Bi

ITUNES' PING APPLE CHARGES INTO THE SOCIAL MEDIA WARS

HOT OR NOT? THE KATY PERRY SALES CONUNDRUM

STYLE COUNCIL MUSIC RULES FASHION'S NIGHT OUT

DIGNITY, SHMIGNITY: THE REALITY TV BOOM

THE WRITE STUFF ROSANNE CASH ON DAD, TWITTER AND TAYLOR SWIFT

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ON THE CHARTS

ALBUMS

THE BILLBOARD 200

TOP POP CATALOG

HEATSEEKERS ALBUMS

TOP DANCE/ELECTRONIC

TOP TRADITIONAL JAZZ

TOP CONTEMPORARY JAZZ

TOP TRADITIONAL CLASSICAL

TOP CLASSICAL CROSSOVER

THE BILLBOARD HOT 100

HOT 100 AIRPLAY

HOT DIGITAL SONGS

HEATSEEKERS SONGS

MAINSTREAM TOP 40

ADULT TOP 40

ROCK SONGS

ALTERNATIVE

TRIPLE A

RHYTHMIC

ADULT R&B

HOT RAP SONGS

CHRISTIAN SONGS

CHRISTIAN CHR

HOT GOSPEL SONGS

HOT DANCE AIRPLAY

SMOOTH JAZZ SONGS

HOT LATIN SONGS

ADULT CONTEMPORARY

HOT COUNTRY SONGS

MAINSTREAM R&B/HIP-HOP

HOT R&B/HIP-HOP SONGS

HOT CHRISTIAN AC SONGS

HOT DANCE CLUB SONGS

HOT MASTER RINGTONES

SONGS

TOP DIGITAL

TOP INTERNET

TOP COUNTRY

TOP BLUEGRASS

TOP R&B/HIP-HOP

TOP CHRISTIAN

TOP GOSPEL

TOP WORLD

TOP LATIN

| PAGE | ARTIST / TITLE KATY PERRY / |
|------------|---|
| 36 | TEENAGE DREAM CASTING CROWNS / |
| 36 | THE ALTAR AND THE DOOR KATY PERRY / |
| 36 | TEENAGE DREAM KATY PERRY / |
| | TEENAGE DREAM BLIND GUARDIAN / |
| 37 | AT THE EDGE OF TIME |
| 41 | LITTLE BIG TOWN / THE REASON WHY DIERKS BENTLEY / |
| 41 | UP ON THE RIDGE FANTASIA / |
| 42 | BACK TO ME |
| 44 | JEREMY CAMP / WE CRY OUT: THE WORSHIP PROJECT MARVIN SAPP / |
| 44 | HERE I AM |
| 45 | THE FAME MICHAEL BUBLE / |
| 45 | GRAZY LOVE BRIAN WILSON / |
| 45 | BRIAN WILSON REIMAGINES GERSHWIN |
| 45 | VARIOUS ARTISTS / BIZET: CARMEN: DUETS & ARIAS |
| 45 | STING / SYMPHONICITIES |
| 45 | CELTIC WOMAN / SONGS FROM THE HEART |
| 46 | RICARDO ARJONA / POQUITA ROPA |
| PAGE | ARTIST / TITLE |
| 38 | EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE |
| 39 | EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE |
| 39 | KATY PERRY / TEENAGE DREAM |
| 37 | AUBURN FEATURING IYAZ / La la la |
| 40 | TAIO CRUZ / DYNAMITE |
| 40 | TRAIN / HEY, SOUL SISTER |
| 40 | KATY PERRY / CALIFORNIA GURLS |
| 40 | LINKIN PARK / THE CATALYST |
| 40 | LINKIN PARK / THE CATALYST |
| 40 | MICHAEL FRANTI & SPEARHEAD / THE SOUND OF SUNSHINE |
| 41 | BLAKE SHELTON / ALL ABOUT TONIGHT |
| 42 | CHRIS BROWN FT. TYGA & KEVIN MCCALL / |
| 42 | DEUCES EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE |
| 42 | FANTASIA / BITTERSWEET |
| 42 | EMINEM FEATURING RIHANNA / |
| 43 | LOVE THE WAY YOU LIE CHRIS BROWN FT. TYGA & KEVIN MCCALL / |
| 44 | SANCTUS REAL / |
| 44 | LEAD ME SANCTUS REAL / |
| 44 | LEAD ME STELLAR KART / |
| 44 | SOMETHING HOLY |
| 44 | I WANT TO SAY THANK YOU TAIO CRUZ / |
| 45 | YOLANDA BE COOL & DCUP / |
| 45 | WE NO SPEAK AMERICANO MINDI ABAIR / |
| 45 | BE BEAUTIFUL ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA / |
| 8 | CUANDO ME ENAMORO EMINEM FEATURING RIHANNA / |
| 0 | LOVE THE WAY YOU LIE |
| 200 | ARTIST / TITLE RAY LAMONTAGNE AND THE PARIAH DOGS / |
| <i>"</i> 1 | GOD WILLIN' & THE CREEK DON'T RISE |

RUSH / BEYOND THE LIGHTED STAGE

NICKI MINAJ

LAST SONG

#1

-1

CONTENTS





UPFRONT

- OT AND COLD Even as it tops the album chart, Katy Perry's "Teenage Dream" sparks new sales worries.
- 8 Digital Entertainment
- 10 Global
- 12 On The Road
- 13 6 Questions: **Monte Henige**
- Latin 14
- 15 Q&A: Rosanne Cash

FEATURES

- THE NEW TYCOON OF TEEN In five years, Lukasz Gottwald-better-known to pop music's A-list as "Dr. Luke"-has gone from "SNL" house band guitarist to this generation's pre-eminent top 40 hitmaker.
- 20 KEEPING IT REAL The upcoming fall TV season brings an onslaught of music-based reality TV programming-and artists of all stripes who are happily cashing in.

MUSIC

- EYE OF THE 'TIGER' KT Tunstall shows her
- claws on third album. 26 Global Pulse
- 6 Questions: 27
- **Stephen Christian**
- 30 Happening Now

Good Works, Backbeat ON THE COVER: Dr. Luke

IN EVERY ISSUE

33 Over The Counter

Executive Turntable,

32 Marketplace

33 Market Watch

34 Charts

49

360 DEGREES OF BILLBOARD

otograph by Lucy Hamblin

Online COM EXCLUSIVES

Check out the premiere of associate editor Mariel Concepcion's new column, the Juice. Every day she will serve up insider slices of the latest sounds and scuttlebutt in the worlds of hip-hop and R&B. Visit billboard.com today.

Events MOBILE

ENTERTAINMENT LIVE Find out which are the best music apps being used on smart phones today at the Music App Summit, set for Oct. 5 in San Francisco. Plus, Dave Stewart will keynote. More: mobile entertainmentlivefall.com.

MUSIC & ADVERTISING

Billboard and Adweek take the Music & Advertising Conference to Chicago Sept. 15-16, featuring a keynote with Zac Brown of the Zac Brown Band, For more details, go to music andadvertisingfall.com.

FILM & TV MUSIC

At this conference, set for Oct. 27-28 in Los Angeles, attendees can submit a demo to a panel of film/TV music supervisors and see how they react to the submission live from the stage. More at filmandtv musicconference.com.

28 Reviews

Dr. Luke

CONGRATULATIONS on all your successes and so defining today's music.

You are truly Amazing.

Thank you for the pleasure of our many years of friendship and work together.







FIRST-HALF REVENUE SLIPS

Universal Music Group's revenue for the first half of 2010

>>>ASCAP RELEASES FREE APP

ASCAP launched a free app for Apple's portable devices that lets ASCAP members access their own catalog, performance and royalty information through the organization's membership portal. The app also allows other music industry executives and consumers to search ASCAP's catalog of 8.5 million copyrighted musical works.

>>ATLANTIC, **ESPN TEAM**

Atlantic Records and ESPN will team to feature the label's artists in promotions surrounding the 2010 college football season. Acts including T.I., Janelle Monáe, Shinedown, Zac Brown Band and B.o.B will have their music featured during games and instudio bumpers, as well as in highlight reels. During Saturday prime-time games, live performance footage from Switchfoot will be aired.



WON BY ONE **Mexican Summer sticks** with limited releases

7



ENTER APPLE What Ping means for other social networks

8





11

Fashion's Night Out



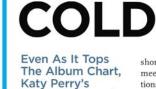


14

A RIVER WITH A VOICE **Rosanne Cash talks** about her new memoir

15

declined to €1.9 billion (\$2.4 billion). down 5.4% from a year earlier; the decline was 7.9% on a constant currency basis. In parent company Vivendi's first-half results, it said that UMG benefited from strong growth in merchandising sales and increased digital sales, but that overall results were hit by fewer major releases and reduced demand for physical product.



RETAIL BY ED CHRISTMAN

HOT AND

'Teenage Dream' Sparks New Sales Worries

By most measures, Katy Perry's new album, "Teenage Dream" (Capitol), has been a resounding success.

The album bows this week at No. 1 on the Billboard 200. thanks to first-week sales of 192,000 units in the United States, the ninth-best debut week so far this year, according to Nielsen SoundScan.

The album's first single, "California Gurls" (featuring Snoop Dogg), has scanned 3.6 million downloads, while all individual digital tracks from the album have sold a combined 5 million units, according to SoundScan. Put another way, sales of albums and track-equivalent albums (where 10 digital tracks equal an album) for "Teenage Dream" totaled 689,000, according to SoundScan.

"It's a thrilling accomplishment from our perspective," says EMI Music Services executive VP Dominic Pandiscia, who oversees the company's North American sales operations. "The magnitude of the marketing plan is about driving overall revenue around the project, including track downloads, ringtones and video sales. Album scans is one component of it."

Yet "Teenage Dreams" fell

short in one key area: It didn't meet first-week sales projections in the industry. And that, in turn, has sparked worries that the album's performance may affect retail orders for other superstar releases due later this year.

Executives at other major labels say they expected Perry's sophomore album to debut with sales of anywhere from 300,000 to 700,000 units, with most figuring the album would scan about 400,000.

"I'd like to meet one industry executive last week who thought her album would do under 200,000 units, because I don't think that person exists," a senior executive at a rival major says.

"It was a wake-up call for some folks," the head of sales at another competing major says. "Some think the sky is falling. Others said. 'Wait a minute, she's a singles artist.' And still others said EMI should have put out the album six weeks ago and it would have sold more."

According to sources, EMI shipped 1 million units of the album prior to its U.S. street date of Aug. 24, which indicates that big-box retail chains like Walmart, Target and Best Buy were expecting the album to post robust first-week sales. as was Starbucks, which featured the title in its stores.

It would also be roughly in line with typical industry practice of shipping about twice as



much product as anticipated first-week sales for a major album release. But prerelease shipments of "Teenage Dream" turned out to be about seven times debut-week sales.

The album sold 89,000 units at mass merchants and 65,000 through nontraditional merchants, including 50,000 downloads. It also sold 35,000 units at chain retailers and 3.000 units at independent stores and regional chains.

Competing major-label executives say it wasn't EMI's fault that the album didn't meet sales expectations. "EMI did a tremendous job in setting up that record," one executive says.

Perry shot to pop stardom with her 2008 debut album, "One of the Boys" (Capitol). and a penchant for provocative lyrics and music videos.

Newbury Comics head of purchasing Carl Mello says he expects "Teenage Dream" will sell well through the end of the year and that it will be one of the holiday season's top titles. But he notes that the album's firstweek sales "aren't as big as you would think for somebody who has become so omnipresent."

While anticipation for Taylor Swift's forthcoming album, "Speak Now" (Big Machine), had sparked debate over whether superstar artists will ever be capable of generating debut-week sales of 1 million units (Billboard, July 31), "Teenage Dream" has shifted the conversation to whether labels should even consider shipping 1 million units before street date.

"I don't know how you ship a million units now," a major-label head of sales says. "Even if I was asked to ship a million units, you just can't do it anymore."

Some label executives say expectations were too high because most female pop artists commonly sell a lot of track downloads but don't enjoy big debut-week album sales. "When I saw how Perry was doing, I was shocked," a senior sales executive at a competing major distribution company says. "But then I remembered that Fergie's 'The Dutchess' only did about 160,000 units in her first week in September [2006] and it took until December until the fans started buying her like an album artist."

EMI's marketing push for "Teenage Dream" and Perry's appealing stage persona will no doubt score her high-profile TV appearances this fall, which should help boost sales of the album. "Mark my words: I will bet you 'Teenage Dream' will sell more than ["One of the Boys"]," another senior label sales executive says. " 'Teenage Dream' will be one of those 'at the end of the day' records."

UPFRONT

GETAPPYMeet The Finalists For Billboard's First Music App Awards

The music industry has been eager to embrace smart-phone applications. But which are the best of the best? Billboard set out to answer that question by inviting developers to enter their latest creations in our first Music App Awards competition.

After receiving nearly 100 entries, we've narrowed the field to the following finalists in six categories. An independent panel of judges will select the winners, who will be announced at Billboard's Mobile Entertainment Live: The Music App Summit Oct. 5 at the Moscone Center in San Francisco. All finalists will present demos of their apps onstage and in the summit's exhibit area.

