producer, she never leaves the floor. The new set casts a spell with Price's signature preternatural touches, Minogue's breathy chirp and the hooky melodies of a varied crew of dance pop-focused songwriters and producers. The Nervo twins (who co-wrote David Guetta and Kelly Rowland's "When Love Takes Over") contribute the track "Put Your Hands Up," a similarly ecstatic ode to love. DJ/producer Calvin Harris and Scissor Sisters vocalist Jake Shears go for broke on "Too Much" with a fugue of synths and discotic sampled strings. And "Cupid Boy" matches Minogue's lusty delivery with the hisses and pulses of Sebastian Ingrosso's after-hours DJ sets. Price's ability to create a consistent sound without sacrificing each track's individuality makes the journey cohesive, fun and fitting for a goddess.—KM



(featuring Damian "Jr. Gong" Marley), on which the rapper's vocals are upstaged by the A-list musicians he taps to accompany him.—MB

## ROCK

### GRACE POTTER & THE NOCTURNALS

#### Grace Potter & the Nocturnals

Producer: Mark Betson  
Hollywood Records

Release Date: June 8

Grace Potter & the Nocturnals' new self-titled release finds frontwoman Potter and her band in full bloom, hammering out hook-heavy rock tracks with a confident, natural sound. Opening track "Paris" sets a feisty tone, proving that Potter has grown out of her once-innocent vocal style. Accompanied by lethal electric guitar riffs, she now belts out lyrics about sex and teases with raunchy "oohs" and "aahs" in an unapologetic manner. The dreamy and introspective "Oasis" features weaving guitars and layered vocals, and the hooky chorus and pop-tinted vocals of "Tiny Light" put a modern bend on the group's vintage sound. The latter song culminates with Potter emotionally shrieking over an aggressive guitar solo. Elsewhere, the band displays its versatility, channeling modern soul

with funky guitar and organ on "Only Love" and getting a country makeover on slow shuffles "Low Road" and "Things I Never Needed."—IS

### BLITZEN TRAPPER

#### Destroyer of the Void

Producer: Eric Earley  
Sub Pop Records

Release Date: June 8

Bringing back the ersatz brand of Americana that defined 2008 release "Furr," rock act Blitzen Trapper again channels a variety of sounds from the '60s through the '80s to meld its own genre on its latest release, "Destroyer of the Void." With a bluesy harmonica and a gently strummed acoustic guitar, the folk-tinged "The Man Who Would Speak True" tells the tale of a lost soul. And the vocal harmonies and slight prog-rock feel of "Lover Leave Me Drowning" recall singer John Wetton during his King Crimson days, while Beatles-esque piano and string arrangements dominate the melancholy "Heaven and Earth." But it's the title track that best showcases Blitzen Trapper's ability to quickly shift musical gears. The song begins with a hint of arena-rock bombast, switches to an Elton John-like ballad, then morphs back into a metal-inspired anthem wor-

thy of Led Zeppelin before finishing with a dramatic choral verse reminiscent of Queen's "Bohemian Rhapsody."—EC

### TEENAGE FANCLUB

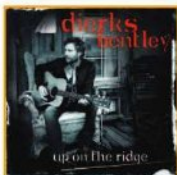
#### Shadows

Producer: Teenage Fanclub  
Merge Records

Release Date: June 8

Anyone still waiting around for

Teenage Fanclub to deliver "Bandwagon-esque Part II" hasn't been paying attention to the deeply satisfying latter half of the Scottish rock band's career. "Shadows," only the third Fanclub album of the millennium, sounds far removed from the feedback-laced melodic noise of the group's early years. But while its recent re-



### DIERKS BENTLEY

#### Up on the Ridge

Producer: Jon Randall Stewart  
Capitol Nashville

Release Date: June 8

The surest way to scare country radio programmers is to hand them something that puts the genre's roots in the storefront window. If that's true, then Dierks Bentley's latest album, "Up on the Ridge," is the aural equivalent of an encounter with Freddy Krueger. The title track/lead single has been warmly received, but the rest of the album is entirely too rootsy for broad appreciation by the country programming community. But for lovers of contemporary bluegrass and country music's Appalachian roots, "Up on the Ridge" is a thrilling ride from start to finish. Jamey Johnson and Miranda Lambert seamlessly blend their renaissance talents with Bentley's on the song "Bad Angel," while Kris Kristofferson's world-weary vocals bring added depth and authenticity to the down-and-outer anthem "Bottle to the Bottom." And the standout track is the gripping coal-mining ballad "Down in the Mine." While it's unlikely country radio will champion this album, somewhere in the great beyond, Bill Monroe is smiling approvingly.—WJ



### VARIOUS ARTISTS

#### The Twilight Saga: Eclipse Soundtrack

Producers: various  
Chop Shop/Atlantic

Release Date: June 8

After contributing an album cut and a remix, respectively, to the two previous "Twilight" soundtracks, Muse crops up on the franchise's third installment with a new song, "Neutron Star Collision (Love Is Forever)," that perfectly demonstrates why the English rock trio has connected so deeply with "Twilight" fans. Like series author Stephenie Meyer (who's called Muse her favorite band), frontman Matt Bellamy knows how to make over-the-top melodrama feel like a shared secret. Elsewhere on "Eclipse"—which adheres to the "Twilight" soundtrack formula of mixing alt-rock heavyweights with buzzed-about indie acts—the Dead Weather works a gnarly goth-blues groove in "Rolling In on a Burning Tire," Beck and Bat for Lashes channel David Bowie's "Heroes" on "Let's Get Lost," and Sia does her signature breathy-ballad thing on "My Love." Gnarls Barkley singer Cee-Lo Green turns up with an unexpected bit of spaced-out soul-pop ("What Part of Forever"), while Vampire Weekend goes surprisingly moody on "Jonathan Low," which sucks much of the fun out of the band's Afro-prep sound.—MW

# THE BILLBOARD REVIEWS

## SINGLES

cordings have reflected a more subdued approach in the studio, band members Norman Blake, Gerard Love and Raymond McGinley never lost their knack for composing concise pop gems. They demonstrate that time and again on their new album, their finest since 1997's "Songs From Northern Britain." Love's '60s pop obsessions, Blake's gift for harmonic invention, and McGinley's plain-spoken way with a lyric all come to the fore as each takes his turn at the mic, a democratic approach that continues to reap dividends. Highlights include McGinley's reflective "The Fall," Love's "Sweet Days Waiting" and Blake's lovely piano ballad, "Dark Clouds."—LH

### ELECTRONIC

#### RATATAT

##### LP4

**Producer:** *Ratatat*  
**XL Recordings**  
**Release Date:** *June 8*  
Ratatat's appropriately titled fourth album, "LP4," doesn't fall far from the New York electronic duo's 2008 set, "LP3." But the addition of a string section and hand-drums to the group's arsenal of clashing sounds gives the new release a more exotic vibe. Ratatat takes electro-beats to a new level with a masterful arrangement on "Bilar," which features at least a dozen instruments. The delightfully funky "Mandy" begs to be sampled by a Dirty South rapper, while "Bare Feast" has a South Asian flavor with a twangy sitar-like melody and diverse percussion. The spoken interludes—as heard on "Party With Children," which features a sample from the 1978 film "Days of Heaven"—is another departure from Ratatat's previous album. Otherwise, the track exemplifies the duo at its best: precise drums, bold gui-

tar leads and dazzling synths, plus a harpsichord for theatrical effect. While expanding on what it's done well, the group doesn't cease to be adventurous on "LP4."—IS

### VITAL REISSUES

#### THE CURE

##### Disintegration: Deluxe Edition

**Producer:** *Robert Smith*  
**Rhino Records**

**Release Date:** *June 8*

The release of the Cure's 1989 album, "Disintegration," sparked a dual watershed moment in pop culture. The brooding, sprawling masterpiece was a commercial and critical tipping point for the English band, garnering praise and platinum sales alike. More broadly, such singles as "Love Song" and "Pictures of You" helped usher in mainstream acceptance of the alternative and goth movements. The three-disc "Disintegration: Deluxe Edition" presents a (virtually undetectable) remastered copy of the album, a disc of demos and rarities. It also includes "Entreat Plus," a "completed" version of "Entreat," the 1989 live recording of the Cure at London's Wembley Arena that contained all but four tracks from "Disintegration." The band's musical unity is evident in the demos; the majority are essentially replicas of the final product. The nuances that Robert Smith and David M. Allen lent the final production—warm tones, balanced tempos, cascading guitars—saved the album's comforting gloom from becoming innocuous. "Entreat Plus" finds the act again carefully preserving each album detail live, the raw sound of the cheering crowd sounding curiously stripped. But Cure fans were never ones to visibly appear too ecstatic anyway.—CT

### POP

#### SHERYL CROW

##### Summer Day (3:58)

**Producers:** *Doyle Bramhall II, Justin Stanley*

**Writers:** *S. Crow, D. Bramhall II, J. Stanley*

**Publishers:** *FSMGI (IMRO)/Old Crow Music administered by Chrysalis One Songs/Wirzma Publishing administered by Bug Music/Soundhustler Music (BMI) A&M*

Sheryl Crow's latest offering harks back to a time when love songs ruled the airwaves and R&B and Southern soul defined a generation. The breezy tune opens with Crow on her Wurlitzer, singing "nah nahs" as the instrumentation kicks in. Funky clavinet thumps, electric guitar and bass, gentle high-hat and a tambourine add depth and texture; horns heat up the arrangement; and a full string section led by David Campbell both intensifies and brings nuance to the vocals. The singer describes an idyllic moment of love at first sight on an impossibly perfect day. "That summer day that changed it all/You came into my life, and you let me fall in love/My baby I just want to be with you." "Summer Day" kicks off Crow's new album "100 Miles From Memphis," due July 20.—MM

### ROCK

#### GOO GOO DOLLS

##### Home (3:49)



#### SARA BAREILLES

##### King of Anything (3:28)

**Producer:** *Neal Avron*

**Writer:** *S. Bareilles*

**Publishers:** *Sony/ATV Tunes o/b/o Tiny Bear Music (ASCAP) Epic*

Sara Bareilles slams the keys—and a certain cocky suitor—on "King of Anything," the lead single from her forthcoming "Kaleidoscope Heart." The song is a burst of energy, and its lyrics showcase her shrewd sarcasm: "You sound so innocent, all full of good intent/Swear you know best/But you expect me to jump up onboard with you/And ride off into your delusional sunset." Bareilles has a flair for material that cuts down and uplifts at the same time, and here, her subject matter is framed by a whimsical arrangement courtesy of producer Neal Avron (Fall Out Boy, Everclear). Horns blast over an infectious, piano-pop groove, and Bareilles' jazzy tone recalls the best moments in Michael Bublé's "Haven't Met You Yet." Despite her lyrical jabs, the listener can't help but give in when she beckons on the last lyric, "Let me hold your crown, babe."—MM

**Producer:** *John Rzeznik*

**Writers:** *J. Rzeznik, A. Stochansky*

**Publishers:** *various Warner Bros.*

Alt-rock trio the Goo Goo Dolls built a radio legacy from the late '90s into the aughts, notching 13 top 10 singles on Billboard's Adult Contemporary chart. While the band's new single, "Home," doesn't capture quite the same sentimental charm as "Iris" or "Here Is Gone," it's a solid lead-in to the Dolls' first studio release in more than four years. "Home" starts strong, with sneaky arpeggios, a deliberate drumbeat and hammered keys ringing out over an airy synth texture. The verses and pre-chorus set up a compelling tension between shimmering guitars and insistent vocals. Unfortunately, some of the mystery gets lost when the song's chorus kicks in, with its predictable power chords and canned "I need you now" lyrics. Nevertheless, the song's hummable melody gives it earworm potential that Goo Goo Dolls fans have come to expect.—CM

### HIP-HOP

#### CHIDDY BANG

##### Opposite of Adults (3:15)

**Producer:** *Xaphoon Jones*

**Writers:** *various*

**Publishers:** *Chiddy Bang Music/XJ Music Limited (BMI) Virgin/EMI*  
Chiddy Bang's first single,

#### CHRIS JANSON

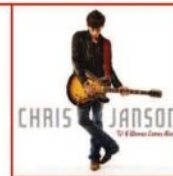
##### 'Til a Woman Comes Along (3:29)

**Producer:** *Phil O'Donnell*

**Writers:** *C. Janson, C. Deggs, P. O'Donnell*

**Publishers:** *various BNA*

This young Missouri native learned to connect with a country music audience the old-fashioned way—not on Facebook or Twitter, but by paying his dues and performing four shows per day, seven days per week at Nashville's famed Tootsie's Orchid Lounge. That experience is reflected in the energy that jumps from the speakers on Chris Janson's BNA Records debut single, "'Til a Woman Comes Along." His distinctive voice oozes personality on this ear-grabbing single, and the song boasts an insinuating guitar riff that draws in listeners. The lyric (penned by Janson, Phil O'Donnell and Cole Deggs) is a relatable ode to the way love can turn a young man's world upside down. With a winning combination of rock'n'roll attitude and country boy charm, Janson serves up an impressive debut that makes him a new artist to watch.—DEP



"Opposite of Adults," cleverly reworks a sample of MGMT's "Kids" to suit the Philadelphia duo's jolting brand of hip-hop. The song sets rapper Chidera "Chiddy" Anamege's steady rhymes to producer Xaphoon Jones' staccato beat, turning the slower-paced "Kids" into a high-speed banger that should please hip-hop and alternative fans alike. The lyrics appeal to a young hipster set, as Anamege references the

Will Ferrell flick "Anchorman" ("I play a Ron Burgundy/I anchor on the track") and fellow college-friendly rapper Asher Roth ("Can I please get a little bit of knowledge?/Somebody tell Roth that I don't love college") over familiar synths. It remains to be seen whether Chiddy Bang can sound this commercial without an immediately recognizable sample, but in the meantime, "Opposite of Adults" is sure to attract a crowd.—GL



## LEGEND & CREDITS

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

**CONTRIBUTORS:** Melanie Bertoldi, Erin Clendaniel, Louis Hau, Wade Jessen, Gabriella Landman, Kerri Mason, Connor McKnight, Michael Menachem, Deborah Evans Price, Ilya Skripnikov, Christa Titus, Mikael Wood

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POP BY GAIL MITCHELL

# No College Dropout

Recent Duke University Grad Mike Posner Heats Up The Charts

Before Mike Posner graduated from Duke University in May with a 3.6 GPA and a degree in sociology, he had already locked in something many college seniors covet: a job. Great news, especially in this roiling economy. But some might not consider Posner's real-world job—as a singer/songwriter/producer with J/RCA—a smart move given the music industry's own ups and downs.

Posner (pronounced "Pose-ner"), however, says he always knew music was going to be a part of his life. "It was important to finish college since people in my family sacrificed a lot for me," he says backstage before a recent gig at Los Angeles' Key Club. "And I'm proud of that. While I didn't know if I would end up writing, producing or sitting behind a desk, I knew I'd end up doing something with music. Now it's go time."

And it definitely is for Posner. His debut single, "Cooler Than Me," is burning up the charts after vaulting into the top 10 this week on the Bill-

board Hot 100 (see Between the Bullets, page 43). Reminiscent of Carly Simon's "You're So Vain," Posner's "Cooler" is about a girl he declines to name and was recorded in his dorm room on a \$200 mic.

The infectious mash-up of R&B, hip-hop and electro-pop—paired with Posner's scratchy tenor—provides a preview of his yet-untitled debut album, slated for release in August. The only details Posner would share about the album is that he's working with J/RCA president of A&R Peter Edge, that Benny Blanco (Dr. Luke, Katy Perry), is among the producers onboard and that he makes "authentic" pop music.

"A lot of people are embarrassed to say they like pop music," he says, "but I like a lot of it. I go everywhere pop artists go but without losing my authenticity. And I can safely say my album sounds like nothing else out right now. There are songs that make me cry and others that make me jump up and down. I'm just trying, hopefully, to make people feel a fraction of what I feel."

Posner's authenticity was bred during his childhood in Southfield, Mich.,



'It's go time': MIKE POSNER

where he listened to Sarah Brightman and Ricky Nelson (among his mom's faves) and Luther Vandross and Marvin Gaye (his dad's preferences). Producing beats in middle school, Posner began listening to Miles Davis, Led Zeppelin and OutKast in high school. Between internships at hip-hop WHTD Detroit and hip-hop indie label

Definitive Jux, college student Posner was shopping beats and songs to labels and getting rejected. He decided then to start singing his own songs.

After finding a loophole in the iTunesU software, which allows professors to post their lectures for free download, Posner uploaded his mixtape, "A Matter of Time." Featuring a reworking of

Beyoncé's "Halo" and a guest stint by Posner's frequent collaborator and Kanye West G.O.O.D. Music rapper Big Sean, the mixtape rose to No. 1 on iTunesU in March 2009—and sparked major-label interest. "I found myself on the other side of the desk from [Interscope Geffen A&M Records chairman] Jimmy Iovine, [RCA/Jive Label Group chairman/CEO] Barry Weiss and Jay-Z," Posner recalls. He signed with J after his junior year.

Posner self-released a second free mixtape, "One Foot Out the Door"—with 3OH!3, Kid Cudi and others—through iTunesU last October. And an EP featuring "Cooler Than Me" is available on iTunes. Posner has since performed on "Last Call With Carson Daly," on a club tour with Big Sean and at the South by Southwest and Bamboozle music festivals. Next up is the Vans Warped tour, which kicked off June 24 in San Diego.

Acknowledging he's just getting started, Posner is confident he'll go the distance as long as his authenticity remains intact. "That's the most important word in my life," he says. "Once I lose authenticity, I've lost everything. I'll quit." ●●●

# STRONG 'MOJO'

Tom Petty & the Heartbreakers become the second group, following the Rolling Stones, to notch a top 10 album on the Billboard 200 in each decade since the '70s, as "Mojo" bounds onto the list at No. 2. ¶ The new album matches the band's previous best chart ranking. The act's first top 10 entry, "Damn the Torpedoes," entered the top 10 the week of Dec. 8, 1979, and spent its first of seven weeks at No. 2 in the Feb. 9, 1980, issue. ¶ Arriving with 125,000 units, "Mojo" marks the group's best first-week sales sum since the advent of Nielsen SoundScan data in 1991. The album's lofty launch was aided by a successful concert ticket/album download offer, which accounted for a fair amount of its opening haul. ¶ While Petty has reached the top 10 of the Billboard 200 11 times solo or with the Heartbreakers, he has also scaled the top tier with three sets under alternate billings. As a member of the Traveling Wilburys, Petty rose to No. 3 with "Volume One" in 1989 and debuted and peaked at No. 9 with "The Traveling Wilburys Collection" in 2007. The self-titled reunion album from Mudcrutch, Petty's pre-Heartbreakers band, bowed and peaked at No. 8 the week of May 17, 2008.

—Gary Trust

## Petty's Chart Power On The Billboard 200

TITLE, LABEL	DEBUT DATE	PEAK POSITION
"Mojo," Reprise/Warner Bros.	7/3/2010	2*
"Highway Companion," American/Warner Bros.**	8/12/2006	4
"The Last DJ," Warner Bros.	10/26/2002	9
"Echo," Warner Bros.	5/1/1999	10
"Wildflowers," Warner Bros.**	11/19/1994	8
"Greatest Hits," MCA	12/4/1993	5
"Full Moon Fever," MCA**	5/13/1989	3
"Southern Accents," MCA	4/13/1985	7
"Long After Dark," Backstreet	11/20/1982	9
"Hard Promises," Backstreet	5/23/1981	5
"Damn the Torpedoes," Backstreet	11/10/1979	2 (7 weeks)

\* debut week  
\*\* Tom Petty solo album



Scaling the heights: TOM PETTY & THE HEARTBREAKERS

LATIN BY AYALA BEN-YEHUDA

# Calculated Risk

Indie Del Records, Sony Music Latin Score With Gerardo Ortiz

Last fall, Gerardo Ortiz traveled from Mexico's Sinaloa state to perform for fans in a warehouse east of Los Angeles. The underground event attracted about 3,000 people, most of whom had seen Ortiz's videos online. One of those in attendance that night was Angel del Villar, a local who had co-founded indie Del Records with his brother a year earlier.

"There are a lot of people out there with a lot of talent," says del Villar, who grew up going to the regional Mexican nightclubs in Downey, Calif. "They're looking for an opportunity, but other people won't take the risk."

Del Villar did. He added the 20-year-old Ortiz to Del Records' budding roster of about half a dozen artists who sing narcocorridos: the tuba- and accordion-based songs about Mexico's drug trade that resemble gangster rap in bravado and popularity, if not in sound. And the risk paid off. Licensed to Sony Music Latin, Ortiz's debut album, "Ni Hoy Ni Mañana," debuted at No. 5 on Billboard's Top Latin Albums chart. It's

No. 9 this week, with first single "En Preparacion" standing at No. 21 on the regional Mexican air-play chart.

While the release scanned less than 3,000 copies in its first week, it still represents the highest-selling debut week by a new Latin artist this year. Del Records also publishes Ortiz, who writes his own material, and books his performance schedule.

In March, Ortiz performed at Los Angeles' Gibson Amphitheatre at the third annual Invasion del Corrido, a multi-artist concert devoted to the genre. His band was dressed in military fatigues, while Ortiz sported a bullet-proof vest.

"There is a lot of violence in



Opportunity knocks: GERARDO ORTIZ

Sinaloa, but it hasn't touched me," says Ortiz, who was born in Pasadena, Calif., and grew up in Culiacan, Sinaloa. "For me, it's more about the culture."

Ortiz says his narcocorridos break from the mold because of his unusual lyric choices—throwing in Colombian slang when he's singing about Colombian drug dealers, for example—and his suspense-inducing melodies. He calls "La Ultima Sombra" (The Last Shadow), narrated from a gang enforcer's point of view, "a progressive corrido. The minor notes make it more interesting and intense. It makes you feel like you're in a horror movie."

Sony Music Latin VP of marketing/A&R Nir Seroussi says his label holds additional Del Records licenses, which include touring and other ancillaries.

"The majors don't really invent artists," Seroussi says. "Many times you have an artist who is working the streets and an independent whose business is really the streets, who have their ears to the ground and speak the same language. They build the buzz. I would be stupid to try to replicate it."



Youth ambassadors: MANNY FRESH (center) with SoleFresh's NARDO (left) and KNOXX.

## FRESH TAKE

Five years after exiting as Cash Money's longtime in-house producer, Mannie Fresh is releasing his first project on Chubby Boy Music/Eyecon Music Group: SoleFresh, an underground hip-hop teen duo hailing from New Orleans. The pair's 12-track, Fresh-produced debut, "Peace, Love & Overweight Babies," will be released in August through Eyecon Music Group/Fontana/Universal Music Group.

"I tried stripping and it just didn't work," deadpans the Grammy Award-nominated Fresh, whose production credits include the Hot Boyz and the Big Tymers. "Music is all I know. We're starting from scratch here, seeing what we can do."

"We" includes Eyecon Music Group owner Bright Riley; Fresh's co-writer on the album, Russell Lee; and SoleFresh members Nardo (Leonardo Jonze) and Knoxx (Knoxx St. Peter), whom Fresh describes as "free-spirited, crazy white boys."

The two self-described outcasts met in the eighth grade as members of the school choir. "We didn't like that music and began producing and recording beats on our own in high school," Nardo says of the act's early start. Word-of-mouth about their live performances in New Orleans brought them to Fresh's attention.

"Cool, nutty and fun hip-hop" is how SoleFresh describes its sound, reflective of the 18-year-olds' be-and-do-yourself generation. "Our album title is about how we live life," Knoxx says. "If you think about it, what's happier than an overweight baby who stays fed and doesn't get depressed?"

The pair has been promoting the album and its first two singles—"I Don't Wanna Grow Up" and "She Don't Wanna"—on high school tours in Los Angeles and its surrounding area. Plans include securing a spot on a nationwide tour and booking more school tours in the fall.

"There's been enough building of fences with labels trying to categorize artists, limiting artists' ability to be themselves," Fresh says. "What we have at Chubby Boy/Eyecon is starving artists' music that people can appreciate. We don't have a budget for special guests, special effects, special preservatives or fireworks. Bam, it's just us." —Gail Mitchell

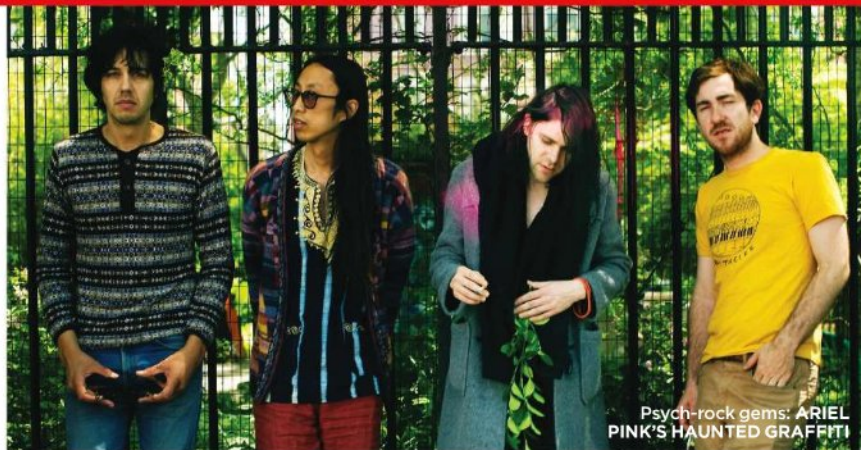
## DRAWING BUZZ

After writing lo-fi pop music and amassing a cult following for more than a decade, avant-garde indie musician Ariel Pink has gained mainstream buzz thanks to a catchy new album and an established label to promote it. "Before Today," the artist's new album as Ariel Pink's Haunted Graffiti and his first for 4AD, debuted at No. 5 on Billboard's Top Heatseekers chart and has sold 6,000 copies since its June 8 release, according to Nielsen SoundScan.

The Los Angeles-based artist recorded and mixed hundreds of tracks in his bedroom during the late '90s before releasing albums on Animal Collective's Paw Tracks imprint and forming Ariel Pink's Haunted Graffiti with keyboardist/guitarist Kenny Gilmore, drummer Aaron Sperske and bassist Tim Koh. Pink, who has been friends with 4AD label head Simon Halliday for years, signed with the label last November while "Today" was still in its early stages.

"We had been talking about it for a while, and it finally got to a point where [the signing] just made sense for everybody," 4AD U.S. label manager Nabil Ayers says.

Following a European tour last December that



Psych-rock gems: ARIEL PINK'S HAUNTED GRAFFITI

included a performance at All Tomorrow's Parties in Minehead, England, the act finished recording the album, with Sunny Levine—Quincy Jones' grandson—producing alongside the band. Partly recorded at the House of Blues studio in Encino, Calif., "Before Today" features a more polished sound than past releases and greater accessibility on psych-rock gems like "Round and Round" and "Beverly Kills."

4AD issued "Round" as a 7-inch and as a free download in April, while a music video for the band's cover of the Rocking Ramrods' "Bright Lit Blue Skies" was released June 8. However, the label is relying on Pink's live show, which will return to the United States July 9 after a brief European

run, for a majority of the album's promotion.

"Free Dope and Fucking in the Streets," a new self-released EP that the band recorded with off-beat jazz group Added Pizzazz, will be sold exclusively on Pink's upcoming tour. Meanwhile, a video of a five-song studio session with the band was released on 4AD's website in May.

"The band is so strong live that we don't need to do a million crazy marketing tricks to promote the album," Ayers says.

Along with the summer tour, the act plans to release more music videos from "Today." Pink is also planning to contribute vocals to the long-awaited next project from electronic group the Avalanches. —Jason Lipshutz

POSNER, ROBERT DOWSLEY; TOM PETTY & THE HEARTBREAKERS; SAM JONES; GERARDO ORTIZ; ALVARO ROBLES; ARIEL PINK; TMS/ACCENTI

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## WAS HIS NAME-O

>>At No. 37 on the Billboard 200, "Bingo!" marks Steve Miller's first new studio album in nearly two decades. His last studio effort, "Wide River," bowed at No. 135 exactly 17 years and one week ago, on the June 26, 1993, list.

## LIKE A 'PRAY'-ER

>>With "Pray for You," Jaron Lowenstein of country act Jaron & the Long Road to Love appears in the top 40 of the Billboard Hot 100 (see page 42) for the first time since Evan & Jaron's pop hit "Crazy for This Girl" ranked at No. 30 on April 7, 2001, after peaking at No. 15.



## VINTAGE GROOVES

>>The Mormon Tabernacle Choir's "100 Years: Celebrating a Century of Recording Excellence" bows at No. 134 on the Billboard 200. It includes the ensemble's earliest Columbia recording, "Let the Mountains Shout for Joy," as performed Sept. 1, 1910.

# CHART BEAT

>>Venerable rock band Devo posts its first debut on the Billboard 200 in exactly 22 years, as "Something for Everybody" begins at No. 30. The act last arrived with "Total Devo" in the July 2, 1988, issue. The new set concurrently bows in the top 10 of Top Rock Albums (No. 8) and Top Alternative Albums (No. 5), both viewable at billboard.biz/charts.

>>Following Billboard.com's countdown of Michael Jackson's 50 top Billboard Hot 100 titles, Chart Beat spotlights 10 more memorable tracks that fell shy of the list. From the 1978 Diana Ross duet "Ease On Down the Road" from the movie "The Wiz" to last year's "This Is It," the legacies of certain Jackson songs have outshined their chart performances.

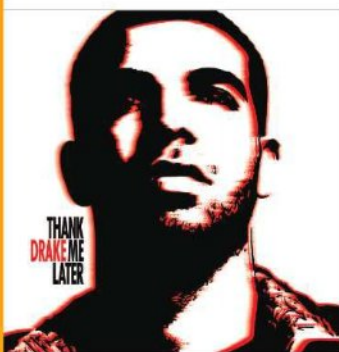
Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

# Billboard CHARTS

## 'Thank' You, Drake, 'Now' What?; Dads Drive Sales

Drake's "Thank Me Later" bows, as expected, at No. 1 on the Billboard 200 with an eye-popping 447,000 copies, according to Nielsen SoundScan. It's the third-best sales week of the year for a single album.

The top two sales weeks of 2010 are owned by Sade's "Soldier of Love"



(502,000 in its debut week in February) and Lady Antebellum's "Need You Now" (481,000 in its first frame in January).

And since Lady Antebellum and Sade are groups (yes, really), Drake's start is also the biggest debut week for a solo artist's album since Susan Boyle's "I Dreamed a Dream" entered at No. 1 with 701,000 upon its release last November.

However, it's looking like Drake's

stay in the penthouse won't be for long and his big sales frame will be quickly eclipsed.

Eminem's "Recovery" is headed for the top spot next week with a very large sum. Industry sources estimate the album will rack up the biggest sales week of the year, as the set could exceed 600,000 copies by week's end on June 27. There's even the chance it could surpass the 608,000 that Eminem's last set, "Relapse," started with last year.

**HOW'S 'NOW'?** Hate to be the bearer of bad news, but with "Now 34" starting at No. 4 on the Billboard 200 with 88,000 copies, it marks the first album in the main "Now" series—not counting its genre-specific offshoots—to debut with less than 100,000 since the first "Now" compilation began with 48,000 in 1998.

Between "Now 2" in 1999 and "Now 33" earlier this year, the lowest first-week frame had been the 102,000 copies "Now 32" tallied last November. In fact, the last time a "Now" set started north of 200,000 was in 2007 with "Now 26."

While the "Now" compilation started during a particularly robust

era for album sales, it also served as a way to give consumers an economical hit-filled package—something that couldn't otherwise be obtained in that pre-digital era.

Of course, with more consumers opting for a la carte digital song purchases, the traditional "Now" concept of collecting mainstream pop hits onto one album is charmingly old-fashioned.

The "Now" brand still finds success with its various offshoots, like the

"Now That's What I Call Christmas" series. Because of the themed nature of those holiday sets, consumers get more bang for their buck when they opt for, say, 36 seasonal hits for only \$20 instead of buying half of them a la carte.

More craftily curated "Now" sets might be the way to go in the future, since the concept of assembling a hodgepodge of current pop hits doesn't seem to work as well as it used to.

That said, this week also brings another "Now" permutation onto the charts: "Now That's What I Call the U.S.A.: The Patriotic Country Collection." The set starts with 8,000 and enters the Billboard 200 at No. 52 and Top Country Albums at No. 12.

The track listing sticks to the mostly expected, including Lee Greenwood's "God Bless the U.S.A." Perhaps the album could've been better-served with a more varied collection of songs.

Are non-country fans not as patriotic as the rest of the population? Is the set country-flavored only because market research indicated the genre's fans were more inclined to buy a compilation of this nature?