BEST ARTIST APP



Linkin Park: 8-Bit Rebellion: Created by Linkin Park, Artificial Life and Warner Bros. Records, this action game lets fans play as members of the band battling an evil corporation. The soundtrack features songs from the Linkin Park catalog, and users are rewarded

with a new, unreleased track upon completion of the game. Released April 26, it has sold 50,000 copies worldwide, the company says.



I Am T-Pain: Created by Smule, I Am T-Pain allows users to Auto-Tune their voices while singing along to the artist's songs. Users can also buy new tracks and share their recordings with others through social networks and an in-app radio station. Nearly 1.8 million users have down-

loaded I Am T-Pain, and they have uploaded more than 33 million recordings, according to the company.



TouchChords: Jimmie Vaughan: Users can stream blues guitarist Jimmie Vaughan's music and learn to play along by providing detailed guitar tablature and notation streaming alongside each song. Multitouch technology turns the phone itself into a virtual guitar fret. It tal-

lied 50,000 downloads less than three weeks after its launch, the company says.

BEST MUSIC CREATION APP



LaDiDa: From developers Khush, LaDiDa is billed as a "reverse karaoke" app that lets users sing any song they like and then creates music to match. It also provides pitch correction and reverb to improve the quality of the vocals. Songs can be recorded and shared, and users can listen

to songs created by others.



AmpliTube iRig: Created by IK Multimedia, this app is a combination of instrument interface adapter and guitar and bass tone mobile software. Users plug their instruments into a phone running the app to play, record and learn songs. The software adds

affects, a digital tuner and multiple presets, turning phones into a mobile studio.



MorphWiz: This app from Wizdom Music turns the iPhone into a new instrument, conceived and designed by keyboardist and modern/alternative instrument expert Jordan Rudess. It takes advantage of the phone's multitouch screen to turn the device into a

sort of 3-D keyboard. The app raked in \$40,000 in sales its first month, according to the company.

BEST MUSIC STREAMING APP



Rhapsody: The app features an ondemand subscription catalog of more than 10 million songs, ad-free music webcasts, playlist creation, charts, editorial reviews and album information. The downloading feature for the iPhone lets users cache tracks for offline listening.

The app has been downloaded more than 1.5 million times from iTunes and more than 160,000 times from the Android Market, the company says.



MOG: Available for both the iPhone and Android platforms, the MOG app provides on-demand subscription access to 8 million songs with unlimited listening and unlimited downloads, artist-focused radio stations, a "similar artist" slider and a radio queue that lets users a lace includes playlic access batueon

see upcoming songs. It also includes playlist access between website and mobile and can play in the background.



Thumbplay: The on-demand app runs on the iPhone, BlackBerry and Android platforms, making it the most widely available mobile music service. It includes subscription access to 9 million tracks, as well as background playback, local caching, music discovery and sharing

features. Users can pay for their subscriptions by credit card, PayPal or their Amazon account.

BEST MUSIC ENGAGEMENT APP



Tap Tap Revenge 3: Like other iterations of Tapulous' music-game franchise, this game lets users tap their touch-screen phone along to the music provided. New features include the ability to play against others online, a library of more than 100 songs and the

ability to download new music from within the app regularly, totaling 20 million downloads.



SoundHound Infinity: To identify a song through this versatile app, just play a snippet of a recording or hum or sing a few bars of the tune. The app also links to YouTube videos and Pandora and includes share and buy links. It also provides lyrics for each song, as well as

charts, artist information and music recommendations. It also works with music stored on an iPhone.



Mix Me In2 Taylor Swift: From developer Fried Green Apps, this app breaks selected songs by Swift into eight separate tracks. Users then choose from 20 alternate instrumentations to remix hundreds of different versions of each song, as well as record their own vocals or instruments.

Mixes can then be saved and shared with others.

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HOME FRONT

360 DEGREES OF BILLBOARD

Billboard's Mobile Entertainment Live: The Music App Summit will also feature keynote presentations, panel discussions and in-depth interviews with the music app pioneers from both the music and developer communities. For more information on the program, or to register, go to billboardevents.com.

BEST TOURING APP



Live Phish: With this app, fans can stream and download a professionally mixed multitrack recording of any night's concert. The app also provides streaming access to any downloads or CDs they've purchased at LivePhish.com. The app

sold more than 10,000 copies in the first week, and 17% of those users regularly buy additional music, the company says.



R5: Created by Ticketfly, R5 is a venue-branded app that brings the entire ticketing process mobile. Users can search for specific events, view artists' descriptions and media, share information with friends and buy tickets. It includes maps and di-

rections to the venue and a virtual lighter for showtime.



Bonnaroo: The official app of Bonnaroo, created by Aloompa, includes streaming webcasts of music by current and past acts, performance listings and a GPS-enabled map of the grounds. It also offers food and vendor information, personalized sched-

uling, photo sharing and road-trip suggestions. Half of this year's attendees used the app in some fashion.

BEST BRANDED MUSIC APP



50's Sound Lab (Vitaminwater): Using its RompIr technology, Skyrockit developed this app to let users remix 50 Cent's "Baby by Me" as part of an app meant to drive awareness of Vitaminwater. It drew more than 250,000 downloads, with an average 5.4 minutes of

engagement time in the first two weeks after launch, the company says. During the three months the campaign ran, more than 1 million remixes were made.





ZOOZbeat (Sprite): The caps of Sprite bottles featured codes to download a Sprite-branded version of the app, as well as customized beats, allowing users to create their own music on their iPhones. The app lets users make music by tapping, shaking and tilting the device.

Learn & Master Guitar (Gibson): Gibson Guitars partnered with Legacy Learning Systems on this app, which combines onscreen guitar lessons and tablatures with a guitar tuner, chord library and metronome. It includes video lessons, links to printable resources and access to

Gibson.com. Since its launch, it has been downloaded more than 1.7 million times, the company says.

Billoogrd

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INDIES BY EVIE NAGY

CONSERVATIVE PARTY

After Scoring With Best Coast, Mexican Summer/Kemado Sticks With One-Off, Limited-Edition Releases

Best Coast's debut, "Crazy for You," has emerged as the indie-rock sleeper hit of the summer, earning a steady stream of blog and mainstream press buzz.

Helped by an iTunes "Discovery Download" promotion for the track "Boyfriend," the album debuted on the Billboard 200 at No. 36 and has sold 22,000 units in the United States since its July 27 release, according to Nielsen SoundScan.

The success is a turning point for Brooklyn label Mexican Summer, which had never released a full-length CD before "Crazy for You." But the label isn't leveraging its new cachet to sign a slew of potential breakout acts. Instead, Mexican Summer and its more traditional parent label, Kemado, are doubling down on the former's

unconventional business model. Kemado, home to rock acts like the Sword and Saviours, has decided to embrace Mexican Summer's focus on one-off digital deals and limited vinvl pressings, with CD runs reserved for only a few select artists In many ways, this

approach is the reverse of the typical label model, where development deals involve heavier upfront costs. "It's such a risk to do business like that," says Keith Abrahamsson, head of A&R at Mexican Summer and Kemado. "If you're signing development deals traditionally, you have to pay a good sum of money to get the project off the ground."

Instead, most of Mexican Summer's releases are one-off licensing deals, released digitally and on limited-run vinyl only, with decisions about reissues and potential CDs made down the line. Of the label's 15-

20 releases between now and the end of the year, about five will get initial CD runs, including New Zealand-born musician Tamaryn and Swedish psych-rock act Dungen.

Mexican Summer began in 2008 as a spinoff of Kemado for limited-run vinyl pressings of compelling, underexposed records that didn't fit the parent label stylistically or commercially. For example, Abrahamsson says he "spent the whole summer" listening to "Turquoise," a "dark, droney folk record" by Texas band Headdress that only existed on CD-R until Mexican Summer pressed it on vinyl. Initially, a subscription model helped fund the pressings upfront, but proved logistically unfeasible after less than a year due to product delays that made it difficult to fulfill subscription agreements on deadline.

Mexican Summer now licenses records for average runs of 1,000. Bands get 20% of the units to sell as their advance. If sales take off, repressings are considered. But because vinyl buyers tend to value rarity in their purchases, the label keeps first runs "special" by packaging subsequent runs with lower-quality materials or without bonus content, Abrahamsson says. This is true even with CDs. Best Coast's first 2,500 CDs were packaged as heavystock gatefolds, followed by a subsequent run packaged in jewel cases.

The label also focuses on limited-edition product at its own record store, Co-Op 87, located on the ground floor of Kemado's building in the Greenpoint section of Brooklyn. The store sells releases from Mexican Summer and three other local labels and handles consignment sales for small imprints and unsigned bands.

Due to the high-quality packaging of the first runs, Mexican Summer prices most of its LPs at a higher-than-average list of \$22.98, with its 7- and 12-inch releases available

for a few dollars less. "For almost all of our first runs. we print on tip-on sleeves, which are really heavy. paper-wrapped cardboard sleeves-we

might print on the interior dust sleeve, have a booklet, do colored vinyl," Abrahamsson says. "That said. I don't think we've really found the right price point yet for some of our releases. We're exploring an-

other option now for tipon sleeves that would be a lot more cost-effective and would bring the price down at retail."

While Mexican Summer refines elements of its business model, Kemado will follow suit to make the majority of its releases one-off vinyl and digital deals. The biggest difference between the two labels will be stylistic-Kemado for harder rock, Mexican Summer for indie.

garage and psych-leaning bands. Kemado acts with multialbum deals that are a better fit with Mexican Summer. such as California quartet the Soft Pack, will jump labels.

"If we're going to sign someone to a multirecord deal, that doesn't happen quickly," Abrahamsson says, noting that Best Coast was a rare exception due to the press buzz the band was generating.

Abrahamsson acknowledges that Mexican Summer's reluctance to sign multi-album deals can be risky when it puts out a release that finds a fast audience. In September 2009, the label released the EP "Life of Leisure" by Washed Out, the stage name of breakout chillwave artist Ernest Greene. The record has sold 11,000 copies, according to SoundScan. But because the label only signed a deal for the EP, who Greene will record for next is still up in the air.

Still, Abrahamsson says the conservative approach is worth the risk. "If we do a good job with a project and develop it well," he says, "hopefully that's enough to continue the relationship."



Think small: Mexican Summer act DUNGEN; top:

vinvl edition of Best Coast's album 'Crazy for You.

UPFRONT

UPFRONT

Ping Them Bells

Apple's Jump Into Social Networking Isn't A Slam-Dunk

iTunes account.

Ping users. All current ac-

count holders can create a

Ping profile using the same

user name and login as their

But that doesn't mean they

will. There are plenty of social

networks already with as many

if not more users than iTunes.

Facebook has about 500 mil-

lion users worldwide. My-

MySpace has the most to be

strength of artists using it to

already taken a hit on the so-

rise of Facebook. With iTunes

But it still has some points in

its favor. Artists of all stripes still

maintain MySpace profiles. And

MySpace Music, its joint ven-

concert ticketing. Ping has

17,000 concert listings pro-

vided by Live Nation, but My-

Space's Ticketing & Events

service-introduced in

April—includes not only Live

Nation but also several alter-

native ticketing vendors to

provide a broader depth of

concerts by the kinds of

emerging acts that

have defined Mv-

Space's history.

major labels and

Sony/ATV Music

Publishing, of-

fers artists far

more promo-

tional and media

assets than Ping

MySpace also

has a leg up on

does right now.

greater challenges.

Digital

ANTONY BRUNC

Domain

has more than 100 million.

For all the innovations Apple has brought to the market through the years, it's also a pretty good follower.

The iPod is a perfect reflection of this. It wasn't the first MP3 player to hit retail shelves. It was just the best. and it blew away the other devices to the point of obscurity. Now, Apple arrives late to the social networking party with Ping, the new music-focused social network for iTunes it announced Sept. 1.

Major-label executives declined to comment on Ping. but they're no doubt watching it closely, given how important social networking has become as a tool of music discovery and driving sales.

Ping comes on the heels of other similar attempts to blend music appreciation with social networking, like Microsoft's Zune, iLike, MySpace Music, MOG and Rdio. But

will Apple do to them what it did to rival makers of MP3 players? That's unlike-

ly. In contrast to the emerging digital media player market that the iPod was quick to

dominate, social networking already features entrenched giants, including Facebook, Twitter and a down-but-notout MySpace. And talking about which artists users are listening to or planning to go see is already a focal point of interaction on those sites.

Ping's initial impact will hinge on Apple's ability to convert the 160 million iTunes account holders into registered

READY FOR ANYTHING

It's always a good idea to buy a protective cover for a digital media player or smart phone. But Grace Digital Audio kicks the concept up a notch with its Eco Extreme—a waterproof, sandproof and shockproof case with a rubberized outer shell and a battery-powered speaker. It'll come in handy for those planning to walk through a sandstorm or a hurricane and need some tunes to boot. It also has room to store things like keys or cash and has a detachable clip to attach it to clothing or backpacks. The device runs on three AA batteries

The Eco Extreme lists for \$50 and is available at a variety of online retailers. -AB



You're all invited: Apple CEO STEVE JOBS onstage at the Yerba Buena Center for the Arts in San Francisco unveiling product updates and Apple's new social network, Ping.

Meanwhile, Facebook appears to have the least to worry about, having become to social networking what Apple is to digital music. Facebook hasn't yet formulated a music strategy of its own, so Apple's move into this space doesn't really hurt it. In fact, should Apple ever integrate with Facebook Connect so that the activity on Ping can be shared across Facebook, Apple's move could help it by providing a turnkey music solution.

It's not yet clear what effect Ping will have on the new music services that have launched with a social strategy, such as Rdio, MOG and Spotify. Their advantage is a concentration on full-track, cloud-based streaming, something Apple has yet to offer despite its December 2009 acquisition of streaming music service Lala.com. Apple soon hopes to offer 90-second song samples.

"[It] completely validates Rdio's social approach to discovering music through people," Rdio COO Carter Adamson says, "But in our view, sharing a short clip doesn't amount to sharing music."

Another thing to consider is what the new social network will mean for iTunes, the No. 1 music retailer in the United States. For one thing, it strengthens iTunes' music discovery functions, historically its weakest link. Instead of displaying the top 10 selling tracks, albums and videos, as iTunes has long done on its home page, Ping will provide a customized list of recommendations based on the purchasing histories of users and their friends. That could help boost music sales at iTunes. "There have been 10 billion

songs downloaded from iTunes and 275 million devices sold," a senior executive at a rival social network says. "So that means they've gotten 36 purchased songs from each device. That's not a lot."

Additionally, Ping helps prevent users from ditching iTunes for one of its more socially focused startup rivals as it works on its cloud strategy. But until Apple adds such a service, or another way to stream full songs in iTunes without having to buy them. Ping will likely be limited to the iTunes faithful.



BITS&BRIEFS

BOOYAH, INDABA TEAM FOR NIGHTCLUB CITY CONTEST

Artists who want to get their music included in Booyah's Nightclub City social game for Facebook can now vie to do so through a contest the game developer is holding in partnership with Indaba Music. The "Drop the Bass" contest asks interested artists to submit their tracks to Indaba Music, where a panel of Booyah and Indaba staffers will select songs that Nightclub City users can then vote on for inclusion. The top 10 tracks will then be added to the game. Nightclub City users create and operate virtual nightclubs that they can customize in various ways, including the music that plays in the background.

MEDIANET **BOWS MUSIC** RECOMMENDATION ENGINE

MediaNet, which provides music streaming and download capabilities to online services, has rolled out a music recommendation en-

gine that clients can add to their products. It's an algorithm-based engine that suggests new music based on a user's requested songs and the listening history of all users on the MediaNet platform. That means a Zune user will get recommendations based on the listener history of other MediaNet-based services, such as WaTunes, instead of just the user's history or that of other Zune subscribers. The service includes track, artist, album and userbased recommendations.

SQUARE ENIX SEEKS VOCALIST FOR GAME'S TITLE TRACK

Square Enix is holding a contest to find a vocalist for the title track to its upcoming game, "Gun Loco." From Sept. 9 to Oct. 4, users can download the MP3 and lyric sheet for the song on the Square Enix Members website. Contestants must record themselves singing the song on their mic or video cam and upload the file in MP3, AVI or MOV formats. "Gun Loco" will be available in 2011 on the Xbox 360.

HOT MASTER RINGTONESTM 11 Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE COMPLED BY NICISCN ORIGINAL ARTIST Mobile Scan |
|--------------|--------------|-----------------|---|
| 1 | 1 | 10 | LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA |
| 2 | 2 | 15 | NOT AFRAID |
| 3 | 5 | 4 | TEENAGE DREAM KATY PERRY |
| 4 | 4 | 8 | DEUCES CHRIS BROWN FEATURING TYGA & KEVIN MCCALL |
| 5 | 3 | 10 | I LIKE IT ENRIQUE IGLESIAS FEATURING PITBULL |
| 6 | 12 | 4 | JUST THE WAY YOU ARE BRUND MARS |
| 7 | 6 | 15 | CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG |
| 8 | 11 | 4 | STUCK LIKE GLUE |
| 9 | 8 | 10 | GOT YOUR BACK TI. FEATURING KERI HILSON |
| 10 | 7 | 12 | YOUR LOVE NICKI MINAJ |
| - | | | |

| | | T | elevates to a second charter inguine elevates to a second charter in the init chart week (20-16). "Dynamite" is also the No. 1 song on the Mainstream Top 40 and Hot Dance Club Songs charts this week. |
|----------|--------|----------|---|
| 11 | 9 | 12 | RIDIN' SOLO JASON DERULO |
| 12 | 10 | 19 | AIRPLANES B.O.B FEATURING HAYLEY WILLIAMS |
| 10 | 16 | 8 | TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT |
| 14 | 32 | 2 | MINE TAYLOR SWIFT |
| 15 | 13 | 49 | SMILE UNCLE KRACKER |
| 16 | 20 | 9 | DYNAMITE TAIO CRUZ |
| 17 | - | 1 | BOTTOMS UP TREY SONGZ FEATURING NICKI MINAJ |
| 18 | 15 | 22 | THERE GOES MY BABY USHER |
| 19 | 17 | 10 | PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON |
| 20 | 18 | 49 | LADY ANTEBELLUM |
| RingScan | a serv | ice of N | nes sales data reported by Nielsen lielsen MobileScan. Chart endorsed by ociation and Mobile Entertainment Forum |

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>>>JAPAN'S DIGITAL SALES DROP

The Recording Industry Assn. of Japan says declining ringtone sales contributed to a 3% yearon-year drop in the trade value of digital music sales to ¥43.4 billion (\$516 million) during the first six months of 2010. During the same period, volumes across all digital sectors fell 5% to 222.4 million units. The trade value of ringtone sales dropped 17% to ¥7.1 billion (\$84.4 million), while full-track mobile sales increased just 1% to ¥24 billion (\$285.3 million). The trade value of online downloads climbed 3% to ¥5 billion (\$59.4 million).

APPAREL SELECTION

U.K. entertainment retailer HMV is continuing to diversify its product offerings by introducing an expanded selection of clothing in 38 of its largest stores. The new range of apparel and accessories, from brands like Lee Jeans and Jay-Z's Rocawear, went on sale Sept. 1 in dedicated in-store areas branded as "the Studio." The move follows HMV's acquisition of venue/festival operator Mama Group and a 50% stake in digital entertainment company 7digital in the past 12 months.

AMIGO REBRANDED AS COSMOS

Leading Nordic independent Bonnier Amigo Music Group has rebranded itself as Cosmos Music Group. The change affects the group's operations in Sweden, Norway, Denmark and Finland and completes a restructuring of the Stockholm-based company following a December 2009 management buyout. The restructuring also included the outsourcing of its physical distribution to Borås, Sweden-based Entertainment Network Scandinavia earlier this year. In addition to its own five imprints, Cosmos handles Scandinavian distribution for international labels like Epitaph, Dramatico and Cooking Vinyl.

Reporting by Andre Paine and Rob Schwartz. GLOBAL BY ANDRE PAINE

CAMP ROCK

U.K. Retailers Target Physical Sales With Festival Stores

LONDON—U.K. music retailers are finding new outlets for physical product on the festival circuit.

Market leader HMV set up temporary stores at three festivals operated by its live division Mama Group this summer, following the lead of independent retailer Rough Trade in this emerging market niche. Both retailers stock new and catalog releases from artists on the bill, as well as other merchandise.

HMV operated its first hmvfestival store at London's Lovebox festival, held July 16-18. Mystery Jets and Yeasayer were on hand to sign CDs, while pop artist Ellie Goulding performed for customers.

HMV Live manager Simon Eltringham says signed product sold particularly strongly as the store was able to "connect directly with fans and

Come on in my kitchen: GROOVE ARMADA; inset: Cooking Vinyl's MARTIN GOLDSCHMIDT.

GLOBAL



ake me home: Rough Trade store at the Port Eliot Festival in July (left) and the hmvfestival store at Global Gathering.

strengthen the relationship they have with their favorite artists."

Eltringham declined to reveal overall sales volume or revenue. But he says the Lovebox store sold more than 200 copies of Goulding's debut album, "Lights" (Polydor). HMV festival sales are chart-eligible.

HMV also operated a temporary store at classic rock festival High Voltage (held July 24-25 in London) and dance festival Global Gathering (July 30-31, Stratford-Upon-Avon). Eltringham says High Voltage was the strongest performer—titles by Emerson, Lake & Palmer; Joe Bonamassa; and Foreigner were among the biggest sellers—followed by Lovebox and Global Gathering. The venture was profitable over the three events, with Lovebox and High Voltage profitable in their own right. HMV plans to roll out up to 10 hmvfestival stores in 2011, including return visits to all three 2010 events.

"For Lovebox and Global Gathering, the key spikes came from signings,"Eltringham says. "At High Voltage, there

was a surge in sales immediately after an artist performed."

Eltringham says HMV is targeting major festivals like Glastonbury, V and Reading/Leeds for next year and is considering how to engage with younger fans who don't buy physical product.

Meanwhile, Rough Trade, which opened its first festival outlet at the End of the Road festival in 2006, has stores at five independent festivals this summer: Port Eliot (held July 23-25 in Cornwall), Camp Bestival (July 30-Aug. 1, Dorset), Standon Calling (Aug. 6-8, Hertfordshire), Green Man (Aug. 20-22, Wales) and End of the Road (Sept. 10 12, Dorset). It expects to operate a similar number of festival stores next year.

Rough Trade partnership sales manager Nina Hervé identifies Green Man as a particularly strong sales performer, estimating that the retailer's temporary store generated album sales of more than 1,000 units during the weekend.

"It's a really good festival for us because it's the clientele we want," Hervé says. "They still buy physical releases."

Hervé also reports that business was good at Port Eliot and Camp Bestival. But Standon Calling was less successful, which Hervé attributes to its younger audience and proximity to London, where brick-and-mortar record stores aren't a novelty as they are in smaller towns.

Ben Turner, vice chairman of the Assn. of Independent Festivals (AIF), says he welcomes the rise of festival stores.

"For a brand like HMV to get out into the festival field is absolutely critical," he says. "You can get everything else at a festival—so why can't you buy a CD?"

Turner says HMV could be a "natural fit" for AIF members like dance event Creamfields and world music festival WOMAD.

Hervé says she believes the festival market is large and varied enough to accommodate both Rough Trade and HMV, noting, "The punters seem to like us being there because a lot of the places where the festivals are, there are no independent record shops anymore."....

very significant majority profit share on the project," O'Neill says. "Unparalleled ability to control the break-even point has empowered us in an incredible way."

While Cooking Vinyl is a U.K.-only operation, the deal gave Groove Armada access to the label's global network oflicensing partners, while also leaving it free to work with other labels internationally. "Black Light" has sold more than 100,000 units worldwide, according to Angle. That includes 35,000 in

dom since its March 1 release, according to the OCC. O'Neill notes that the record turned a profit with U.K. sales of 27.000 units.

the United King-

Goldschmidt is now eyeing similar returns from the Charlatans' album, "Who Wo Touch," due Sept. 6, and Underworld's "Barking," due Sept. 13. Underworld co-manager Mike Gillespie praises the "clarity and transparency" of the arrangement, citing the "quality and experience of key personnel at Cooking Vinyl" as the deciding factor in choosing the label over other suitors.

But Edwin Schroter, inter-

national director at Brusselsbased indie PIAS, questions the long-term viability of Cooking Vinyl's single-market service model, citing the shrinking sales base of the midlevel, former major-label acts typically attracted to such deals.

"If your share of revenue is going to come from taking a percentage of physical sales and you're not selling any records, you're not going to earn money," Schroter says.

PIAS has service deals with several acts including Placebo and Tiësto, but Schroter says PIAS deals operate on a Pan-European basis. Schroter says the company also receives a percentage of live and merch income on some deals, although he declined to specify which ones.

Goldschmidt, however, points to recent European service deals between North American indies Arts & Crafts and Vagrant and Cooking Vinyl's Essential Music & Marketing division as evidence of the model's growing appeal.

"Our business is changing and our needs are changing," Goldschmidt says. "Labels have got to see their role as providing a service to both the artist and the consumer."

by RIEHARD SMIRKE

At Your Service U.K. Indie Cooking Vinyl Mines New Revenue Through Distribution/Marketing Pacts

LONDON—Veteran U.K. independent label Cooking Vinyl says it has found the recipe for success with its range of artist service deals.

Launched in 1986 as a contemporary folk label by Martin Goldschmidt and Pete Lawrence, the London-based company scored its biggest hit with the February 2009 release of the Prodigy's No.1U.K. album, "Invaders Must Die."

"Invaders" has sold 606,000 copies in the United Kingdom, according to the Official Charts Co. (OCC). While that album was licensed from the band's own Take Me to the Hospital label, Goldschmidt says the success attracted a new wave of established artists to Cooking Vinyl.

"We've been putting out records for a long, long time, but we've never been able to play with the big boys," says Goldschmidt, who is managing director at the label. "The Prodigy showed that we can do it."