Why not include Miley Cyrus' "Party in the U.S.A.," the Beach Boys' "Surfin' U.S.A." or heartland rocker John Mellencamp's "R.O.C.K. in the U.S.A.?"

**SEE PAPA ROCK:** Gift purchases made for Father's Day (June 20) help fuel handsome gains for a number of Dad-friendly titles on the Billboard 200.

Note the Rolling Stones' jump with its "Exile on Main St." reissue, skipping up seven slots to No. 26 with an 11% gain, or the 31% jump earned by Jimmy Buffett's "Encores" at No. 89.

Figure that anything by a male country artist or by heritage rock acts profit from the holiday, like AC/DC (No. 29, up 11%), Creedence Clearwater Revival (No. 119, up 20%), Tim McGraw (No. 134, up 24%) and Frank Sinatra (No. 144, up 28%).

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,138,000	1,608,000	21,436,000
Last Week	5,641,000	1,646,000	22,330,000
Change	8.8%	-2.3%	-4.0%
This Week Last Year	6,760,000	1,397,000	21,578,000
Change	-9.2%	15.1%	-0.7%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	159,749,000	142,357,000	-10.9%
Digital Tracks	552,308,000	554,388,000	0.4%
Store Singles	765,000	946,000	23.7%
<b>Total</b>	<b>712,822,000</b>	<b>697,691,000</b>	<b>-2.1%</b>
Albums w/TEA*	214,979,800	197,795,800	-8.0%

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

### DIGITAL TRACKS SALES

'09	552.3 million
'10	554.4 million

### SALES BY ALBUM FORMAT

CD	124,554,000	102,261,000	-17.9%
Digital	34,034,000	38,832,000	14.1%
Vinyl	1,130,000	1,247,000	10.4%
Other	31,000	18,000	-41.9%

For week ending June 20, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

	2009	2010	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	87,618,000	79,395,000	-9.4%
Catalog	72,131,000	62,962,000	-12.7%
Deep Catalog	52,370,000	47,791,000	-8.7%

### CURRENT ALBUM SALES

'09	87.6 million
'10	79.4 million

### CATALOG ALBUM SALES

'09	72.1 million
'10	63.0 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	1	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later	1	1
2	NEW	1	<b>TOM PETTY AND THE HEARTBREAKERS</b>	Mojo	2	2
3	NEW	1	<b>SARAH MCLACHLAN</b> ARISTA 55367/RMG (13.98)	Laws Of Illusion	3	3
4	NEW	1	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 42171/CAPITOL (18.98)	NOW 34	4	4
5	4	1	<b>JACK JOHNSON</b> BRUSHFIRE 014266/UMRG (13.98)	To The Sea	1	1
6	2	-	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 523836/AG (18.98)	The Twilight Saga: Eclipse	2	2
7	6	2	<b>JUSTIN BIEBER</b> SCHOLDBY/RAYMOND BRAUN/ISLAND 014063/NOJMG (10.98) ⊕	My World 2.0	1	1
8	8	4	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1
9	3	-	<b>CHRISTINA AGUILERA</b> RCA 60867/RMG (13.98)	Bionic	3	3
10	1	-	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 72878/SONY MUSIC (6.98)	Glee: The Music, Journey To Regionals (EP)	1	1
11	13	7	<b>GREATEST GAINER CAROLE KING &amp; JAMES TAYLOR</b> HEARST/SONY (19.98 CD/DVD) ⊕	Live At The Troubadour	4	4
12	14	14	<b>ZAC BROWN BAND</b> ROAD/BUICKER PICTURE/HOME GROWN/ATLANTIC 515931/AG (13.98)	The Foundation	2	9
13	12	5	<b>USHER</b> LAFACE/JIVE 51552/JLG (13.98)	Raymond V Raymond	1	1
14	7	3	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers	1	1
15	10	6	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 018105/IGA (12.98)	The Fame	3	2
16	NEW	1	<b>THE GASLIGHT ANTHEM</b> SIDEONE/UMMY 1418* (13.98)	American Slang	16	16
17	18	13	<b>B.O.B</b> REBELROCK/GRAND HUSTLE/ATLANTIC 518903/AG (13.98) ⊕	B.o.B Presents: The Adventures Of Bobby Ray	1	1
18	5	-	<b>PLIES</b> BIG GATES/SLIP-N-SLIDE/ATLANTIC 522495/AG (18.98)	Goon Affiliated	5	5
19	15	17	<b>THE BLACK EYED PEAS</b> INTERSCOPE 012887/IGA (13.98)	The E.N.D.	2	1
20	9	-	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge	9	9
21	20	23	<b>MIRANDA LAMBERT</b> COLUMBIA (NASHVILLE) 45854/SMN (12.98)	Revolution	8	8
22	21	10	<b>KESHA</b> KEMOSABE/RCA 49209/RMG (11.98)	Animal	1	1
23	22	24	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE 49823/SMN (13.98)	Play On	1	1
24	17	12	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 09844/CAPITOL (18.98)	NOW 33	3	3
25	26	11	<b>GODSMACK</b> UNIVERSAL REPUBLIC 014236/UMRG (9.98) ⊕	The Oracle	1	1
26	33	21	<b>THE ROLLING STONES</b> ROLLING STONES/UNIVERSAL REPUBLIC 014130/UMRG/UME (29.98)	Exile On Main St.	2	2
27	23	20	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872/IGA (10.98)	The Fame Monster (EP)	5	5
28	11	-	<b>JEWEL</b> VALORY JK0200A (9.98)	Sweet And Wild	11	11
29	32	19	<b>AC/DC</b> COLUMBIA 60852*/SONY MUSIC (17.98 CD/DVD) ⊕	Iron Man 2 (Soundtrack)	4	4
30	NEW	1	<b>DEVO</b> WARNER BROS. 523975 (13.98)	Something For Everybody	30	30
31	28	15	<b>THE BLACK KEYS</b> NONESUCH 520266*/WARNER BROS. (15.98)	Brothers	3	3
32	29	22	<b>JUSTIN BIEBER</b> SCHOLDBY/RAYMOND BRAUN/ISLAND 013719/NOJMG (9.98)	My World (EP)	5	5
33	38	28	<b>MICHAEL BUBLE</b> 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	1	1
34	40	32	<b>NICKELBACK</b> ROADRUNNER 618028 (18.98)	Dark Horse	2	2
35	41	25	<b>MARC ANTHONY</b> SONY MUSIC LATIN 67402 (14.98)	Iconos	11	11
36	35	26	<b>ALICIA KEYS</b> MIRAGE 48571*/RMG (13.98)	The Element Of Freedom	2	2
37	NEW	1	<b>THE STEVE MILLER BAND</b> SPACE COWBOY/LOUD & PROUD 617758/ROADRUNNER (18.98)	BINGO!	37	37
38	31	18	<b>NAS &amp; DAMIAN MARLEY</b> GHETTO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC 014138/UMRG (13.98)	Distant Relatives	5	5
39	36	36	<b>TRAIN</b> COLUMBIA 67736/SONY MUSIC (12.98)	Save Me, San Francisco	17	17
40	42	29	<b>LUDACRIS</b> DTP/DEF JAM 014030/NOJMG (13.98)	Battle Of The Sexes	1	1
41	37	34	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	4	4
42	39	27	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
43	72	53	<b>MERCYME</b> INO/COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell	3	3
44	16	-	<b>CLAY WALKER</b> CURB 79182 (18.98)	She Won't Be Lonely Long	16	16
45	61	60	<b>ZAC BROWN BAND</b> Pass The Jar: Live From The Fabulous Fox Theater In Atlanta SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) ⊕	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta	17	17
46	53	41	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	5	5
47	45	16	<b>STONE TEMPLE PILOTS</b> ATLANTIC 519419*/AG (18.98)	Stone Temple Pilots	2	2
48	55	54	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6	6
49	60	65	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	1	1
50	48	40	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	3	3



The singer's sixth studio set starts with 94,000. Her last studio effort, 2003's "Afterglow," started at No. 2 with 361,000. In the interim, she charted with two remix sets, a live effort, a greatest-hits package and a holiday album.



The album's music video for "On Melancholy Hill" world-premiered in the iTunes store last week, while the retailer also sale-priced the set for \$6.99. In turn, the album earns a 71% gain, selling 8,000 copies (up from 5,000 last week).



A lengthy feature on NPR's "Weekend Edition" June 13 lifts the album with the chart's largest percentage gain—100%.



An Amazon MP3 store daily deal on the album for \$2.99 June 19 enables its re-entry with a 94% increase in overall sales.



As the album's first single, "Dancing on My Own," jumps 12-7 on Hot Dance Club Songs—becoming her fourth straight top 10 single on that tally—the set starts with 5,000 and tops at No. 3 on Top Electronic Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
51	RE-ENTRY	61	<b>CHRIS TOMLIN</b> SIX STEPS 12359/SPARROW (17.98)	Hello Love	9	9
52	NEW	1	<b>VARIOUS ARTISTS</b> NOW That's What I Call The USA: The Patriotic Country Collection UNIVERSAL/EMI/SONY MUSIC/MUSIC FOR A CAUSE 42172/CAPITOL (18.98)	NOW That's What I Call The USA: The Patriotic Country Collection	52	52
53	117	87	<b>GORILLAZ</b> VIRGIN 27547/CAPITOL (18.98) ⊕	Plastic Beach	2	2
54	NEW	1	<b>LEWIS BLACK</b> COMEDY CENTRAL 0106 (12.98)	Stark Raving Black	54	54
55	19	-	<b>GRACE POTTER &amp; THE NOCTURNALS</b> RAGGED COMPANY 002832/HOLLYWOOD (8.98) ⊕	Grace Potter & The Nocturnals	19	19
56	24	-	<b>SAVING ABEL</b> SKIDCO/VIRGIN 84602/CAPITOL (18.98)	Miss America	24	24
57	68	64	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	4	4
58	56	43	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98)	Rebirth	2	2
59	69	48	<b>SADE</b> EPIC 53933*/SONY MUSIC (13.98)	Soldier Of Love	1	1
60	44	-	<b>LEE BRICE</b> CURB 78972 (18.98)	Love Like Crazy	44	44
61	46	39	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 67681/SONY MUSIC (6.98)	Glee: The Music, The Power Of Madonna (EP)	1	1
62	85	91	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	2	2
63	79	61	<b>SOUNDTRACK</b> FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	18	18
64	66	44	<b>ERYKAH BADU</b> NEW AMERYKAH: Part Two: Return Of The Ankh CONTROL FREQU/UNIVERSAL MOTOWN 014023*/UMRG (13.98)	NEW AMERYKAH: Part Two: Return Of The Ankh	4	4
65	80	71	<b>SKILLET</b> ARDENT/INO/ATLANTIC 519927/AG (13.98)	Awake	2	2
66	73	59	<b>MARVIN SAPP</b> VERITY 53156/JLG (11.98)	Here I Am	2	2
67	25	-	<b>TRAVIS MCCOY</b> HAPPY BOY/DECA/DANCE 524007/FUELED BY RAMEN (13.98) ⊕	Lazarus	25	25
68	75	66	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	4	4
69	57	104	<b>JOURNEY</b> COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits	10	10
70	63	45	<b>BULLET FOR MY VALENTINE</b> JIVE 53497* (16.98)	Fever	3	3
71	77	63	<b>TREY SONGZ</b> SONYBROOK/ATLANTIC 518794/AG (18.98)	Ready	3	3
72	190	-	<b>PACE SETTER JEFF BECK</b> A&O 523895/RHINO (18.98)	Emotion & Commotion	11	11
73	58	35	<b>THE NATIONAL</b> ADD 3033* (14.98)	High Violet	3	3
74	62	46	<b>RIHANNA</b> SRP/DEF JAM 013736/NOJMG (19.98)	Rated R	4	4
75	84	72	<b>DAUGHTRY</b> 19/RCA 53744/RMG (18.98) ⊕	Leave This Town	1	1
76	74	52	<b>MONICA</b> J 40398/RMG (11.98)	Still Standing	2	2
77	47	9	<b>CLAY AIKEN</b> DECCA 014240 (9.98) ⊕	Tried & True	9	9
78	NEW	1	<b>KEVIN RUDOLF</b> CASH MONEY/UNIVERSAL REPUBLIC 014341/UMRG (13.98)	To The Sky	78	78
79	98	84	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	So Far Gone (EP)	6	6
80	89	111	<b>EASTON CORBIN</b> MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin	10	10
81	52	-	<b>JUAN LUIS GUERRA Y 440</b> CAPITOL LATIN 42483 (12.98)	A Son De Guerra	52	52
82	54	31	<b>BAND OF HORSES</b> BROWN/FAT POSSUM/COLUMBIA 69110*/SONY MUSIC (11.98)	Infinite Arms	7	7
83	96	100	<b>JOHN MAYER</b> COLUMBIA 53087*/SONY MUSIC (13.98)	Battle Studies	1	1
84	51	-	<b>VARIOUS ARTISTS</b> SIDEONE/UMMY 1420 (8.98)	Vans Warped Tour 2010 Compilation	51	51
85	64	42	<b>COURT YARD HOUNDS</b> COLUMBIA 52441/SONY MUSIC (11.98)	Court Yard Hounds	7	7
86	83	74	<b>PINK</b> LAFACE 36759/JLG (13.98)	Funhouse	2	2
87	125	118	<b>TOBYMAC</b> FOREFRONT 26371 (13.98) ⊕	Tonight	6	6
88	78	70	<b>JASON DERULO</b> BELLUGA HEIGHTS 519657/WARNER BROS. (10.98)	Jason Derulo	11	11
89	126	97	<b>JIMMY BUFFETT</b> MAILBOAT 2120 EX (14.98)	Encores	7	7
90	86	73	<b>JAHEIM</b> ATLANTIC 522783/AG (18.98)	Another Round	3	3
91	90	75	<b>BOB MARLEY AND THE WAILERS</b> Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 422-845-210/NOJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	59	59
92	RE-ENTRY	26	<b>THE XX</b> YOUNG TURKS 450* (14.98)	xx	92	92
93	129	121	<b>KENNY CHESNEY</b> BNA 65555/SMN (11.98)	Greatest Hits II	3	3
94	70	47	<b>DEFTONES</b> REPRISE 511922*/WARNER BROS. (18.98)	Diamond Eyes	6	6
95	93	93	<b>MUMFORD &amp; SONS</b> GETLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More	93	93
96	106	-	<b>JAMES TAYLOR</b> WARNER BROS. 78094/RHINO (11.98)	Greatest Hits	23	23
97	NEW	1	<b>ROBYN</b> KONICHIWA/CHERRYTREE/INTERSCOPE 014413/IGA (7.98)	Body Talk Pt. 1 (EP)	97	97
98	27	-	<b>ATTACK ATTACK!</b> RISE 102 (12.98)	Attack Attack!	27	27
99	107	116	<b>JOSH TURNER</b> MCA NASHVILLE 013363/UMGN (13.98)	Haywire	5	5
100	105	85	<b>MICHAEL JACKSON</b> MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	13	13

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		LED ZEPPELIN			

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	50	8	<b>TAIO CRUZ</b> IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Rokstarr		8
102	91	69	<b>JAY-Z</b> RDC NATION 520856* (18.98) ⊕	The Blueprint 3	■	1
103	100	90	<b>KINGS OF LEON</b> RCA 32712/RMG (13.98)	Only By The Night	■	4
104	71	49	<b>JANELLE MONAE</b> WONDERLAND/BAD BOY 512256/WARNER BROS. (13.98)	The ArchAndroid: Suites II And III	■	17
105	177	145	<b>ALAN JACKSON</b> ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train	■	7
106	116	95	<b>SHINEDOWN</b> ATLANTIC 511244/AG (18.98)	The Sound Of Madness	■	8
107	97	106	<b>MUSE</b> HELIUM-3 521130*/WARNER BROS. (18.98) ⊕	The Resistance	■	3
108	95	77	<b>KID CUDI</b> DREAM ON/6 D.O.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	■	4
109	67	37	<b>MIRANDA COSGROVE</b> COLUMBIA 31049/SONY MUSIC (8.98)	Sparks Fly	■	8
110	121	78	<b>ADAM LAMBERT</b> 19/RCA 54501/RMG (13.98)	For Your Entertainment	■	3
111	NEW	1	<b>VARIOUS ARTISTS</b> RHINO CUSTOM PRODUCTS 8401 EX/STARBUCKS (12.98)	Heatin' Up: Cool Tunes For Hot Days	■	111
112	101	82	<b>PARAMORE</b> FUELED BY RAMEN 518250*/AG (18.98)	Brand New Eyes	■	2
113	99	105	<b>COLBIE CAILLAT</b> UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	■	1
114	87	38	<b>BROKEN BELLS</b> COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells	■	7
115	136	160	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	■	1
116	143	136	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85505 (18.98)	Learn To Live	■	5
117	81	57	<b>TONI BRAXTON</b> ATLANTIC 520269/AG (18.98) ⊕	Pulse	■	9
118	111	88	<b>PHOENIX</b> LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	■	37
119	145	122	<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	■	99
120	194	190	<b>CASTING CROWNS</b> BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	■	4
121	49	-	<b>LIL JON</b> UNIVERSAL REPUBLIC 013715/UMRG (13.98)	Crunk Rock	■	49
122	104	110	<b>CHRIS YOUNG</b> RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be	■	19
123	152	98	<b>TENTH AVENUE NORTH</b> REUNION 10144/SONY MUSIC (11.98)	The Light Meets The Dark	■	15
124	123	108	<b>SUSAN BOYLE</b> SYCO/COLUMBIA 59879/SONY MUSIC (11.98)	I Dreamed A Dream	■	1
125	115	89	<b>MARY J. BLIGE</b> MTRIAARCH/VEFFEN 013722/6A (13.98)	STRONGER with Each Tear	■	2
126	109	92	<b>LA ROUX</b> BIG LIFE/POLYDOR/CHEERYTREE/INTERSCOPE 013389*/N6A (10.98)	La Roux	■	92
127	113	83	<b>OWL CITY</b> UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes	■	8
128	NEW	1	<b>PUNCH BROTHERS</b> NONESUCH 521980/WARNER BROS. (15.98) ⊕	Antifogmatic	■	128
129	119	120	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	■	1
130	148	-	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	■	28
131	NEW	1	<b>OASIS</b> BIG BROTHER/COLUMBIA 73786*/SONY MUSIC (13.98)	Time Flies... 1994-2009	■	131
132	133	96	<b>COLT FORD</b> AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	■	28
133	124	99	<b>YOUNG MONEY</b> CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98)	We Are Young Money	■	9
134	174	164	<b>TIM MCGRAW</b> CURB 79152 (18.98)	Southern Voice	■	2
135	122	68	<b>SLASH</b> DIK HAYD 31433* (17.98)	Slash	■	3
136	34	-	<b>AGAINST ME!</b> SIRE 524438*/WARNER BROS. (13.98)	White Crosses	■	34
137	130	123	<b>CAGE THE ELEPHANT</b> ASP 49658*/JIVE (13.98)	Cage The Elephant	■	67
138	103	67	<b>AS I LAY DYING</b> METAL BLADE 14907 (13.98)	Powerless Rise	■	10
139	172	128	<b>JIMI HENDRIX</b> EXPERIENCE HENDRIX/LEGACY 64056*/SONY MUSIC (11.98)	Valleys Of Neptune	■	4
140	160	143	<b>GUNS N' ROSES</b> Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	■	3
141	147	149	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	■	7
142	114	86	<b>SOUNDTRACK</b> FOX 522421/RHINO (18.98)	Alvin And The Chipmunks: The Squeakquel	■	6
143	30	-	<b>HANSON</b> 3CG 11001 (15.98)	Shout It Out	■	30
144	188	167	<b>FRANK SINATRA</b> REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	■	2
145	157	169	<b>BLAKE SHELTON</b> REPRISE/WARNER BROS. (NASHVILLE) 522642/WMN (8.98)	Hillbilly Bone (EP)	■	3
146	146	125	<b>ORIGINAL BROADWAY CAST RECORDING</b> DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■	125
147	118	76	<b>THE DEAD WEATHER</b> THIRD MAN 524033*/WARNER BROS. (18.98)	Sea Of Cowards	■	5
148	141	115	<b>BREAKING BENJAMIN</b> HOLLYWOOD 002398* (18.98) ⊕	Dear Agony	■	4
149	120	119	<b>LAURA BELL BUNDY</b> MERCURY NASHVILLE 013968/UMGN (11.98)	Achin' And Shakin'	■	28
150	RE-ENTRY	86	<b>CHRIS TOMLIN</b> SIX STEPS 62828/SPARROW (17.98) ⊕	See The Morning	■	15



**111**  
The Starbucks-exclusive compilation features such oldies as the No. 3 Billboard Hot 100 hit "Green Onions" by Booker T. & the MG's (pictured) and Ike & Tina Turner's No. 27 single "A Fool in Love."

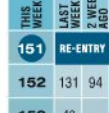
**131**  
The British rock band's second greatest-hits set starts with 4,000 in the United States in the same week it arrives atop the Official U.K. Albums chart. On the latter, it marks the eighth topper for the act and the 900th No. 1 in the chart's history.



**143**  
Falling 113 slots with a 7% decline in sales, the trio's album owns the largest positional drop out of the top 30 since Taylor Swift's "Sounds of the Season" fell 122 spots on the Jan. 23 chart, falling from No. 29 to No. 151.

**150**  
Sale pricing on his album at No. 51 at Family Christian Stores enables the set to re-enter the chart with a 540% gain. Additionally, many Christian albums see large gains this week, likely owed to Father's Day gift purchases and discounts at Mardel stores.

**151**  
After serenading "The Bachelorette" on the June 14 installment of the ABC series with his song "Brand New Day," its parent album "Simple Times" re-enters with 4,000 copies and a 976% increase.



**151**  
RE-ENTRY  
**JOSHUA RADIN**  
MGM + POP 001 (13.98)

**152**  
131 94 38  
**SELENA GOMEZ & THE SCENE**  
HOLLYWOOD 002831 (18.98) ⊕

**153**  
43 - 2  
**WHITECHAPEL**  
METAL BLADE 14904\* (13.98)

**154**  
NEW  
**MORMON TABERNACLE CHOIR**  
MORMON TABERNACLE CHOIR 5038092 (29.98 CD/DVD) ⊕

**155**  
140 112 39  
**THREE DAYS GRACE**  
JIVE 46256/JLG (13.98)

**156**  
171 155 15  
**GARY ALLAN**  
MCA NASHVILLE 013362/UMGN (10.98)

**157**  
185 173 37  
**MICHAEL JACKSON**  
EPIC/LEGACY 94287/SONY MUSIC (19.98)

**158**  
192 141 4  
**PEDRO FERNANDEZ**  
FONOVISA 354085/UMLE (12.98)

**159**  
167 170 37  
**VARIOUS ARTISTS**  
WORD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)

**160**  
176 146 94  
**SUGARLAND**  
MERCURY NASHVILLE 011273\*/UMGN (13.98)

**161**  
127 - 304  
**CAROLE KING**  
DHE/EPIC/LEGACY 65850/SONY MUSIC (19.98/7.98)

**162**  
166 124 10  
**MGMT**  
COLUMBIA 45335\*/SONY MUSIC (11.98)

**163**  
137 158 36  
**SOUNDTRACK**  
SUMMIT/CHOP SHOP/ATLANTIC 518421\*/AG (18.98)

**164**  
134 171 85  
**SOUNDTRACK**  
SUMMIT/CHOP SHOP/ATLANTIC 515923\*/AG (18.98) ⊕

**165**  
173 137 89  
**GARTH BROOKS**  
PEARL 213 (25.98 CD/DVD) ⊕

**166**  
76 148 3  
**INFANT SORROW**  
UNIVERSAL REPUBLIC 014395/UMRG (13.98)

**167**  
187 195 93  
**LED ZEPPELIN**  
SWAN SONG 313148\*/ATLANTIC (19.98) ⊕

**168**  
RE-ENTRY  
**THIRD DAY**  
ESSENTIAL 10853/SONY MUSIC (17.98)

**169**  
NEW  
**COWBOY JUNKIES**  
LATENT 28/RAZOR & TIE (13.98)

**170**  
175 157 44  
**REBA**  
STARBUCK M0100/VALORY (18.98) ⊕

**171**  
135 103 8  
**MELISSA ETHERIDGE**  
ISLAND 014020/UMGM (9.98)

**172**  
108 58 5  
**LCD SOUNDSYSTEM**  
DEAF/IRVIN 09003\*/CAPITOL (13.98)

**173**  
162 81 6  
**CHARICE**  
143/REPRISE 519516/WARNER BROS. (18.98) ⊕

**174**  
180 162 27  
**ROBIN THICKE**  
STAR TRAK/INTERSCOPE 013708/IGA (13.98)

**175**  
155 147 167  
**DAUGHTRY**  
19/RCA 88860/RMG (9.98) ⊕

**176**  
82 30 4  
**SOUNDTRACK**  
HBO 39192/WATERTOWER (16.98)

**177**  
RE-ENTRY  
**ORIGINAL BROADWAY CAST RECORDING**  
RHINO 73271 (18.98)

**178**  
102 62 6  
**4TROOPS**  
SONY MASTERWORKS 64911 (11.98)

**179**  
142 163 62  
**RASCAL FLATTS**  
LYRIC STREET 00260A (18.98)

**180**  
112 33 4  
**WYNNONNA**  
CRACKER BARREL 79183 EX/CURB (11.98)

**181**  
RE-ENTRY  
**BOB SEGER & THE SILVER BULLET BAND**  
CAPITOL 30334\* (16.98)

**182**  
RE-ENTRY  
**TOBY KEITH**  
SHOW DOG/UNIVERSAL 027 (18.98)

**183**  
94 55 6  
**SLEIGH BELLS**  
N.E.E.T. 016\*/MGM + POP (12.98)

**184**  
149 117 23  
**VAMPIRE WEEKEND**  
XL 429\* (14.98)

**185**  
200 189 135  
**MICHAEL BUBLE**  
143/REPRISE 48846/WARNER BROS. (18.98) ⊕

**186**  
RE-ENTRY  
**MOTLEY CRUE**  
MOTLEY 380\*/EVEVEN SEVEN (13.98) ⊕

**187**  
191 144 50  
**MAXWELL**  
COLUMBIA 89142/SONY MUSIC (11.98) ⊕

**188**  
169 151 8  
**THE DIRTY HEADS**  
EXECUTIVE MUSIC GROUP 1243 (13.98)

**189**  
158 127 191  
**TAYLOR SWIFT**  
BIG MACHINE 079012 (18.98) ⊕

**190**  
184 198 73  
**EMINEM**  
SHADY/AFTERMATH/INTERSCOPE 005881\*/N6A (13.98/8.98)

**191**  
161 126 16  
**LIFEHOUSE**  
Geffen 013753/N6A (13.98)

**192**  
RE-ENTRY  
**EAGLES**  
WARNER STRATEGIC MARKETING 73971 (25.98)

**193**  
RE-ENTRY  
**JASON MRAZ**  
ATLANTIC 448508\*/AG (18.98) ⊕

**194**  
178 161 6  
**EDWARD SHARPE & THE MAGNETIC ZEROS**  
COMMUNITY/FAIRFAX 542\*/VAGRANT (13.98)

**195**  
154 101 7  
**TRINA**  
SLIP-N-SLIDE 32567 (18.98)

**196**  
RE-ENTRY  
**JUAN GABRIEL**  
FONOVISA 354514/UMLE (11.98)

**197**  
RE-ENTRY  
**MICHAEL BUBLE**  
143/REPRISE 100313/WARNER BROS. (18.98)

**198**  
196 159 21  
**VARIOUS ARTISTS**  
WORD-CURB/EMI CMG/VERITY 62442/JLG (14.98)

**199**  
RE-ENTRY  
**STEVEN CURTIS CHAPMAN**  
SPARROW 86393 (17.98)

**200**  
193 179 58  
**SOUNDTRACK**  
WALT DISNEY 003101 (18.98)

**151**  
RE-ENTRY  
**JOSHUA RADIN**  
MGM + POP 001 (13.98)

**152**  
131 94 38  
**SELENA GOMEZ & THE SCENE**  
HOLLYWOOD 002831 (18.98) ⊕

**153**  
43 - 2  
**WHITECHAPEL**  
METAL BLADE 14904\* (13.98)

**154**  
NEW  
**MORMON TABERNACLE CHOIR**  
MORMON TABERNACLE CHOIR 5038092 (29.98 CD/DVD) ⊕

**155**  
140 112 39  
**THREE DAYS GRACE**  
JIVE 46256/JLG (13.98)

**156**  
171 155 15  
**GARY ALLAN**  
MCA NASHVILLE 013362/UMGN (10.98)

**157**  
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**MICHAEL JACKSON**  
EPIC/LEGACY 94287/SONY MUSIC (19.98)

**158**  
192 141 4  
**PEDRO FERNANDEZ**  
FONOVISA 354085/UMLE (12.98)

**159**  
167 170 37  
**VARIOUS ARTISTS**  
WORD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)

**160**  
176 146 94  
**SUGARLAND**  
MERCURY NASHVILLE 011273\*/UMGN (13.98)

**161**  
127 - 304  
**CAROLE KING**  
DHE/EPIC/LEGACY 65850/SONY MUSIC (19.98/7.98)

**162**  
166 124 10  
**MGMT**  
COLUMBIA 45335\*/SONY MUSIC (11.98)

**163**  
137 158 36  
**SOUNDTRACK**  
SUMMIT/CHOP SHOP/ATLANTIC 518421\*/AG (18.98)

**164**  
134 171 85  
**SOUNDTRACK**  
SUMMIT/CHOP SHOP/ATLANTIC 515923\*/AG (18.98) ⊕

**165**  
173 137 89  
**GARTH BROOKS**  
PEARL 213 (25.98 CD/DVD) ⊕

**166**  
76 148 3  
**INFANT SORROW**  
UNIVERSAL REPUBLIC 014395/UMRG (13.98)

**167**  
187 195 93  
**LED ZEPPELIN**  
SWAN SONG 313148\*/ATLANTIC (19.98) ⊕

**168**  
RE-ENTRY  
**THIRD DAY**  
ESSENTIAL 10853/SONY MUSIC (17.98)

**169**  
NEW  
**COWBOY JUNKIES**  
LATENT 28/RAZOR & TIE (13.98)

**170**  
175 157 44  
**REBA**  
STARBUCK M0100/VALORY (18.98) ⊕

**171**  
135 103 8  
**MELISSA ETHERIDGE**  
ISLAND 014020/UMGM (9.98)

**172**  
108 58 5  
**LCD SOUNDSYSTEM**  
DEAF/IRVIN 09003\*/CAPITOL (13.98)

**173**  
162 81 6  
**CHARICE**  
143/REPRISE 519516/WARNER BROS. (18.98) ⊕



### TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	1	14	<b>#1 GREATEST GAINER</b> THE ROLLING STONES	Exile On Main St. (13.98)	Exile On Main St.	1
2	2	1	<b>HOT SHOT DEBUT</b> CHRIS TOMLIN	SIX STEPS 12359/SPARROW (17.98)	Hello Love	1
3	2	775	JOURNEY	COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	1
4	3	934	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548994*/JME (13.98/8.98) ⊕	Legend	1
5	7	706	JAMES TAYLOR	WARNER BROS. 78094/RHINO (11.98)	Greatest Hits	1
6	6	136	MICHAEL JACKSON	MJJ/EPIC 88996/SONY MUSIC (14.98)	Number Ones	3
7	5	3	KINGS OF LEON	RCA 32712/RMG (13.98)	Only By The Night	1
8	13	10	DARIUS RUCKER	CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1
9	14	687	CREDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits FANTASY 2*/CONCORD (17.98/12.98)	Chronicle	1
10	9	26	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3
11	16	20	JAMEY JOHNSON	MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	1
12	19	184	GUNS N' ROSES	GEFFEN 001714/GA (16.98)	Greatest Hits	4
13	26	25	FRANK SINATRA	REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	1
14	15	229	ORIGINAL BROADWAY CAST RECORDING	Wicked DECCA BROADWAY 001682/DECCA (18.98)	Wicked	1
15	RE-ENTRY		CHRIS TOMLIN	SIX STEPS 62828/SPARROW (17.98) ⊕	See The Morning	1
16	NEW		JOSHUA RADIN	MGM + POP 001 (13.98)	Simple Times	1
17	24	59	MICHAEL JACKSON	EPIC/LEGACY 94267/SONY MUSIC (19.98)	The Essential Michael Jackson	2
18	21	24	SUGARLAND	MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2
19	10	230	CAROLE KING	ODE/EPIC/LEGACY 65850/SONY MUSIC (19.98/7.98)	Tapestry	1
20	12	8	SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2
21	20	43	GARTH BROOKS	PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5
22	25	49	LED ZEPPELIN	SWAN SONG 813148*/ATLANTIC (19.98) ⊕	Motherhip	2
23	RE-ENTRY		THIRD DAY	ESSENTIAL 10853/SONY MUSIC (17.98)	Revelation	1
24	17	33	DAUGHTRY	19/RCA 88665/RMG (9.98) ⊕	Daughtry	4
25	RE-ENTRY		ORIGINAL BROADWAY CAST RECORDING	RHINO 30334 (16.98)	Jersey Boys	1
26	29	683	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (16.98)	Greatest Hits	8
27	28	170	MICHAEL BUBLE	143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	3
28	18	15	TAYLOR SWIFT	BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4
29	23	30	EMINEM	SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	2
30	43	104	EAGLES	WARNER STRATEGIC MARKETING 73971 (25.98)	The Very Best Of The Eagles	5
31	34	27	JASON MRAZ	ATLANTIC 448598*/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.	1
32	31	65	MICHAEL BUBLE	143/REPRISE 190313/WARNER BROS. (18.98)	Call Me Irresponsible	1
33	RE-ENTRY		STEVEN CURTIS CHAPMAN	SPARROW 86393 (17.98)	This Moment	1
34	8	5	CHRISTINA AGUILERA	RCA 64970/RMG (11.98) ⊕	Keeps Gettin' Better: A Decade Of Hits	1
35	22	191	MICHAEL JACKSON	EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller	1
36	27	3	KATY PERRY	CAPITOL 04249* (12.98)	One Of The Boys	1
37	32	964	PINK FLOYD	CAPITOL 46091* (18.98/10.98)	Dark Side Of The Moon	1
38	36	83	NICKELBACK	ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	8
39	NEW		KUTLESS	BEC 75391 (17.98) ⊕	Strong Tower	1
40	4	2	THE CURE	FICTION/ELEKTRA 523449*/RHINO (34.98)	Disintegration	1
41	40	13	CHICAGO	RHINO 73220 (12.98)	Chicago IX: Chicago's Greatest Hits	5
42	33	436	ABBA	POLAR/POLYDOR 517007/UME (18.98/12.98)	Gold - Greatest Hits	6
43	37	9	BREAD	ELEKTRA 68414/RHINO (11.98)	Anthology Of Bread	1
44	RE-ENTRY		KID ROCK	TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	3
45	38	778	AC/DC	EPIC/LEGACY 86207*/SONY MUSIC (11.98) ⊕	Back In Black	1
46	RE-ENTRY		BILLY CURRINGTON	MERCURY NASHVILLE 008550/UMGN (13.98)	Little Bit Of Everything	1
47	46	65	JIM CROCE	21 RECORDS/ATLANTIC 92570/RHINO (11.98/5.98)	Photographs & Memories/His Greatest Hits	1
48	35	29	MGMT	COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	1
49	11	12	GREEN DAY	REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	5
50	49	231	MICHAEL BUBLE	143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble	1

The 2010 Tony Award winner for best musical, "Memphis," rises 8-5 on Top Cast Albums with a 181% sales jump after a full week's worth of impact following the awards' June 13 CBS broadcast. The winner of best revival of a musical, "La Cage Aux Folles," has yet to release a cast recording. Ironically, the last time either category's winner was lacking an album at the time of its Tony win was in 2005, when the first Broadway revival of "La Cage" took home the revival trophy.



### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		<b>#1</b> DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	Thank Me Later	1	1
2	NEW		TOM PETTY AND THE HEARTBREAKERS	REPRISE/WARNER BROS.	Mojo	2	1
3	NEW		SARAH MCLACHLAN	ARISTA/RMG	Laws Of Illusion	3	1
4	1	2	SOUNDTRACK	Glee: The Music, Journey To Regionals (EP) 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	Glee: The Music, Journey To Regionals (EP)	10	1
5	4	3	JACK JOHNSON	BRUSHFIRE/UMRG	To The Sea	5	1
6	2	2	SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Eclipse	6	1
7	NEW		THE GASLIGHT ANTHEM	SIDEONE/DUMMYY	American Slang	16	1
8	8	8	B.O.B	B.o.B Presents: The Adventures Of Bobby Ray REBELROCK/GRAND HUSTLE/ATLANTIC/AG ⊕	B.o.B Presents: The Adventures Of Bobby Ray	17	1
9	5	5	SOUNDTRACK	Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	Glee: The Music, Volume 3: Showstoppers	14	1
10	3	2	CHRISTINA AGUILERA	RCA/RMG	Bionic	9	1
11	7	82	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	15	3
12	NEW		DEVO	WARNER BROS.	Something For Everybody	30	1
13	NEW		LEWIS BLACK	COMEDY CENTRAL	Stark Raving Black	54	1
14	14	38	ZAC BROWN BAND	ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	12	2
15	23	5	CAROLE KING & JAMES TAYLOR	HEAR ⊕	Live At The Troubadour	11	1
16	11	5	THE BLACK KEYS	NONESUCH/WARNER BROS.	Brothers	31	1
17	RE-ENTRY		GORILLAZ	VIRGIN/CAPITOL ⊕	Plastic Beach	53	1
18	RE-ENTRY		THE XX	YOUNG TURKS	xx	92	1
19	18	21	LADY ANTEBELLUM	CAPITOL NASHVILLE	Need You Now	8	2
20	24	13	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG ⊕	My World 2.0	7	1
21	21	24	KESHA	KEMOSABE/RCA/RMG	Animal	22	1
22	NEW		ROBYN	KONCHINA/CHERRYTREE/INTERSCOPE/IGA	Body Talk Pt. 1 (EP)	97	1
23	RE-ENTRY		USHER	LAFACE/JIVE/JLG	Raymond V Raymond	13	1
24	6	2	DIERKS BENTLEY	CAPITOL NASHVILLE	Up On The Ridge	20	1
25	RE-ENTRY		JOSHUA RADIN	MGM + POP	Simple Times	151	1

### TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		<b>#1</b> SARAH MCLACHLAN	ARISTA 55367*/RMG	Laws Of Illusion	3	1
2	NEW		TOM PETTY AND THE HEARTBREAKERS	REPRISE 523971/WARNER BROS.	Mojo	2	1
3	4	7	CAROLE KING & JAMES TAYLOR	HEAR 32053 ⊕	Live At The Troubadour	11	1
4	NEW		DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG	Thank Me Later	1	1
5	NEW		THE GASLIGHT ANTHEM	SIDEONE/DUMMYY 1418*	American Slang	16	1
6	2	2	CHRISTINA AGUILERA	RCA 60867*/RMG	Bionic	9	1
7	3	2	SOUNDTRACK	Glee: The Music, Journey To Regionals (EP) 20TH CENTURY FOX TV/COLUMBIA 72878/SONY MUSIC	Glee: The Music, Journey To Regionals (EP)	10	1
8	1	2	SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC 523836/AG	The Twilight Saga: Eclipse	6	1
9	5	5	SOUNDTRACK	Glee: The Music, Volume 3: Showstoppers 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC	Glee: The Music, Volume 3: Showstoppers	14	1
10	7	3	JACK JOHNSON	BRUSHFIRE 014266*/UMRG	To The Sea	5	1
11	11	5	THE ROLLING STONES	ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME	Exile On Main St.	26	1
12	NEW		PUNCH BROTHERS	NONESUCH 521960/WARNER BROS. ⊕	Antifragmatic	128	1
13	NEW		THE STEVE MILLER BAND	SPACE COWBOY/LOUD & PROUD 617759/ROADRUNNER	BINGO!	37	1
14	NEW		DEVO	WARNER BROS. 523975	Something For Everybody	30	1
15	10	2	GRACE POTTER & THE NOCTURNALS	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 002832/HOLLYWOOD ⊕	Grace Potter & The Nocturnals	55	1
16	RE-ENTRY		JEFF BECK	ATCO 523695/RHINO	Emotion & Commotion	72	1
17	13	2	THE CURE	FICTION/ELEKTRA 523449*/RHINO	Disintegration	—	1
18	6	2	JEWEL	VALORY JK0200A	Sweet And Wild	28	1
19	NEW		VARIOUS ARTISTS	UNIVERSAL/UMG/SONY MUSIC 42171/CAPITOL	NOW 34	4	1
20	12	2	DIERKS BENTLEY	CAPITOL NASHVILLE 85410	Up On The Ridge	20	1
21	RE-ENTRY		SOUNDTRACK	Glee: Season One: The Music Volume 2 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC	Glee: Season One: The Music Volume 2	50	1
22	RE-ENTRY		CAROLE KING	ODE/EPIC/LEGACY 65850/SONY MUSIC	Tapestry	161	1
23	RE-ENTRY		BETTYE LAVETTE	ANTI- 87029/EPITAPH	Interpretations: The British Rock Songbook	—	1
24	23	31	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	The Fame	15	3
25	RE-ENTRY		SOUNDTRACK	Glee: Season One: The Music Volume 1 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC	Glee: Season One: The Music Volume 1	41	1

### ILIKE LIBRARIES: MOST ADDED™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	7	<b>#1</b> NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
2	8	4	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	2	12	OMG	USHER FEATURING WILL.I.AM (LAFACE/JLG)
4	3	12	ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	5	6	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG (CAPITOL)
6	4	16	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
7	9	2	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
8	-	1	SHOW ME A GOOD TIME	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	-	5	OVER	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	7	10	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)
11	6	2	NO LOVE	EMINEM FEATURING LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
12	-	1	UP ALL NIGHT	DRAKE FEATURING MICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	13	2	25 TO LIFE	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
14	15	2	COLD WIND BLOWS	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
15	18	2	SPACE BOUND	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)

### YAHOO! MUSIC VIDEO™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	2	25	<b>#1</b> TIK TOK	KESHA (KEMOSABE/RCA/RMG)
2	1	2	ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	4	7	CAN'T BE TAMED	MILEY CYRUS (HOLLYWOOD)
4	7	7	NOT MYSELF TONIGHT	CHRISTINA AGUILERA (RCA/RMG)
5	6	5	NEVER LET YOU GO	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
6	5	7	NOTHIN' ON YOU	B.O.B FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
7	3	11	BLAH BLAH BLAH	KESHA FEATURING 3OH3 (KEMOSABE/RCA/RMG)
8	11	13	IN MY HEAD	JASON DENULO (BELUGA HEIGHTS/WARNER BROS.)
9	-	1	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG (CAPITOL)
10	14	4	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)
11	-	1	PUSH PUSH	KAT DELUNA FEATURING AKON (UNIVERSAL MOTOWN)
12	15	2	MASSIVE ATTACK	NICKI MINAJ FEAT. SEAN GARRETT (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	12	5	OMG	USHER FEATURING WILL.I.AM (LAFACE/JLG)
14	-	35	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
15	-	20	GIVE IT UP TO ME	SHAKIRA FEATURING LIL WAYNE (EPIC)

### TOP CAST ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	234	<b>WICKED</b>	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
2	4	232	JERSEY BOYS	ORIGINAL BROADWAY CAST RECORDING (RHINO)
3	3	9	AMERICAN IDIOT	THE ORIGINAL BROADWAY CAST RECORDING (REPRISE/WARNER BROS.)
4	1	2	THE ADDAMS FAMILY	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
5	8	11	MEMPHIS: A NEW MUSICAL	ORIGINAL BROADWAY CAST RECORDING (DELRAY/RHINO)
6	6	218	THE LION KING	ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)
7	5	2	FELA!	ORIGINAL BROADWAY CAST RECORDING (KNITTING FACTORY)
8	7	2	AMERICAN IDIOT: SELECTIONS FROM THE ORIGINAL BROADWAY CAST RECORDING	ORIGINAL BROADWAY CAST RECORDING (REPRISE/WARNER BROS.)
9	9	105</		

**HEATSEEKERS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1 WK	<b>#1 PUNCH BROTHERS</b> NONESUCH 521960/WARNER BROS. (15.98) Ⓢ	Antifogmatic	
2	7	45	<b>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</b> COMMUNITY/IRIFAX 542*/VAGRANT (13.98)	Up From Below	
3	NEW		<b>THE READY SET</b> SIRE/DECA/DANCE 523723 EX/WARNER BROS. (9.98)	I'm Alive, I'm Dreaming	
4	NEW		<b>IN FEAR AND FAITH</b> RISE 104 (12.98)	Imperial	
5	NEW		<b>MATES OF STATE</b> MATES OF STATE DIGITAL EX (5.98)	Crushes: The Covers Mixtape	
6	17	37	<b>GREATEST GAINER FLORENCE + THE MACHINE</b> UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs	
7	NEW		<b>BOYCE AVENUE</b> UNIVERSAL REPUBLIC DIGITAL EX/UMRG (7.98)	All We Have Left	
8	2	2	<b>RENEE FLEMING</b> DECCA 014186 (17.98)	Dark Hope	
9	4	2	<b>DEER TICK</b> PARTISAN 008* (12.98)	The Black Dirt Sessions	
10	11	14	<b>NEON TREES</b> MERCURY 013972*/IDJMG (10.98)	Habits	
11	16	2	<b>DUE VOCI</b> TUNETONES 014271/UME (9.98) Ⓢ	Due Voci	
12	NEW		<b>MORCHEEBA</b> PIAS DIGITAL EX (9.98)	Blood Like Lemonade	
13	5	2	<b>ARIEL PINK'S HAUNTED GRAFFITI</b> 4AD 3X15* (14.98)	Before Today	
14	19	28	<b>THE TEMPER TRAP</b> LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions	
15	3	2	<b>KINGDOM OF SORROW</b> RELAPSE 7093* (14.98)	Behind The Blackest Tears	
16	21	9	<b>TROMBONE SHORTY</b> VERVE FORECAST 014194/VG (10.98)	Backatown	
17	15	8	<b>CRYSTAL CASTLES</b> FICTION/LAST GANG/LIES/UNIVERSAL MOTOWN 014374/UMRG (10.98)	Crystal Castles	
18	8	2	<b>DELTA SPIRIT</b> ROUNDER 619098* (14.98)	History From Below	
19	RE-ENTRY		<b>DEADMAU5</b> MAUSTRAP 2174/ULTRA (15.98)	For Lack Of A Better Name	
20	20	7	<b>NIKKI YANOFSKY</b> DECCA 014138 (9.98)	Nikki	
21	NEW		<b>WE ARE SCIENTISTS</b> MASTERSWAVE 01 (14.98)	Barbara	
22	18	4	<b>KAREN ELSON</b> THIRD MAN 4937/3X (14.98)	The Ghost Who Walks	
23	26	22	<b>ONE ESKIMO</b> SHANGRI-LA 101040* (9.98)	One eskimO	
24	31	14	<b>BRANTLEY GILBERT</b> AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	
25	6	2	<b>KUTT CALHOON</b> STRANGE 76/RBC (18.98)	Raw And Un-Kutt	

**1**  
The act also arrives at No. 2 on Bluegrass Albums, one step ahead of Steve Martin. The group is opening for him on select concert dates this summer.



**26**  
With this set's debut at No. 2 on Contemporary Jazz Albums, it gives the saxophonist his 11th top 10 set and fifth straight to debut in the region.



**48**  
It's the vocalist's second top 10 on the Classical Crossover Albums chart as it bows at No. 4. The set was first released in the United Kingdom a year ago, peaking at No. 6 there.

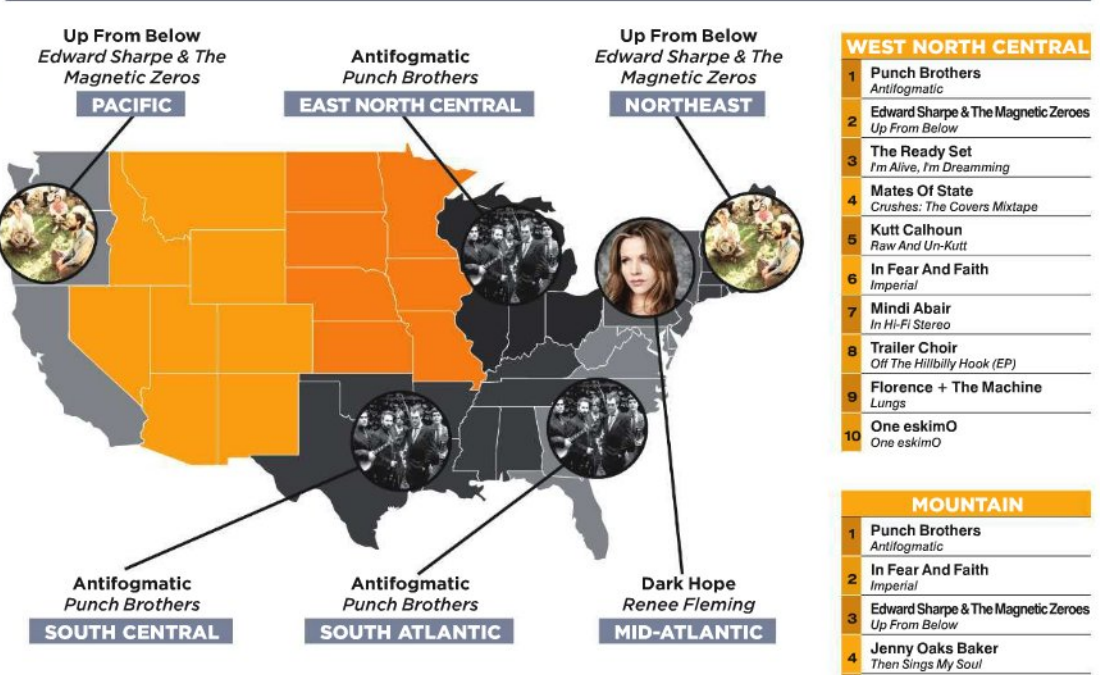
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	NEW		<b>GERALD ALBRIGHT</b> HEADS UP 31976/CONCORD (18.98)	Pushing The Envelope	
27	24	18	<b>MIIKE SNOW</b> DOWNTOWN 70065* (14.98)	Miike Snow	
28	1	2	<b>NEVERMORE</b> CENTURY MEDIA 8661 (16.98)	The Obsidian Conspiracy	
29	29	3	<b>TIFT MERRITT</b> FANTASY 31965/CONCORD (18.98)	See You On The Moon	
30	RE-ENTRY		<b>FOALS</b> TRANSGRESSIVE 875*/SUB POP (13.98)	Total Life Forever	
31	34	4	<b>DAVID CROSS</b> SUB POP 882 (13.98)	Bigger And Blackerer	
32	NEW		<b>UFFIE</b> ED BANGER/BECAUSE 524367/ELEKTRA (13.98)	Sex Dreams And Denim Jeans	
33	RE-ENTRY		<b>BAND OF SKULLS</b> SHANGRI-LA 101027* (9.98)	Baby Darling Doll Face Honey	
34	12	2	<b>DJ CLAY</b> HATCHET HOUSE 4709/PSYCHOPATHIC (11.98)	DJ Clay Presents: Book Of The Wicked: The Mixtape Chapter 1	
35	NEW		<b>THE LIKE</b> GEFFEN 78159*/DOWNTOWN (13.98)	Release Me	
36	46	18	<b>LOCAL NATIVES</b> FRENCHKISS 042* (12.98)	Gorilla Manor	
37	44	36	<b>TRAILER CHOIR</b> SHOW DOG/UNIVERSAL 025 (7.98)	Off The Hillbilly Hook (EP)	
38	RE-ENTRY		<b>JULION ALVAREZ Y SU NORTENO BANDA</b> ASL/DISA 721551/UMLE (10.98)	Ni Lo Intentes	
39	RE-ENTRY		<b>SIDEWALK PROPHETS</b> FERVENT/WORD-CURS 887900/WARNER BROS. (9.98)	These Simple Truths	
40	28	6	<b>MATT KENNON</b> BAMAJAM 01002 (13.98)	Matt Kennon	
41	9	2	<b>EYES SET TO KILL</b> BREAKSILENCE 193 (12.98 CD/DVD) Ⓢ	Broken Frames	
42	RE-ENTRY		<b>PRINCE ROYCE</b> TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce	
43	NEW		<b>RASPUTINA</b> FILTHY BONNET 263006 (14.98)	Sister Kinderhook	
44	45	13	<b>CRASH KINGS</b> CUSTARD/UNIVERSAL MOTOWN 012953/UMRG (12.98)	Crash Kings	
45	36	32	<b>ASKING ALEXANDRIA</b> SUMERIAN 022 (13.98)	Stand Up And Scream	
46	NEW		<b>JIMMY GONZALEZ Y EL GRUPO MAZZ</b> FREDDIE 3060 (9.98)	Mi Vida Sin Tu Amor	
47	RE-ENTRY		<b>PAPER TONGUES</b> A&M/DCTONE 013970/GA (12.98)	Paper Tongues	
48	NEW		<b>KATHERINE JENKINS</b> 143/REPRISE 522190/WARNER BROS. (18.98)	Believe	
49	25	4	<b>ZULL BAILEY</b> TELARC 31978/CONCORD (17.98)	Bach: Cello Suites	
50	50	9	<b>V V BROWN</b> CAPITOL 88235 (12.98)	Travelling Like The Light	

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

**HEATSEEKERS SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1 LOVE LIKE CRAZY</b> 2 WKS (LEE BRICE) (CURB)	
2	2	6	<b>TEACH ME HOW TO DOUGIE</b> CALI SWAG DISTRICT (CAPITOL)	
3	3	5	<b>SHARK IN THE WATER</b> V V BROWN (CAPITOL)	
4	NEW		<b>ANOTHER WAY TO DIE</b> DISTURBED (REPRISE)	
5	4	2	<b>WAVIN' FLAG</b> K'NAAN (A&M/DCTONE/INTERSCOPE)	
6	5	10	<b>HOLD YOU (HOLD YUH)</b> GYPTIAN (VP)	
7	6	9	<b>ANIMAL</b> NEON TREES (MERCURY/IDJMG)	
8	9	5	<b>143</b> BOBBY BRACKINS FEATURING RAY J (TYCOON STATUS/UNIVERSAL REPUBLIC)	
9	8	11	<b>LAY ME DOWN</b> THE DIRTY HEADS FEATURING ROME (EXECUTIVE)	
10	7	23	<b>KEEP ON LOVIN' YOU</b> STEEL MAGNOLIA (BIG MACHINE)	
11	10	10	<b>YOU'RE THE ONE</b> DONDRIA (SO SO DEF/MALACO)	
12	11	13	<b>NINA BONITA</b> CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)	
13	RE-ENTRY		<b>SPENDING ALL MY TIME</b> AARON FRESH (INCREDIBLE/DEF JAM/IDJMG)	
14	14	4	<b>OUR GOD</b> CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)	
15	13	5	<b>NIGHTMARE</b> AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
16	NEW		<b>HARD IN DA PAINT</b> WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
17	15	5	<b>WHY WOULD YOU STAY?</b> KEM (UNIVERSAL MOTOWN)	
18	21	2	<b>WE'LL BE A DREAM</b> WE THE KINGS FEATURING DEMI LOVATO (S-CURVE)	
19	12	11	<b>ALL OR NOTHING</b> THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
20	17	3	<b>WAY OUT HERE</b> JOSH THOMPSON (COLUMBIA) (NASHVILLE)	
21	NEW		<b>A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW)</b> BUCKY COVINGTON (LYRIC STREET)	
22	19	6	<b>STAND BY ME</b> PRINCE ROYCE (TOP STOP)	
23	RE-ENTRY		<b>SWEET DISPOSITION</b> THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)	
24	20	6	<b>GET BACK UP</b> TOBYMAC (FOREFRONT/EMI CMG)	
25	RE-ENTRY		<b>OPPOSITE OF ADULTS</b> CHIDDY BANG (VIRGIN/CAPITOL)	

**REGIONAL HEATSEEKERS #1 ALBUMS**



- WEST NORTH CENTRAL**
- 1 Punch Brothers *Antifogmatic*
  - 2 Edward Sharpe & The Magnetic Zeros *Up From Below*
  - 3 The Ready Set *I'm Alive, I'm Dreaming*
  - 4 Mates Of State *Crushes: The Covers Mixtape*
  - 5 Kutt Calhoun *Raw And Un-Kutt*
  - 6 In Fear And Faith *Imperial*
  - 7 Mindi Abair *In Hi-Fi Stereo*
  - 8 Trailer Choir *Off The Hillbilly Hook (EP)*
  - 9 Florence + The Machine *Lungs*
  - 10 One eskimO *One eskimO*

- MOUNTAIN**
- 1 Punch Brothers *Antifogmatic*
  - 2 In Fear And Faith *Imperial*
  - 3 Edward Sharpe & The Magnetic Zeros *Up From Below*
  - 4 Jenny Oaks Baker *Then Sings My Soul*
  - 5 DJ Clay *DJ Clay Presents: Book Of The Wicked: The Mixtape Chapter 1*
  - 6 Mr. Capone-e *The Blue Album*
  - 7 Too Slim And The Taildraggers *Free Your Mind*
  - 8 Kutt Calhoun *Raw And Un-Kutt*
  - 9 The Ready Set *I'm Alive, I'm Dreaming*
  - 10 Mates Of State *Crushes: The Covers Mixtape*

**PROGRESS REPORT**

**Dangerous Muse, "I Want It All"**  
The electronic/rock duo (Tom Napack and Mike Furey) rises 48-39 on Hot Dance Club Songs with the Bloodshy & Avant-produced "I Want It All." It's the first single from the pair's debut full-length studio album due this fall.

**THE BILLBOARD HOT 100**

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	6	<b>#1 GREATEST GAINER/AIRPLAY</b> <b>CALIFORNIA GURLS</b> <small>(DR. LUKE, B. BLANCO, K. PEREZ, J. GOTTFELD, J. V. VAHTEL &amp; LYNZEE MOORE, C.C. BRIDGES, JR.)</small>	Katy Perry Feat. Snoop Dogg		1
2	2	2	12	<b>OMG</b> <small>WILL.I.AM (W. ADAMS)</small>	Usher Featuring will.i.am		1
3	3	3	10	<b>AIRPLANES</b> <small>ALEX DA KID FRANK E. (B. R. SIMMONS, JR., J. FRANKS, A. GRANT, J. DUSSOLLIET SOMMERS)</small>	B.o.B Featuring Hayley Williams		2
4	4	5	12	<b>BILLIONAIRE</b> <small>THE SMEEZINGTONS (T.MCCOY, B. MARS, PLAWRENCE, A. LEVINE)</small>	Travis McCoy Featuring Bruno Mars		4
5	10	13	7	<b>FIND YOUR LOVE</b> <small>K. WEST, J. BHASKER, NO. I. D. (A. GRAHAM, K. WEST, WILSON, PREYNOLDS)</small>	Drake		5
6	6	4	19	<b>YOUR LOVE IS MY DRUG</b> <small>DR. LUKE, B. BLANCO, AMMO (K. SEBERT, P. SEBERT, J. COLEMAN)</small>	Ke\$ha		4
7	5	7	12	<b>ALEJANDRO</b> <small>REDONE, LADY GAGA (N. KHAYAT, S. G. GERMANOTTA)</small>	Lady Gaga		5
8	14	19	8	<b>GREATEST GAINER/DIGITAL</b> <b>COOLER THAN ME</b> <small>M. POSNER (M. POSNER, E. HOLLIES)</small>	Mike Posner		8
9	8	11	7	<b>NOT AFRAID</b> <small>BOI-1DA (M. MATHERS, L. E. RESTO, M. SAMUELS, J. EVANS, M. BURNETTE)</small>	Eminem		1
10	7	6	17	<b>BREAK YOUR HEART</b> <small>T. CRUZ, F. T. SMITH (T. CRUZ, F. T. SMITH, C. BRIDGES)</small>	Taio Cruz Featuring Ludacris		2
11	9	9	8	<b>ROCK THAT BODY</b> <small>THE BLACK EYED PEAS (THE BLACK EYED PEAS, N. ADAMS, A. PINEA, J. GOMEZ, F. FERGUSON, D. GUETTA, M. KNIGHT, A. WILSON, J. BAPTISTE, J. J. MONROE, S. DUNN, JR.)</small>	The Black Eyed Peas		9
12	13	10	16	<b>BULLETPROOF</b> <small>B. LANGMAID, E. JACKSON (E. JACKSON, B. LANGMAID)</small>	La Roux		8
13	11	8	21	<b>NOTHIN' ON YOU</b> <small>THE SMEEZINGTONS (B. R. SIMMONS, JR., B. MARS, PLAWRENCE, A. LEVINE)</small>	B.o.B Featuring Bruno Mars		1
14	12	12	38	<b>HEY, SOUL SISTER</b> <small>M. TEREFE, ESPIONAGE, G. WATTENBERG (P. MOHAMED, E. LIND, A. BJORKLUND)</small>	Train		3
15	17	28	7	<b>MY FIRST KISS</b> <small>DR. LUKE, B. BLANCO, I. D. (L. GOTTFELD, B. LEVIN, S. FOREMAN, N. MOTTE)</small>	3OH3 Featuring Ke\$ha		9
16	19	34	12	<b>RIDIN' SOLO</b> <small>J. R. ROTEM (J. DESROULEAUX, J. R. ROTEM)</small>	Jason Derulo		16
17	25	30	9	<b>IMPOSSIBLE</b> <small>A. BIRGESSON, I. WRULDSEN</small>	Shontelle		17
18	15	14	45	<b>NEED YOU NOW</b> <small>P. WOLFE, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)</small>	Lady Antebellum		3
19	16	16	23	<b>YOUNG FOREVER</b> <small>K. WEST (M. GOLD, F. MERTENS, L. BERNARD, S. C. CARTER, K. WEST)</small>	Jay-Z + Mr. Hudson		10
20	21	20	29	<b>BREAK EVEN</b> <small>D. O'DONOHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER (D. O'DONOHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER)</small>	The Script		12
21	22	29	11	<b>UN-THINKABLE (I'M READY)</b> <small>A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)</small>	Alicia Keys		21
22	24	22	5	<b>CAN'T BE TAMED</b> <small>ROCK, MAFIA (M. D. H. CYRUS, A. ARMATO, T. JAMES, M. POMPETZKI, P. NZA)</small>	Miley Cyrus		8
23	18	17	19	<b>RUDE BOY</b> <small>STARDATE, B. SWIRE (M. S. ERIKSEN, T. E. HERMANSEN, E. DEAN, M. RIDDICK, R. SWIRE, R. FEIN)</small>	Rihanna		1
24	20	18	28	<b>IN MY HEAD</b> <small>J. R. ROTEM (J. DESROULEAUX, J. R. ROTEM, C. KELLY)</small>	Jason Derulo		5
25	23	25	8	<b>UNDO IT</b> <small>M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)</small>	Carrie Underwood		23
26	32	55	6	<b>I LIKE IT</b> <small>REDONE (N. KHAYAT, E. IGLESIAS, L. RICHE, A. C. PEREZ)</small>	Enrique Iglesias Featuring Pitbull		26
27	26	51	3	<b>YOUR LOVE</b> <small>A. WANSEL (O. T. MARAJ, A. WANSEL, D. FREEMAN, J. PHUGHES)</small>	Nicki Minaj		26
28	28	27	38	<b>HAVEN'T MET YOU YET</b> <small>B. ROCK (A. S. FOSTER, A. CHANG, M. BUBLE)</small>	Michael Buble		24
29	27	33	18	<b>ALL I DO IS WIN</b> <small>D. J. KHALED (D. J. KHALED, K. M. KHALID, C. BRIDGES, H. C. BRADDOCK, JR., T. PAIN, J. MOLLINGS, L. MOLLINGS)</small>	Dr. Dre, Khaled, Snoop Dogg & Rick Ross		27
30	29	31	13	<b>THE HOUSE THAT BUILT ME</b> <small>FLUIDELL, M. WRUCKE (T. DOUGLAS, A. SHAMBLIN)</small>	Miranda Lambert		28
31	45	26	3	<b>DYNAMITE</b> <small>DR. LUKE, B. BLANCO (L. GOTTFELD, K. S. MARTIN, B. LEVIN, B. MCKEE, T. CRUZ)</small>	Taio Cruz		26
32	31	21	15	<b>OVER</b> <small>BOI-1DA, A. KHAALIQ (A. GRAHAM, M. SAMUELS, N. BRONGERS)</small>	Drake		14
33	48	54	6	<b>SOMEBODY TO LOVE</b> <small>STEREOTYPES (J. VIDI, R. REEVES, R. ROMULUS, H. BRIGHT, J. BIEBER)</small>	Justin Bieber		33
34	36	39	11	<b>THIS AFTERNOON</b> <small>R. J. LANGE, NICKELBACK, J. MOI (NICKELBACK, R. J. LANGE, C. KROEGER)</small>	Nickelback		34
35	30	23	30	<b>TELEPHONE</b> <small>R. JEFFINS, LADY GAGA (R. JEFFINS, L. DANIELS, L. FRANKLIN, B. KNOWLES)</small>	Lady Gaga Featuring Beyonce		3
36	35	36	20	<b>I MADE IT (CASH MONEY HEROES)</b> <small>K. RUDOLF, K. KASHNER, D. CARTER, B. WILLIAMS, J. SEAN, J. SKALLER, R. LAROW)</small>	Kevin Rudolf Feat. Birdman, Jay Sean, & Lil Wayne		21
37	41	43	13	<b>PRAY FOR YOU</b> <small>J. LOWENSTEIN (J. LOWENSTEIN, J. BRENTLINGER)</small>	Jaron And The Long Road To Love		37
38	43	-	2	<b>WAKA WAKA (THIS TIME FOR AFRICA)</b> <small>S. MEBARAK RIPPOLL, J. HILL (S. MEBARAK RIPPOLL, J. HILL, KOUDJE D. B. E. VICTOR, Z. B. JEAN PAUL)</small>	Shakira Featuring Freshlyground		38
39	38	32	37	<b>TIK TOK</b> <small>DR. LUKE, B. BLANCO (K. SEBERT, L. GOTTFELD, B. LEVIN)</small>	Ke\$ha		1
40	39	41	14	<b>IF WE EVER MEET AGAIN</b> <small>J. BEANZ, T. MOSLEY (J. BEANZ, T. MOSLEY, M. BUSBEE)</small>	Timbaland Featuring Katy Perry		37
41	42	40	27	<b>WHATAYA WANT FROM ME</b> <small>M. MARTIN, SHELLBACK (P. NIK, K. S. MARTIN, SHELLBACK)</small>	Adam Lambert		10
42	54	66	5	<b>FREE</b> <small>K. STEGALL, Z. BROWN (Z. BROWN)</small>	Zac Brown Band		42
43	40	42	54	<b>I GOTTA FEELING</b> <small>D. GUETTA, F. RIESTERER (W. ADAMS, A. PINEA, J. GOMEZ, S. FERGUSON, D. GUETTA, F. RIESTERER)</small>	The Black Eyed Peas		5
44	52	53	14	<b>THERE GOES MY BABY</b> <small>J. M. JIMINS, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS)</small>	Usher		44
45	34	24	17	<b>MY CHICK BAD</b> <small>THE LEGENDARY TRAXSTER (C. BRIDGES, O. T. MARAJ, S. LINDLEY, D. DAVIDSON)</small>	Ludacris Featuring Nicki Minaj		11
46	51	48	13	<b>RAIN IS A GOOD THING</b> <small>J. STEVENS (L. BRYAN, D. DAVIDSON)</small>	Luke Bryan		46
47	49	46	10	<b>WATER</b> <small>FROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)</small>	Brad Paisley		46
48	53	50	8	<b>LOVER, LOVER</b> <small>D. BRAINARD, J. NIEMANN (D. PRITZKER)</small>	Jerrod Niemann		48
49	<b>HOT SHOT DEBUT</b>	1	1	<b>UP ALL NIGHT</b> <small>NOT LISTED (NOT LISTED)</small>	Drake Featuring Nicki Minaj		49
50	46	37	34	<b>BAD ROMANCE</b> <small>REDONE, LADY GAGA (N. KHAYAT, S. G. GERMANOTTA)</small>	Lady Gaga		2
51	57	57	10	<b>CRAZY TOWN</b> <small>M. KNOX (R. CLAWSON, B. JONES)</small>	Jason Aldean		51
52	61	61	12	<b>HELLO GOOD MORNING</b> <small>D. DANIA (RICO LOVE, F. N. HILLS, M. ARAICA, C. J. HARRIS, JR.)</small>	Diddy - Dirty Money Featuring T.I.		34
53	55	58	12	<b>SHE WON'T BE LONELY LONG</b> <small>K. STEGALL (D. JOHNSON, P. O'DONNELL, G. GRIFFIN)</small>	Clay Walker		53
54	56	47	7	<b>LOSE MY MIND</b> <small>DRUMMA BOY (J. W. JENKINS, C. GHOLSON, A. WASHINGTON)</small>	Young Jeezy Featuring Pile		35
55	62	60	8	<b>GETTIN' OVER YOU</b> <small>D. GUETTA, J. C. SIMMONS, S. VEEF, R. ASTER (D. GUETTA, R. D. J. J. SIMMONS, C. W. L. F. RIESTERER, S. VEEF, W. ADAMS, S. FERGUSON, S. V. D. J.)</small>	David Guetta & Chris Willis Featuring Fergie & LMFAO		55

**1** Track is chart's top Airplay Gainer for a second straight week, improving to 122.5 million impressions, according to Nielsen BDS. It's the largest audience sum for a Capitol Records title since the Billboard Hot 100 radio panel was expanded to include all formats in December 1998. The label's prior high mark was Chingy's "One Call Away" (121.6 million in April 2004).