Cooking Vinyl recently inked service deals with established U.K. acts Underworld, Groove Armada and the Charlatans. Under these deals, Cooking Vinyl distributes, markets and promotes already-recorded albums in exchange for a share of revenue once costs are recouped, with artists and their managers choosing which services they want the label to provide.

While artists retain the master rights, Goldschmidt says the arrangement significantly reduces the risk to the label, while allowing it to share in the profits of a successful album. Angle Management CEO Dan O'Neill, who manages former Sony Music act Groove Armada, hails the band's Cooking Vinyl deal for its "Black Light" album as much more favorable than a traditional royalty-based major-label deal.

"The artist ended up with a

UPFRONT



Make It Work

Fashion's Night Out Employs Musicians' Promo Power

The fashion industry is turning to the music business to boost its fortunes as part of the second annual Fashion's Night Out on Sept. 10. Musicians will perform at some of New York's top fashion houses as part of the event, aimed at luring in consumers with the bonus of instore performances and guest appearances.

Musicians "have to be savvy at your business these days and know alternative ways to be heard, and, in my case, be seen," says model/ musician Karen Elson, who will perform songs



Fashion plate: JOSS STONE

from her debut album, "The Ghost Who Walks," at the Balenciaga shop.

In its first year, Fashion's Night Out—a collaboration among American Vogue, the Council of Fashion Designers of America, NYC & Co. and the City of New York—drew in crowds with appearances by TV and movie stars. Macy's had Kate Hudson. Bergdorf Goodman had "Top Chef" host Padma Lakshmi and Mary-Kate and Ashley Olsen, and Charlize Theron appeared at Dior.

This year, designers and brands are turning to musicians. Besides Elson at Balenciaga, Joss Stone and Train are scheduled to perform at Macy's Herald Square, where Sean "Diddy" Combs will also make an appearance. Stone will also stop in at Nine West on Fifth Avenue, while Mary J. Blige will play Bergdorf-Goodman, Pharrell Williams will appear at Billionaire Boys Club/Ice Cream, Taboo of the Black Eyed Peas will play Saks Fifth Avenue, Bryan Adams will perform at the Calvin Klein Collection store, and Gwen Stefani will make an appearance at Sephora's Broadway store to sign her new Wicked Style fragrance.

Other cities across the country will hold their own Fashion's Night Out events. CBS will air a special on Sept. 14, with an appearance by Justin Timberlake. Fashion's Night Out is one of the highlights of New York's Mer-

cedes-Benz Fashion Week, which kicks off Sept. 9.

Elson says she agreed to play Balenciaga after doing a photo shoot for the luxury brand earlier this year. She's known designer Nicolas Ghesquiere since her early 20s. "It was sort of one of those moments that made perfect sense," she says.

But Elson says musicians have to be careful which brands they align themselves with. "Even forme, because obviously I'm in the fashion world and now I'm writing and playing music, it is a fine line. It's very difficult these days to sell records. If there's a situation with a fashion company that makes sense for a musician, that benefits them or gets their music out to an audience not being reached, I can understand."

For the fashion brands, the hope is that performances by well-known artists will drive foot traffic and boost sales, says Martine Reardon, Macy's executive VP for marketing and advertising. "This year, we looked at how we could top last year." she says.

The retailer decided to bring in Train because it fit with designer Tommy Hilfiger's line exclusive to Macy's—and has always been tied to music.

"It's not like we went for musicians—it's just that all the fashion designers we work with all

have music as a major part of their lives, so those kinds of synergies work well for us," Reardon says. Earlier this year, Macy's partnered with Combs, and last month, it launched the Material Girl line from Madonna and her daughter, Lourdes.

Reardon says Macy's isn't specifically targeting artists for partnerships, but when it's part of a push for both brand and musician, it'll do it. "It's really about the product. I think those folks that have that real strong bent toward fashion, yes," she says. "For a bunch of musicians out there, fashion's not the most important thing to them. They just want to be musicians."

Even Elson says she isn't obsessed with fashion, though she thinks both can inspire each other to a point. "I'm certainly not going to write a song about Prada shoes and handbags."

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> SERBAN GHENEA AND THE MIXSTAR CREW

BOXSCORE concert Grosses

| D | | CURE Con | cert Gros | ses |
|----|---|--|------------------------------------|---|
| | GROSS/ TICKET PRICE(S) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
| 1 | \$17,251,715 \$215/\$90 | LOLLAPALOOZA Grant Park, Chicago, Aug. 6-8 | 238,247 | CT Describ |
| 2 | \$3,912,710 (€3,169,575) | HURRICANE FESTIVAL Eichenring, Scheeßel, Germany, June 18-20 | 240,000 three days 65,859 | C3 Presents |
| 3 | \$160.48/\$17.28 \$3,376,330 (€2,735.069) | SOUTHSIDE FESTIVAL | 70,000 three days | FKP Scorpio Konzertproduktionen |
| 4 | \$148.14/\$17.28 \$2,121,700 | Take Off Gewerbepark, Neuhausen, Germany, June 18-20 PHISH | three sellouts | FKP Scorpio Konzertproduktionen |
| | \$50 \$1,790,050 | Alpine Valley Music Theatre, East Troy, Wis., Aug. 14-15 PHISH | 42,434 70,872 two shows | Live Nation |
| 5 | \$50 | Verizon Wireless Music Center, Noblesville, Ind., Aug. 12-13 PHISH | 35,801 48,820 two shows | Live Nation |
| 6 | \$1,407,300 \$50 | Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 17-18 | 28,146 two seliouts | Live Nation |
| 7 | \$1,300,800 \$50 | PHISH Hearst Greek Theatre, Berkeley, Calif., Aug. 5-7 | 26,016 three sellouts | Another Planet Entertainment |
| 8 | \$1,127,700 (€852,290) \$104.53/\$19.19 | M'ERA LUNA FESTIVAL Flughafen Drispenstedt, Hildesheim, Germany, Aug. 7-8 | 24,719 two sellouts | FKP Scorpio Konzertproduktionen |
| 9 | \$1,053,585 \$95/\$55 | MICHAEL BUBLÉ MGM Grand Garden, Las Vegas, Aug. 28 | 13,300 sellout | Beaver Productions |
| 10 | \$877,690 \$70/\$40 | DAVE MATTHEWS BANK Verizon Wireless Amphitheater, Irvine, Calif., Aug. 21 | , BRETT DENI 14,563 | NEN Live Nation |
| 11 | \$859,950 | PHISH | 15.000 | |
| | | Telluride Town Park, Telluride, Colo., Aug. 9-10 DAVE MATTHEWS BANK | two sellouts | AEG Live |
| 12 | \$843,880 \$70/\$40 | Shoreline Amphitheatre, Mountain View, Calif., Aug. 28 | 16,522 22,000 | Live Nation |
| 13 | \$827,714 \$89.50/\$49.50 | MICHAEL BUBLÉ San Diego Sports Arena, San Diego, Aug. 27 | 10,550 sellout | Beaver Productions |
| 14 | \$771,974 (\$8%6,254 Canadian) \$65.73/\$37.36 | TOOL, DALEK Rexall Place, Edmonton, Alberta, July 7 | 12,748 13.500 | Live Nation |
| 15 | \$748,791 (\$783,280 Canadian) \$52,34/\$33,22 | JUSTIN BIEBER, SEAN K Air Canada Centre, Toronto, Aug. 21 | IS,859 sellout | SICA JARRELL, VITA CHAMBERS |
| 16 | \$694,250 \$70/\$59.50/\$35 | DAVE MATTHEWS BANK Cricket Wireless Amphitheatre, Chula Vista, Calif., Aug. 20 | 12,515 | NEN Live Nation |
| 17 | \$667,122 \$89.50/\$49.50 | MICHAEL BUBLÉ ARCO Arena, Sacramento, Calif., Aug. 24 | 19,689 8,743 | Beaver Productions |
| 18 | \$651,081 (\$683,023 Canadian) | | | AEG Live |
| 19 | \$52.24/\$33.17 \$644,350 \$52/\$32 | JUSTIN BIEBER, SEAN K | sellout | SICA JARRELL, VITA CHAMBERS |
| 20 | \$644,189 | Aug. 11 TIM McGRAW, LADY AN | TEBELLUM, LO | |
| 21 | \$65/\$25 \$643,677 | Marcus Amphitheatre, Milwaukee, June 24 BRAD PAISLEY, DARIUS | | Live Nation TIN MOORE & OTHERS |
| | \$65/\$25 \$641,848 | | 17,899 23,900 (INGSTON, JES | Live Nation |
| 22 | \$53.25/\$33.25 | BankAtlantic Center, Sunrise, Fla., Aug. 5 | 14,104 seliout | AEG Live |
| 23 | \$640,290 \$85/\$25 | Jiffy Lube Live, Bristow, Va., July 20 | 12,466 23,251 | |
| 24 | \$639,505 \$51.50/\$31.50 | Conseco Fieldhouse, Indianapolis, Aug. 12 | 14,490 sellout | SICA JARRELL, VITA CHAMBERS |
| 25 | \$639,255 \$52.50/\$32.50 | JUSTIN BIEBER, SEAN R Prudential Center, Newark, N.J., Aug. 28 | (INGSTON, JES 13,942 sellout | SICA JARRELL, VITA CHAMBERS AEG Live |
| 26 | \$638,967 \$99/\$30 | RASCAL FLATTS, KELLI BOK Center, Tulsa, Okla., July 23 | | IRIS YOUNG Live Nation |
| 27 | \$633,879 \$175/\$135.50/ \$125.50/\$59.50 | VICENTE FERNÁNDEZ Save Mart Center, Fresno, Calif., July 23 | 6,078 8,019 | Live Nation |
| 28 | \$631,650 \$50 | PHISH CMAC Performing Arts Center, Canandaigua, N.Y., June 29 | 12,633 | The Bowery Presents |
| 29 | \$629,700 \$50 | PHISH Time Warner Cable Music Pavilion, Raleigh, N.C., July 1 | 15,000 12,594 | Live Nation |
| 30 | \$623,169 \$65/\$25 | Pavilion, Raleigh, N.C., July 1 TIM MCGRAW, LADY AN Verizon Wireless Music Center, Noblesville, Ind., June 17 | 20,000 | |
| 31 | \$622,034 | TIM McGRAW, LADY AN | TEBELLUM, LC | VE AND THEFT |
| 32 | \$65/\$25 \$618,206 | Comfort Dental Amphitheatre, Englewood, Colo., July 31 TIM McGRAW, LADY AN | | Live Nation VE AND THEFT |
| | \$65/\$25 | Oklahoma City Zoo Amphitheatre, Oklahoma City, June 13 TIM McGRAW, LADY AN | | Live Nation |
| 33 | \$617,605 \$65/\$25 | Verizon Wireless Amphitheater, Maryland Heights, Mo., June 19 | 16,898 19,151 | Live Nation |
| 34 | \$615,015 \$65/\$35 | ARCO Arena, Sacramento, Calif., July 13 | 12,061 sellout | Goldenvoice/AEG Live |
| 35 | \$614,854 \$51.50/\$31.50 | | INGSTON, JES | SICA JARRELL, THE STUNNERS |

Verizon Arena, North Little Rock, Ark., July 29

UPFRONT

InTheQueen'sRealm

VIP Packaging Pioneer Shelley Lazar Says Business Is Holding Up Well

Bob Dylan calls her "Shellvis." To Keith Richards, she's the "motherfuckin' ticket queen."

And for many of the lucky souls who've scored band or promoter-approved seats or backstage passes from her, she's been the lady with the keys to the kingdom.

Shelley Lazar pioneered the development of premium seating, artist access and bundled ticket packages into a crucial business for the touring industry, working for legendary pro-

moters **Bill Graham**, **Ron Delsener** and later under her own SLO Ticketing banner (now part of Live Nation Entertainment).

And after decades in the business, she's showing no signs of slowing down. Her clients this year include Paul McCartney; Lady Gaga; Crosby, Stills & Nash; Testament; Santana; and Yo Gabba Gabba! Live! For McCartney, the base price is \$250 for the high-end ticket and an additional \$200-\$250 for extras like parking, dinner, exclusive merch and access to the sound check. For Gaga, the VIP package includes a preshow disco; for Yo Gabba Gabba! Live!, it's a place for parents to stow strollers or change diapers.

"There is an absolute market for this," Lazar says. "The people who spend any kind of money for our packages are the people who would have gone to brokers before just to get a ticket and not get the package."

Of course, VIP programs aren't for every artist.

"Is there a market for, say, **the Who**, to have a \$250 ticket and a really great VIP experience that Shelly Lazar does? You bet," veteran promoter **Larry Vallon** at AEG Live says. "There are probably maybe 1,000 of those in New York and the Northeast wheelhouse per show. In other markets, maybe it's 500."

But, Vallon adds, "with tons of bands, you can't even get near that, and in some cases it's a turnoff to even have it."

Through the years, Lazar has honed a sharp sense of what kinds of packages work for which artists. In the late '60s, when the for-

mer New York schoolteacher

handled catering, ticketing and guest lists for Graham and Delsener, most of the names on Lazar's lists were friends of the performing artist, family members and record company presidents or high-ranking music executives—insider perks for the music elite. But in building relationships with managers, agents and artists, she came up with the idea of developing access-based VIP packages and charging for them.

"I said to the artists, 'I'm sure your guests wouldn't mind paying a service charge for the service that they're getting,' " Lazar recalls. "So we started tacking on a small service charge that covered my expenses, my hotel, my labor . . . They'd get great seats and they'd get great service. Somebody had

12 | BILLBOARD | SEPTEMBER 11, 2010



Lazar was based in New York in the early days, but **Bruce Springsteen's** camp was the first to take Lazar's act into other markets, with Los Angeles being the trial run. "I went out there and set up my ticket office at the Sunset Marquis," she recalls. "I remember **Jackson Browne** saying, 'What a great idea. Let's bring Shelley out here.' And the next thing you know, I was going on the road city to city with artists



that thought it was a good idea."

Artists bought into the concept, with the Who, Springsteen, **the Rolling Stones**, Led **Zeppelin** and other major acts becoming clients. The logical next step was to make such packages available to fans. "I was thinking, 'All these industry insiders are getting these great experiences—let's give that to the fans.' So we put together these packages."

After the Stones' Steel Wheels tour in 1989-90, Lazar moved to San Francisco to work again with Graham. "He said, 'Just do what you're doing. You're the maitre d' of rock'n'roll,' " she

recalls. "My job was to make sure everyone is having a good time, whether it's a manager, a record company president or the guy on the street, the regular fan."

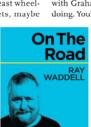
Several years after SFX (now Live Nation) acquired Bill Graham Presents in 1997, Lazar went independent, opening SLO in 2002. "I had a really good client list, and I went to all of

them and said, 'So if I go out on my own and don't have a company behind me, will you still do business me?' " she says. "And they said, 'Absolutely. It's you we want, not who you work for.' "

Even in this year's difficult summer touring market, sales for Lazar's VIP packages have held up. To broaden their appeal, she's added different pricing tiers through the years, tailoring her calculations to each market.

"I have to say that my business has remained pretty even-keeled," she says. "Is business insane? No. But is it doing well? Absolutely."







From Jennifer Lopez to Mariah Carey to Mary J. Blige, it's become de rigueur for musicians to have their own perfume. One player in the market is Romane Fragrances, a fragrance licensing, marketing and distribution company that has produced scents for more than 70 partners, including hip-hop artist Nelly.

Romane CEO Monte Henige says his company looks to team with any brand with a fan base, be it a celebrity or a fashion nameplate. One of the reasons the company teamed last year with Nelly was that he's a recording star with his own Apple Bottoms apparel line, which has been in stores since 2003. (It's also been name-checked in songs by Twista and Flo Rida.)

Before joining Elmhurst, Ill.-based Romane, Henige was senior VP/CFO of the Chicago Stock Exchange and was a management consultant for Deloitte & Touche. In an interview, he talks about the increasing interplay between recording artists and perfume brands.

1 What's going on in the fragrance marketplace? The general public thinks that every celebrity has a fragrance, or or wants a fragrance, or is going to launch a fragrance.

There's room for certain cel-

ebrities out there to do that, but the world has changed a bit. They have to be more innovative with their [distribution] channel strategy and with their marketing strategy. We are entering a world where you really have to be an up-and-comer or an established person of a higher ilk to make it work for you in a profitable manner. Our view is that we want to catch them on the upside, but they have to have something different, be it a connection to a charitable event or a launch with a different twist to it. It's not the same old template for launching any fragrance, let alone a celebrity fragrance.

2 What are some of the innovative ways artists are doing this?

We're coming on the heels of the Mary J. Blige success [in selling her perfume line exclusively through] HSN. That certainly was different from what people have done in the past, which I totally applaud.



Ubiquity isn't going to take place for every given celebrity opportunity. You've got to pick those channels and serve those channels.

3 Does that mean we're going to see more retail exclusives for celebrity fragrances?

By virtue of being in certain channels, you're going to exclude other channels. And that's not a bad thing. It forces people to make choices. You have to figure out which is the right market for the fragrance opportunity, and in some cases you have to go where no folks have gone before.

4 How involved should the artist be in the process?

They should be very involved in developing the guiding principles and the overarching ideas and concepts. Once there's a good meeting of the minds in that regard, they

can step back a little bit and monitor more. In the days of social media, you want to make use of Twitter and Facebook, and those are day-to-day things that can be executed by a team in an authentic and real fashion. You don't want the celebrity to be a bottleneck.

5 Are there many in-person promotional duties? I think they are important. [A perfume is] a sensorial experience that doesn't get transmitted via social media or video or audio. The in-person [duties] are a big part of it. Does that have to be every three weeks? Certainly not. That might even cause overexposure. It can be done quite well in a strategic fashion: at a department store launch or some other venue that makes sense for the brand.

6 How far in advance do you start building a campaign?

Ideally, we'd like a full year to go from inspiration through the beginning of execution of a marketing plan. If you're going to start promotions in September of next year, we'd like to start in September of this year. But you can do it with the right level of focus in eight months.

MONTE HENIGE will appear at the Billboard/ Adweek Music & Advertising Conference in Chicago to discuss artist fragrance deals. For more information about the event, to be held Sept. 15-16 at Westin Michigan Avenue Chicago, go to billboardevents.com.



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UPFRONT LATIN

Ridin'TheRodeo

Live Nation Takes Joan Sebastian-Led Jaripeo Tour To Arenas

At a time when economic woes and immigration crackdowns are hurting the Latin touring business, big, showy productions would seem to be a thing of the past. But the upcoming Jaripeo de Oro: 3 a Caballo tour

Golden Jarpeo: 3 on Horseback), presented by Live Nation and Alvarez & Garner, is banking on its spectacle and low ticket prices—to attract audiences. The tour's 13-city run kicked off Aug. 28 in Los Angeles and will play in venues with an average seating capacity of 13,000.

The shows feature iconic regional Mexican singer/songwriter Joan Sebastian who's also an accomplished horseback rider—as the headliner, along with his son, Jose

Manuel

Figueroa, and another regional Mexican star, El Chapo de Sinaloa.

The jaripeo show—a type of rodeo that includes bull riding, horses and music—in itself is not an oddity. Legendary artists like **Antonio Aguilar** rode and sang in places like New York's Madison Square Garden as far back as 20 years ago, and stars like his son Pepe Aguilar still perform at jaripeos today. But this is the first major jaripeo tour

in recent memory, and certainly the first such extensive venture put together by Live Nation and presented mostly in arenas, as opposed to state fairs.

> "I'd say it's the biggest branded tour of this kind to date," says **Ruben Alvarez**, coowner of Alvarez & Garner, which he co-founded with Live

Nation CEO of global music Jason Garner. "We've been slowly growing it into the phenomenon we have today."

Alvarez launched the Jaripeo de Oro brand in 2007 as a rodeo show starring Sebastian and Pepe Aguilar. The following year, he paired Sebastian, who sings from atop his horse, with banda/mariachi star Jenni Rivera (who didn't perform

on horseback). Last year, Sebastian's performing partner was **Banda el Recodo**. This time around, Al-

varez put together three artists who sing and ride in an ambitious production that includes 17 horses (Sebastian alone rides eight of them), at least 10 bulls and nearly five hours of family entertainment.

Alvarez says each show, which is set on a circular stage surrounded by seating, costs him \$300,000

to produce. But the tickets are affordable, averaging \$75 per seat this year, down from \$90 last year in a nod to the weaker economy. Seats are available for as little as \$45, while highend tickets, which sell out the quickest, go for \$150-\$165.

The main promotional tool in each market is TV, simply because the show is so visual. It's hard to predict how the shows will do, especially considering that

usually 40% of ticket sales are walk-ups.

This year's Jaripeo tour has expanded to 13 dates, three more than last year, with shows slated to run through November at venues like the American Airlines Arena in Dallas; Arco Arena in Sacramento, Calif.; and the Portland (Ore.) Memorial Coliseum. And Live Nation and Alvarez & Garner have already booked 10 dates for 2011.

The show's expansion is a tribute to the popularity of its two marquee acts, particularly Sebastian, who is widely regarded as the reigning jaripeo king and who just finished his Los Tres tour alongside Alejandro Fernandez and Marco Antonio Solís.

But the affordability of the tickets, coupled with the spectacle of the show, make it uniquely appealing for a niche audience that saves its money for just the right kind of event.

"The audience for this show is from the countryside," Alvarez says. "Many of the people who attend wouldn't regularly go to concerts. We try to put on an event that they will really want to see."





Back in the addle: JOAN SEBASTIAN

THE BILLBOARD

After more than seven decades in the business, seminal regional Mexican act Banda el Recodo remains one of the genre's topselling groups. Founded in 1938 by the late Cruz Lizarraga, the band has continued to thrive through the years thanks to Lizarraga's two sons, Joel and Alfonso, who have adapted the traditional banda format to multiple musical styles and contemporary arrangements.

Recodo's hit single "Te Presumo" spent six weeks at No. 1 on Billboard's Hot Latin Songs chart in 2009, the year's longest tenure atop the ranking. And this week, the group's latest single, "Dime Que Me Quieres," notches its 13th week at No. 1 on the Regional Mexican Airplay chart, the longest run so far this year on that tally. In an interview, Recodo leader Alfonso (Poncho) Lizarraga talks about the group's continued success at radio.

How did you come to record "Dime Que Me Quieres"?

The song was written by two very talented young composers from Sinaloa [Mexico]: Miguel Angel Romero and Luciano Luna. We had previously recorded a song by Luciano and this one hooked me from the start. It was a balready had all the ballads it needed. So I told my brother, "This song is so good, it would be a waste not to include it. Let's record a cumbia version." Fortunately, it worked. If we'd done it in the original ballad format, it may not have been as successful. Now it's a romantic track, but with a touch of rhythm that allows people to get hooked easily.

Is the music on regional Mexican radio stations in general more danceable right now? I think listeners like everything. We've done very well with ballads but we wanted to offer something new. There are a lot of rhythmic

but they're kind of novelty, funny songs [like Banda Los Recoditos' "Ando Bien Pedo"]. We wanted to do a romantic cumbia—something that wasn't on the air so we could offer something different.

Have you ever had a radio hit like this before?

No, especially when you take into account the number of weeks it's been on the chart and the fact that it's regional Mexican music and banda. It's not easy to achieve this. We have 100% support from our label, and we're working together like we haven't in many years.

What's coming up next?

Our new studio album comes out next year. But in October we'll release a live album that will also include two new tracks and songs that have to do with [Mexico's] bicentennial celebration, so it should be fun. We haven't released a live album since 2003. —Leila Cobo

EN BREVE

MEXICAN SONGS A smoldering techno-textured version of "Besame Mucho" by Guadalajara, Mexico, electronic duo Sessie 4 is one of the highlights of "Bimexicano, Nuestros Clasicos Hechos Rock," a new set of covers of classic Mexican songs by Mexican rock and Latin alternative artists, timed to coincide with the country's upcoming bicentennial celebration.

The album will be sold at Starbucks in Mexico starting Sept. 13 and will be released by Latin alternative label Nacional Records in the United States, on iTunes Sept. 9 and on CD later this fall. The project was conceived by Alex Mizrahi and Yolo Aguilar of OCESA SeiTrack, a Mexico City-based artist management and booking agency.

With 12 evergreens of Mexican popular music interpreted with electronic flourishes and intense vocals, along with rocking arrangements, the CD is a hip bicentennial souvenir with obvious appeal for Mexico's Starbucks crowd. Acts include Jaguares, Natalia Lafourcade, Ely Guerra and Kinky, as well as Spanish rocker Enrique Bunbury, veteran Colombian alternative group Aterciopelados and Sr. Flavio from Argentine group Los Fabulosos Cadillacs.

-Judy Cantor-Navas

'AL DIABLO LO NUESTRO' STILL TOP REGIONAL MEXICAN DIGITAL SONG

Espinoza Paz remains at No. 1 on Billboard's regional Mexican digital songs chart (see page 39) with his single "Al Diablo lo Nuestro," topping sales of 1,000 downloads, the only track on the chart to do so. Regional Mexican digital sales continue to lag behind the rest of the Latin marketplace, particularly pop and Latin rhythm. But Paz's youthful appeal has enabled him to place four of the week's top 20 regional Mexican digital songs -in addition to "Al Diablo" (No. 17 on the Hot Latin Songs airplay chart), "Lo Intentamos" is No. 3. "El Proximo Viernes" is No. 12, and "Ponte en Mi Lugar" is No. 20. —Leila Cobo

s today. stage s Latin Notas BY LOUIS HAU THE BILLBOARD

Rosanne Cash

The acclaimed artist talks about her new memoir, how the music business has changed and why she can't get enough of Twitter.

Rosanne Cash has worn many hats through the years—country music star, acclaimed singer/songwriter, mother of five and first-born child of the legendary Johnny Cash.