**7** As noted in For the Record (see page 6), a post-print reprising of sales data by Nielsen SoundScan led to a reshuffling of positions on last week's retail-based charts, including the Hot 100. The most notable change on this list was "Alejandro" reaching the top five.

**49** Singer/rapper places four debuts on the list, including the top three entries for the week. Three of his new titles are from his No. 1 album, while the song at No. 57 was concurrently released exclusively as a digital track. Cumulatively, the four debuts move 161,000 downloads.



**91** The song, whose title is text shorthand for "I Love You," gives the California rapper his inaugural chart entry.

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	65	71	9	<b>RIDE</b> <small>C. STEWART, T. NASH (C. PHARRIS, T. NASH, C. A. STEWART, C. BRIDGES)</small>	Clara Featuring Ludacris		56
57	<b>NEW</b>	1	1	<b>9 AM IN DALLAS</b> <small>NOT LISTED (NOT LISTED)</small>	Drake		57
58	47	35	13	<b>EENIE MEENIE</b> <small>B. BLANCO (B. LEVIN, K. ANDERSON, C. C. BATTY, S. A. BATTY, J. BIEBER, M. PALACIOS, E. CLARK)</small>	Sean Kingston & Justin Bieber		15
59	60	64	7	<b>LOVE LIKE CRAZY</b> <small>D. JOHNSON (D. JOHNSON, T. JAMES)</small>	Lee Brice		59
60	64	62	13	<b>I NEVER TOLD YOU</b> <small>K. CAILLAT (C. CAILLAT, K. DIOGUARDI, J. REEVES)</small>	Colbie Caillat		60
61	63	38	3	<b>GOT YOUR BACK</b> <small>DJ TOOMP (C. J. HARRIS, JR., A. DAVIS, T. NASH)</small>	T.I. Featuring Keri Hilson		38
62	70	-	2	<b>HEY</b> <small>DR. LUKE, 3OH3 (J. H. SMITH, L. GOTTFELD, S. FOREMAN, N. MOTTE, W. HOLMES)</small>	Lil Jon Featuring 3OH3		62
63	50	15	3	<b>MISS ME</b> <small>BOI-1DA, N. SHEBIB (A. GRAHAM, M. SAMUELS, N. SHEBIB, D. CARTER, D. EDWARDS, D. FICHERSON)</small>	Drake Featuring Lil Wayne		15
64	67	-	2	<b>BEAUTIFUL MONSTER</b> <small>STARGATE (S. SMITH, M. S. ERIKSEN, T. E. HERMANSEN, S. WILHELM)</small>	Ne-Yo		64
65	33	-	2	<b>NEVER SAY NEVER</b> <small>THE MESSENGERS (A. MESSENGER, M. WELCH, J. BIEBER, T. HARRILL, J. SMITH, C. RAMBERT)</small>	Justin Bieber Featuring Jaden Smith		33
66	76	81	4	<b>TEACH ME HOW TO DOUGIE</b> <small>C. FOWLER, E. WEST (C. FOWLER, C. GLEE, C. CHILDS, E. WEST)</small>	Cali Swag District		66
67	68	59	17	<b>GIMMIE THAT GIRL</b> <small>M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYS/PIP)</small>	Joe Nichols		34
68	80	83	3	<b>PRETTY GOOD AT DRINKIN' BEER</b> <small>C. CHAMBERLAIN, B. CURRINGTON (T. JONES)</small>	Billy Currington		68
69	72	85	4	<b>SEX WORK</b> <small>K. J. BARTON (C. BRIDGES, T. NEVISON, T. SCALES, T. TAYLOR, K. JOHNSON)</small>	Ludacris Featuring Trey Songz		69
70	83	97	3	<b>SHARK IN THE WATER</b> <small>T. TYSPER, M. SEPEHRMANESH (M. SEPEHRMANESH, T. TYSPER)</small>	J. V Brown		70
71	<b>NEW</b>	1	1	<b>FIREWORKS</b> <small>NOT LISTED (NOT LISTED)</small>	Drake Featuring Alicia Keys		71
72	69	63	16	<b>THE MAN I WANT TO BE</b> <small>J. STROUD (B. JAMES, T. NICHOLS)</small>	Chris Young		48
73	81	86	4	<b>THE ONLY EXCEPTION</b> <small>R. CAVALLO, PARAMORE (H. WILLIAMS, J. FARRO)</small>	Paramore		73
74	77	77	13	<b>WRONG BABY WRONG</b> <small>D. HUFF, M. MCBRIDE (S. B. LILES, R. E. ORRALL, B. WARREN, B. WARREN)</small>	Martina McBride		74
75	88	-	4	<b>HALF OF MY HEART</b> <small>J. MAYER, S. JORDAN (J. MAYER)</small>	John Mayer		25
76	85	92	5	<b>GLITTER IN THE AIR</b> <small>B. MANN (P. NIK, B. MANN)</small>	Pink		18
77	90	-	2	<b>IF IT'S LOVE</b> <small>R. WATTENBERG, M. TEREFE (P. MOHAMED, G. WATTENBERG)</small>	Train		77
78	79	84	9	<b>I KEEP ON LOVING YOU</b> <small>R. MCENTIRE, T. BROWN (R. DUNN, T. MCBRIDE)</small>	Reba		78
79	82	91	4	<b>I'M IN</b> <small>D. HUFF, URBAN (R. FOSTER, G. MIDDLEMAN)</small>	Keith Urban		79
80	71	56	11	<b>WINNER</b> <small>J. TIMBERLAKE, R. KNOX (J. TIMBERLAKE, R. TADROSS, J. E. FAULTLEROY II, C. J. HARRIS, JR.)</small>	Jamie Foxx Featuring Justin Timberlake & T.I.		28
81	<b>NEW</b>	1	1	<b>ANOTHER WAY TO DIE</b> <small>D. DONEGAN, D. DRAHMAN, M. WENIGREN (DISTURBED)</small>	Disturbed		81
82	89	-	3	<b>WAVIN' FLAG</b> <small>K. BROTHERS, B. MARS (K. WARSAME, B. MARS, PLAWRENCE, J. DAVAL)</small>	N'Naan		82
83	87	94	3	<b>LITTLE WHITE CHURCH</b> <small>W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. SCHALPMAH, P. SWEET, J. WESTBROOK)</small>	Little Big Town		83
84	86	73	17	<b>NEIGHBORS KNOW MY NAME</b> <small>T. TAYLOR, P. HAYES, J. MCGEE (T. NEVISON, T. TAYLOR, P. HAYES)</small>	Trey Songz		43
85	78	68	14	<b>I'M BACK</b> <small>TRACKSLAYERZ (C. J. HARRIS, JR., D. RANDALL, D. DUNCAN)</small>	T.I.		44
86	91	98	4	<b>HOLD YOU (HOLD YUH)</b> <small>FIRE PETER (W. EDWARDS, R. JOHNSON)</small>	Gyptian		86
87	74	67	16	<b>LIL FREAK</b> <small>E. WILLIAMS, P. FLOW, D. DON (J. JONES, E. WILLIAMS, E. DEAN, L. RAYMOND IV, O. T. MARAJ, S. H. MORRIS)</small>	Usher Featuring Nicki Minaj		40
88	93	100	3	<b>ANIMAL</b> <small>T. PAGNOTTA (T. GLENN, T. PAGNOTTA, B. CAMPBELL)</small>	Neon Trees		88
89	<b>NEW</b>	1	1	<b>DOUBLE VISION</b> <small>B. BLANCO, M. SQUIRE (M. SQUIRE, B. LEVIN, S. FOREMAN, N. MOTTE)</small>	3OH3		89
90	<b>NEW</b>	1	1	<b>PRETTY BOY SWAG</b> <small>YOUNG SHAYK, G. KIDMURPH (D. WAY, O. BYRD, J. MURPHY)</small>	Soulja Boy Tell'em		90
91	<b>NEW</b>	1	1	<b>143</b> <small>NOT LISTED (NOT LISTED)</small>	Bobby Brackins Featuring Ray J		91
92	<b>RE-ENTRY</b>	18	18	<b>SOLO</b> <small>J. R. ROTEM (T. S. LEWIS, K. JONES, A. RIGG, J. DESROULEAUX, J. HARRISON, J. JACKSON, J. R. ROTEM)</small>	Iyaz		32
93	<b>NEW</b>	1	1	<b>LAY ME DOWN</b> <small>THE DIRTY HEADS, ROME (J. WATSON, D. BUSHNELL, R. RAMIREZ)</small>	The Dirty Heads Featuring Rome		93
94	<b>RE-ENTRY</b>	2	2	<b>OUR DINT OF LOVE</b> <small>P. WORLE, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, B. BUSBEE)</small>	Lady Antebellum		80
95	<b>NEW</b>	1	1	<b>FINDING MY WAY BACK</b> <small>I. BARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND)</small>	Jaheim		95
96	<b>NEW</b>	1	1	<b>FARMER'S DAUGHTER</b> <small>T. HEWITT, R. ATKINS (M. GREEN, B. HAYS/PIP, R. AKINS)</small>	Rodney Atkins		96
97	<b>NEW</b>	1	1	<b>THIS AIN'T NOTHIN'</b> <small>P. O'DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)</small>	Craig Morgan		97
98	<b>NEW</b>	1	1	<b>ALL ABOUT TONIGHT</b> <small>S. HENDRICKS (R. AKINS, B. HAYS/PIP, D. DAVIDSON)</small>	Blake Shelton		98
99	<b>NEW</b>	1	1	<b>FANCY</b> <small>SWIZZ BEATZ, N. SHEBIB (A. GRAHAM, M. SAMUELS, N. SHEBIB, D. JOHNSON, H. ZANTI)</small>	Drake Featuring T.I. & Swizz Beatz		99
100	<b>RE-ENTRY</b>	2	2	<b>MAGIC</b> <small>DR. LUKE (L. GOTTFELD, R. CUOMO, B. R. SIMMONS, JR.)</small>	B.o.B Featuring Rivers Cuomo		83

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	12	<b>#1</b> <b>OMG</b>	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)	21	18	15	<b>OVER</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	8	<b>AIRPLANES</b>	B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)	22	22	11	<b>THE HOUSE THAT BUILT ME</b>	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
3	3	6	<b>CALIFORNIA GURLS</b>	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)	23	32	4	<b>YOUR LOVE</b>	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	8	7	<b>FIND YOUR LOVE</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	24	24	11	<b>CRAZY TOWN</b>	JASON ALDEAN (BROKEN BOW)
5	5	12	<b>YOUR LOVE IS MY DRUG</b>	KESHA (KEMOSABE/RCA/RMG)	25	26	10	<b>WATER</b>	BRAD PAINLEY (ARISTA NASHVILLE)
6	4	17	<b>BREAK YOUR HEART</b>	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)	26	25	21	<b>WHATAYA WANT FROM ME</b>	ADAM LAMBERT (19/RCA/RMG)
7	7	11	<b>ALEJANDRO</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	27	30	10	<b>RAIN IS A GOOD THING</b>	LUKE BRYAN (CAPITOL NASHVILLE)
8	6	20	<b>NOTHIN' ON YOU</b>	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)	28	28	8	<b>LOSE MY MIND</b>	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
9	14	9	<b>BILLIONAIRE</b>	TWINE NIZZY FEAT. BRUNO MARS (NAPPY BOY/DECA/DANCE/EVELED BY RAMEN/RRP)	29	35	6	<b>IMPOSSIBLE</b>	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
10	10	40	<b>NEED YOU NOW</b>	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)	30	31	11	<b>SHE WON'T BE LONELY LONG</b>	CLAY WALKER (CURB)
11	9	29	<b>HEY, SOUL SISTER</b>	TRAIN (COLUMBIA)	31	34	5	<b>UNDO IT</b>	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
12	11	12	<b>UN-THINKABLE ('I'M READY)</b>	ALICIA KEYS (M&M/J/RMG)	32	38	4	<b>RIDE</b>	CIARA FEAT. LUDACRIS (LAFACE/JLG)
13	16	10	<b>BULLETPROOF</b>	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)	33	23	14	<b>YOUNG FOREVER</b>	JAY-Z + MR. HUDSON (ROC NATION)
14	12	19	<b>RUDE BOY</b>	RIHANNA (SRP/DEF JAM/IDJMG)	34	47	3	<b>RIDIN' SOLO</b>	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
15	15	21	<b>BREAKA KEN</b>	THE SCRIPT (PHONOGENIC/EPIC)	35	27	28	<b>TELEPHONE</b>	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	13	23	<b>IN MY HEAD</b>	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	36	33	8	<b>ALL I DO IS WIN</b>	DJ KHALED (WE THE BEST/E1)
17	21	7	<b>COOLER THAN ME</b>	MIKE POSNER (J/RMG)	37	37	34	<b>BAD ROMANCE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	17	27	<b>HAVEN'T MET YOU YET</b>	MICHAEL BUBBLE (1143/REPRISE)	38	29	15	<b>MY CHICK BAD</b>	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
19	20	11	<b>THERE GOES MY BABY</b>	USHER (LAFACE/JLG)	39	44	3	<b>SEX ROOM</b>	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
20	19	8	<b>ROCK THAT BODY</b>	THE BLACK EYED PEAS (INTERSCOPE)	40	50	5	<b>NOT AFRAID</b>	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)

ROCK™									
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	24	<b>#1</b> <b>HEY, SOUL SISTER</b>	TRAIN (COLUMBIA)	2				
2	2	13	<b>THIS AFTERNOON</b>	NICKELBACK (ROADRUNNER/RRP)					
3	3	24	<b>BREAKA KEN</b>	THE SCRIPT (PHONOGENIC/EPIC)					
4	4	24	<b>SMILE</b>	UNCLE KRACKER (TOP DOG/ATLANTIC)					
5	5	15	<b>I NEVER TOLD YOU</b>	COLBIE CAILLAT (UNIVERSAL REPUBLIC)					
6	9	7	<b>THE ONLY EXCEPTION</b>	PARAMORE (EVELED BY RAMEN/ATLANTIC/RRP)					
7	-	1	<b>ANOTHER WAY TO DIE</b>	DISTURBED (REPRISE)					
8	6	24	<b>UPRISING</b>	MUSE (HELIUM-3/WARNER BROS.)					
9	11	9	<b>ANIMAL</b>	NEON TREES (MERCURY/IDJMG)					
10	17	4	<b>IF IT'S LOVE</b>	TRAIN (COLUMBIA)					
11	8	24	<b>DON'T STOP BELIEVIN'</b>	JOURNEY (COLUMBIA/LEGACY)					
12	12	24	<b>ALL THE RIGHT MOVES</b>	ONE REPUBLIC (MUSLEY/INTERSCOPE)					
13	13	24	<b>FIREFLIES</b>	OWL CITY (UNIVERSAL REPUBLIC)					
14	30	3	<b>HALF OF MY HEART</b>	JOHN MAYER (COLUMBIA)					
15	19	24	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)					

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	7	<b>#1</b> <b>UNDO IT</b>	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)					
2	3	17	<b>PRAY FOR YOU</b>	JARVIS AND THE LONG ROAD TO LOVE (ARIZONA/UNIVERSAL REPUBLIC/66 VAGHME)					
3	2	24	<b>NEED YOU NOW</b>	LADY ANTEBELLUM (CAPITOL NASHVILLE)					
4	4	14	<b>HOUSE THAT BUILT ME</b>	MIRANDA LAMBERT (COLUMBIA)					
5	6	7	<b>FREE</b>	ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC/BIIGGER PICTURE)					
6	5	11	<b>LOVER, LOVER</b>	JERROD NIFEMANN (SEA GAYLE/ARISTA NASHVILLE)					
7	7	13	<b>SMILE</b>	UNCLE KRACKER (TOP DOG/ATLANTIC/BIIGGER PICTURE)					
8	8	13	<b>LOVE LIKE CRAZY</b>	LEE BRICE (CURB)					
9	9	16	<b>RAIN IS A GOOD THING</b>	LUKE BRYAN (CAPITOL NASHVILLE)					
10	10	10	<b>WATER</b>	BRAD PAINLEY (ARISTA NASHVILLE)					
11	13	3	<b>PRETTY GOOD AT DRINKIN' BEER</b>	BILLY CURRINGTON (MERCURY)					
12	11	23	<b>AMERICAN HONEY</b>	LADY ANTEBELLUM (CAPITOL NASHVILLE)					
13	12	14	<b>SHE WON'T BE LONELY LONG</b>	CLAY WALKER (CURB)					
14	15	24	<b>TOES</b>	ZAC BROWN BAND (HOME GROWN/SOUTHERN GROUND/ATLANTIC/BIIGGER PICTURE)					
15	19	11	<b>FARMER'S DAUGHTER</b>	RODNEY ATKINS (CURB)					

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	10	<b>#1</b> <b>AIRPLANES</b>	B.O.B FEAT. HALEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)					
2	2	12	<b>OMG</b>	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)					
3	3	7	<b>NOT AFRAID</b>	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)					
4	5	7	<b>FIND YOUR LOVE</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
5	4	21	<b>YOUNG FOREVER</b>	JAY-Z + MR. HUDSON (ROC NATION)					
6	-	1	<b>UP ALL NIGHT</b>	DRAKE FEAT. NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
7	8	18	<b>ALL I DO IS WIN</b>	DJ KHALED FEAT. T.I., LUDACRIS, SNOOP DOGG & RICK ROSS (WE THE BEST/E1)					
8	6	21	<b>NOTHIN' ON YOU</b>	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)					
9	-	1	<b>9 AM IN DALLAS</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
10	7	3	<b>YOUR LOVE</b>	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
11	11	2	<b>HEY</b>	LIL JON FEAT. 3OH3 (BME/UNIVERSAL REPUBLIC/UMRG)					
12	13	15	<b>OVER</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
13	-	1	<b>FIREWORKS</b>	DRAKE FEAT. ALICIA KEYS (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)					
14	12	19	<b>RUDE BOY</b>	RIHANNA (SRP/DEF JAM/IDJMG)					
15	10	17	<b>MY CHICK BAD</b>	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)					

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	6	<b>#1</b> <b>WAKA WAKA (THIS TIME FOR AFRICA)</b>	SHAKIRA FEAT. FRESHYGROUND (EPIC/SONY MUSIC LATIN)					
2	3	24	<b>HIPS DON'T LIE</b>	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)					
3	4	24	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)					
4	2	14	<b>GITANA</b>	SHAKIRA (EPIC/SONY MUSIC LATIN)					
5	5	24	<b>LOBA</b>	SHAKIRA (EPIC/SONY MUSIC LATIN)					
6	7	19	<b>MI NINA BONITA</b>	CHING Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)					
7	6	2	<b>YERBATHERO</b>	JUANES (UNIVERSAL MUSIC LATIN)					
8	8	8	<b>CUANDO ME ENAMORO</b>	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)					
9	9	18	<b>STAND BY ME</b>	PRINCE ROYCE (TOP STOP)					
10	10	24	<b>HEROE</b>	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)					
11	11	24	<b>DIMELO</b>	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)					
12	12	24	<b>SUERTE</b>	SHAKIRA (EPIC/SONY MUSIC LATIN)					
13	13	24	<b>DILE AL AMOR</b>	AVENTURA (PREMIUM LATIN)					
14	16	24	<b>LA TORTURA</b>	SHAKIRA FEAT. ALEJANDRO SANZ (EPIC/SONY MUSIC LATIN)					
15	23	9	<b>AMARTE A LA ANTIGUA</b>	PEDRO FERNANDEZ (FONOVISA)					

DANCE™									
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	24	<b>#1</b> <b>BULLETPROOF</b>	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)					
2	2	24	<b>TELEPHONE</b>	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)					
3	3	24	<b>I GOTTA FEELING</b>	THE BLACK EYED PEAS (INTERSCOPE)					
4	5	10	<b>GETTIN' OVER YOU</b>	SWAGGIE & THE SWAGGIES FEAT. FRED & LUKE (SUNNATA/ATLANTIC/CAPITOL)					
5	4	24	<b>BAD ROMANCE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)					
6	6	24	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)					
7	7	24	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY ODOM (STREAMLINE/KONLIVE/INTERSCOPE)					
8	9	24	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS (WILL.I.A.M./INTERSCOPE)					
9	8	24	<b>PAPARAZZI</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)					
10	10	24	<b>SEXY BITCH</b>	DAVID GUETTA FEAT. AKON (GLM/ASTRALWERKS/CAPITOL)					
11	-	1	<b>WOOHOO</b>	CHRISTINA AGUILERA FEAT. NICKI MINAJ (RCA/RMG)					
12	11	24	<b>EVACUATE THE DANCE FLOOR</b>	CASCADA (ROBBINS)					
13	12	24	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)					
14	-	1	<b>ALL THE LOVERS</b>	KYLIE MINOGUE (PARLOPHONE/ASTRALWERKS/CAPITOL)					
15	14	24	<b>DAY 'N' NITE</b>	KID CUDI (POCK'S GOLD/O.G.D./UNIVERSAL MOTOWN)					

REGGAE™									
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	24	<b>#1</b> <b>WAVIN' FLAG</b>	K'NAAN (A&M/OCTONE/JAG)					
2	2	15	<b>HOLD YOU (HOLD YUH)</b>	GYPTIAN (VP)					
3	3	24	<b>THREE LITTLE BIRDS</b>	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)					
4	4	24	<b>BEAUTIFUL GIRLS</b>	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/SONY MUSIC)					
5	5	24	<b>IT WASN'T ME</b>	SHAGGY FEAT. RICARDO "RICKROK" DUCENT (MCA/GEFFEN/UMG)					
6	6	24	<b>RED RED WINE</b>	UB40 (A&M/UMG)					
7	7	24	<b>ONE LOVE/PEOPLE GET READY</b>	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)					
8	8	24	<b>ANGEL</b>	SHAGGY FEAT. RAYVON (MCA/GEFFEN/UMG)					
9	9	24	<b>IS THIS LOVE</b>	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)					
10	10	24	<b>BUFFALO SOLDIER</b>	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)					
11	11	19	<b>JAMMING</b>	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)					
12	12	24	<b>NO WOMAN NO CRY</b>	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)					
13	11	24	<b>TEMPERATURE</b>	SEAN PAUL (VP/ATLANTIC/AG)					
14	14	24	<b>COULD YOU BE LOVED</b>	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)					
15	15	24	<b>KING WITHOUT A CROWN</b>	MATSIYAHU (JIBU/OR/EPIC/SONY MUSIC)					

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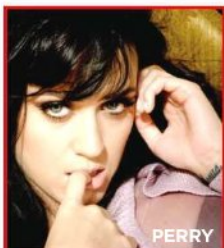
MAINSTREAM TOP 40™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	WEEKS TO #1	WEEKS TO GAINER
1	5	6	<b>#1</b> CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)	1	5
2	3	8	AIRPLANES	B.O.B FEAT. HAYLEY WILLIAMS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)		
3	1	12	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)		
4	2	11	OMG	USHER FEAT. WILL I AM (LAFACE/JLG)		
5	6	12	ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
6	4	18	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/DJMG)		
7	7	16	BULLETPROOF	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)		
8	9	12	BILLIONAIRE	TRAVIS MCGOY FEAT. BRUNO MARS (RAPY BOP/DECAUNDA/RIEDEL BY RAMEN/RRP)		
9	15	8	COOLER THAN ME	MIKE POSNER (JRMG)		
10	8	18	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)		
11	10	21	HEY SOUL SISTER	TRAIN (COLUMBIA)		
12	13	9	ROCK THAT BODY	THE BLACK EYED PEAS (INTERSCOPE)		
13	17	10	IMPOSSIBLE	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)		
14	11	27	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		
15	14	28	BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)		
16	16	18	RUDE BOY	RIHANNA (SRP/DEF JAM/DJMG)		
17	18	6	CAN'T BE TAMED	MILEY CYRUS (HOLLYWOOD)		
18	12	15	YOUNG FOREVER	JAY-Z + MR. HUDSON (ROC NATION)		
19	22	4	RIDIN' SOLO	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		
20	23	5	MY FIRST KISS	3OH3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP)		
21	21	10	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)		
22	24	8	SOMEBODY TO LOVE	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)		
23	29	3	FIND YOUR LOVE	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
24	19	16	I MADE IT (CASH MONEY HEROES)	KEVIN RUDDOLF (CASH MONEY/UNIVERSAL REPUBLIC)		
25	27	4	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)		
26	28	5	NOT AFRAID	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
27	25	10	THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)		
28	30	9	WE'LL BE A DREAM	WE THE KINGS FEAT. DEMI LOVATO (S-CURVE)		
29	26	14	IF WE EVER MEET AGAIN	TIMBALAND FEAT. KATY PERRY (MOSLEY/BLACKGROUND/INTERSCOPE)		
30	31	6	GETTIN' OVER YOU	DAVID GUETTA + CHRIS WILLIS (GLUM/ASTRALWERKS/CAPITOL)		
31	32	6	THE ONLY EXCEPTION	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)		
32	39	2	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)		
33	36	2	KISSIN' U	MIRANDA COSGROVE (COLUMBIA)		
34	NEW		BEAUTIFUL MONSTER	NE-YO (DEF JAM/DJMG)		
35	NEW		YOU LOOK BETTER WHEN I'M DRUNK	THE WHITE T AFFAIR (SLIGHTLY DANGEROUS/EPIC)		
36	33	9	HEART HEART HEARTBREAK	BOYS LIKE GIRLS (COLUMBIA)		
37	37	19	SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONGBOOK/ATLANTIC)		
38	38	20	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)		
39	NEW		THE PERFECT MISTAKE	CARTEL (WIND-UP)		
40	35	14	EENIE MEENIE	SEAN KINGSTON + JUSTIN BIEBER (BELUGA HEIGHTS/EPIC)		

Katy Perry completes the quickest ascent to the top of Mainstream Top 40 in more than five years, as "California Gurls," featuring Snoop Dogg, zooms 5-1 in its sixth week on the survey.

The song logs the fastest flight to the list's top spot since Gwen Stefani's "Hollaback Girl" likewise reached No. 1 in six weeks on the May 21, 2005, chart.

With its 5-1 rise, "California Gurls," which claims the format's Greatest Gainer award for the fourth time, posts the chart's greatest jump to No. 1 since Mariah Carey's "Shake It Off" also soared 5-1 on the Sept. 24, 2005, tally.

"California Gurls" is Perry's third Mainstream Top 40 No. 1, following "Hot N Cold" (three weeks in 2008) and "Waking Up in Vegas" (two weeks in 2009). Snoop Dogg collects his second leader, having previously ruled for two weeks, also as a featured artist, on the Pussycat Dolls' "Buttons" in 2006.