SINGER/ SONGWRITER/ AUTHOR

Now, with her long-awaited memoir "Composed" (Viking), Cash is a best-selling author as well. For the week ended Aug. 14, "Composed" debuted at No. 20 on the New York Times bestseller list for hardcover nonfiction. Cash, who's been on a book tour to promote the tome, says it's been an invigorating experience to go out on the road as an author.

"I even had a woman come up and say, 'I've never heard of you before, I've never heard your music; I just read the excerpt from the book and somebody's review and bought the book and loved it,' " Cash says. "And I thought, 'Ah, success!' "

The publication of "Composed" comes after the deaths of her father in 2003 and her mother, Vivian Liberto, in 2005, which also informed her 2006 album, "Black Cadillac" (Capitol). After surviving a health scare that required brain surgery, Cash went on to record "The List" (Manhattan), her 2009 album of covers of classic songs that her father had urged her to learn.

In the coming weeks, Cash will be playing scattered concert dates amid a handful of additional book signings. She also says she's been writing songs with Billy Bragg and Joe Henry for an album that the trio hopes to begin recording in late fall.

In an interview with Billboard, Cash talks about her book and what it's been like watching daughter Chelsea Crowell launch her own recording career.

Why did you feel compelled to write a memoir now?

I didn't feel compelled to write it now. I felt compelled to *finish* it now. I've been working on it for a decade. I had brain surgery in 2007 and spent the next year thinking about what I really wanted to do with my life. You get a good hard look at your mortality and it makes things seem more urgent. I wanted to finish the book and I wanted to make "The List." And so I've done both.

Would it have been easier or more difficult to finish the book while your parents were still around?

It's kind of a bittersweet thing because I wish so much that they were here to see me do this. And yet I couldn't have written it if they were still here. I don't think I could've had the objectivity of who they were in my life until they'd been gone a while.

Any plans to do another book? Totally. It's a 250-page book and I'm 55 years old. I definitely have volume two in me. In "Composed," you discuss the tragic themes that resonate in many traditional country songs and then observe that "modern country music speaks less of such desperate loss, and has become shiny and rich and rather shallow as a result." What did you mean by that?

There's a whole genre that's kind of hook-oriented and rather bombastic and the lyrics are always secondary. That's not just with country, that's with a lot of pop music. I like a good catchy song as much as anybody else, but I'm a lyrics girl. I want to know what the song says, what it means, if it's got a center to it that holds.

How would you assess the current state of country music?

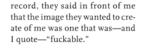
I can't. People always ask me that question and I am the last person you should ask. I've lived in New York City for 20 years; there's no country radio station here. I'm a cultural Luddite as far as that. I've never seen "American Idol." I hadn't heard Taylor Swift until late last year. Your daughter, Chelsea Crowell, released her debut album last year. As you watch her make her way through the business, what have been the most striking differences you've noticed from the way things were when you started?

These kids are mostly sovereign. She makes her records at her friend's studio, she sells them herself on her website. She's not in the clutches of a major label, for better or worse. She doesn't have access to those marketing dollars, but she can do whatever she wants, and she's also able to keep it on a scale that she's comfortable with. She doesn't want a ton of fame. She's very conflicted about that whole thing, so she's moving slowly.

Also, there's less misogyny in the business than when I was coming up. Maybe not misogyny, but sexism.

How did that manifest itself when you came up?

The first marketing meeting I had about maybe my first or second



Really?

I swear to God. This was said to my face. In the building, at a meeting, to my face. I don't think that would ever happen today. Or at least, it wouldn't be spoken aloud. [laughs]

How did you feel when your daughter told you that she wanted to pursue a career in music?

I felt incredibly proud and almost a sense of relief, like somebody's carrying on the family business. She's such a great songwriter. I felt oddly like, "Oh, my God, I don't have to work so hard." But also I felt worried about her because it's not an easy life.

You're a compulsive Twitter user. When did that start?

Maybe December or something like that.

Only since December? You have thousands of tweets. I know, I'm kind of embarrassed by it.

How did you first learn about Twitter?

I think Kurt Andersen. He's a writer and hosts this great [public radio] show, "Studio 360." He mentioned something about it and I thought, "Oh, wow." And then I found out that my record label was doing my tweets, that they were using my Twitter name [@RosanneCash]. And I said, "I want to do this myself," and just took it over.

What do you like about it?

It's a great way to disperse manic energy and I have a lot of it. Even more than that, I've met some great people on Twitter; I mean some real friends.

Do you ever feel the need to rein yourself in?

Oh, believe me, I do. I don't give away private stuff. It's just fun. I don't bare my soul on Twitter.

How do you feel about the ability for artists to have that direct connection with fans?

You have to know how to set boundaries. It can get weird and even dangerous. As long as you know to have a thick skin and firm boundaries, I think it's great.

To read more from Billboard's interview with Rosanne Cash, including her reflections on her recording career and her relationship with her father, go to Billboard.com.

I like a good catchy song as much as anybody else, but I'm a lyrics girl. I want to know what the song says, what it means, if it's got a center to it that holds.







THE DOCTOR IS IN, AT THE TREE-SHROUDED CONWAY Studios compound in Hollywood, and he won't be out any time soon.

Lukasz Gottwald—the writer/producer better-known to the explosive-chorus-loving world as Dr. Luke—has booked all three rooms at Conway for the entire month of September. He's told his manager to cancel all meetings, and you might have to excuse him if your call goes to voice mail. The deadline task at hand: Coming up with enough new songs for his protégée, Ke\$ha, to get a deluxe repackaging of her debut album out in time for the holiday buying season.

Nothing is remotely done yet, and Ke\$ha is only available for a three-week stretch, so he and fellow producers Benny Blanco and Ammo are hard at work coming up with rough tracks for the singer to puther stamp on. How many songs are they planning on adding to the "Animal" reissue?

"I'd like as many as eight, if possible," Gottwald says. "But I'll be happy if I got four or five great ones. And a lot depends on the next two weeks. She has a single right now, 'Take It Off,' which is doing pretty well. Last time I checked, it was No. 11 on iTunes. Normally, an artist would be stuck in a fourth-single slump by now, so that's encouraging. But who knows. Two weeks from now, research could come in and say that song won't go as far as we had anticipated, and then that'll mean we need a new song right away."

If Gottwald's attention to chart detail sounds a little bit (as his nickname might suggest) scientific, he's positively a rocket engineer when it comes to the arts and sciences that take place inside the studio control room, where he's known as a genial perfectionist nonpareil. He sweats the small stuff. But that sonic fussiness hasn't gotten him bogged down so much that it's kept him from racking up the most commercially enviable career in pop production at the moment.

Stats speak even louder than beats. On the Billboard Hot 100 right now, he's responsible as a co-writer and co-producer for 40% of the top 10: Taio Cruz's "Dynamite" (No. 3), Katy Perry's "Teenage Dream" (No. 2) and "California Gurls" (No. 7), and Ke\$ha's "Take It Off" (No. 10), which is defying a fourth-single slump. (He would have claimed half the top 10 if B.o.B and Rivers Cuomo's "Magic" hadn't slipped 11-10.) He can claim four of Billboard's 20 top-selling digital singles of all time, with Ke\$ha's 5 million-selling "TiK ToK," Flo Rida's "Right Round," Perry's "Hot N Cold" and Miley Cyrus' "Party in the U.S.A." THE NEW TYCOON OF TEEN

In Five Years, Lukasz Gottwald—Better-Known To Pop Music's A-List As 'Dr. Luke'—Has Gone From 'SNL' House Band Guitarist To This Generation's Pre-Eminent Top 40 Hitmaker, Mentioned In The Same Breath As Such Hallowed Teen Titans As Phil Spector And Jimmy Jam & Terry Lewis. The Secrets To His Success? Perfectionism, Diligence And A Failed Rock Group Called Wide. By Chris Willman

Then there are the earlier smashes that might've made that list had they been released later in the digital singles sales revolution, like Kelly Clarkson's "Since U Been Gone" and "Behind These Hazel Eyes," seminal collaborations with mentor Max Martin that put him on the pop map five years ago. That Gottwald was named ASCAP's songwriter of the year in April probably counts as a performing-rights no-brainer.

In the coming months, Gottwald will co-executive produce Britney Spears' 2011 project, alongside Martin. For his own label, Kemosabe, whose sole release so far is Ke\$ha's "Animal," he'll be working with his latest signings, female singers Sabi and Sophia Black. Meanwhile, taking off his executive hat, he's still involved in plenty of production oneoffs, like an upcoming single for British powerhouse vocalist Jessie J (who co-wrote "Party in the U.S.A." for herself before sacrificing it to Cyrus). For the last five years, Gottwald has provided a veritable soundtrack for adolescence and young adulthood, assuming the mantle of Tycoon of Teen that's been passed down from Phil Spector. There's hardly a ballad to be found in his catalog, which is full of rock-tinged dance-pop with an unabashedly ecstatic quality that makes even middle-aged top 40 listeners feel like they're living the teenage dream, to paraphrase Perry.

"His hallmark is 'tempo' records—at worst, they're [midtempo]—coupled with über-melody and great concepts," RCA/Jive Label Group chairman/CEO Barry Weiss says. Consider the fact that many of these concepts have involved some form or another of cheeky female empowerment—see Perry's "I Kissed a Girl," Pink's "U + Ur Hand" and Avril Lavigne's "Girlfriend"—and he could almost be considered an avatar of girls, or girl-lovers, everywhere.

But Gottwald, who will turn 37 in a few weeks, resists the suggestion that he might concoct these hits with the image of a teenage girl with an iPod in mind. His awareness of research and chart stats notwithstanding, he swears he's his own target audience.

"Apparently my taste is that of a 13-year-old girl," he jokes. "Not really. But my taste is commercial. Listen, there's been times in my life like the two years that I only listened to jazz, and probably nothing after 1966. When I went to the Manhattan School of Music, the library didn't have anything after 1966. In order to get good at that, I had to tunnel-vision and focus on that.

"But sometimes when I talk to those kinds of people, they're like, 'What is it like making this simple music?' They look down on it. And I'm like, 'No, you don't get it. I actually like this. I don't see a difference between brilliance in one and the other.' There's no compromise to me in what I'm doing. I'm trying to make songs that I love and make them feel a certain way and go to certain places. It just so happens that a lot of 13-year-old girls like that."

When Gottwald was 13, he was living in New York and just picking up the guitar, through the encouragement of an older sister. That stint studying jazz was followed by time spent as a session guitarist, jingle writer and, ultimately, house guitarist for "Saturday Night Live"—a seven-year gig he didn't give up till well into his producing success, when he moved to Los Angeles in 2007. He was part of an ill-fated band, Wide, that signed to Atlantic through Jason Flom but never released an album. ("That was how I was able to get some equipment to make music," Gottwald recalls.)

At the same time, he was starting to gain notoriety for his hip-hop remixes. It was while DJ'ing that he fatefully met the kingpin of '90s teen pop, Max Martin. When, on a whim, Martin invited him to collaborate on some songs, he immediately recognized in Gottwald a kindred spirit who shared his "don't bore us, get to the chorus" philosophy.

"We were friends for a long time before we started working," the notoriously press-averse Martin says (see Q&A, page 19), "I came to New York and just wanted to write something, so I called him up, because I knew he had a studio in his basement. We started working, and I instantly knew, because his instincts are really, how do you say it? He wants it to be *effective*. I was struck by that. 'No, no, that's too long. Get to the *opintl*' And I'm known for that. But he took it even further, and I really liked that."

Gottwald remembers well the genesis of "Since U Been Gone." "That was a conscious move by Max and myself, because we were listening to alternative and indie music and talking about some song—I don't remember what it was. I said, 'Ah, I love this song,' and Max was like, 'If they would just write a damn pop chorus on it!' It was driving him nuts, because that indie song was sort of on six, going to seven, going to eight, the chorus comes . . . and it goes back down to five. It drove him crazy. And when he said that, it was like, light bulb. 'Why don't we do that, but put a big chorus on it?' It worked.

"But you have to reinvent that now, too," he continues. "It's something I think about a lot. You say a lot of those songs have an explosive chorus. But maybe a chorus needs to explode in a different way. Maybe if they all become these big 18-wheeler trucks slamming into a wall, that in itself becomes anticlimactic. You've got to be careful. You want to ride a sound for a little bit, but you don't want to ride it too much, to the point where it dies and you're associated with the death of that sound."

It was Sony Music chief creative officer Clive Davis' idea to give "Since U Been Gone" to Clarkson, but its writer/producers, certain that they had written a rock hit, were initially reluctant. "They weren't prepared for the casting idea," Davis recalls. "Max was looking to move on from what he had done with Backstreet Boys, and I really spent time convincing them that an 'American Idol' winner could bring all the feeling and passion that was required to the song."

All of a sudden, though, Gottwald playing guitar on a top 40 song became a much-imitated staple. "With that song and 'Behind These Hazel Eyes,' we were able to take Kelly Clarkson to a major seller of albums all over the world where they had never even heard of 'American Idol,' " Davis says. "And on Kelly's last album, their song 'My Life Would Suck Without You' really got her back on the winning side of it.