ADULT CONTEMPORARY™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	WEEKS TO #1	WEEKS TO GAINER
1	2	25	<b>#1</b> HEY, SOUL SISTER	TRAIN (COLUMBIA)	1	25
2	1	23	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)		
3	5	42	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)		
4	3	37	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)		
5	4	38	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)		
6	6	25	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)		
7	7	46	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)		
8	8	18	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)		
9	9	49	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		
10	10	14	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)		
11	11	17	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)		
12	12	15	BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)		
13	13	25	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)		
14	14	23	<b>GREATEST GAINER</b> FIFTEEN	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		
15	15	13	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)		
16	16	6	LOVING YOU IS EASY	SARAH MCLACHLAN (ARISTA/RMG)		
17	17	20	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)		
18	18	5	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)		
19	19	9	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)		
20	20	11	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
21	21	3	GOING BACK	PHIL COLLINS (ATLANTIC)		
22	25	6	FEARLESS LOVE	MELISSA ETHERIDGE (ISLAND/DJMG)		
23	22	16	WHEN I LOOK AT YOU	MILEY CYRUS (HOLLYWOOD)		
24	NEW		ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
25	27	9	LEAVE RIGHT NOW	WILL YOUNG (19/JIVE/JLG)		

ADULT TOP 40™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	WEEKS TO #1	WEEKS TO GAINER
1	1	41	<b>#1</b> BREAKEVEN	THE SCRIPT (PHONOGENIC/EPIC)	1	41
2	3	25	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)		
3	7	6	<b>GREATEST GAINER</b> CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)		
4	2	24	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)		
5	4	44	HEY, SOUL SISTER	TRAIN (COLUMBIA)		
6	5	14	THIS AFTERNOON	NICKELBACK (ROADRUNNER/RRP)		
7	6	20	I NEVER TOLD YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)		
8	8	9	HALF OF MY HEART	JOHN MAYER (COLUMBIA)		
9	9	32	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)		
10	10	35	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)		
11	11	9	MOCKINGBIRD	ROB THOMAS (EMBLEM/ATLANTIC)		
12	12	10	IF IT'S LOVE	TRAIN (COLUMBIA)		
13	13	16	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		
14	15	11	GLITTER IN THE AIR	PINK (LAFACE/JLG)		
15	17	5	FORCE OF ANYTHING	SARA BAREILLES (EPIC)		
16	14	17	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
17	18	6	ALEJANDRO	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
18	19	14	LIKE YOU DO	ANGEL TAYLOR (AWARE/COLUMBIA)		
19	20	15	BREATHE	RYAN STAR (ATLANTIC/RRP)		
20	16	15	ALL I EVER WANTED	KELLY CLARKSON (19/RCA/RMG)		
21	24	8	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)		
22	22	12	BREAK YOUR HEART	TAIO CRUZ FEAT. LUDACRIS (MERCURY/DJMG)		
23	23	15	SHARK IN THE WATER	V V BROWN (CAPITOL)		
24	21	19	ALL OR NOTHING	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)		
25	25	12	NOTHIN' ON YOU	B.O.B FEAT. BRUNO MARS (REBEL ROCK/GRAND HUSTLE/ATLANTIC)		

ROCK SONGS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	WEEKS TO #1	WEEKS TO GAINER
1	1	20	<b>#1</b> THE GOOD LIFE	THREE DAYS GRACE (JIVE/JLG)	1	20
2	2	19	LAY ME DOWN	THE DIRTY HEADS FEAT. ROME (EXECUTIVE)		
3	3	11	THE CROW AND THE BUTTERFLY	SHINEDOWN (ATLANTIC)		
4	7	53	SAVIOR	RISE AGAINST (JGC/INTERSCOPE)		
5	6	14	THIS IS WAR	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)		
6	5	50	1901	PHOENIX (LOYAUTE/RED/GLASSNOTE)		
7	8	11	IN ONE EAR	CAGE THE ELEPHANT (DSP/JIVE/JLG)		
8	HOT SHOT DEBUT		<b>GREATEST GAINER</b> ANOTHER WAY TO DIE	DISTURBED (REPRISE)		
9	10	10	LET ME HEAR YOU SCREAM	OZZY OSBOURNE (EPIC)		
10	11	24	RESISTANCE	MUSE (HELIUM-3/WARNER BROS.)		
11	9	46	UPRISING	MUSE (HELIUM-3/WARNER BROS.)		
12	RE-ENTRY		LISZTOMANIA	PHOENIX (LOYAUTE/RED/GLASSNOTE)		
13	15	5	NIGHTMARE	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)		
14	4	14	BETWEEN THE LINES	STONE TEMPLE PILOTS (ATLANTIC)		
15	12	19	CRYIN' LIKE A BITCH!	GODSMACK (UNIVERSAL REPUBLIC)		
16	16	12	YOU AND YOUR HEART	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)		
17	17	45	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)		
18	18	12	DIAMOND EYES	DEFONES (REPRISE)		
19	13	29	YOUR DECISION	ALICE IN CHAINS (VIRGIN/CAPITOL)		
20	19	23	SWEET DISPOSITION	THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)		
21	24	21	THE HIGH ROAD	BROKEN BELLS (COLUMBIA)		
22	23	13	YOUR BETRAYAL	BULLET FOR MY VALENTINE (JIVE/JLG)		
23	25	10	ANIMAL	NEON TREES (MERCURY/DJMG)		
24	20	20	FEEL LIKE I DO	DROWNING POOL (ELEVEN SEVEN)		
25	29	8	STUPID GIRL (ONLY IN HOLLYWOOD)	SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)		
26	33	4	BAD COMPANY	FIVE FINGER DEATH PUNCH (PROSPECT PARK)		
27	21	18	THE ROYAL WE	SILVERSUN PICKUPS (DANGERBIRD)		
28	22	13	STONED	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)		
29	26	5	NEUTRON STAR COLLISION (LOVE IS FOREVER)	MUSE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.)		
30	NEW		CROSSFIRE	BRANDON FLORES (ISLAND/DJMG)		
31	28	15	LETTERS FROM THE SKY	CIVIL TWILIGHT (WIND-UP)		
32	30	14	UNRAVELING	SEVENDUST (78005/SLG)		
33	32	9	WILD AND YOUNG	AMERICAN BANG (SIRE/REPRISE)		
34	27	7	OLDLAD (LEAVE ME ALONE)	KORN (ROADRUNNER/RRP)		
35	31	9	I WAS A TEENAGE ANARCHIST	AGAINST ME! (SIRE/REPRISE)		
36	35	5	AMONGST THE WAVES	PEARL JAM (MONKEYWRENCH)		
37	34	5	LAST OF THE AMERICAN GIRLS	GREEN DAY (REPRISE)		
38	36	4	ALL NIGHT LONG	BUCKCHERRY (ELEVEN SEVEN)		
39	39	16	KANDI	ONE ESKIMO (SHANGRI-LA)		
40	37	9	HERO	SKILLNET (ARDENT/INO/ATLANTIC)		
41	44	3	LAREDO	BAND OF HORSES (BROWN/FATE POSSUM/COLUMBIA)		
42	47	2	HELL OF A TIME	HELLYEAH (EPIC)		
43	43	4	I SHOULD HAVE KNOWN IT	TOM PETTY AND THE HEARTBREAKERS (REPRISE)		
44	40	4	THE SOUND (JOHN M. PERKINS' BLUES)	SMITHCROT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC)		
45	41	8	HOME	EDWARD SHARPE & THE MAGNETIC ZONES (PARFAK/VAGRANT/UNIVERSAL REPUBLIC)		
46	42	3	TIGHTEN UP	THE BLACK KEYS (NONESUCH/WARNER BROS.)		
47	38	11	DIE BY THE DROP	THE DEAD WEATHER (THIRD MAN/WARNER BROS.)		
48	45	2	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)		
49	NEW		LESSON LEARNED	ALICE IN CHAINS (VIRGIN/CAPITOL)		
50	NEW		KICK IN THE TEETH	PAPA ROACH (ELEVEN SEVEN)		

Disturbed previews its fifth studio album, "Asylum," due in late August, as "Another Way to Die" enters Rock Songs at No. 8 (6.9 million in audience) and Rock Digital Songs (see page 43) at No. 7 (23,000 downloads sold). The track debuts on the Billboard Hot 100 at No. 81.



ALTERNATIVE™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	WEEKS TO #1	WEEKS TO GAINER
1	1	19	<b>#1</b> LAY ME DOWN	THE DIRTY HEADS FEAT. ROME (EXECUTIVE)	1	19
2	2	15	THIS IS WAR	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)		
3	3	11	IN ONE EAR	CAGE THE ELEPHANT (DSP/JIVE/JLG)		
4	8	23	LISZTOMANIA	PHOENIX (LOYAUTE/RED/GLASSNOTE)		
5	10	19	ANIMAL	NEON TREES (MERCURY/DJMG)		
6	4	18	THE GOOD LIFE	THREE DAYS GRACE (JIVE/JLG)		
7	6	53	SAVIOR	RISE AGAINST (JGC/INTERSCOPE)		
8	7	27	RESISTANCE	MUSE (HELIUM-3/WARNER BROS.)		
9	9	50	1901	PHOENIX (LOYAUTE/RED/GLASSNOTE)		
10	5	21	THE ROYAL WE	SILVERSUN PICKUPS (DANGERBIRD)		
11	12	17	LETTERS FROM THE SKY	CIVIL TWILIGHT (WIND-UP)		
12	11	46	UPRISING	MUSE (HELIUM-3/WARNER BROS.)		
13	15	10	THE CROW AND THE BUTTERFLY	SHINEDOWN (ATLANTIC)		
14	14	5	NEUTRON STAR COLLISION (LOVE IS FOREVER)	MUSE (SUMMIT/CHOP SHOP/A&E/WARNER BROS.)		
15	17	11				

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	18	<b>#1</b> THE HOUSE THAT BUILT ME <small>4 WKS</small> FLIDDLELL, M. WROCKE, (T. DOUGLAS, A. SHAMBLIN)	Miranda Lambert COLUMBIA		1
2	2	18	<b>CRAZY TOWN</b> M. KNOX, (R. CLAWSON, B. JONES)	Jason Aldean BROKEN BOW		2
3	3	23	<b>WATER</b> FROGERS, (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE		3
4	5	24	<b>RAIN IS A GOOD THING</b> J. STEVENS, (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL NASHVILLE		4
5	4	32	<b>SHE WON'T BE LONELY LONG</b> K. STEGALL, (D. JOHNSON, P. O'DONNELL, G. GRIFFIN)	Clay Walker CURB		4
6	6	10	<b>UNDO IT</b> M. BRIGHT, (C. UNDERWOOD, C. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood 19/ARISTA NASHVILLE		6
7	8	10	<b>I KEEP ON LOVING YOU</b> R. MCENTIRE, T. BROWN, (R. DUNN, T. MCBRIDE)	Reba STARSTRUCK/VALORY		7
8	10	13	<b>LOVER, LOVER</b> D. BRAINARD, J. NIEMANN, (D. PRITZKER)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		8
9	9	12	<b>I'M IN</b> D. HUFF, K. URBAN, (R. FOSTER, G. MIDDLEMAN)	Keith Urban CAPITOL NASHVILLE		9
10	12	15	<b>FREE</b> K. STEGALL, Z. BROWN, (Z. BROWN)	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE		10
11	13	14	<b>LOVE LIKE CRAZY</b> D. JOHNSON, (D. JOHNSON, T. JAMES)	Lee Brice CURB		11
12	11	22	<b>WRONG BABY WRONG</b> D. HUFF, M. MCBRIDE, (S. BILLES, R. E. ORRALL, B. WARREN, B. WARREN)	Martina McBride 19/RCA		11
13	14	17	<b>ALL ABOUT TONIGHT</b> S. HENDRICKS, (R. AKINS, B. HAYS, LIP, D. DAVIDSON)	Blake Shelton REPRISE/WMN		13
14	15	30	<b>PRAY FOR YOU</b> J. LOWENSTEIN, (J. LOWENSTEIN, J. BRENTLINGER)	Jaron And The Long Road To Love JARONWOOD/UNIVERSAL REPUBLIC/BIG MACHINE		14
15	16	35	<b>SMILE</b> R. CAVALLI, (M. SHAFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG/ATLANTIC/BIGGER PICTURE		15
16	17	19	<b>LITTLE WHITE CHURCH</b> W. KRATZ, (LITTLE BIG TOWN, (K. FAIRCLOLD, W. KRATZ, P. TRICK, S. SCHALPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE		16
17	21	5	<b>AIR POWER</b> <b>GREATEST GAINER</b> <b>OUR KIND OF LOVE</b> <small>1 WKS</small> P. WORLEY, L. ADY, ANTEBELLUM, (D. HAYWOOD, C. KELLY, V. SCOTT, B. SUESS)	Lady Antebellum CAPITOL NASHVILLE		17
18	18	21	<b>WORK HARD, PLAY HARDER</b> G. WILSON, J. RICH, B. CHANCEY, (G. WILSON, J. RICH, V. MCGEE)	Gretchen Wilson REDNECK/CO5		18
19	20	23	<b>ALL OVER ME</b> FROGERS, (B. HAYS, LIP, D. DAVIDSON, R. AKINS)	Josh Turner MCA NASHVILLE		19
20	19	22	<b>THIS AIN'T NOTHIN'</b> P. O'DONNELL, C. MORGAN, (C. DUBOIS, K. K. PHILLIPS)	Craig Morgan BNA		19
21	22	31	<b>PRETTY GOOD AT DRINKIN' BEER</b> C. CHAMBERLAIN, B. CURRINGTON, (T. JONES)	Billy Currington MERCURY		21
22	23	24	<b>GET OFF ON THE PAIN</b> M. WRIGHT, G. ALLAN, G. DROMAN, (B. LUTHER, B. JAMES, J. WEAVER)	Gary Allan MCA NASHVILLE		22
23	26	27	<b>A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW)</b> M. A. MILLER, D. OLIVER, (L. HENGBER, T. SHEPHERD, S. J. WILLIAMS)	Bucky Covington LYRIC STREET		23
24	25	28	<b>HARD HAT AND A HAMMER</b> K. STEGALL, (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		24
25	27	26	<b>TURNING HOME</b> FLIDDLELL, (K. CHESNEY, S. CARUSO)	David Nail MCA NASHVILLE		25



Up 3.9 million audience impressions (39%), third single from trio's second set draws Greatest Gainer and Airpower honors with a 21-17 leap in its fifth chart week. Keith Urban's "I'm In" (No. 9) is the only other top 20 title with fewer than 10 chart weeks.



Texas-based singer/songwriter achieves a career-best rank with his third charted title since 2006. His prior best was a No. 47 peak in 2008 with "Best Mistake I Ever Made."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	24	25	10 <b>UP ON THE RIDGE</b> J. R. STEWART, (A. PETRAGLIA, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		24
27	28	30	10 <b>ROLL WITH IT</b> C. CHAMBERLAIN, (T. LANE, D. LEE, J. PARK)	Easton Corbin MERCURY		27
28	30	32	15 <b>WAY OUT HERE</b> M. KNOX, (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson COLUMBIA		28
29	31	33	12 <b>FARMER'S DAUGHTER</b> T. HEWITT, R. ATKINS, (M. GREEN, B. HAYS, LIP, R. AKINS)	Rodney Atkins CURB		29
30	32	34	15 <b>GROOVY LITTLE SUMMER SONG</b> J. OTTO, P. WORLEY, (J. OTTO, A. ANDERSON, C. CHAMBERLAIN)	James Otto WARNER BROS./WMN		30
31	34	38	9 <b>MAKIN' ME FALL IN LOVE AGAIN</b> C. LINDSEY, (K. ROCHELLE, J. T. SLATER, S. STEVENS)	Kellie Pickler 19/BNA		31
32	37	43	18 <b>SUNSHINE (EVERYBODY NEEDS A LITTLE)</b> S. AZAR, J. NEIBANK, (S. AZAR, J. YOUNG)	Steve Azar RIDE		32
33	38	39	6 <b>THIS AIN'T NO LOVE SONG</b> M. KNOX, (T. LANE, MARCEL, D. LEE)	Trace Adkins SHOW DOG-UNIVERSAL		33
34	33	36	9 <b>WHILE YOU'RE STILL YOUNG</b> M. KNOX, (J. COLLINS, T. MARTIN, W. MOBLEY)	Montgomery Gentry COLUMBIA		33
35	36	40	6 <b>IF I DIE YOUNG</b> P. WORLEY, (K. PERRY)	The Band Perry REPUBLIC NASHVILLE		35
36	40	42	10 <b>POUND SIGN (#?*)</b> D. L. MURPHY, (D. L. MURPHY, J. COLLINS, T. MARTIN)	Kevin Fowler LYRIC STREET		36
37	35	37	11 <b>TELL ME</b> J. RITCHEY, (J. OWEN, D. POYTHRESS, J. RITCHEY)	Jake Owen RCA		35
38	42	48	4 <b>HOW I GOT TO BE THIS WAY</b> J. STOVER, (J. S. STOVER, J. MOORE, R. RUTHERFORD)	Justin Moore VALORY		38
39	39	41	14 <b>THE WORLD IS OURS TONIGHT</b> M. SERLETIC, (M. SERLETIC, L. ROBBINS, J. CATES)	Gloriana EMBLEM/WARNER BROS./BIGGER PICTURE		37
40	43	44	18 <b>CHILLIN'</b> J. RITCHEY, (B. LARSEN, E. M. HILL, P. O'DONNELL)	Blaine Larsen TREEHOUSE		40
41	44	45	14 <b>AIN'T MUCH LEFT OF LOVIN' YOU</b> J. JOYCE, (R. MONTANA, J. RAGSDALE)	Randy Montana MERCURY		41
42	45	46	8 <b>SUMMER THING</b> T. OLSEN, (T. OLSEN, B. HAYS, LIP, J. YEARY)	Troy Olsen EMI NASHVILLE		42
43	41	35	20 <b>GIDDY UP ON</b> M. SHIMSHACK, (L. B. BUNDY, J. COHEN, M. SHIMSHACK)	Laura Bell Bundy MERCURY		31
44	46	57	5 <b>SMOKE A LITTLE SMOKE</b> J. JOYCE, (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church EMI NASHVILLE		44
45	48	49	9 <b>HERE COMES SUMMER</b> J. STEELE, (J. STEELE, S. MINOR, C. LUCAS, P. BRUST)	LoCash Cowboys STROUD/AVARIUS		45
46	55	-	2 <b>TRAILERHOOD</b> T. KEITH, (T. KEITH)	Toby Keith SHOW DOG-UNIVERSAL		46
47	52	54	8 <b>WILDFLOWER</b> J. RICH, (S. BROWN, V. MCGEE, J. S. STOVER)	The JaneDear Girls REPRISE/WMN		47
48	47	53	5 <b>KEEP THE CHANGE</b> J. BROWN, K. GRANT, (J. BROWN, D. WORLEY, P. O'DONNELL)	Darryl Worley STROUD/AVARIUS		47
49	49	51	7 <b>I'M ALL ABOUT IT</b> M. WRIGHT, C. AUDRECH, III, (R. HOUSER, E. M. HILL, M. D. SANDERS)	Randy Houser SHOW DOG-UNIVERSAL		49
50	54	56	3 <b>REAL</b> D. FRIZSELL, R. CLAWSON, (N. COTY, J. MELTON)	James Wesley BROKEN BOW		50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	21	<b>#1</b> LADY ANTEBELLUM <small>21 WKS</small> CAPITOL NASHVILLE 97702 (18.98)	Need You Now	2	1
2	4	83	<b>66</b> ZAC BROWN BAND <small>ROCKY HOLLOW PICTURES/ATLANTIC/BIGGER PICTURE (13.98)</small>	The Foundation	2	2
3	2	65	3 DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98)	Up On The Ridge		2
4	6	38	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution		1
5	7	43	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49823/SMN (13.98)	Play On		1
6	3	-	JEWEL VALORY JKO2004 (9.98)	Sweet And Wild		3
7	8	54	TAYLOR SWIFT BIG MACHINE 0290 (18.98)	Fearless		1
8	5	-	CLAY WALKER CURB 79162 (18.98)	She Won't Be Lonely Long		5
9	12	9	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC 52326/AG (25.98 CD/DVD)	Pass The Jar Live		2
10	10	7	BROOKS & DUNN ARISTA NASHVILLE 49822/SMN (13.98)	#1s ... And Then Some		1
11	11	8	37 LUKÉ BRYAN CAPITOL NASHVILLE 65833 (18.98)	Do In' My Thing		2
12	HOT SHOT DEBUT	1	VARIOUS ARTISTS UNIVERSAL MUSIC/UMG FOR A CASE © CAPITOL (11.98)	NOW That's What I Call The USA		12
13	13	11	63 JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
14	9	-	LEE BRICE CURB 78977 (18.98)	Love Like Crazy		9
15	16	14	51 BRAD PAISLEY ARISTA NASHVILLE 47855/SMN (13.98)	American Saturday Night		1
16	15	10	22 SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart		6
17	14	12	114 LADY ANTEBELLUM CAPITOL NASHVILLE 98206 (12.98)	Lady Antebellum		1
18	17	17	16 EASTON CORBIN MERCURY 01364/UMGN (10.98)	Easton Corbin		4
19	22	20	57 KENNY CHESNEY BNA 65555/SMN (11.98)	Greatest Hits II		1
20	19	18	19 JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		2
21	31	21	12 ALAN JACKSON ARISTA NASHVILLE 62560/SMN (11.98)	Freight Train		2
22	24	24	64 KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
23	18	16	42 CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be		6
24	23	15	9 COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		8
25	29	26	35 TIM MCGRAW CURB 79152 (18.98)	Southern Voice		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	28	16 BLAKE SHELTON REPRISE/WARNER BROS. 52264/WMN (9.98)	Hillbilly Bone (EP)		2
27	21	19	10 LAURA BELL BUNDY MERCURY 013968/UMGN (11.98)	Achin' And Shakin'		5
28	28	22	15 GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98)	Get Off On The Pain		2
29	30	23	44 REBA STARSTRUCK MD100/VALORY (18.98)	Keep On Loving You		1
30	25	25	63 RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
31	20	6	4 WYNONNA DROPS BARREL 7018 CD/DVD (11.98)	Love Heals: A Tribute to Our Wounded Warriors		6
32	33	35	37 TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride		1
33	32	29	61 SOUNDTRACK WALT DISNEY 009101 (18.98)	Hannah Montana: The Movie		1
34	36	39	45 GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang		1
35	27	13	4 HANK III CURB 79179* (18.98)	Rebel Within		4
36	35	30	45 JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		3
37	37	37	43 VARIOUS ARTISTS EMI/UNIVERSAL 56295/SONY (18.98)	NOW That's What I Call Country Vol. 2		4
38	44	40	17 JOHNNY CASH AMERICAN/LEGACY 01894*/UMGN (11.98)	American VI: Aint No Grave		2
39	34	32	16 DANNY GOKEY 19/RCA 60554/SMN (11.98)	My Best Days		3
40	38	38	17 JOSH THOMPSON COLUMBIA 56858/SMN (9.98)	Way Out Here		9
41	40	34	65 ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
42	69	-	18 PACE DIAMOND RIO WORD-CURB 86785/WARNER BROS. (13.98)	The Reason		41
43	41	33	9 WILLIE NELSON SHANGRI-LA 613280/ROUNDER (17.98)	Country Music		4
44	39	27	3 DIXIE CHICKS COLUMBIA/LEGACY 098195/SONY (7.98)	Playlist: The Very Best Of The Dixie Chicks		27
45	50	44	9 MERLE HAGGARD HAG/VANGUARD 78035*/WELK (17.98)	I Am What I Am		18
46	45	43	90 KELLIE PICKLER 19/BNA 22811/SMN (11.98)	Kellie Pickler		1
47	43	41	34 JOE NICHOLS SHOW DOG-UNIVERSAL 012089 (13.98)	Old Things New		15
48	48	48	65 MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
49	42	36	8 MARY CHAPIN CARPENTER 20E 431133/ROUNDER (17.98)	The Age Of Miracles		6
50	47	49	44 DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive		19

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	<b>#1</b> DIERKS BENTLEY <small>2 WKS</small> CAPITOL NASHVILLE 85410	Up On The Ridge		1
2	NEW	3	PUNCH BROTHERS NONESUCH 521880/WARNER BROS.	Antifogmatic		2
3	7	70	STEVE MARTIN 40 SHARE 610647*/ROUNDER	The Crow: New Songs For The Five-String Banjo		3
4	2	18	CAROLINA CHOCOLATE DROPS NONESUCH 516895/WARNER BROS.	Genuine Negro Jig		4
5	3	20	DAILEY & VINCENT CRACKER BARREL 610640/ROUNDER	Daily & Vincent Sing The Statler Brothers		5
6	6	3	3 CHERRYHOLMES SKAGGS FAMILY 802021	Cherryholmes IV: Common Threads		6
7	5	10	10 TRAMPLED BY TURTLES BANJODAD 07*	Palomino		7
8	8	41	THE ISAACS REBEL 1834	The Isaacs ... Naturally: An Almost A Cappella Collection		8
9	RE-ENTRY	9	STEEP CANYON RANGERS REBEL 1834	Deep In The Shade		9
10	RE-ENTRY	10	VARIOUS ARTISTS TIME LIFE 25482	Glorfyand 2: Bluegrass Gospel Classics		10

**BETWEEN THE BULLETS**  
**'FREE' FOR FIVE**



On Hot Country Songs, with "Free" rising 12-10, Zac Brown Band becomes the fourth duo or group to log five top 10 songs from a debut album since the list began employing Nielsen BDS data in

1990. The song gains 1.7 million impressions (9%). Since 1990, just three other duos or groups started with five top 10s from a debut set: Dixie Chicks (in 1998-99) and Brooks & Dunn and Diamond Rio (both in 1991-92). Brown's group is the first act overall with five top 10s from a rookie album since Taylor Swift (2006). With 32,000 copies sold (up 8,000), "The Foundation" is Greatest Gainer on Top Country Albums (4-2). —Wade Jessen

HOT COUNTRY SONGS: 125 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay is based on a song's performance on these stations. TOP COUNTRY ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2010, by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	88	2	<b>#1</b> <b>66</b> <b>DRAKE</b>	UN-THINKABLE (I'M READY)
2	2	13	<b>USHER</b>	FIND YOUR LOVE
3	4	8	<b>B.O.B</b>	OMG
4	1	2	<b>PLIES</b>	LOSE MY MIND
5	3	54	<b>THE BLACK EYED PEAS</b>	THERE GOES MY BABY
6	6	28	<b>ALICIA KEYS</b>	SEX ROOM
7	5	5	<b>NAS &amp; DAMIAN MARLEY</b>	RIDE
8	7	15	<b>LUDACRIS</b>	CASH MONEY
9	10	57	<b>EMINEM</b>	RECOVERY
10	9	20	<b>LIL WAYNE</b>	THURSDAY
11	13	20	<b>SADE</b>	BY YOUR SIDE
12	12	12	<b>ERYKAH BADU</b>	THE MOTHERS MILE
13	15	15	<b>MARVIN SAPP</b>	HERE I AM
14	17	42	<b>TREY SONGZ</b>	TRAP MATH
15	11	30	<b>RIHANNA</b>	HERE I AM
16	16	14	<b>MONICA</b>	MONICA
17	22	41	<b>DRAKE</b>	UN-THINKABLE (I'M READY)
18	19	19	<b>JAY-Z</b>	THE BLACK ALBUM
19	20	41	<b>JAY-Z</b>	THE BLACK ALBUM
20	14	5	<b>JANELLE MONAE</b>	THE ARCHIVED
21	21	40	<b>TONI BRAXTON</b>	THE MONTE CARLO
22	18	7	<b>LIL JON</b>	CRUNK ROCK
23	8	2	<b>TRINA</b>	AMAZIN'
24	23	27	<b>MARY J. BLIGE</b>	STRONGER WITH EACH PASSING YEAR
25	24	26	<b>YOUNG MONEY</b>	WE ARE YOUNG MONEY
26	28	27	<b>ROBIN THICKE</b>	SEX THERAPY
27	30	50	<b>MAXWELL</b>	BLACKSUMMERS'NIGHT
28	25	7	<b>TRINA</b>	AMAZIN'
29	31	35	<b>MICHAEL JACKSON</b>	MICHAEL JACKSON'S THIS IS IT
30	29	5	<b>TALIB KWELI + HI-TEK</b>	ARE REFLECTION ETERNAL
31	NEW	DEBUT	<b>EMINEM</b>	RECOVERY
32	32	7	<b>8BALL &amp; MJG</b>	TEN TONS DOWN
33	26	10	<b>DJ HOLIDAY + GUCCI MANE</b>	BURRHEADS
34	35	11	<b>SHARON JONES &amp; THE DAP-KINGS</b>	I LEARNED THE HARD WAY
35	37	28	<b>GUCCI MANE</b>	THE GREAT MISTAKE
36	33	4	<b>LEELA JAMES</b>	MY SOUL STAY
37	36	7	<b>BONE THUGS-N-HARMONY</b>	ONS: THE WORLDS BEMMY
38	38	28	<b>TIMBALAND</b>	TIMBALAND PRESENTS...MOSELEY
39	39	21	<b>CORINNE BAILEY RAE</b>	THE SEA
40	NEW		<b>NAPPY ROOTS</b>	THE PURSUIT OF NAPPYNESS
41	42	16	<b>RAHEEM DEVAUGHN</b>	THE LOVE & WAR MASTERPEACE
42	40	39	<b>MARIAH CAREY</b>	MEMOIRS OF AN IMPERFECT ANGEL
43	47	38	<b>BEBE &amp; CECE WINANS</b>	STILL B&C
44	44	27	<b>K'NAAN</b>	TROUBADOUR
45	RE-ENTRY		<b>JAMES FORTUNE &amp; FIYA</b>	THE TRANSFORMATION
46	48	59	<b>CHRISSETTE MICHELE</b>	EPHAPHY
47	43	51	<b>VARIOUS ARTISTS</b>	NOW 31
48	46	32	<b>MELANIE FIONA</b>	THE BRIDGE
49	45	31	<b>JANET</b>	NUMBER ONES
50	51	29	<b>R. KELLY</b>	UNTITLED

Driven by promotion with Family Christian Stores, "Transformation" by James Fortune & FIYA re-enters Top R&B/Hip-Hop Albums at No. 45 after a four-month absence. The set's "I Trust You" spent 29 weeks atop Top Gospel Songs, peaked at No. 52 on Hot R&B/Hip-Hop Songs and hit No. 21 on Adult R&B.



## MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> <b>66</b> <b>UN-THINKABLE (I'M READY)</b>	ALICIA KEYS (M&K/JRMG)
2	4	7	<b>FIND YOUR LOVE</b>	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)
3	3	6	<b>OMG</b>	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)
4	2	13	<b>LOSE MY MIND</b>	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
5	6	9	<b>THERE GOES MY BABY</b>	USHER (LAFACE/JLG)
6	7	9	<b>SEX ROOM</b>	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
7	9	6	<b>RIDE</b>	CASH MONEY (LAFACE/JLG)
8	5	15	<b>OVER</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
9	8	14	<b>ALL I DO IS WIN</b>	DJ KHALED (WE THE BEST/E1)
10	15	5	<b>YOUR LOVE</b>	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
11	17	7	<b>TEACH ME HOW TO DOUGIE</b>	CALL SWAG DISTRICT (CAPITOL)
12	13	22	<b>YOU'RE THE ONE</b>	DONDRIA (SO SO DEF/MALACO)
13	10	19	<b>NOTHIN' ON YOU</b>	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
14	19	8	<b>HELLO GOOD MORNING</b>	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
15	20	7	<b>SUPER HIGH</b>	RICK ROSS FEAT. NE-YO (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
16	14	20	<b>NEIGHBORS KNOW MY NAME</b>	TREY SONGZ (SONGBOOK/ATLANTIC)
17	12	18	<b>RUDE BOY</b>	RIHANNA (SRP/DEF JAM/IDJMG)
18	11	18	<b>MY CHICK BAD</b>	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
19	16	15	<b>I'M BACK</b>	T.I. (GRAND HUSTLE/ATLANTIC)
20	18	21	<b>LIL FREAK</b>	USHER FEAT. NICKI MINAJ (LAFACE/JLG)
21	23	7	<b>IT'S IN THE MORNING</b>	ROBIN THICKE FEAT. SNOOP DOGG (STAR TRAK/INTERSCOPE)
22	26	8	<b>WE GOT HOOD LOVE</b>	MARY J. BLIGE FEAT. TREY SONGZ (MTR/ARACH/GEFFEN/INTERSCOPE)
23	24	8	<b>ALWAYS</b>	TRINA FEAT. MONICA (SLIP-N-SLIDE/CAPITOL)
24	21	11	<b>SHE GOT IT MADE</b>	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
25	25	5	<b>BITTERSWEET</b>	FANTASIA (JRMG)
26	33	3	<b>MAKE UP BAG</b>	THE-DREAM FEAT. T.I. (RADIO KILLA/DEF JAM/IDJMG)
27	34	2	<b>MISS ME</b>	DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
28	38	2	<b>PRETTY BOY SWAG</b>	SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE)
29	28	7	<b>SHOW OUT</b>	ROSCOE DASH (MMI/MUSIC LINE/ZONE 4/INTERSCOPE)
30	31	3	<b>STATISTICS</b>	LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
31	NEW		<b>LOVE ALL OVER ME</b>	MONICA (JRMG)
32	27	13	<b>IMMA BE</b>	THE BLACK EYED PEAS (INTERSCOPE)
33	32	4	<b>IN LOVE WIT YO BOOTY</b>	JOHN BLU (ALLABOUTUS/JIVE/JLG)
34	40	2	<b>HARD IN DA PAINT</b>	WAKA FLOKKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
35	35	6	<b>SHUTTERBUGG</b>	BIG BOI FEAT. CUTTY (DEF JAM/IDJMG)
36	36	3	<b>I'M SINGLE</b>	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
37	30	19	<b>FISTFUL OF TEARS</b>	MAXWELL (COLUMBIA)
38	29	12	<b>ROGER THAT</b>	YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
39	NEW		<b>ROT YOUR BACK</b>	T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
40	NEW		<b>MAYBE</b>	ROCKO (A-1/ROCKY ROAD/DEF JAM/IDJMG)

### BETWEEN THE BULLETS

## DRAKE'S GREAT WITH 'THANK'



After debuting early due to street-dance violations last issue, "Thank Me Later" rockets to No. 1 on Top R&B/Hip-Hop Albums with 447,000, according to Nielsen SoundScan. The album's gross is the largest for a solo artist since the chart converted to its present, all-encompassing retailer format in December. In its prior form the tally was compiled from a subset of stores that specialized in R&B and rap music. Only Sade's "Soldier of Love" sold more in one week with the current methodology when it moved 502,000 units in February.

As a result of Drake's big week the rest of the top 10 suffers, as his sum is more than triple the combined sales of the other nine albums. Only two earned increases: B.o.B at No. 3 (up 5%) and Eminem at No. 9 (up 18%). The latter's follow-up debuts early at No. 31 and is certain to replace Drake next week.

—Raphael George

## RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> <b>66</b> <b>OMG</b>	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)
2	2	8	<b>AIRPLANES</b>	B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
3	3	7	<b>FIND YOUR LOVE</b>	USHER FEAT. WILL.I.A.M. (LAFACE/JLG)
4	6	5	<b>CALIFORNIA GURLS</b>	KATY PERRY FEAT. SNOOP DOGG (CAPITOL)
5	4	21	<b>BREAK YOUR HEART</b>	TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG)
6	5	22	<b>NOTHIN' ON YOU</b>	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
7	7	11	<b>YOUR LOVE IS MY DRUG</b>	KESHA (KEMDIS/ABC/RCA/RMG)
8	14	5	<b>YOUR LOVE</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
9	8	15	<b>OVER</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
10	12	11	<b>BILLIONAIRE</b>	TRINA FEAT. BRUNO MARS (NAPPY 99/DECA/DANCE/RELEBY/RMEN/RFP)
11	9	23	<b>RUDE BOY</b>	RIHANNA (SRP/DEF JAM/IDJMG)
12	15	7	<b>NOT AFRAID</b>	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
13	11	10	<b>ALEJANDRO</b>	LADY GAGA (STREAMLINE/CON LIVE/CHERRYTREE/INTERSCOPE)
14	16	10	<b>COOLER THAN ME</b>	MIKE POSNER (JRMG)
15	13	29	<b>SAY AAH</b>	TREY SONGZ FEAT. FABILOUS (SONGBOOK/ATLANTIC)
16	18	9	<b>UN-THINKABLE (I'M READY)</b>	ALICIA KEYS (M&K/JRMG)
17	10	15	<b>MY CHICK BAD</b>	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
18	19	7	<b>ROCK THAT BODY</b>	THE BLACK EYED PEAS (INTERSCOPE)
19	21	9	<b>HELLO GOOD MORNING</b>	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
20	25	3	<b>GET YOUR BACK</b>	T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
21	20	18	<b>HEY DADDY (DADDY'S HOME)</b>	USHER FEAT. PLIES (LAFACE/JLG)
22	23	5	<b>SOMEBODY TO LOVE</b>	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
23	24	7	<b>143</b>	BOBBY BRACKINS FEAT. RAY J. (TYCOON STATUS/UNIVERSAL REPUBLIC)
24	26	5	<b>LOSE MY MIND</b>	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
25	28	8	<b>ALL I DO IS WIN</b>	DJ KHALED (WE THE BEST/E1)
26	31	3	<b>RIDIN' SOLO</b>	JASON DENULO (BELLUGA HEIGHTS/WARNER BROS.)
27	33	2	<b>BEAUTIFUL MONSTER</b>	NE-YO (DEF JAM/IDJMG)
28	27	11	<b>FANTASY GIRL</b>	BABY BASH FEAT. MARTY JAMES (BASHTOWN/UPSTAIRS)
29	22	19	<b>YOUNG FOREVER</b>	JAY-Z + MR. HUDSON (ROC NATION)
30	34	4	<b>RIDE</b>	CASH MONEY (LAFACE/JLG)
31	30	10	<b>TEACH ME HOW TO DOUGIE</b>	CALL SWAG DISTRICT (CAPITOL)
32	32	4	<b>OPPOSITE OF ADULTS</b>	CHIDDY BANG (VIRGIN/CAPITOL)
33	37	3	<b>BULLETPROOF</b>	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE)
34	40	2	<b>HOLD YOU (HOLD YUH)</b>	GYPTIAN (VP)
35	38	3	<b>BODYBOUNCE</b>	KARDINAL OFFISHALL FEAT. AKON (KON LIVE)
36	29	12	<b>WINNER</b>	JAMIE FOXX FEAT. JUSTIN TIMBERLAKE & T.I. (JRMG)
37	35	8	<b>ALRIGHT</b>	TAIO CRUZ (MERCURY/IDJMG)
38	NEW		<b>DYNAMITE</b>	TAIO CRUZ (MERCURY/IDJMG)
39	NEW		<b>SEX ROOM</b>	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
40	NEW		<b>LOVE THE WAY YOU LIE</b>	EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> <b>4</b> <b>UN-THINKABLE (I'M READY)</b>	ALICIA KEYS (M&K/JRMG)
2	2	20	<b>FINDING MY WAY BACK</b>	JAEHEIM (ATLANTIC)
3	3	18	<b>WINDOW SEAT</b>	ERYKAH BADU (CONTROL FREAG/UNIVERSAL MOTOWN/UMRG)
4	4	23	<b>THERE GOES MY BABY</b>	USHER (LAFACE/JLG)
5	8	8	<b>WHY WOULD YOU STAY?</b>	KEM (UNIVERSAL MOTOWN/UMRG)
6	6	17	<b>HANDS TIED</b>	TONI BRAXTON (ATLANTIC)
7	9	8	<b>BITTERSWEET</b>	FANTASIA (JRMG)
8	5	31	<b>FISTFUL OF TEARS</b>	MAXWELL (COLUMBIA)
9	7	21	<b>EVERYTHING TO ME</b>	MONICA (JRMG)
10	10	21	<b>CLOSER</b>	CORINNE BAILEY RAE (CAPITOL)
11	11	9	<b>GREATEST GAINER</b>	<b>WHAT'S NOT TO LOVE</b>
12	12	18	<b>IN THE MORNING</b>	URBAN MYSTIC FEAT. MIMA (SOBE)
13	15	11	<b>BABYFATHER</b>	SADE (EPIC/COLUMBIA)
14	13	19	<b>BEAUTIFUL</b>	VIVIAN GREEN (E1)
15	14	21	<b>I DON'T CARE</b>	RAHEEM DEVAUGHN (1228/JIVE/JLG)
16	17	9	<b>WE GOT HOOD LOVE</b>	MARY J. BLIGE FEAT. TREY SONGZ (MTR/ARACH/GEFFEN/INTERSCOPE)
17	23	4	<b>STATISTICS</b>	LYFE JENNINGS (JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP)
18	16	6	<b>SKIES WIDE OPEN</b>	BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE)
19	18	16	<b>TEST DRIVE</b>	KEITH SWEAT FEAT. JOE (KEDAR)
20	20	20	<b>THE BEST IN ME</b>	MARVIN SAPP (VERITY/JLG)
21	21	13	<b>NOTHING</b>	JANET (SO SO DEF/MALACO)
22	25	3	<b>LOVE ALL OVER ME</b>	MONICA (JRMG)
23	22	19	<b>ALL I EVER THINK ABOUT</b>	CHRISSETTE MICHELE (DEF JAM/IDJMG)
24	28	4	<b>LOVE LIKE THIS</b>	DOMELL JONES (CANDYMAN)
25	19	19	<b>TELL ME YOU LOVE ME</b>	LEELA JAMES (STAX/CMG)

## HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> <b>4</b> <b>OVER</b>	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
2	2	22	<b>NOTHIN' ON YOU</b>	B.O.B FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
3	3	8	<b>AIRPLANES</b>	B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC)
4	7	6	<b>66</b> <b>YOUR LOVE</b>	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	5	13	<b>LOSE MY MIND</b>	YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJMG)
6	6	16	<b>ALL I DO IS WIN</b>	DJ KHALED (WE THE BEST/E1)
7	4	18	<b>MY CHICK BAD</b>	LUDACRIS FEAT. NICKI MINAJ (DTP/DEF JAM/IDJMG)
8	8	9	<b>SEX ROOM</b>	LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG)
9	9	10	<b>HELLO GOOD MORNING</b>	DIDDY - DIRTY MONEY FEAT. T.I. (BAD BOY/INTERSCOPE)
10	12	8	<b>TEACH ME HOW TO DOUGIE</b>	CALL SWAG DISTRICT (CAPITOL)
11	10	27	<b>SAY SOMETHING</b>	TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
12	14	5	<b>BILLIONAIRE</b>	TRINA FEAT. BRUNO MARS (NAPPY 99/DECA/DANCE/RELEBY/RMEN/RFP)
13	16	3	<b>GOT YOUR BACK</b>	T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC)
14	11	15	<b>I'M BACK</b>	T.I. (GRAND HUSTLE/ATLANTIC)
15	15	7	<b>NOT AFRAID</b>	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)

**HOT R&B/HIP-HOP SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	24	<b>#1 UN-THINKABLE (I'M READY)</b> A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys IMB/K/JRMG		1
2	2	24	<b>THERE GOES MY BABY</b> JIM JOHNSON, RICO LOVE (RICO LOVE, J.G. SCHEFFER, F.ROMANO, D. MORRIS)	Usher LAFACE/JLG		2
3	4	8	<b>GG/ AIRPLAY FIND YOUR LOVE</b> K.WEST, J.BASKERVILLE, D.GRAHAM, K.WEST, W.SOUFRENOLIS	Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		3
4	3	10	<b>OMG</b> WILL.I.AM (W.ADAMS)	Usher Featuring will.i.am LAFACE/JLG		3
5	5	16	<b>LOSE MY MIND</b> DRUMMA BOY (J.W.JENKINS, C.GHOLSON, A. WASHINGTON)	Young Jeezy Featuring Pilees CTE/DEF JAM/IDJMG		5
6	7	13	<b>SEX ROOM</b> KAJUN (C.BRIDGES, T.NEVEYSON, T.SCALES, T.TAYLOR, K.JOHNSON)	Ludacris Featuring Trey Songz DTP/DEF JAM/IDJMG		6
7	9	18	<b>RIDE</b> C.STEWART, T.NASH (C.PHARRIS, T.NASH, C.A.STEWART, C.BRIDGES)	Ciara Featuring Ludacris LAFACE/JLG		7
8	6	3	<b>OVER</b> BOI-IDA, KHAALID (A.GRAHAM, M.SAMUELS, N.BRONGERS)	Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		2
9	17	23	<b>YOUR LOVE</b> A.WANSEL, D.T.MARAJA, A.WANSEL, D.FREEMAN, J.PHUGHES	Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		9
10	8	10	<b>ALL I DO IS WIN</b> DJ KHALED FEATURING T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS DJ KHALED (K.MUSHALE), C.BRIDGES, W.ROBERTS, I.C.C.BROADUS, JR., T.PAIN, J.MILLIGAN, S.L.MOLINSKI	Rick Ross WE THE BEST/E1		8
11	12	8	<b>NEIGHBORS KNOW MY NAME</b> T.TAYLOR, PHAYES, J.MCGEE (T.NEVEYSON, T.TAYLOR, PHAYES)	Trey Songz SONGBOOK/ATLANTIC		4
12	22	21	<b>FINDING MY WAY BACK</b> I.BARIAS, C.HAGGINS (I.BARIAS, C.HAGGINS, M.JONTEL, C.CHAMBERS, J.HOAGLAND)	Jaheim ATLANTIC		12
13	10	9	<b>EVERYTHING TO ME</b> M.ELLIOTT, L.LAMB (M.ELLIOTT, C.LAMB, J.SULLIVAN, F.BASKETT, C.MCDONALD, J.D.WILLIAMS)	Monica JRMG		1
14	14	16	<b>YOU'RE THE ONE</b> J.DUPRI, B.M.COX (J.DUPRI, B.M.COX)	Dondria SO SO DEF/MALACO		14
15	11	12	<b>NOTHIN' ON YOU</b> THE SMEEZINGTONS (B.R.SIMMONS, JR., B.MARS, P.LAWRENCE, A.LEVINE)	B.o.B Featuring Bruno Mars REBELROCK/GRAND HUSTLE/ATLANTIC		5
16	18	20	<b>BITTERSWEET</b> C.HARMONY (C.HARMON, C.KELLY)	Fantasia JRMG		16
17	24	26	<b>TEACH ME HOW TO DOUGIE</b> C.FOWLER, E.WEST (C.FOWLER, C.GLEE, C.CHILDS, E.WEST)	Cali Swag District CAPITOL		17
18	15	11	<b>RUDE BOY</b> S.TARGATE, R.SWIRE (M.S.ERIKSEN, T.E.HERMANSEN, E.DEAN, M.RIDDICK, R.SWIRE, R.FENTY)	Rihanna SRP/DEF JAM/IDJMG		2
19	16	19	<b>FISTFUL OF TEARS</b> H.DAVID, MUSZE (MUSZE, H.DAVID)	Maxwell COLUMBIA		11
20	13	7	<b>MY CHICK BAD</b> THE LEGENDARY TRAXSTER (C.BRIDGES, O.T.MARAJA, S.LINDLEY, D.DAVIDSON)	Ludacris Featuring Nicki Minaj DTP/DEF JAM/IDJMG		2
21	21	17	<b>HEY DADDY (DADDY'S HOME)</b> THE RUNNERS, RICO LOVE (RICO LOVE, A.HARR, J.JACKSON, U.RAYMOND IV)	Usher Featuring Pilees LAFACE/JLG		2
22	23	22	<b>WINDOW SEAT</b> E.BADU, J.POYSER (E.BADU, J.POYSER)	Erykah Badu CONTROL FREQ/UNIVERSAL MOTOWN/UMRG		16
23	19	13	<b>I'M BACK</b> TRACKS, VYERZ (C.J.HARRIS, JR., D.RANDALL, D.DUNCAN)	T.I. GRAND HUSTLE/ATLANTIC		12
24	20	15	<b>LIL FREAK</b> E.WILLIAMS, POLOW DA DON (J.JONES, E.WILLIAMS, E.DEAN, U.RAYMOND IV, O.T.MARAJA, S.H.MORRIS)	Usher Featuring Nicki Minaj LAFACE/JLG		8
25	27	24	<b>HELLO GOOD MORNING</b> DANJIA (RICO LOVE, FIN.HILLS, M.AFRICA, C.J.HARRIS, JR.)	Diddy - Dirty Money Featuring T.I. BAD BOY/INTERSCOPE		24
26	26	25	<b>SUPER HIGH</b> CKXHTI, THE REMEDY (W.ROBERTS, I.KONIGHT, M.PHAROS, S.SMITH, E.JOHNSON, M.STOKES)	Rick Ross Featuring Ne-Yo MAYBACH/SLIP-N-SLIDE/DEF JAM/JLG		25
27	28	29	<b>WHY WOULD YOU STAY?</b> KEM, R.RIDEOUT (K.OWENS)	Kem UNIVERSAL MOTOWN/UMRG		27
28	25	28	<b>WE GOT HOOD LOVE</b> B.M.COX, K.DEAN (M.J.BLIGE, B.M.COX, J.AUSTIN, K.A.J.DEAN)	Mary J. Blige Featuring Trey Songz MATRIARCH/GEFFEN/INTERSCOPE		25
29	33	49	<b>PRETTY BOY SWAG</b> YOUNG SHAY, GSKIDMURPH (D.WAY, D.BYRD, J.MURPHY)	Soulja Boy Tell'em COLLIPARK/INTERSCOPE		29
30	30	36	<b>IT'S IN THE MORNING</b> T.RILEY, THICKE (R.THICKE, T.RILEY, C.C.BROADUS, JR., J.MATHIS, J.JACKSON)	Robin Thicke Featuring Snoop Dogg STAR TRAK/INTERSCOPE		30
31	35	48	<b>MISS ME</b> BOI-DAN, N.SHEBIB (A.GRAHAM, M.SAMUELS, N.SHEBIB, C.CARTER, D.EVANOS, D.PHAROSON)	Drake Featuring Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		31
32	43	51	<b>LOVE ALL OVER ME</b> J.DUPRI, B.M.COX (J.DUPRI, B.M.COX, C.JOHNSON)	Monica JRMG		32
33	32	44	<b>STATISTICS</b> T.MINUS (C.JENNING)	Lyfe Jennings JESUS SWINGS/ASYLUM/WARNER MUSIC GROUP		32
34	29	33	<b>HANDS TIED</b> OAK OF THE KNIGHT, WRITAZ, H.MASON, JR. (H.J.MASON, JR., W.FELDER, H.BRIGHT)	Toni Braxton ATLANTIC		29
35	34	50	<b>HOLD YOU (HOLD YUH)</b> FIRE PETER (W.EDWARDS, R.JOHNSON)	Cyptian VP		33
36	59	-	<b>CHAMPAGNE LIFE</b> D.GOUGH (S.SMITH, D.GOUGH)	Ne-Yo DEF JAM/IDJMG		36
37	37	37	<b>AIN'T LEAVIN WITHOUT YOU</b> KAWGE, K.GSTE, LALES, M.BRANSFORD, B.M.HAWARD, S.CARTER, J.BROOKHOUSE, M.DRUMMOND, S.GLENWILL, THORNY, V.PHELPER	Jaheim ATLANTIC		12
38	31	34	<b>I AM</b> S.TARGATE, M.J.BLIGE, M.S.ERIKSEN, T.E.HERMANSEN, J.AUSTIN, E.DEAN, M.BETTE	Mary J. Blige MATRIARCH/GEFFEN/INTERSCOPE		4
39	39	46	<b>CLOSER</b> S.BROWN, C.B.RAE (C.B.RAE)	Corinne Bailey Rae CAPITOL		31
40	38	27	<b>IMMA BE</b> K.HARRIS, WILL.I.AM (W.ADAMS, A.PINEDA, J.GOMEZ, S.FERGUSON, K.HARRIS, J.TANKEL, D.FOER, T.PENNEK, M.DELDER)	The Black Eyed Peas INTERSCOPE		2
41	50	58	<b>HARD IN DA PAINT</b> NOT LISTED (NOT LISTED)	Waka Flocka Flame 1017 BRICK SQUAD/ASYLUM/WARNER BROS.		41
42	44	45	<b>SAY AAH</b> Y.YONNY, D.CORELL, T.TAYLOR (R.M.FEREBEE, JR., T.NEVEYSON, T.SCALES, N.L.WALKER, D.CORELL)	Trey Songz Featuring Fabolous SONGBOOK/ATLANTIC		3
43	41	43	<b>SHOW OUT</b> KE (J.L.JOHNSON, K.ERONDU)	Roscoe Dash MM/MUSIC LINE/ZONE 4/INTERSCOPE		41
44	42	47	<b>ALWAYS</b> BIGG D.LAMB (M.STERLING, D.BAKER, J.BURKE, C.LAMB)	Trina Featuring Monica SLIP-N-SLIDE/CAPITOL		42
45	49	62	<b>POWER</b> NOT LISTED (NOT LISTED)	Kanye West Featuring Dwele ROC-A-FELLA/DEF JAM/IDJMG		45
46	53	60	<b>WHAT'S NOT TO LOVE</b> MIKE CITY (M.FLOWERS)	Dwele RT/E1		46
47	55	59	<b>MAKE UP BAG</b> T.NASH (T.NASH)	The-Dream Featuring T.I. RADIO KILLA/DEF JAM/IDJMG		47
48	52	52	<b>ALREADY TAKEN</b> POLOW DA DON (J.JONES, E.DEAN, T.NEVEYSON, A.JACKSON)	Trey Songz SONGBOOK/ATLANTIC		48
49	47	38	<b>STEADY MOBBIN'</b> KANE (D.CARTER, D.JOHNSON, R.DAVIS)	Young Money Featuring Gucci Mane CASH MONEY/UNIVERSAL MOTOWN/UMRG		17
50	54	66	<b>GOT YOUR BACK</b> DJ TOOMP (C.J.HARRIS, JR., A.DAVIS, T.NASH)	T.I. Featuring Keri Hilson GRAND HUSTLE/ATLANTIC		50
51	36	30	<b>SHE GOT IT MADE</b> C.SPARKS, K.GEORGES (A.L.WASHINGTON, B.GREEN, C.SPARKS, R.HOLMES)	Pilees BIG GATES/SLIP-N-SLIDE/ATLANTIC		30
52	56	54	<b>I'M SINGLE</b> N.SHEBIB (D.CARTER, N.SHEBIB)	Lil Wayne CASH MONEY/UNIVERSAL MOTOWN/UMRG		52
53	61	69	<b>BABYFATHER</b> H.FADU, M.PELA, SADE, M.STENT (H.FADU, S.MATTHEWMAN, J.JANES, A.NICHOLLS)	Sade EPIC/COLUMBIA		53
54	40	32	<b>ROGER THAT</b> PHENOM (D.CARTER, J.BOSWELL, D.FRANKLIN, O.T.MARAJA, M.STEVENSOM)	Young Money CASH MONEY/UNIVERSAL MOTOWN/UMRG		15
55	67	73	<b>WHO DAT</b> J.COLE, A.PARRINO (J.COLE, A.BENJAMIN, A.A.PATTON, P.BROWN)	J. Cole ROC NATION/COLUMBIA		55



The crooner leads the playlists of 24 radio stations that report to this chart, including the following outlets that post double-digit spin increases: WIMX Toledo, Ohio (up 26 plays); WPNZ Chattanooga, Tenn. (24); and WHQT Miami (14).

Up 2.3 million impressions, the four-man group from Inglewood, Calif., vaults to its first top 20 hit.



As summer begins, radio station concerts heat up and fuel large gains for featured acts. In support of its June 19 bash starring Monica, WHTA Atlanta ramps up rotation of her single by 26 spins, the largest increase the title sees on any station during the week.

Gucci Mane's protégé leaps by 1.2 million in audience. Meanwhile, the single debuts at No. 44 on Rap Digital Songs with 9,000 downloads. (Full chart viewable on billboard.biz.)

DeVaughn's Hot Shot Debut is no shout-out to the "Nothin' on You" star. In this case, the familiar acronym stands for "battery-operated boyfriend."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	63	70	<b>BEAT IT UP</b> DRUMMA BOY (R.DAVIS, C.GHOLSON, T.NEVEYSON)	Gucci Mane Featuring Trey Songz 1017 BRICK SQUAD/ASYLUM/WARNER BROS.		56
57	58	55	<b>IN LOVE WIT YO BOOTY</b> JOHN BLU (J.BLUFORD)	John Blu ALL ABOUT US/JIVE/JG		53
58	57	56	<b>IN THE MORNING</b> D.MANZOUR, POOH BEAR (D.MANZOUR, J.BOYD, Y.BARKER)	Urban Mystic Featuring MDMA SOBE		51
59	51	31	<b>BEAMER, BENZ, OR BENTLEY</b> PRIME (C.LLOYD, L.JAMES, M.FORNO)	Lloyd Banks Featuring Juelz Santana G UNIT		19
60	64	64	<b>SHUTTERBUGG</b> S.STORZ (B.G.BA, J.ARTIST, S.STORZ, R.LAW, C.CARMON, J.H.HODDER, B.BROOME, C.M.WHEELER, S.LAW, D.FRAN, U.MURPHY)	Big Boi Featuring Cutty DEF JAM/IDJMG		60
61	62	57	<b>BRING IT BACK</b> NITTI (M.GOODWIN, P.SMITH, C.MOORE, D.HART)	8Ball & MJG Featuring Young Dro GRAND HUSTLE/E1		45
62	66	74	<b>MAYBE</b> LIL NEIL (R.HILL, JR., C.WILLIAMS)	Rocko A-1/ROCKY ROAD/DEF JAM/IDJMG		62
63	69	77	<b>ALL I EVER THINK ABOUT</b> ALLSTAR (A.GORDON, J.CAMPBELL, T.BEAL, J.MADISON)	Christette Michele DEF JAM/IDJMG		57
64	65	68	<b>SKIES WIDE OPEN</b> B.CULBERTSON, R.RIDEOUT (B.CULBERTSON, M.AVANT, R.RIDEOUT)	Brian Culbertson Featuring Avant GRP/YERVE		64
65	73	81	<b>TEST DRIVE</b> THE PLATINUM BROTHERS, L.AUSTIN (A.GIBBS, M.CHESSER, L.AUSTIN, D.BROWN)	Keith Sweat Featuring Joe KEDAR		65
66	60	67	<b>BET I</b> LIL NEIL (R.HILL, JR., C.WILLIAMS)	B.o.B Featuring T.I. & Playboi Tre REBELROCK/GRAND HUSTLE/ATLANTIC		60
67	81	-	<b>YEAH YA KNOW (TAKERS)</b> D.J.TOOMPLI: C (C.J.HARRIS, JR., A.DAVIS, C.QUINN)	T.I. GRAND HUSTLE/ATLANTIC		67
68	83	-	<b>B.M.F. (BLOWIN' MONEY FAST)</b> LEX LUIGER (W.ROBERTS, I.L.A.LEWIS, D.STYLES)	Rick Ross Featuring Styles P MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG		68
69	85	98	<b>GET BIG</b> NITTI (D.D.DORROUGH, C.MOORE)	Dorrough NGEMU/SET		69
70	80	72	<b>NOTHING</b> J.JACKSON, J.DUPRI, B.M.COX (J.JACKSON, J.AUSTIN, J.DUPRI, B.M.COX)	Janet SO SO DEF/MALACO		58
71	68	71	<b>IF IT AIN'T ABOUT MONEY</b> NOT LISTED (NOT LISTED)	Fat Joe Featuring Trey Songz TERROR SQUAD/E1		68
72	76	97	<b>LOVE LIKE THIS</b> D.JONES (D.JONES)	Donell Jones CANDYMAN		72
73	71	65	<b>BEAUTIFUL</b> A.BELL, J.WASHINGTON (V.S.GREEN, J.WASHINGTON, A.BELL)	Vivian Green E1		43
74	93	-	<b>PULLING ON HER HAIR</b> E.CRAWFORD, S.STOKES, H.HOUSTON (E.CRAWFORD, M.HOUSTON, C.STOKES, W.ROBINSON)	Marques Houston Featuring Rick Ross MUSICWORKS/STU.G/CAPITOL		74
75	87	-	<b>FANCY</b> SWIZZ BEATZ, N.SHEBIB (A.GRAHAM, N.SHEBIB, M.SAMUELS, K.DEAN, J.JACKSON, J.ZANT)	Drake Featuring T.I. & Swizz Beatz YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		75
76	72	75	<b>TELL ME YOU LOVE ME</b> A.MARTIN, G.BAKER, G.WILLIAMS, JAMES (A.MARTIN, G.BAKER, G.WILLIAMS, JAMES, J.D.LOUDEMILK)	Leela James STAX/CMG		72
77	77	80	<b>ROCK YA BODY</b> BEANZ N KORN, BREAD (D.JOHNSON, K.ROY)	Dallas Blocker BLOCKERBOY/SYDEE/SHITF		75
78	75	-	<b>AIRPLANES</b> ALEX DAVID, FRAWK (B.R.SIMMONS, JR., J.FRAWK, A.GRANT, J.DUSSOLLETT, S.WIMERS)	B.o.B Featuring Hayley Williams REBELROCK/GRAND HUSTLE/ATLANTIC		75
79	84	93	<b>DROP THAT THANG</b> RYAN (JUVENILE, C.SMITH)	Juvenile UTP/E1		79
80	91	83	<b>M.S. CHOCOLATE</b> DRUMMA BOY, J.SMITH (J.H.SMITH, C.GHOLSON, R.KELLY, K.KELLY, W.HOLMES)	Lil Jon Featuring R. Kelly & Mario BME/UNIVERSAL REPUBLIC/UMRG		77
81	74	76	<b>LOVE KING</b> T.NASH, L.O.S. DA MAESTRO (T.NASH, C.MCKINNEY)	The-Dream RADIO KILLA/DEF JAM/IDJMG		26
82	HOT SHOT DEBUT	1	<b>B.O.B.</b> BIG BOB, J.VINES (R.S.DEVAUGHN, B.D.TERRY, C.LEWIS, J.VINES)	Raheem DeVaughn 1228/JIVE/JLG		82
83	82	79	<b>SHUT IT DOWN</b> N.SHEBIB, OMEN (A.GRAHAM, N.SHEBIB, S.BROWN, T.NASH)	Drake Featuring The-Dream YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		71
84	88	94	<b>TURN IT UP</b> THE ADRS, BESHIM, OJ, DAWACH, MIBUKI, HOLLIS, M.HAMMED, O.COMBS, M.PATLEY, J.GAWK, J.L.JOHNSON	Mishon Featuring Roscoe Dash ONASTY/ONE 4/STREAMLINE/INTERSCOPE		84
85	RE-ENTRY	15	<b>MAKE ME</b> R.JERKINS (J.JACKSON, R.JERKINS, T.LUMPKINS, M.SHILOH)	Janet A&M/UMG		71
86	86	-	<b>I FEEL GOOD</b> S.TARGATE, NE-YO (S.SMITH, M.S.ERIKSEN, T.E.HERMANSEN)	Mary J. Blige MATRIARCH/GEFFEN/INTERSCOPE		68
87	97	99	<b>DADDY STROKE</b> MR.ROGERS, STUNT N DOZIER (B.JACKSON, T.JACKSON, C.HIGH, J.GILBERT II, J.ROGERS)	The Party Boyz HTZ COMMITTEE/BATTERY		87
88	100	-	<b>LAST NIGHT (KINKOS)</b> DETAIL (N.C.FISHER, G.BRANDENBERRY)	Omarion STARWORLD/MUSICWORKS/CAPITOL		88
89	79	92	<b>GOD FAVORED ME</b> D.LAWRENCE (J.BARTHOLOMEW)	Hezekiah Walker & LFC Feat. Marvin Sapp & DJ Rogers VERITY/JLG		79
90	98	-	<b>I LIKE</b> M.SCHULTZ (J.FELTON, K.JAMES, M.SCHULTZ, C.BRIDGES)	Jeremiah Featuring Ludacris MICK SHULTZ/DEF JAM/IDJMG		90
91	96	-	<b>NO REGRETS</b> B.J.EASTMOND, E.WITHERS (E.WITHERS, B.J.EASTMOND, G.CHAMBERS)	Elisabeth Withers PURPOSE/E1		91
92	RE-ENTRY	9	<b>THEY THAT WAIT</b> F.HAMMOND (F.HAMMOND, C.RODGERS, PFEASTER, E.R.WARREN, M.BETHANY, W.WELLS)	Fred Hammond Featuring John P. Kee F.HAMMOND/VERITY/JLG		89
93	94	87	<b>SET ME FREE</b> NOT LISTED (NOT LISTED)	Lloyd Featuring Mystikal YOUNG-GOLDFIE/ZONE 4/INTERSCOPE		87
94	NEW	1	<b>UP ALL NIGHT</b> NOT LISTED (NOT LISTED)	Drake Featuring Nicki Minaj YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG		94
95	95	-	<b>YOU BELONG TO ME</b> T.TAYLOR, J.MCGEE (T.NEVEYSON, T.TAYLOR, J.MCGEE, T.SCALES)	Trey Songz SONGBOOK/ATLANTIC		82
96	RE-ENTRY	3	<b>MASERATI</b> RYAN (C.MURDAUGH)	Fat Pimp SOMETHIN SERIOUS		96
97	RE-ENTRY	3	<b>A STAR IS BORN</b> K.WEST, NO I.D. (S.C.CARTER, K.WEST, E.WILSON, J.COLE, M.JORDAN, A.GOODMAN, G.MEDORO)	Jay-Z + J. Cole ROC NATION		95
98	NEW	1	<b>SPEAKIN TUNGS</b> NOT LISTED (NOT LISTED)	Cam'ron & Vado DIPLOMATIC MAN/E1		98
99	NEW	1	<b>DON'T SAY NOTHIN'</b> NOT LISTED (NOT LISTED)	Maino HUSTLE HARD/ATLANTIC		99
100	89	89	<b>THE MOON AND THE SKY</b> SADE, M.PELA (H.FADU, A.HALE, S.MATTHEWMAN)	Sade EPIC/COLUMBIA		89

**BETWEEN THE BULLETS**  
**FEMALE RAPPERS BACK IN TOP 10**



MINAJ

Nicki Minaj earns the first top 10 by female rapper as a lead artist on Hot R&B/Hip-Hop Songs in four years as "Your Love" sprints 17-9. Prior to Minaj, Shareefa's "Need a Boss" was the last top 10 single by a female rapper when it peaked at No. 10 in the Oct. 21, 2006, issue. "Love" is Minaj's third top 10 after guesting this year on Usher's "Lil Freak" (No. 8) and Ludacris' "My Chick Bad" (No. 2). Minaj also ends the female-rapper drought on Mainstream R&B/Hip-Hop as "Love" jets 15-10. The last female-fronted top 10 rap track was Trina's "Here We Go," which peaked at No. 2 in December 2005.