"Then we had Pink, who had had tremendous success, but then had done a rock album ("Trouble") that did not fare as well. When you're a pop performer, you need hits. 'U + Ur Hand' really brought Pink the momentum that led to a continuation of her worldwide success."

Gottwald was brought onto Lavigne's last album, "The Best

Rock doc: LUKASZ "DR. LUKE" GOTTWALD with AMY POEHLER (as Madonna) on "Saturday Night Live" in 2003; below: Gottwald is feted with KATY PERRY at ASCAP's Pop Music Awards in April.



Damn Thing," under similar circumstances. "That record was done before Luke got in," Gottwald's manager Mark Beaven says. "Her manager said, 'Look, the record's done. But if he can come up with a first single, we'd love to do it.' He went in for a few days, the few days extended, and that extended. And they just had such a great time that all of a sudden there were eight new songs [of his] on her record, and eight songs [by earlier producers] that didn't make the record."

If you thought Gottwald needed a second nickname, you might call him "the Closer." "I hear this a lot, that the artists are with [other producers], and they don't have a single, and they want to come to me or my friends and ask us to fix it. And it's like, why didn't we get the call before?" Possibly because his six-figure-per-track salary puts him out of range for some acts, until they realize they're in a pinch, at which time labels may take stock of Beaven's contention that the odds of Luke producing a No. 1 single "are somewhere between 1-2 and 1-3."

Even on records he's in charge of—like Perry's "Teenage Dream," on which he served as executive producer, as well as getting hands-on with five tracks—he takes an it's-not-overtill-it's-over stand.

"If 'Teenage Dream' didn't sell a record, I would still love it, and also know I did everything possible to ensure its success,"



Gottwald says. "And when I say I did everything possible, I'm not just talking about the music. I'm talking about making people understand that they're not done with the record, when they want to be done and don't want to work any more. Sometimes you have to do things in people's best interests and they don't even know it, and maybe they'll figure it out later and thank you, and maybe they won't. Most likely they won't.

"On 'Teenage Dream,' people on the management side and label side were pretty much telling me that we were done, before we had 'Teenage Dream' or 'California Gurls.' And I said 'No, we're not done.' Those were the last two songs we did. Maybe I'm just a neurotic New York Jew. But I feel like I know when it's right. I'll bet against myself, too. I want an insurance policy. I feel like if there's three or four right ones—not just three or four songs, but three or four songs that I feel are great—if the first one doesn't go, and you have another one right behind it, it's going to connect."

And he takes it personally if it doesn't connect, knowing that the artist's career is on the line more than his.

"Like with Katy—she's now had two records, and I believe if you can get those both right, you're a career artist. If you can make huge first and second records, if you have a third record that sucks, you can still do a fourth record, no problem. And you have enough material out there that you can tour for as long as you want. But one record? No. You need two. I feel like that's someone's career. As opposed to an established artist who just expects it, I do feel it's more exciting to make a difference in somebody's life. So I want to do everything I can to make sure that works."

Gottwald is mindful of his own career in some interesting ways. At a time when most artists and producers are panicking over declining album sales and willing to license hits and sell synch rights for a song, he's said "no" to a lot of potential ancillary income. Why be such a stickler for drawing that line?

"Let's just put it this way," he says, before pausing to collect

Since He's Been Huge

22 21

21

18

Lukasz "Dr. Luke" Gottwald first stormed the Billboard charts five years ago, as co-producer/ writer of Kelly Clarkson's "Since U Been Gone," and he's dominated ever since. Here are the producers with the most top 40 Billboard Hot 100 singles since 2005. —*KEITH CAULFIELD*

| 1. Timbaland | |
|---|--|
| 2. Stargate | |
| 3. (tie) Lukasz "Dr. Luke" Gottwald | |
| Nathan Chapman | |
| 4. (tie) Floyd Nathaniel "Danjahandz" Hills | |
| Polow Da Don | |
| | |



his thoughts. "I feel there's a value to music, and I feel people should be paid for it. We're at a stage where physical sales are going down. So if people aren't buying the music, but the music is the fuel for things being sold . . .

"For instance, if you do a game that's based on music, that's played to songs, and you pick the songs and buy the songs on the videogame . . . or there's a network that has 'music' and 'television' in the name of it . . . I don't think they should be getting music for free. I don't care if other people do it. But if no one takes a stand, there's no hope. And maybe it's a futile endeavor, I don't know. But not on my watch. I mean, if you want to license the Rolling Stones, you can't go, 'Hey, I want the Rolling Stones. Um, on contingency.' They'd be like, 'Fuck off! We're the Rolling Stones.' And I think there's a value to my catalog, too."

Gottwald's publishing company is administered by the powerful indie Kobalt Music, whose CEO. Willard Ahdritz, is far more used to artists and producers who are desperate to take easy money from licensing and synch deals. But he admires Gottwald's willingness to turn down such deals.

"You can see that he values his songs very highly, and rightly so," Ahdritz says. "As we say in publishing, he is really creating copyrights. In this Internet age, where there is an attitude that music should be free, it's important that key powerhouses are defending the value of great songs."

Gottwald earns the right to be that protective of his work and legacy through nuclear levels of meticulousness. "No matter what kind of song he's doing, he will work his ass off and stop at nothing until it is the best," Ke\$ha says. "If it was a polka song, he'd made it the best fucking polka song in the entire world. He never half-asses anything."

Benny Blanco, his protégée and frequent co-producer, says, "He's got a real passion for music, and you can feel it when you walk in the room. You're like, 'Damn, that dude always wants to make stuff!' Even at seven, eight in the morning, after being up all night, if he hears something new on his computer, he stays and listens to it, sometimes 10, 20 times."

Jive's Weiss concurs: "He's a working-class guy. He works like he's poor, all the time. And he's very anal about every sound on every record."

Manager Beaven says that while many of his other clients "will write one to five songs in a day, he might take two weeks. The slightest little thing that bothers him, he'll fix. He's a systems guy. He could be one of the world's greatest nuclear scientists if he chose. He just likes to understand the way things work together."

But if he likes to fix things, ironically, he also realizes that sometimes his job is to keep the artists from second-guessing their first impulses.

"I tried to rewrite the verses of 'TiK ToK,' " Ke\$ha says. "I was like, 'This doesn't make sense. "Brushing your teeth with Jack Daniel's"—are people going to get what I'm talking about? Is this too much? Is it clever enough?' And he literally had to fight me off, and then Benny Blanco had to chase me out of the studio when I got a mind to rewrite it. He kept saying, 'It's good. Just trust me, it's good.'

"He really lets me be myself. All the crazy shit I say, he embraces, because he really embraced my personality. A lot of producers have tried to tone it down. And I wouldn't be as successful as I have been had I been watered down."

"Here's the thing about Ke\$ha," says Gottwald, who's sitting at the board at Conway, about to play a track he and Blanco have been working on for her. "She's really smart, and she knows some of the stuff is really stupid. So the part of her that knows music and is educated will be like, 'Really?' And I'm like, 'No, if it's dumb and it's catchy and it works, it's cool.' Artists in general, and myself included, have a tendency to overthink things. Sometimes my job is to prevent people from changing stuff."

He fires up a track they've already worked on with Ke\$ha. As usual for her, it's an all-synth sound.

"A lot of people have asked me, about her first record, 'How did you come up with the new sound? Your sound evolved!' It was a new approach born out of necessity. "That was KeSha. She calls the shots, and she said, 'I don't want any guitars on my record.' I managed to sneak one or two in there... But you

l, Max

In A Rare Interview, Writer/Producer Max Martin Discusses His Partnership With Dr. Luke, His Favorite Collaborations And Who's The Better Guitarist

Max Martin has been the most press-shy writer/producer this side of Robert "Mutt" Lange. But he'll make an exception. "As you know, I don't really talk to you guys so much, and I don't really know how to do this," Martin, 39, said when he got on the phone, by way of apologizing for his Swedish accent. But he agreed to talk to Billboard about close friend and collaborator Lukasz "Dr. Luke" Gottwald, whose fortunes have frequently been tied with his mentor's since they first struck gold in 2005 with Kelly Clarkson's "Since U Been Gone" and "Behind These Hazel Eyes."

Martin credits "Since U Been Gone"—and Gottwald's assist—for his re-emergence as a star producer. After learning at the feet of Ace of Base producer Denniz Pop, Martin became the biggest behind-the-scenes name brand in pop in the late '90s with ineffable hits for Britney Spears ("... Baby One More Time") and Backstreet Boys ("I Want It That Way").

Martin had a few professionally quiet years in the early 2000s, before the fateful resurgence that made it seem like he'd never been gone. He and protégé-turned-equal Gottwald have worked apart more often than not, with Martin going it alone on recent hits like Spears' "3" and "If You Seek Amy" and Usher's "DJ Got Us Fallin' in Love."

But it's seeing the two names in tandem that really whets pop enthusiasts' appetites—as with Clarkson's "My Life Would Suck Without You," Pink's "U + Ur Hand" and Katy Perry's "I Kissed a Girl" and "Hot N Cold"—plus five songs on Perry's sophomore album, including its first two smash singles, "California Gurls" and "Teenage Dream."

Do you remember the first eureka moment you experienced with Gottwald?

I remember when we comped vocals for Kelly on "Since U Been Gone." We listened back to it and it started sounding like a record. I remember that was a big moment, like, "Holy shit! I think we did it!" There was a lot of jumping around and laughing.

Can you think of anything he did in particular on one of your hits that provided a turning point in the making of the song?

There's a bunch of those. The thing is that when we work together, it's very dynamic. It's rare that I come up with an idea and it ends up the same in the end. I do remember for the Katy Perry song that's out now, "Teenage Dream," where Benny [Blanco] did a track, and then Luke just started singing, and he had this flow, where everything that came out was great, including the chorus. He was just standing there and screaming, and it just wrote itself. And I picked up my Dictaphone and started recording—like, "We can't miss one second of this." That was a big moment.

Since "Since U Been Gone," you and Gottwald have been associated with pop songs for females that have a little bit of rock'n'roll edge to them. Why are you drawn to that sound?

Well, I have a rock background, too. [Martin started his career playing guitar in a Swedish glam-metal band called It's Alive.] For some reason we're stuck a little bit with the girls. [laughs] For both of us, the most important thing is that it has to be a fun project. I think we're very alike in that sense. Music must be fun. And right now, it seems like girls are fun. Which, you know, makes sense.

Do you have a favorite of the stuff you've done together?

The last session, the Katy stuff, was amazing. I think recording Snoop [Dogg] on "California Gurls" was one of the highlights of my career, because he's really cool. Working with Katy and Pink and all these artists makes it really easy to be good. But the last Katy sessions were really fun because it was fast. We did five or six songs in [a short time]. It has to be fast and fun.

"Since U Been Gone" is very special to me, because first of all, I think it's a great song, I have to say, and she's a great singer. And it was my comeback, and it was his starting point.

Is there anything you could identify that's unique to your collaborations with Gottwald?

If he wanted to, I could do anything with him, really. He can travel in many worlds—in hip-hop and pop music and urban and rock and whatever. With his background as a guitar player, it seems within pop or rock, there's nothing he's not capable of. I'd follow him anywhere. [laughs] I think he's more versatile than me, actually.

You really believe that?

Um, he's a better guitar player than me. [laughs] No, he's got really deep roots in hip-hop. And that's something that's further away from me. Having that in your arsenal makes it cool.

Do you fall along the same lines on the scale of perfectionism to spontaneity?

Yeah. I think that's one of the reasons he is where he is today. He's always very particular about stuff, and he sticks with it. He doesn't say, "Oh, that's great, that's fine." We both rewrite. He always says, "You should never leave a stone unturned." You might end up in the same place where you started, but you want to try everything before you set tle. A lot of people hire people to do their stuff, to do what made you go there. But Luke is still a studio nerd, which is really important. -CW

have to evolve. Music is changing all the time."

There's an unfinished chorus on this new track, in which Gottwald is singing through such distorted Auto-Tune, it's impossible to tell what he's saying—which is deliberate, so he won't unduly influence Ke\$ha when she comes up with her own lyrics.

Meanwhile, she's already laid down spoken-word sections on the verses. Gottwald is laughingly unsure whether to call it "rap" or just "her white-girl thing." It's very much in line with her chosen persona—and very much irresistible—but apparently, she's not as sure about it as her producer is. The words: "I'm in love all right/With my crazy beautiful life/With the parties, the disasters/With my friends all pretty and plastered/I've been through my sketchy phases/Been a shitty waitress/But I'm not now, guess it worked out/Got here by running my mouth."

"She can second-guess that," Gottwald says, pausing the Pro Tools, "but I like that. I think it's real. Maybe the chorus will tie it together. Who knows? And if it's not good enough, it won't go on the record."

LUKASZ GOTTWALD will appear in conversation with ASCAP senior VP of domestic membership Randy Grimmett at the Billboard/Hollywood Reporter Film & TV Music Conference Oct. 27-28 in Los Angeles. To register, go to billboardevents.com.