—Raphael George

The most popular songs, according to R&B/Hip-Hop ratio audience impressions measured by Nielsen Broadcast Data Systems and sales data from Nielsen SoundScan, are listed in bold. See Charts Legend on Billboard.com for full chart details and explanations. © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



## CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	1	19	<b>#1</b> GET BACK UP 3 WKS	TOBYMAC FOREFRONT/EMI CMG
2	3	16	OUR GOD	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
3	2	21	ALL OF CREATION	MERCYME INO
4	4	25	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG
5	5	15	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
6	7	16	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
7	6	40	WHAT FAITH CAN DO	KUTLESS BEC/TOOTH & NAIL
8	8	11	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG
9	9	23	HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG
10	10	18	BETTER THAN A HALLELUJAH	AMY GRANT AMY GRANT PROD./SPARROW/EMI CMG
11	12	18	BORN AGAIN	NEWSBOYS INPOP
12	11	24	HEALING HAND OF GOD	JEREMY CAMP BEC/TOOTH & NAIL
13	15	24	MORE LIKE FALLING IN LOVE	JASON GRAY CENTRICITY
14	16	15	BLINK	REVIVE ESSENTIAL/PLG
15	13	40	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG
16	14	18	LOVE HAS COME	MARK SCHULTZ WORD-CURB
17	19	10	<b>GREATEST GAINER</b> LEAD ME	SANCTUS REAL SPARROW/EMI CMG
18	18	16	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL
19	17	12	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE
20	22	9	FIGHT ANOTHER DAY	ADDITION ROAD INO
21	21	14	YOURS TO TAKE	JIMMY NEEDHAM INPOP
22	23	6	COME AS YOU ARE	POCKET FULL OF ROCKS MYRHH/WORD-CURB
23	20	18	EVERYTHING FALLS	FEE INO
24	24	14	POWER OF YOUR NAME	LINCOLN BRENSTER FEAT. DARLENE ZSCHECH INTEGRITY
25	27	7	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INO
26	25	4	NO MATTER WHAT	KERRI ROBERTS REUNION/PLG
27	28	6	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB
28	26	22	YOU'RE THE ONE	CHRIS AND CONRAD VSR
29	30	4	UNDONE	FFH 62
30	32	8	YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB
31	29	15	SOME KIND OF LOVE	PHIL STACEY REUNION/PLG
32	31	18	AWAKE AND ALIVE	SKILLET ARDENT/INO
33	33	7	YOUR LOVE IS A SONG	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
34	35	7	CASTAWAY	CHASEN INO
35	34	8	GREATNESS OF OUR GOD	NATALIE GRANT CURB
36	43	6	SPEAK TO ME	REMEDY DRIVE WORD-CURB
37	37	5	SOMETHING HOLY	STELLAR KART INO
38	40	12	OH, HAPPINESS	DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
39	38	10	HERE IN THIS MOMENT	BECKAH SHAE SHAE SHOC
40	41	4	WAITING ROOM	JONNY DIAZ INO
41	39	13	ALREADY HOME	THOUSAND FOOT KRUTCH TOOTH & NAIL
42	<b>HOT SHOT DEBUT</b>		BEAUTY WILL RISE	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
43	45	7	ANCHOR	SATELLITES & SIRENS WORD-CURB
44	48	3	REDISCOVER YOU	STARFIELD SPARROW/EMI CMG
45	46	6	AVALANCHE	MANAFEST BEC/TOOTH & NAIL
46	44	9	NEW CREATION	LESLAND REUNION/PLG
47	47	2	SING ALONG	SIXTEEN CITIES CENTRICITY
48	42	7	FOR LOVE OF YOU	AUDREY ASSAD SPARROW/EMI CMG
49	49	19	BEAUTIFUL HISTORY	PLUMB CURB
50	<b>NEW</b>		LIGHT UP THE SKY	THE AFTERS INO

With 1,952 cumulative plays on the 58 stations Nielsen BDS monitors for Hot Christian AC, TobyMac claims his second straight leader, as "Get Back Up" steps 2-1. He also led with "City on Our Knees," which spent the last of five weeks at the summit in January.



## TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	CELT.
1	1	7	<b>#1</b> 6 WKS	MERCYME THE GENEROUS ... NO. 413 PROVIDENT-INTEGRITY	
2	2	43	SKILLET	AWAKE ARDENT/INO/ATLANTIC 2554 PROVIDENT-INTEGRITY	
3	3	19	TOBYMAC	TONIGHT FOREFRONT 6371/EMI CMG	
4	7	31	CASTING CROWNS	THE LIGHT MEETS THE DARK REUNION 10144 PROVIDENT-INTEGRITY	
5	4	6	TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK REUNION 10144 PROVIDENT-INTEGRITY	
6	24	2	MORMON TABERNACLE CHOIR	100 YEARS MORMON TABERNACLE CHOIR 5038092	
7	5	37	VARIOUS ARTISTS	WOW HITS 2010 WORD-CURB PROVIDENT-INTEGRITY 4857/EMI CMG	
8	10	16	VARIOUS ARTISTS	WOW WORSHIP (PURPLE) PLG/EMI CMG 887000/WORD-CURB	
9	18	15	SANCTUS REAL	PIECES OF A REAL HEART SPARROW 6506/EMI CMG	
10	12	12	AMY GRANT	SOMEWHERE DOWN THE ROAD AMY GRANT PROD./SPARROW 3883/EMI CMG	
11	8	12	SARA GROVES	FIREFLIES AND SONGS SPONGE/INO 4712 PROVIDENT-INTEGRITY	
12	14	15	PASSION	PASSION: AWAKENING SIXSTEPS/SPARROW 7175/EMI CMG	
13	9	18	THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 013509	
14	37	87	MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG	
15	13	87	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB	
16	11	32	FYLEAF	MEMENTO MORI & A/D/ONE 013512/EMI CMG	
17	<b>RE-ENTRY</b>		DIAMOND RIO	THE REASON WORD-CURB 887395	
18	28	71	KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY	
19	15	43	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB	
20	17	35	KUTLESS	IT IS WELL BEC 7174/EMI CMG	
21	21	32	SWITCHFOOT	HELLO HURRYING LOWERCASE PEOPLE/CREDENTIAL 4863/EMI CMG	
22	26	39	DAVID CROWDER BAND	CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG	
23	16	37	VARIOUS ARTISTS	SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE	
24	27	5	THE STALLER BROTHERS	THE GOSPEL MUSIC: VOLUME ONE GAITHER 6004/EMI CMG	
25	23	4	VARIOUS ARTISTS	TOP 25 PRAISE SONGS 2011 COLUMBIAN/WORD-CURB 972024/WORD-CURB	
26	25	33	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE SPARROW 6516/EMI CMG	
27	35	5	THE STALLER BROTHERS	THE GOSPEL MUSIC: VOLUME TWO GAITHER 6073/EMI CMG	
28	19	19	MATT MAHER	ALIVE AGAIN ESSENTIAL 10906/PROVIDENT-INTEGRITY	
29	6	2	MYCHILDREN, MYBRIDE	LOST BOY SOLID STATE 7307/EMI CMG	
30	50	41	GAITHER VOCAL BAND	REUNITED GAITHER 6044/EMI CMG	
31	30	47	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY 4551/PROVIDENT-INTEGRITY	
32	34	12	ELVIS PRESLEY	AN EVENING PRAYER SONY/MUSIC CUSTOM MARKETING GROUP 61423	
33	46	17	GUY PENROD	BREATHE DEEP SERVANT/GAITHER 6052/EMI CMG	
34	32	45	BRITT NICOLE	THE LOST GET FOUND SPARROW 2358/EMI CMG	
35	<b>RE-ENTRY</b>		GAITHER VOCAL BAND	BETTER DAY GAITHER 6031/EMI CMG	
36	39	35	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS FERVENT 627900/WORD-CURB	
37	31	5	JIMMY NEEDHAM	NIGHTLIGHTS INPOP 1519/EMI CMG	
38	45	5	HILLSONG	THE VERY BEST OF HILLSONG LIVE HILLSONG 2685/EMI CMG	
39	41	41	THOUSAND FOOT KRUTCH	WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG	
40	29	9	DAVE BARNES	WHAT WE WANT WHAT WE GET RAZOR & TIE 8302/PROVIDENT-INTEGRITY	
41	42	19	FIREFLIGHT	FOR THOSE WHO WAIT FLICKER 10808/PROVIDENT-INTEGRITY	
42	49	63	MERCYME	10 INO 4626/PROVIDENT-INTEGRITY	
43	43	16	POINT OF GRACE	NO CHANGIN' US WORD-CURB 887924	
44	40	71	RED	INNOCENT & INSTINCT ESSENTIAL 10663/PROVIDENT-INTEGRITY	
45	44	15	DEMON HUNTER	THE WORLD IS A THORN SOLID STATE 6387/EMI CMG	
46	48	25	PHIL WICKHAM	HEAVEN & EARTH INO 5903/PROVIDENT-INTEGRITY	
47	<b>RE-ENTRY</b>		RANDY TRAVIS	THREE WOODEN CROSSES WARNER BROS. 887823/WORD-CURB	
48	<b>RE-ENTRY</b>		PHILLIPS, CRAIG & DEAN	FEARLESS INO 4506/PROVIDENT-INTEGRITY	
49	36	7	THE LETTER BLACK	HANGING ON BY A THREAD TOOTH & NAIL 5813/EMI CMG	
50	<b>HOT SHOT DEBUT</b>		BECKAH SHAE	LIFE SHAE SHOC 05889 EX	

Memphis native Ted Winn scores his first solo top 10 on Hot Gospel Songs with "The Lifter," which rises 11-10 in its 23rd chart week. He was half of the Stellar Award-winning duo Ted & Sheri, which rose to No. 4 with "Celebrate" in May 2005.



## HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	2	16	<b>#1</b> 1 WK	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
2	1	20	ALL OF CREATION	MERCYME INO
3	3	15	OUR GOD	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
4	5	15	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
5	4	24	BEFORE THE MORNING	JOSH WILSON SPARROW/EMI CMG
6	6	14	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
7	8	10	IF WE'VE EVER NEEDED YOU	CASTING CROWNS REUNION/PLG
8	7	39	WHAT FAITH CAN DO	KUTLESS BEC/TOOTH & NAIL
9	9	19	HOLD US TOGETHER	MATT MAHER ESSENTIAL/PLG
10	11	24	HEALING HAND OF GOD	JEREMY CAMP BEC/TOOTH & NAIL
11	10	13	LOVE HAS COME	MARK SCHULTZ WORD-CURB
12	12	32	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG
13	18	6	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE
14	14	9	BLINK	REVIVE ESSENTIAL/PLG
15	16	6	BORN AGAIN	NEWSBOYS INPOP
16	17	16	BETTER THAN A HALLELUJAH	AMY GRANT AMY GRANT PROD./SPARROW/EMI CMG
17	20	6	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL
18	21	4	GREAT ARE YOU LORD	PHILLIPS, CRAIG & DEAN INO
19	30	2	<b>GREATEST GAINER</b> LEAD ME	SANCTUS REAL SPARROW/EMI CMG
20	19	12	YOURS TO TAKE	JIMMY NEEDHAM INPOP
21	22	4	NO MATTER WHAT	KERRI ROBERTS REUNION/PLG
22	23	4	FIGHT ANOTHER DAY	ADDITION ROAD INO
23	24	5	YOU CAN HAVE ME	SIDEWALK PROPHETS FERVENT/WORD-CURB
24	26	3	GREATNESS OF OUR GOD	NATALIE GRANT CURB
25	27	3	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB

## CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	2	16	<b>#1</b> 3 WKS	GET BACK UP TOBYMAC FOREFRONT/EMI CMG
2	1	18	BORN AGAIN	NEWSBOYS INPOP
3	8	8	<b>GREATEST GAINER</b> CASTAWAY	CHASEN INO
4	5	13	LEAD ME	SANCTUS REAL SPARROW/EMI CMG
5	3	18	AWAKE AND ALIVE	SKILLET ARDENT/INO
6	7	14	HEALING BEGINS	TENTH AVENUE NORTH REUNION/PLG
7	10	9	FIGHT ANOTHER DAY	ADDITION ROAD INO
8	4	19	ALREADY HOME	THOUSAND FOOT KRUTCH TOOTH & NAIL
9	9	14	BEAUTIFUL, BEAUTIFUL	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
10	6	17	GOD GAVE ME YOU	DAVE BARNES RAZOR & TIE
11	14	7	AVALANCHE	MANAFEST BEC/TOOTH & NAIL
12	12	13	BLINK	REVIVE ESSENTIAL/PLG
13	11	18	ALL OF CREATION	MERCYME INO
14	13	11	ANCHOR	SATELLITES & SIRENS WORD-CURB
15	15	10	MY HELP COMES FROM THE LORD	THE MUSEUM BEC/TOOTH & NAIL
16	18	6	THERAPY	RELIENT K JIVE/JLG
17	19	3	YOUR LOVE IS A SONG	SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG
18	16	14	LIVE LIFE LOUD	HAWK NELSON BEC/TOOTH & NAIL
19	23	2	SOMETHING HOLY	STELLAR KART INO
20	17	13	THE ONE (I'M FIGHTING FOR)	ARTICLE ONE INPOP
21	22	15	EVERYTHING FALLS	FEE INO
22	21	9	SALT AND THE LIGHT	SENT BY RAVENS TOOTH & NAIL
23	<b>NEW</b>		WALKING ON THE STARS	GROUP 1 CREW FERVENT/WORD-CURB
24	25	4	OH, HAPPINESS	DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
25	27	2	LIFE	BECKAH SHAE SHAE SHOC

## TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL	CELT.
1	1	15	<b>#1</b> 11 WKS	MARVIN SAPP HERE I AM VERITY 53158/JLG	
2	2	22	VARIOUS ARTISTS	WOW GOSPEL 2010 WORD-CURB PROVIDENT-INTEGRITY 62442/JLG	
3	3	2	FOREVER JONES	GET READY EMI GOSPEL 94728	
4	4	82	HEZEKIAH WALKER & LFC	SOUL'D OUT VERITY 23487/JLG	
5	9	38	BEBE & CECE WINANS	STILL B&C 31105/MALACO	
6	6	39	FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG	
7	42	105	<b>GREATEST GAINER</b> JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACKSMOKE 3073/WORLDWIDE	
8	7	55	BRIAN COURTNEY WILSON	JUST LOVE SPIRIT RISING 066/MUSIC WORLD	
9	13	5	CECE WINANS	SONGS OF EMOTIONAL HEALING (PART 1) PRESPRINGS GOSPEL 31106/EMI GOSPEL	
10	10	7	JUANITA BYNUM	MORE PASSION FLOW 8158	
11	12	65	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC	
12	8	33	TAMELA MANN	THE MASTER PLAN TILLYMANN 8135	
13	11	11	KAREN CLARK-SHEARD	ALL IN ONE KAREW 93736/EMI GOSPEL	
14	14	40	DONNIE MCCLURKIN	PARADE: THE VERY BEST OF DONNIE MCCLURKIN VERITY LEGACY 51645/SONY MUSIC	
15	17	50	VARIOUS ARTISTS	THE GOSPEL MUSIC COLLECTION PART 1 WORLD CLASS GOSPEL 0022	
16	15	21	JAMES FORTUNE & FIYA	ENCORE BLACKSMOKE 3073/WORLDWIDE	
17	<b>HOT SHOT DEBUT</b>		BECKAH SHAE	LIFE SHAE SHOC 05889 EX	
18	16	47	EARNEST PUGH	LIVE: RAIN ON US EPIC/BLACKSMOKE 3070/WORLDWIDE	
19	<b>NEW</b>		DARRELL HINES	LIVE WHITE CANVAS 8147	
20	21	14	KIRK WHALUM	THE GOSPEL ACCORDING TO JAZZ PRESENTS TOP OF THE BANNER KIRK WHALUM LIVE 51629/SONY MUSIC	
21	5	12	JAMES HALL	PRESENTS VOICES OF CITADEL WON'T IT BE WONDERFUL MUSIC BLEND 1854	
22	22	16	BISHOP PAUL S. MORTON	MEMORABLE MOMENTS... THE LLAH 7223/LIGHT	
23	19	55	WILLIAM MCDOWELL	AS WE WORSHIP: LIVE 511502	
24	20	72	DONALD LAWRENCE & CO.	THE LAW OF CONFERENCE, PART 1 QUIET WATER/VERITY 23473	

**HOT DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	6	#1	ALEJANDRO	LADY GAGA (STREEM/NEKOLINE/CHERRYTREE/INTERSCOPE)
2	4	6	COMMANDER	KELLY ROWLAND FEAT. DAVID GUETTA	UNIVERSAL MOTOWN
3	3	9	OMG	USHER FEAT. WILL.I.AM LAFACE/JLG	
4	6	8	HAPPINESS	ALEXIS JORDAN	STARROC/ROC NATION/COLUMBIA
5	8	7	DIRTY TALK	WYHTER GORDON	BIG BEAT/ATLANTIC
6	7	8	NOT MYSELF TONIGHT	CHRISTINA AGUILERA	RCA/RMG
7	12	5	DANCING ON MY OWN	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
8	1	10	PRETTY MESS	ERIKA JAYNE RM	
9	10	10	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FEAT. PERKE & LIMAO	QUMA/STRAWLWERKS/CAPITOL
10	15	4	ALIVE	GOLDFRAPP MUTE	
11	5	9	ROCK THAT BODY	THE BLACK EYED PEAS	INTERSCOPE
12	9	11	BEAUTY IN THE WORLD	MACY GRAY	CONCORD/CMG
13	13	7	SHARK IN THE WATER	V V BROWN	CAPITOL
14	18	3	ROCKSTAR 101	RIHANNA SRP/DEF JAM/IDJMG	
15	11	10	KEEP FAITH	DRESDEN & JOHNSON VS. JOHN DEBO FEAT. MEZO RICCIO	PROBLEM CHILD
16	19	6	RICH (FAKE IT TIL YOU MAKE IT)	LOLENE	CAPITOL
17	20	5	I BELIEVE IN YOU	HANNAH SNOWDOG	
18	22	3	FEELS LIKE A PRAYER	MECK FEAT. DINO NAPITH	
19	21	7	DEEP N LUV	SARIAH SARIAH	
20	42	2	YOUR LOVE IS MY DRUG	KESHA KEMOSABE/RCA/RMG	
21	17	12	RIGHT HERE RIGHT NOW	BWD LOLLLOPP	
22	31	2	POWER PICK	MYLE ENNOQUE PARLOPHONE/ASTRALWERKS/CAPITOL	
23	26	3	FIRE WITH FIRE	SCISSOR SISTERS	DOWNTOWN
24	24	4	KILLING TIME	INFECTED MUSHROOM FEAT. PERRY FARRELL	HOM-MEGA
25	30	2	STROBELIGHT	KIMBERLEY LOCKE	DREAM MERCHANT 21/CMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	16	11	IF I WANNA FLY	VERONICA MVA	
27	25	4	THE MORNING AFTER	STONEBRIDGE & DAYEENE NAPITH	
28	27	4	DIARY	TINO COURY ELEVENTH	
29	29	4	WILL YOU BE THERE?	ANDY BELL MUTE	
30	28	4	CLAP YOUR HANDS	SIA JIVE/JLG	
31	38	4	DEEP DOWN	JOSH GABRIEL PRESENTS WINTER KILLS NAPITH	
32	45	2	NEED YOU NOW	LADY ANTEBELLUM	CAPITOL NASHVILLE/CAPITOL
33	23	14	NASTY BOY	JIPSTA PROVOCATIVE	
34	32	6	ALLIGATOR	TEGAN AND SARA VAPOR/SIRE/WARNER BROS.	
35	33	11	SHINE	BLACK GOLD RED BULL	
36	44	2	I FEEL BETTER	HOT CHIP	ASTRALWERKS/CAPITOL
37	HOT SHOT DEBUT		I TOLD YOU SO	SOLANGE MUSIQ	WORLD
38	34	9	FREAK	ESTELLE FEAT. KARDINAL OFFISHALL HOME SCHOOL/ATLANTIC	
39	48	2	I WANT IT ALL	DANGEROUS MUSE	SCARGE GOODS
40	NEW		CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG	CAPITOL
41	40	8	EMORIO	SERGIO MENDES	CONCORD
42	43	8	IF THIS IS LOVE	LEAH DRISCOLL	SEAN ROBERT
43	41	9	IN MY HEAD	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.
44	NEW		LOVE DEALER	ESMEE DENTERS FEAT. JUSTIN TIMBERLAKE	TEEN/M&M/INTERSCOPE
45	14	16	DUST IN GRAVITY	DELENUM FEAT. KREESHA TURNER	NETTWERK
46	46	6	BIG LOVE	SUZANNE PALMER	STAR 60
47	37	5	BLACKOUT IN WONDERLAND	JACKIE SIEBERT	DAJMAN
48	35	13	IMMA BE	THE BLACK EYED PEAS	INTERSCOPE
49	NEW		4TH OF JULY (FIREWORKS)	KELIS WILL.I.AM/INTERSCOPE	
50	NEW		WARNING	ANABEL ROMERO	TS

**TOP DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	86	#1	LADY GAGA	THE FINE LINE (STREEM/NEKOLINE/CHERRYTREE/INTERSCOPE) 011807/IGA
2	2	30	LADY GAGA	THE FINE LINE (STREEM/NEKOLINE/CHERRYTREE/INTERSCOPE) 010302/IGA	
3	NEW		ROBYN	500Y TALK PT. 1 (KONICHIWA/CHERRYTREE/INTERSCOPE) 014413/IGA	
4	5	39	LA ROUX	LA ROUX BIG LIFE (POLYDOR/CHERRYTREE/INTERSCOPE) 013389/IGA	
5	6	49	OWL CITY	OCEAN EYES (UNIVERSAL REPUBLIC) 013141/UMRG	
6	4	5	LCD SOUNDSYSTEM	THIS IS HAPPENING (DFA/VIRGIN) 09803/CAPITOL	
7	3	2	RATATAT	LP4 XL 465*	
8	11	43	DAVID GUETTA	ONE LOVE GUM 86847*/ASTRALWERKS	
9	8	21	DJ ENFERNO	ULTRA DANCE 11 ULTRA 2317	
10	16	2	MORCHEEBA	BLOOD LIKE LEMONADE PIAS DIGITAL EX	
11	7	2	TIESTO	MAGNAN JOURNEY: THE HITS COLLECTION (A&M) MIZK 2426/ULTRA	
12	9	8	CRYSTAL CASTLES	CRYSTAL CASTLES (RCA) LAST GARGLES (UNIVERSAL MOTOWN) 01437/UMRG	
13	25	34	DEADMAU5	FOR LACK OF A BETTER NAME (MULSTRAP) 2174/ULTRA	
14	14	50	LMFAO	PARTY ROCK (RCA) ROCKAWALL/CHERRYTREE/INTERSCOPE 012832/IGA	
15	13	40	MIKE SNOW	MIKE SNOW DOWNTOWN 70085*	
16	10	4	RIHANNA	RATED R: REMIXED SRP/DEF JAM 014375/IDJMG	
17	NEW		UFFIE	SEX DREAMS AND DEAN JENNS (D) BANGERS BECAUSE 524367/ELKTRA	
18	15	23	POET NAME LIFE	TOTAL CLUB HITS 4 THRIVE 08225/IDJMG	
19	17	7	FLYING LOTUS	COSMOGRAMMA WARP 195*	
20	12	2	VARIOUS ARTISTS	JUST DANCE 3 ULTRA/ISLAND 014152/IDJMG	
21	19	19	DJ SKRIBBLE	THREVEN PRESENTS DANCEWAVE: THE ULTIMATE PARTY MIX (THRE) 08823/UMRG	
22	20	43	IMOGEN HEAP	ELIPSE MEGAPHONIC/RCA 50605/RMG	
23	21	39	VARIOUS ARTISTS	NOW THIS'S WHAT I CALL CLUB HITS (EMULSION) 56256/SONY MUSIC	
24	NEW		BLUE SIX	NOESIS NAKED MUSIC 21	
25	RE-ENTRY		GOTAN PROJECT	TANGO 3.0 (VA BASTA!) 488*/XL	

**HOT DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	4	10	#1	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS FEAT. PERKE & LIMAO (QUMA/STRAWLWERKS/CAPITOL)
2	7	5	CALIFORNIA GURLS	KATY PERRY FEAT. SNOOP DOGG	CAPITOL
3	1	12	STEREO LOVE	EDWARD MATA & VIKI JIGULINA	CAT/ULTRA
4	5	4	JUST LET GO	REINA ROBBINS	
5	14	5	DYNASTY	KASKADA FEAT. HALEY ULTRA	
6	6	8	NEVER FORGET YOU	MANIACALM FEAT. LALA RED STICK	STRICTLY RHYTHM
7	9	15	HATE TO LOVE	ALEX SAYZ FEAT. EMI PARKER	NEXT PLEATEAU
8	10	8	HAPPINESS	ALEXIS JORDAN	STARROC/ROC NATION/COLUMBIA
9	8	4	YOUR LOVE IS MY DRUG	KESHA KEMOSABE/RCA/RMG	
10	2	8	OMG	USHER FEAT. WILL.I.AM LAFACE/JLG	
11	13	19	SWEET DISPOSITION	THE TEMPER TRAP	LIBERATION/CLASSNOTE/COLUMBIA
12	16	2	DIRTY TALK	WYHTER GORDON	BIG BEAT/ATLANTIC
13	12	3	WONT GO QUIETLY	EXAMPLE DATA	
14	3	7	ALEJANDRO	LADY GAGA (STREEM/NEKOLINE/CHERRYTREE/INTERSCOPE)	
15	20	3	HIGHER STATE	BAILEY FEAT. JODIE CONNOR	DIGITRAXX/NEXT PLEATEAU
16	NEW		BILLIONAIRE	TRAVE MCCOY FEAT. BRUNO MARS	WAPY/RO/DECA/COLUMBIA/DEF JAM/RAVEN/RP
17	NEW		DANCING ON MY OWN	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
18	21	4	KEEP UP	RYPER CRUSH	UNIVERSAL MOTOWN
19	19	8	NATURALLY	SELENA GOMEZ & THE SCENE	HOLLYWOOD
20	15	6	BETTER THAN HER	MATISSE JIVE/JLG	
21	RE-ENTRY		COOLER THAN ME	MIKE POSNER	J/RMG
22	25	3	ALL THE LOVERS	KYLIE MINOQUE PARLOPHONE/ASTRALWERKS/CAPITOL	
23	18	17	HEARTBREAK ON VINYL	BLAKE LEWIS	TOMMY BOY
24	23	5	RESTLESSNESS	BASTIEN LAVAL FEAT. LAYLA ROBBINS	
25	11	4	AIRPLANES	B.O.B FEAT. WYLLIAMS REBEL/ROCK/GRAND JUSTICE/ATLANTIC	

**TOP TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	37	#1	MICHAEL BUBLE	97 WEEKS CRAZY LOVE (43 REPRISSE) 520733/WARNER BROS. (C)
2	3	40	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
3	2	4	KEITH JARRETT / CHARLIE HADEN	JASMINA ECM 014231/UNIVERSAL CLASSICS GROUP	
4	4	7	NIKKI YANOFSKY	NIKKI DECCA 014186	
5	5	60	MELODY GARDOT	MY ONE AND ONLY THRILL VERVE 012563*/VVG	
6	6	7	FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM	THE COMPLETE REPRISSE: FRANK SINATRA ENTERPRISES 52026/CONCORD	
7	7	65	DIANA KRALL	QUIET NIGHTS VERVE 012433/VG (C)	
8	9	34	PINK MARTINI	SPLENDOR IN THE GRASS HEINZ 6*	
9	10	53	MICHAEL BUBLE	MEETS MADSON SQUARE GARDEN 143 REPRISSE 01720/WARNER BROS. (C)	
10	11	8	NINA SIMONE	FRIENDS/FAMILY/FRENCH LESSONS ASI 2546	
11	20	15	FRANK SINATRA	SINATRA: NEW YORK YEARS SINATRA ENT. REPRISSE 43092/WARNER BROS. (C)	
12	15	36	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43554/SONY MUSIC	
13	RE-ENTRY		FRANK SINATRA	ONE BY ONE (NEW MUSICAL) FRANK SINATRA ENTERPRISES REPRISSE 49 (D) WARB. BROS.	
14	24	11	JOHN PIZZARELLI	ROCKIN' IN RHYTHM: A TRIBUTE... TELARC 31921	
15	14	18	PRESERVATION HALL JAZZ BAND	PRESERVATION PRESERVATION HALL 01*	

**TOP TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	19	#1	ZUILL BAILEY	3 WEEKS BACH: CELLO SUITES TELARC 31978/CONCORD
2	3	20	E. AX/YO-YO MA/I. PERLMAN	MENDLSOHN SONATA CLASSICAL 52182/SONY MASTERWORKS	
3	NEW		GUITAR AMATEUR	GUITAR AMATEUR GUITAR AMATEUR DIGITAL EX	
4	NEW		GUITAR AMATEUR	UPPERNO GUITAR AMATEUR DIGITAL EX	
5	5	18	JENNY OAKS BAKER	THEN SINGS MY SOUL SHADOW MOUNTAIN 5035941	
6	6	30	THE PRIESTS	HARMONY RCA VICTOR 59825/RMG	
7	NEW		GUITAR AMATEUR	GUITAR AMATEUR GUITAR AMATEUR DIGITAL EX	
8	RE-ENTRY		NEW YORK POLYPHONY	TUDDER CITY AVIE 2186	
9	15	54	ANDRE RIEU	GREATEST HITS GARDEN 17764/SLG (C)	
10	RE-ENTRY		B. FLECK/Z. HUSSAIN/E. MEYER	THE MELODY OF RHYTHM E1 2024	
11	RE-ENTRY		V. PETROVSKIS, TRPESKO ROVIA, LIPROVIL	PHILHARMONIC ORCHESTRA RACHMANINOV AVIE 21892	
12	13	11	LIBERA	PEACE EMI CLASSICS 26478/BLG	
13	12	3	YUNDI	CHOPIN: NOCTURNES EMI CLASSICS 64588/BLG	
14	RE-ENTRY		YUJA WANG	TRANSFORMATION DG 014108/UNIVERSAL CLASSICS GROUP	
15	9	11	J. KAUFMANN MAHLER CHAMBER ORCH. (ABBADO)	MOZART/SCHUBERT/BEETHOVEN/WAGNER DECCA	

**TOP CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	9	#1	TROMBONE SHORTY	9 WEEKS BACKTOWN VERVE FORECAST 014184/VG
2	NEW		GERALD ALBRIGHT	PUSHING THE ENVELOPE HEADS UP 31976/CONCORD	
3	NEW		THE STANLEY CLARKE BAND	THE STANLEY CLARKE BAND HEADS UP 3161/CONCORD	
4	2	16	JAMIE CULLUM	THE PURSUIT VERVE FORECAST/DECCA 013655*/VG (C)	
5	5	65	CHRIS BOTTI	CHRIS BOTTI IN BOSTON COLUMBIA 38735/SONY MUSIC (C)	
6	6	14	KIRK WHALUM	THE GOSPEL ACCORDING TO JAZZ CHAPTER II TOP FRESH/NEW RELEASES/REDEVELOPS	
7	4	6	JONATHAN BUTLER	SO STRONG MACK AVENUE 5143/RENDEZVOUS	
8	3	3	SERGIO MENDES	BOM TEMPO CONCORD 31575	
9	8	3	JEFF LORBER FUSION	NOW IS THE TIME HEADS UP 32029/CONCORD	
10	16	5	MINDI ABAIR	IN HI-FI STEREO HEADS UP 31837/CONCORD	
11	12	11	BOBBY MCERRIN	VOCALBARRIES EMARCY 014036/DECCA	
12	7	39	KENNY G	SUPER HITS SONY MUSIC CUSTOM MARKETING GROUP 46252	
13	10	5	GROVER WASHINGTON, JR.	GROVER LIVE G-MAN 54875/LIGHTYEAR	
14	13	72	BONEY JAMES	SEND ONE YOUR LOVE CONCORD 30815 (C)	
15	9	19	GALACTIC	YA-KA-MAY ANTI- 87002*/EPITAPH	

**TOP CLASSICAL CROSSOVER ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	34	#1	THE CANADIAN TENORS	16 WEEKS THE CANADIAN TENORS DECCA 013509
2	1	2	RENEE FLEMING	DARK HOPE DECCA 014186	
3	3	2	DUE VOXI	DUE VOXI TUNETONES 014271/UME (C)	
4	NEW		KATHERINE JENKINS	BELIEVE 143/REPRISSE 522190/WARNER BROS.	
5	4	26	MORMON TABERNALE CHOIR	CHOR AT TEMPLE SQUARE MORMON TABERNALE CHOIR 5035926	
6	6	38	JOSHUA BELL	AT HOME WITH FRIENDS SONY CLASSICAL 52716/SONY MASTERWORKS	
7	5	7	M. PATTON WITH ORCH. FILARMONICA A. TOSCANINI	MONDO CANE IPECAC 118	
8	8	55	DAVID GARRETT	DAVID GARRETT DECCA 013820/UNIVERSAL CLASSICS GROUP	
9	10	67	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANNHATTAN 2188/BLG (C)	
10	11	34	STING	FOR A WINTER NIGHT... CHERRY TREE 010329/UNIVERSAL CLASSICS GROUP (C)	
11	7	4	MAYA BEISER	THE IRISH TENORS (IRELAND) RAZOR & TIE 83088	
12	RE-ENTRY		THE IRISH TENORS	SERJ TANJIAN FEAT. AUCKLAND PHILHARMONIA ORCH. ELECT THE DEAD SYMPHONY (S.E.C.A.) STRIKE REPRISSE 52288*/WARNER BROS. (C)	
13	9	15	THE IRISH TENORS	THE VERY BEST... E1 2300	
14	13	16	THE IRISH TENORS	THE VERY BEST... E1 2300	
15	14	17	VAI DACAPO	SONGS OF DELIGHT MAXI MEDIA 014003/DECCA	

**SMOOTH JAZZ SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	18	#1	GREATEST CHRISTIANE BAINER	1 WEEK RICK BRAUN ARTISTRY
2	4	21	BOSSA BLUE	CHRIS STANDING	ULTIMATE VIBE
3	1	31	RITMO DE OTONO	BENNIE WILLIAMS FEAT. DAVE KOB	REFORM/ROCK RIDGE
4	3	21	WHAT CHA GONNA DO FOR ME		



THIS WEEK		LAST WEEK		JAPAN	
THIS WEEK	LAST WEEK	ALBUMS	(HASHIN SOUNDSCAN JAPAN/PLANTECH)	JUNE 23, 2010	
1	NEW	KAT-TUN	NO MORE PAIN (CD+DVD LTD ED)	J-STORM	
2	NEW	KAT-TUN	NO MORE PAIN J-STORM		
3	2	OASIS	TIME FLIES - 1994-2009 BIG BROTHER		
4	1	EIKICHI YAZAWA	TWIST (CD+DVD LTD ED)	GARURU	
5	NEW	MIHIMARU GT	MIHIMABALLADS (CD+DVD LTD ED)	UNIVERSAL	
6	NEW	LOCOFRANK	STANDARD 773FOUR		
7	4	AYAKA HIRAHARA	MY CLASSICS 2 DREAM MUSIC		
8	7	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
9	NEW	FLOW	MICROCOSM (CD+DVD LTD ED)	KIION	
10	NEW	MIHO FUKUHARA	MUSIC IS MY LIFE (CD+DVD LTD ED)	SONY	

THIS WEEK		LAST WEEK		UNITED KINGDOM	
THIS WEEK	LAST WEEK	ALBUMS	(THE OFFICIAL UK CHARTS CO.)	JUNE 20, 2010	
1	NEW	OASIS	TIME FLIES - 1994-2009 BIG BROTHER		
2	NEW	GLEE CAST	GLEE: THE MUSIC, JOURNEY TO REGIONAL TVBETHE/CENTURY FOR TV/COLUMBIA		
3	3	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE		
4	8	GLEN MILLER	THE VERY BEST OF RCA		
5	7	RAF SQUADRONNAIRES	IN THE MOOD DECCA		
6	2	ALICIA KEYS	THE ELEMENT OF FREEDOM M8K/J		
7	15	BILLY JOEL	PIANO MAN THE VERY BEST OF COLUMBIA		
8	5	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
9	14	PLAN B	THE DEFAMATION OF STRICKLAND BANKS 679		
10	13	MUMFORD & SONS	SIGH NO MORE ISLAND		

THIS WEEK		LAST WEEK		GERMANY	
THIS WEEK	LAST WEEK	ALBUMS	(MEDIA CONTROL)	JUNE 22, 2010	
1	5	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION		
2	1	LENA MEYER-LANDRUT	MY CASSETTE PLAYER USFO/UNIVERSAL		
3	2	HELENE FISCHER	BEST OF CAPITOL		
4	NEW	FLER	FLERSGUTERJUNGE ERSGUTERJUNGE		
5	NEW	MEHRZAD MARASHI	NEW LIFE COLUMBIA		
6	4	SOUNDTRACK	THE TWILIGHT SAGA: ECLIPSE ATLANTIC		
7	7	DIE FANTASTISCHEN VIER	FUER DICH IMMER NOCH FANTA SIE COLUMBIA		
8	8	JACK JOHNSON	TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC		
9	9	KATIE MELUA	THE HOUSE DRAMATIC		
10	NEW	MONROSE	LADYLIKE STARWATCH		

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES	
THIS WEEK	LAST WEEK	(#6 GLOBAL MEDIA/BILLBOARD)	JUNE 23, 2010		
1	1	WAVIN' FLAG	K'NAAN A&M/OCTONE/INTERSCOPE		
2	4	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN		
3	2	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC		
4	NEW	ALL THE LOVERS	KYLE MINOQUE PARLOPHONE		
5	3	20	ALORS ON DANSE STROMAE		
6	7	ALLEZ OLA OLE	JESSY MATADOR WAGRAM		
7	8	SHOUT FOR ENGLAND	SHOUT FT. DIZZEE & JAMES CORDEN SYCO		
8	9	BABY	JUSTIN BIEBER FT. LUDAKIS UNIVERSAL SCHOOLBOY/RAYMOND BRAUN/ISLAND		
9	78	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOG CAPITOL		
10	5	BREAK YOUR HEART	TAIO CRUZ ISLAND		
11	NEW	KICKSTARTS	EXAMPLE DATA		
12	16	NOT AFRAID	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE		
13	6	SATELLITE	LENA MEYER-LANDRUT USFO/UNIVERSAL		
14	21	HELELE	VELILE & SAFRI DUO POLYDOR		
15	24	ALEJANDRO	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
16	10	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA MAYAYN RECORDS		
17	NEW	HELP MYSELF (NOUS NE FAISONS QUE PASSER)	GAETAN ROUSSEL BARCLAY		
18	13	TELEPHONE	LADY GAGA FT. BORNCE STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
19	51	TE AMO	RIHANNA SRP/DEF JAM		
20	15	HEY SOUL SISTER	TRAIN COLUMBIA		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 3, 2010		
1	2	WAVIN' FLAG	K'NAAN A&M/OCTONE		
2	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC		
3	1	SHOUT	SHOUT FOR ENGLAND FT. DIZZEE PASCAL & JAMES CORDEN SYCO		
4	NEW	ALL THE LOVERS	KYLE MINOQUE PARLOPHONE		
5	8	ALEJANDRO	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
6	19	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOG CAPITOL		
7	6	NOT AFRAID	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE		
8	5	DAVID GUETTA & CHRIS WILLIS	GUM/VIRGIN		
9	NEW	KICKSTARTS	EXAMPLE DATA		
10	4	FRISKY	TINIE TEMPAH FT. LABRINTH LONDON/PARLOPHONE		
11	NEW	DANCING ON MY OWN	ROBYN KONICHIWA		
12	12	TE AMO	RIHANNA SRP/DEF JAM		
13	10	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA CAT		
14	7	OMG	USHER FT. WILLIAM LAFACE/JLG		
15	11	RIDIN' SOLO	JASON DERULO BELUGA HEIGHTS/WARNER BROS.		

THIS WEEK		LAST WEEK		FRANCE	
THIS WEEK	LAST WEEK	ALBUMS	(SNEP/IFOP/TITE-LIVE)	JUNE 22, 2010	
1	4	ZAZ	ZAZ PLAY ON		
2	1	LES PRETRES	SPIRITUS DEI TF1 MUSIQUE		
3	2	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER		
4	3	SEXION DASSAULT	L'ECOLE DES POINTS VITAEUX JIVE		
5	6	BEN L'ONCLE SOUL	BEN L'ONCLE SOUL MOTOWN		
6	NEW	SHYM	PRENDRE L'AIR WARNER		
7	8	CHRISTOPHE MAE	ON TRAC LA ROUTE WARNER		
8	5	THE BLACK EYED PEAS	THE E.M.D INTERSCOPE		
9	7	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
10	10	COEUR DE PIRATE	COEUR DE PIRATE BARCLAY		

THIS WEEK		LAST WEEK		CANADA	
THIS WEEK	LAST WEEK	ALBUMS	(NIELSEN BDS/SOUNDSCAN)	JULY 3, 2010	
1	NEW	DRAKE	THINK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL		
2	NEW	SARAH McLACHLAN	LAWS OF ILLUSION NETTWERK		
3	NEW	TOM PETTY AND THE HEARTBREAKERS	MOJO REPRISE/WARNER		
4	1	JACK JOHNSON	TO THE SEA BRUSHFIRE/UNIVERSAL		
5	2	SOUNDTRACK	GLEE: THE MUSIC, JOURNEY TO REGIONAL TVBETHE/CENTURY FOR TV/COLUMBIA		
6	5	SOUNDTRACK	GLEE: THE MUSIC, VOL. 3 SHOWSTOPPERS 3TH/4TH/CENTURY FOR TV/COLUMBIA		
7	4	SOUNDTRACK	THE TWILIGHT SAGA: ECLIPSE SUMMIT/CHOP SHOP ATLANTIC/WARNER		
8	6	JUSTIN BIEBER	MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL		
9	3	CHRISTINA AGUILERA	BIONIC RCA/SONY MUSIC		
10	7	LADY ANTEBELLUM	NEED YOU NOW CAPITOL NASHVILLE/EMI		

THIS WEEK		LAST WEEK		AUSTRALIA	
THIS WEEK	LAST WEEK	ALBUMS	(ARIA)	JUNE 20, 2010	
1	NEW	CROWDED HOUSE	INTRIGUER MERCURY		
2	1	JACK JOHNSON	TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC		
3	2	SOUNDTRACK	THE TWILIGHT SAGA: ECLIPSE ATLANTIC		
4	4	GLEE CAST	GLEE: THE MUSIC, VOL. 3 SHOWSTOPPERS 3TH/4TH/CENTURY FOR TV/COLUMBIA		
5	3	CHRISTINA AGUILERA	BIONIC RCA		
6	9	LADY GAGA	THE FAME MONSTER STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
7	8	USHER	RAYMOND V RAYMOND JIVE/JLG		
8	5	JUSTIN BIEBER	MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND		
9	NEW	THE CHEMICAL BROTHERS	FURTHER VIRGIN		
10	6	K.D. LANG	RECOLLECTION NONESUCH		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JULY 3, 2010		
1	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FT. FRESHLYGROUND EPIC		
2	2	WAVIN' FLAG	K'NAAN A&M/OCTONE		
3	3	HELELE	VELILE & SAFRI DUO ELEPHANT/UNIVERSAL		
4	5	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOG CAPITOL		
5	4	SATELLITE	LENA MEYER-LANDRUT UNIVERSAL		
6	6	LIKE A LADY	MONROSE CHEYENNE/STARWATCH		
7	NEW	ALL THE LOVERS	KYLE MINOQUE PARLOPHONE		
8	NEW	MARCHIN ON	ONEREPUBLIC MDSLEY/INTERSCOPE		
9	7	GLOW	MADCON BONNIER/BONNIER AMIGO		
10	9	BREAK YOUR HEART	TAIO CRUZ ISLAND		


THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
THIS WEEK	LAST WEEK	(#6 GLOBAL MEDIA/BILLBOARD)	JUNE 23, 2010		
1	2	KATIE MELUA	THE HOUSE DRAMATIC		
2	NEW	OASIS	TIME FLIES - 1994-2009 BIG BROTHER		
3	4	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
4	9	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE		
5	18	UNHEILIG	GROSSE FREIHEIT INTERSTAR/FANSATION		
6	3	JACK JOHNSON	TO THE SEA BRUSHFIRE/UNIVERSAL REPUBLIC		
7	5	AC/DC	IRON MAN 2 COLUMBIA		
8	11	HELENE FISCHER	BEST OF CAPITOL		
9	1	CHRISTINA AGUILERA	BIONIC RCA		
10	12	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER		
11	7	LENA MEYER-LANDRUT	MY CASSETTE PLAYER USFO/UNIVERSAL		
12	8	DAVID GUETTA	ONE LOVE GUM/VIRGIN		
13	NEW	GLEE CAST	GLEE: THE MUSIC, JOURNEY TO REGIONAL TVBETHE/CENTURY FOR TV/COLUMBIA		
14	13	THE BLACK EYED PEAS	THE E.M.D INTERSCOPE		
15	6	SOUNDTRACK	THE TWILIGHT SAGA: ECLIPSE ATLANTIC		

THIS WEEK		LAST WEEK		ITALY	
THIS WEEK	LAST WEEK	ALBUMS	(NIELSEN)	JUNE 18, 2010	
1	NEW	GIGI D'ALESSIO	SEMPLICEMENTE SAI GDD		
2	1	LIGABUE	ARRIVEDERCI, MOSTROI WARNER BROS.		
3	2	LITFIBA	STATO LIBERO DI LITFIBA T.E.G.		
4	3	CESARE CREMONINI	1999 - 2010 THE GREATEST HITS WARNER BROS.		
5	4	DUE DI PICCHE	C'ERAVAMO TANTO ODIATI BEST SOUND		
6	7	BIAGIO ANTONACCI	INASPETTATA IRIS		
7	5	ZERO RENATO	ZERONOVETOUR PRESENTE TATTICA		
8	NEW	CHRISTINA AGUILERA	BIONIC RCA		
9	6	MARCO CARTA	IL CUORE MUOVE ATLANTIC		
10	8	MINA	CARAMELLA PDU		

THIS WEEK		LAST WEEK		SPAIN	
THIS WEEK	LAST WEEK	ALBUMS	(PROMUSICAE/MEDIA)	JUNE 23, 2010	
1	10	JUAN LUIS GUERRA	A SON DE GUERRA EMI		
2	2	MARC ANTHONY	ICONS SONY LATIN		
3	1	DAVID GUETTA	ONE LOVE GUM/VIRGIN		
4	5	CHAYANNE	NO HAY IMPOSIBLES SONY		
5	7	JUSTIN BIEBER	MY WORLDS SCHOOLBOY/RAYMOND BRAUN/ISLAND		
6	13	DAVID BISBAL	SIN MIRAR ATRAS VALE MUSIC		
7	6	SOUNDTRACK - PHINEAS & FERB	PHINEAS & FERB EMI		
8	3	ANDREAS CALAMARO	ON THE ROCK DRO		
9	8	ESTOPA	X ANIVERSARIUM SONY		
10	9	ALEJANDRO SANZ	PARAISO EXPRESS DRO		

THIS WEEK		LAST WEEK		PORTUGAL	
THIS WEEK	LAST WEEK	ALBUMS	(RIM)	JUNE 22, 2010	
1	1	MICKAEL CARREIRA	AO VIVO NO COLISEU DE LISBOA FAROL		
2	NEW	RITA RED SHOES	LIGHTS & DARKS IPLAY		
3	2	DEOLINDA	DOIS SELOS E UM CARIMBO CAPITOL		
4	3	BETO	O MELHOR DE BETO FAROL		
5	7	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
6	4	AMALIA HOJE	AO VIVO NO COLISEU DOS REI VALENTIM DE CARVALHO		
7	5	IVETE SANGALO	DIETOS MERCURY		
8	6	THE BLACK EYED PEAS	THE E.M.D INTERSCOPE		
9	8	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE		
10	15	PEDRO ABRUNHOSA & COMITE CAVIA	LONGE POLYDOR		

On the U.K. Albums chart, the anniversary of D-Day (June 6) pushes Glenn Miller's "The Very Best Of" 8-4. It's his highest-charting set since 1977.



THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
THIS WEEK	LAST WEEK	(#6 GLOBAL MEDIA/BILLBOARD)	JUNE 23, 2010		
1	2	CALIFORNIA GURLS	KATY PERRY FT. SNOOP DOG CAPITOL		
2	5	ALEJANDRO	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
3	1	HEY SOUL SISTER	TRAIN COLUMBIA		
4	8	TE AMO	RIHANNA SRP/DEF JAM		
5	3	NOTHIN' ON YOU	B.O.B FT. BRUNO MARS FIRE/ROCKAWAY HUSTLE/ATLANTIC		
6	7	IN MY HEAD	JASON DERULO BELUGA HEIGHTS/WARNER BROS.		
7	6	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC		
8	25	WAVIN' FLAG	K'NAAN A&M/OCTONE		
9	11	JUNEBUG	ROBERT FRANCIS ATLANTIC		
10	9	BREAK YOUR HEART	TAIO CRUZ 4TH & BROADWAY/ISLAND		
11	4	IF WE EVER MEET AGAIN	TROBAND FT. KATY PERRY MDSLEY/BLACKGROUND/INTERSCOPE		
12	10	GETTIN' OVER YOU	DAVID GUETTA & CHRIS WILLIS GUM/VIRGIN		
13	12	OMG	USHER FT. WILLIAM LAFACE/JLG		
14	24	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND EPIC		
15	16	SHE SAID	PLAN B 679		

THIS WEEK		LAST WEEK		NETHERLANDS	
THIS WEEK	LAST WEEK	SINGLES	(MEGA CHARTS BV)	JUNE 18,	



# EXECUTIVE TURNABLE

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

**RECORD COMPANIES:** Beggars Group USA appoints **Matt Harmon** president. He was GM.

Columbia Records names **Mark Williams** VP of A&R and **Greg Linn** senior VP of marketing. Williams was a VP of A&R at Interscope, and Linn will continue to serve as head of the label's Red Marketing Team.

**Frank Briegmann**, president/CEO of Universal Music Germany in Berlin, has been appointed president of Universal Music Germany, Austria & Switzerland and classical label Deutsche Grammophon.

EMI Music appoints **Mike Harris** executive VP/GM for EMI Label Services and **Caroline Distribution**. He was executive VP/finance director for global A&R operations at EMI Music on a global basis.

Sony Music Nashville names **Katie McCartney** manager of marketing and artist development for the rosters of Arista Nashville and RCA Nashville. She was marketing coordinator at Lyric Street Records.



**PUBLISHING:** BMI names **Michael Drexler** senior director of business development in the New Media and Strategic Development Group. He was senior director of corporate development/business development at Sony Music Entertainment.

Warner/Chappell Music promotes **Alicia Pruitt** to senior director of A&R for Warner/Chappell Nashville. She was director.

**DIGITAL:** Digital distribution/promotion service TuneCore names **Chris Mooney** senior director of artist promotion and strategic relationships. He previously ran Mooney Marketing.

Music video/entertainment service Vevo names **Luke Kallis** VP of West Coast sales. He was executive director of entertainment sales at MySpace.

—Edited by Mitchell Peters

## GOODWORKS

### NIELSEN CHAPMAN'S 'LOVE' GIVES BACK

Singer/songwriter Beth Nielsen Chapman has partnered with Whole Foods Market's nonprofit arm, Whole Planet Foundation, to which she will donate some of the proceeds of her latest album, "Back to Love." Released May 25 on Nielsen Chapman's BNC Records, the set debuted on Billboard's Top Folk Albums chart at No. 10 and has sold 2,000 copies in the United States, according to Nielsen SoundScan.

On June 8, "Back to Love" became available for purchase in 250 Whole Foods stores in the United States. All of the album's proceeds from sales at the stores will go to the foundation, which gives microcredit loans to women living in communities that supply Whole Foods with products.

"Even giving a woman \$175 can make the difference between her making her own way or not," Nielsen Chapman says. "It's wonderful exposure for me to get my record into Whole Foods, but I also get a real excited feeling about being able to participate in something that has such far-reaching effects on people I may never meet."

Foundation president/executive director Philip Sansone says that nearly all of the organization's funds are given to impoverished women in developing countries. "We fund micro-finance institutes—local groups—who use this money to fund small, home-based businesses," he says, noting that the women use it for "anything they want—could be sewing machines, a cow for milk or chickens for eggs." —Mitchell Peters

HACKIYAN: JUSTIN HOWARD

# BACKBEAT



Backstage after **Kid Rock's** keynote presentation are (from left) Vector Management president and Kid Rock manager **Ken Levitan**, Rock, Billboard editorial director **Bill Werde** and Creative Artists Agency managing partner/music head **Rob Light**. Kid Rock's next album, "Born Free," is due later this year.



During the discussion "Taking It to the Next Level: Using Ad Placement to Drive Sales," panelists urged artists to do their own market research by testing their fans' response to songs. From left: Billboard music editor **Courtney Harding**, Cherry Lane Music senior VP of creative/A&R marketing **Richard Stumpf**, Glassnote Records head of marketing and licensing **YiPei Chen-Josephson**, Whitesmith Entertainment co-founder **Emily White**, Music Dealers president/co-founder **Eric Sheinkop** and Zeitgeist Artist Management owner/founder **Jordan Kurland**.

## BILLBOARD & ADWEEK 2010 MUSIC & ADVERTISING CONFERENCE: NEW YORK

When it comes to artists pairing with brands for sponsorships and advertising opportunities, keynote speaker Kid Rock said it best during the Billboard & Adweek 2010 Music & Advertising Conference held June 15-16 at the Edison Ballroom in New York: "It has to be something that my heart is into and we have to be willing to work together." For two days, influencers from advertising agencies, branding companies and music placement specialists spoke on topics ranging from composing music for advertisements to teaming with major brands for sponsorship deals. Sponsors included Guvera, ABKCO Music & Records, Iimage, Music Dealers, GreenLight and 5 Alarm Music. The fall edition of Music & Advertising will be held Sept. 15-16 in Chicago. To register, go to [musicandadvertisingfall.com](http://musicandadvertisingfall.com). PHOTOS: MICHAEL SETO



More than 450 people attended the two-day event, which was held at the Edison Ballroom in Manhattan.



PowerPoint may have been used to its greatest effect ever as Devo revealed the crowd-sourcing strategy it used in the buildup to the release of its new album, "Something for Everybody," during its keynote discussion. Among the facts gleaned from the band's research: People like babies, candy, high heels, glamour and mint flavoring. Seated from left: Mother LA research consultant **Jacob**, Devo singer **Mark Mothersbaugh** and vocalist/bassist/keyboardist **Gerald Casale**, Mother LA creative director **Bill Moulton** and Warner Bros. senior VP of new media **Jeremy Weir**.

TURN THE PAGE FOR MORE

### INSIDE TRACK

## HACKIYAN TAKES AIM WITH THIRD ALBUM

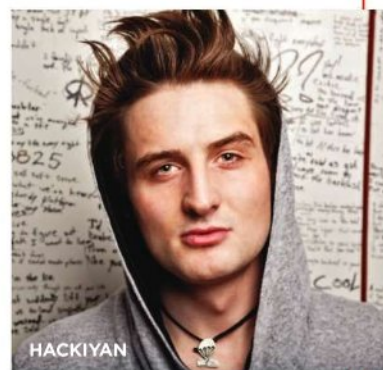
**Shaant Hackiyan**, aka Cute Is What We Aim For, is out of rehab and out of his deal with Fueled by Ramen. But he's ready to make new music—with producer **Doug White**—and hopes for a fall release for his third CIWWAF album.

"I have 30 songs, probably. I think six are recorded and ready for the record," says Hackiyan, who's shed 47 pounds since checking into treatment for alcoholism last October. "That's the most I've ever had. The first record [2006's "The Same Old Blood Rush With a New Touch"] I went in with five songs and came out with 14 in 21 days. The last record [2008's "Rotation"] I went in with two songs and came out with 14 in three months.

"It's an interesting time for me. It's really fun. It's creative and there's no pressure on me."

Hackiyan says the sound of the new material is varied. "I've never been one to latch onto a particular sound. I like to keep it eclectic. Instead of saying, 'I want it to be like this,' I just go to town and whatever comes out with the guys is what comes out. If we're smiling and having a good time, that's what works. We're not overthinking anything or beating a dead horse."

Hackiyan and the band plan to return to the studio in July to finish the album. And he's not stressing over the lack of a label and distribution deal. "It's the best thing that could've hap-



pened," he says. "Just being able to take time and breathe is great. I'm sure it'll work out in time." ...



The second day of the event closed with eight round tables, which offered a chance for attendees to get one-on-one time with industry influencers on topics ranging from "Publishing Basics: How to Make Sure Your Song Is Ready to Be Synched" to "Options for Independent Artists to Get Placed in Advertising." Pictured is host **Larry Mills**, director of music products for Getty Images, which hosted the Independent Artist round table.



Keynote speaker **Kid Rock** discussed his partnership with Jim Beam to promote Red Stag, its new brand of black cherry-infused bourbon. "To the guys that tell me not to do the ads: You have no idea how fun this is," he told the audience.



As M.I.A.'s placement of "Paper Planes" in the "Pineapple Express" trailer proved, a film deal can boost sales for both a single and its parent album. Offering their perspective on trailer music during the "Hey Kid, You Wanna Be in Pictures: How to Get Your Music Into a Movie Trailer" panel, from left: trailer editor **Tim Frost**, Jingle Punks CEO **Jared Gutstadt**, ABKCO Music & Records VP **Alisa Coleman**, 5 Alarm Music GM **Cassie Lord**, Universal Music Publishing Group VP of music for advertising **Tom Eaton** and Billboard senior editor **Ann Donahue**.

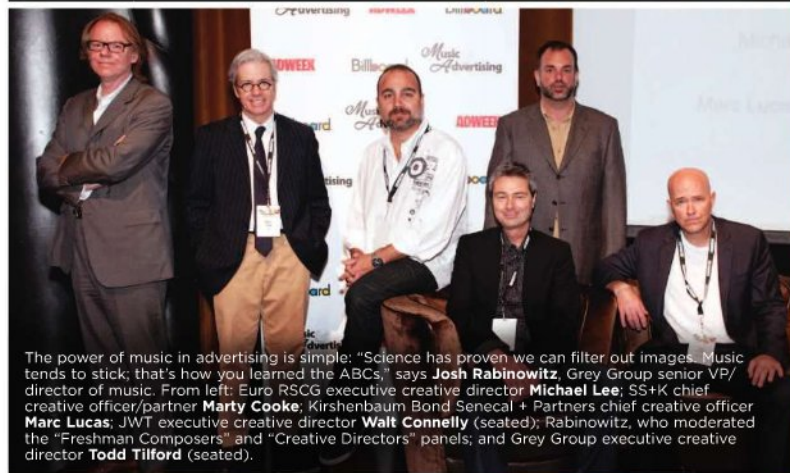
## BILLBOARD & ADWEEK 2010 MUSIC & ADVERTISING CONFERENCE: NEW YORK



As artists see continued success with branding deals that result in TV commercials, new avenues of marketing—like interactive online endeavors and short films—are also making an impact. Speaking on the GreenLight-sponsored "Beyond the TV Commercial" panel, from left: Brand Alchemy founder **Steve Yanovsky**, Levi Strauss & Co. director of engagement and influencer marketing **Sheri Timmons**, Atlantic Records VP of brand partnerships and sports marketing **Jonathan Feldman**, Virtue Worldwide founder **Spencer Baim**, GreenLight VP **David Reeder** and (standing) Frukt-USA partner **Mike Tunncliffe**, who moderated.



During "Case Study: Cotton Inc.," attendees heard behind-the-scenes details about Cotton's advertising campaign that features such artists as Jazmine Sullivan, Colbie Caillat and Leona Lewis. From left: Billboard senior editor **Ann Donahue**, Creative License founder/CEO **Kevin McKiernan** and DDB New York creative director **Cassandra Anderson**. Not pictured: DDB Worldwide executive creative director **Joe Cianciotto**.



The power of music in advertising is simple: "Science has proven we can filter out images. Music tends to stick; that's how you learned the ABCs," says **Josh Rabinowitz**, Grey Group senior VP/director of music. From left: Euro RSCG executive creative director **Michael Lee**; SS+K chief creative officer/partner **Marty Cooke**; Kirshenbaum Bond Senecal + Partners chief creative officer **Marc Lucas**; JWT executive creative director **Walt Connelly** (seated); Rabinowitz, who moderated the "FRESHMAN COMPOSERS" and "CREATIVE DIRECTORS" panels; and Grey Group executive creative director **Todd Tilford** (seated).

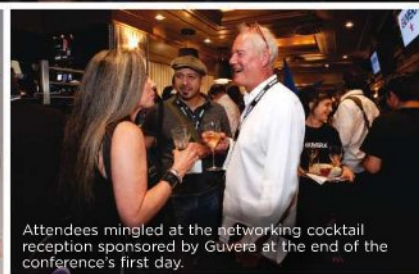


**LEFT:** Music placement in videogames now goes beyond the simple synch and can include broader sponsorship and music publishing opportunities, said **Steve Schnur**, Electronic Arts worldwide executive of music and marketing.

**RIGHT:** Sponsor Guvera demonstrated its ad-supported music service during a special presentation at the conference, with help from rock band Staind. From left: Guvera founder/CEO **Claes Loberg**, Billboard music editor **Cortney Harding** and Staind frontman **Aaron Lewis**.



ABKCO Music & Records CEO **Jody Klein** gave the opening remarks during the company's private lunch for music executives in the advertising space.



Attendees mingled at the networking cocktail reception sponsored by Guvera at the end of the conference's first day.



Lexus has teamed with Universal Motown artist **Ryan Leslie** to promote its products to affluent young urbanites. During "Case Study: Lexus," attendees learned how the deal was forged and how it benefited Leslie. From left: Leslie, Universal Motown Republic Group senior VP of strategic alliances **Lori Lambert** and Walton | Isaacson co-founder/partner **Aaron Walton**. Not pictured are Steve Jett, national marketing communications manager for the Lexus division of Toyota Motor Sales and Billboard online editor **Marisol Concepcion**, who moderated.



Artists struggle with the conflict of staying true to their craft and the financial benefits of signing a branding deal, but maybe it doesn't have to be a struggle, according to speakers on the "Personal Agency: What Do Agencies Want From Artists?" panel. "Remain true to your vision. Don't worry about how something is going to fit," Young & Rubicam executive music producer **Eric David Johnson** said. From left: McCann Erickson senior VP/executive music producer **Mike Boris**, Kaplan Group music producer **Michael Freeman**, Strike Up the Band principal **Brad Gelfond**, Johnson, Zync Music manager of advertising and publishing **Rachel Jones** and Comma Music executive producer/New York **Michael Paoletta**.

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# Why Some People Think *Duke Ellington* Is a Member of the Royal Family.

**KIDS DON'T GET ENOUGH ART THESE DAYS.** So you can see why some of them might accidentally confuse a jazz legend named Duke with royalty named duke. But it's finally time to set the record straight.

Edward Kennedy "Duke" Ellington didn't rule over a small English estate. Instead he reigned supreme over jazz institutions like The Cotton Club. He riffed

powerfully on the piano, but it was the full orchestra that he considered his most compelling instrument. He introduced improvisation to his compositions — a process unheard of using a 15-piece orchestra. The result was a different approach to jazz that sparked a revolution and an evolution.



*Royal dukes are squaresville. They have no rhythm. And they wear crowns.*

His music spread across the world with songs like "Sophisticated Lady," "In a



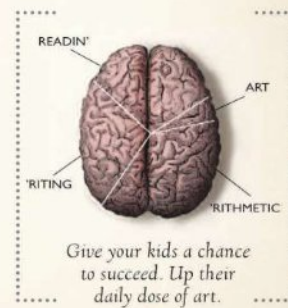
*A piano player. A composer. An orchestra leader. Duke Ellington reigned over a land called Jazz.*

Sentimental Mood," and "Take the 'A' Train." His historical concert in 1953 at the Newport Jazz Festival has entered the lexicon of legendary live performances. There is no doubt about it, Ellington's brand of jazz has contributed significantly to the American songbook and to the lives of anyone who has ever tapped their foot to a beat.

Jazz is art, you dig? Art can

really transform lives.

In fact, the more art kids get, the smarter they become in subjects like math and science. And the more likely they'll become well-rounded, cool members of society. For *Ten Simple Ways* to get more art in kids' lives, visit [AmericansForTheArts.org](http://AmericansForTheArts.org).



**Art. Ask for More.**

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