THE UPCOMING FALL TV SEASON BRINGS AN ONSLAUGHT OF MUSIC-BASED REALITY TV PROGRAMMING-AND ARTISTS OF ALL STRIPES WHO ARE HAPPILY CASHING IN BY ANN DONAHUE

ILLUSTRATION BY DREW FRIEDMAN

The business of me: Aubrey O'Day, Vanilla Ice and Fantasia Barrino (from left). Bret Michaels, veteran of six—count 'em, six—reality shows, has two bits of advice for artists looking to break into the genre:

"Never wear white on TV unless you're at your fighting weight," he says. "And never drink too much in Cabo if you're going to be on TV."

A decade after Fox debuted "American Idol" and eight years after MTV's "The Osbournes" showed the world that, yes, even the dogs of rock icons pee on carpets, this fall's music reality programming slate offers the most robust selection yet—from home improvement to first-person show and tell—proving that there's no shortage of artists willing to grace the small screen in new, potentially humiliating ways.

"It's become the shortcut to fame," Sharon Osbourne says. "There's no more struggling and banging on people's doors and begging to be heard and taking your demo around pleading for an appointment with an A&R guy. Those days are gone. It's the world now of TV and the Internet."

Artists with shows premiering this fall include a hodgepodge of format veterans: On Oct. 18, Michaels will be launching his seventh reality show, this time alongside his family in "Bret Michaels: Life As I Know It," on VH1. On Style on Sept. 5, "Mel B: It's a Scary World" debuts, following up the former Spice Girl's "Dancing With the Stars" appearance. Another veteran of the genre returning to the fold is Vanilla Ice, whose "The Vanilla Ice Project," debuts on the DIY Network Oct. 14. The show documents Vanilla Ice masterminding a home renovation based on his self-taught home improvement experience.

"A big concern for us as a network that prides itself on offering people expert advice was that he really know his stuff," DIY Network president of programming Andy Singer says. "And he really does—in the opening scene he's driving through Palm Beach looking at people's landscapes... and he's quoting the Latin names of trees and bushes."

Other fall season debuts seek to bring those on the fringes of music success into the mainstream. VH1 will launch "La La & Carmelo" about the courtship of MTV VJ La La Vazquez and Denver Nuggets forward Carmelo Anthony, while Oxygen looks at the assistants of Def Jam founder Russell Simmons on "Running Russell Simmons" on Nov. 2. BET will launch "Being Terry Kennedy" Oct. 12, with pro skateboarder "TK" Kennedy, who's also a member of rap group Fly Society. "Skateboarding is a situation where you got to love pain," Kennedy says. "Music, for me, is a way to release pain." But it's not all flash and quick edits: On Sept. 7, IFC launches "360 Sessions," where David Gray, La Roux, Stereophonics and Snoop Dogg will be profiled in their own words and perform on the half-hour show. "To be given an opportunity to tell your story in the way you want to tell it is rare in television these days," IFC senior VP of original programming Debbie DeMontreux says. "It's organic and intimate access."

These new shows join the legion of artists across genres, ages, genders and career stages who have participated in reality TV: from witty piano-banger Ben Folds as a judge on NBC's short-lived a cappella show "The Sing Off" to Fantasia Barrino, discovered on "American Idol," returning to VH1 on Sept. 19—a month after a suicide attempt—with the second season of "Fantasia for Real," to the roll call of fame-seekers both young and not-so-much: Jessica Simpson, Sean "Diddy" Combs, Nick Cannon, J.C. Chasez, Nicole Scherzinget, Aubrey O'Day, Dee Snider, Monica, Chilli, Gene Simmons, Brandy, Brooke Hogan, Nick Lachey, Trey Songz and Keyshia Cole, to name just some.

"It's now part of the marketing plan," says Stephen Hill, executive VP of entertainment and music programming at BET, which airs shows starring Songz, Cole and Monica. "Twenty years ago, it was videos that were rotating up to a hundred times a day."

Since music videos have been largely exiled to the Internet, music reality TV programming provides a viable outlet for promotion—especially now that the stigma surrounding the shows has faded. In an era when indie darling Arcade Fire doesn't view teaming with American Express as a one-way ticket to cool jail, following in the footsteps of "Joe Millionaire" is just one more way to help replace missing CD revenue.

Choreographer Laurie Ann Gibson, veteran of "Making the Band" and "Starmaker," is teaming with Ryan Seacrest Productions on a show about artist development. "Access is what it's all about for these artists," she says. "You can say you want real music back again, but it's a different time, kids. You've got to be 360 as soon as you hit, and TV shows have given you that platform."

And for those who still deride the genre as an outlet for hasbeens, wannabes and never-weres making a last gasp bid for the big time, know this: A look at the deals involved reveal that appearing on a music reality show is quite lucrative, and it often leads to fame in unanticipated ways.



FOR LOVE AND MONEY

There are three broad categories for musicians to participate on reality TV shows: as a host, as a judge or as a star.

From there, the contracts get complicated. Payouts depend on where the TV show airs-networks, with their bigger audiences, provide a larger base for advertisers and can shell out more money for talent than cable outlets. The stature of the musician also comes into play.

With reality TV, it's incredibly important to attach a celebrity, but it doesn't have to be A-list-it can be B- or C-list," says Glenn Litwak, an entertainment attorney with Litwak & Havkin in Los Angeles who has negotiated deals for the shows "Real World," "Real World/Road Rules Challenge," "Dancelife" and "Pussycat Dolls Present: The Search for the Next Doll." "You just need some kind of name and some kind of interesting personality. Very often, it's not A-list celebrities because the budgets wouldn't be able to afford those kinds of people."

On the lowest end of the pay scale would be an unknown participant on a dating reality show on an obscure cable channel, Litwak says. In that scenario, the person could expect to earn about \$1,000 an episode. The outlier of the other side of the spectrum is "American Idol." where Litwak says that the judges-whoever they may eventually be-can earn seven figures per season.

That leaves a lot of territory in the middle for artists and their representatives to wheel and deal, Litwak says. "For hosting, a midsize recording artist could get \$25,000-\$35,000 an episode," he says. "But if that person is the creator/executive producer, they're going to get fees each episode that could be in the range of \$15,000-\$20,000, and that could have escalations for subsequent seasons of the show." Litwak defines a midsize artist as someone like Maxwell or Ginuwineneither of whom he represents-"someone who is known, but is not huge; is famous, has made a lot of money, but not Lady Gaga or Madonna."

The results for midsize artists is striking. "Without a doubt, you massively broaden your audience," Michaels says. "I've gone from two generations of Poison fans to having four generations of fans.

If, like Michaels, the artist becomes a one-person reality

franchise, his or her pay will increase substantially. The perepisode pay increases are about 5% for each subsequent season, Litwak says, and there's an additional bonus if the show is spun off. The best deal for the talent to get, he says, is to be credited as an executive producer for the life of the series and any spinoffs that may be generated. This gives the artist both a short and long-term payday.

There are variations, of course. The network may opt to attach the talent as executive producer for one season only, but offer to pay the artist as a "consultant" for the second season if the network wants to make a personnel change after the first cycle of episodes. (Being a consultant in this manner, Litwak drolly notes, "may not involve any actual services.")

There's a downside to being an executive producer, however: It kind of sucks. "It's a big job that I don't really like that much," says Sharon Osbourne, who executive-produced "Osbournes Reloaded" last year. "You've got big responsibilities to the network, you've got big responsibilities to the other people who are in the show."

Sonja Norwood, the mother and manager of Brandy and

GREAT—AND NOT SO GREAT—MOMENTS IN MUSIC REALITY SHOW HISTORY

March 24, 2000 **'MAKING THE BAND'** Lou Pearlman

premieres first iteration of "Making the Band": O-Town



March 22, 2002 **'THE OSBOURNES'** Angered by noise that

her neighbors are making, Sharon Osbourne pitches a ham into their yard



Sept. 4, 2002 **'AMERICAN IDOL'**

Kelly Clarkson wins the first "American Idol' competition.



June 18, 2003 **'DIDDY'S MAKING** THE BAND'

Sean "Diddy" Combs makes Da Band walk from Bad Boy's Manhattan offices to Junior's in Brooklyn to get him a cheesecake.



Aug. 19, 2003

'NEWLYWEDS'

Jan. 15, 2004 **'AMERICAN IDOL'** William Hung auditions

Jessica Simpson questions whether she's eating chicken or fish "She Bangs." while munching Chicken of the Sea tuna



Aug. 7, 2006 **'FLAVOR OF LOVE'**

A contestant nicknamed Somethin' gives the elimination ceremony a whole new meaning when she defecates on the floor.

T: CARRIE REISER, VHI: KWAKU ALSTON/T RIGHT: MARK WEISS/WIREIMAGE.COM 11V/GETTY IMAGES; RAY MICKSHAW/FOX (GETTY IMAGES; FOX; RICK DIAMONIJ/WIR

TOP, LEFT BOTTOM, MICHAEL SANDY HI



22 | BILLBOARD

STARS, THEY'RE JUST LIKE US

Those who have been through the reality TV machine agree that the fame it creates is instantaneous and huge. "TV is the biggest medium there is," Osbourne says. "["The Osbournes"] aired on a Tuesday, and that Sunday I'd taken the kids to Venice Beach and we couldn't walk because people kept on coming up to us. It was unbelievable." The exposure these music reality TV shows bring varies by what network or cable outlet they air on and what audience they target.

"American Idol," of course, is the granddaddy of them all. Pitched for the widest possible audience, it remains the most-watched show on TV and delivers in excess of 20 million viewers twice per week, according to Nielsen.

By comparison, a show like "What Chilli Wants," starring former TLC member Rozonda "Chilli" Thomas, is directed at VH1's core 25- to 35-year-old demographic and gains extra exposure with this audience from reruns and online content. "I thought that it would be great for women to see that it's OK to be by yourself until you find the perfect person for you," Chilli says. "I did it for me and all the women in America."

For the first season of "Chilli," ratings averaged 1.3 million total viewers per episode, according to Nielsen, and the second season starts filming Sept. 13. That's on par with most other slice-of-life music reality shows that air on cable: "Gene Simmons Family Jewels" on A&E averaged 1.4 million viewers in its most recent season that ended Aug. 24. (Competition shows do a bit better, according to Nielsen: VH1's "Rock of Love Bus" with Michaels averaged 2 million viewers and MTV's Making the Band 4 Season 3" averaged 1.5 million.) "We've come to realize it's hard to make shows about the process of making music, but we know our viewers are voracious consumers and they love music," says Jeff Olde, VH1 executive VP of original programming and production.

In terms of album and single sales, the successes are legendary: Multiplatinum sellers Susan Boyle, Carrie Underwood and Kelly Clarkson all got their start on reality TV. Others have seen more modest-but still notable-sales success: Most recently, Fantasia's "Back to Me" sold 117,000 first-week copies, according to Nielsen SoundScan. (The reality TV halo even extends to music projects that may have been generated as a result of a pact with the devil. In January, Heidi Montag's debut album, "Superficial," reached No. 41 on Billboard's Heatseekers chart.)

One element remains consistent, however. Make a mark on one reality show, and it almost guarantees the chance at another season or spinoff. "If we're doing a series, the goal for us isn't just to have one season," Olde says. "The goal is to have multiple seasons."

For example, VH1 dating show "For the Love of Ray J" spun off with "Brandy & Ray J: A Family Business," which features the siblings and their parents-a expansion of the franchise that took the Norwood clan some time to decide to do. "Brandy and Ray J, they're used to the cameras," Sonja Norwood says.

"But my husband and I, we were like, 'Oh, my God,' When we were shooting the commercial [for "Family Business"], they had to come and coach us on four lines. They would stop the production and say, 'Mom? Dad? You guys got to do it this way.'

GENERATION NEXT

After dozens of music reality TV shows have debuted, the challenge becomes changing up the format enough to keep viewers interested. "It's kind of like saying, 'When are people going to get sick of books?' " Olde says. "If you tell them a good story and give them a good character that they care about, I don't think there's an end for it."

Part of this comes from casting outré performers to draw in the audience-Oxygen recently announced a reality show in development with former "Making the Band" star/Danity Kane member Aubrey O'Day-but new format tweaks to the genre are also in the works.

Evan Bogart, who's part of the songwriting collective the Writing Camp, with credits on Beyoncé's "Halo" and Rihanna's "SOS," is working with True Entertainment and Bravo on "Hitmakers." The show is in the final stages of casting, he says.

"A couple of years ago I said, 'I wish there was a show for songwriters, like 'Songwriter Idol,' " Bogart says. "A lot of times, people come up to me and they're like, 'How do you write a song?' I can't tell anybody how to write a song. The only way to tell you is to show you how to write a song.

Looming over all of these shows is the fall 2011 debut of "The X Factor" on Fox, ex-"American Idol" judge Simon Cowell's U.K. import. "X Factor" is a talent competition like "Idol" but features much more intensive mentorship of the contestants by the judges. In England, "X Factor" netted more than 11 million viewers-an astonishing 47.8% share of the total TV audience in its time frame-for its season premiere on Aug. 21, according to the Broadcasters' Audience Research Board.

Despite making a reported \$50 million per year toward the end of his tenure as a host on "Idol," Cowell stands to have a much bigger payoff on "X Factor," since he serves as judge and executive producer with his production company, Syco Television. Besides doubtlessly earning a big payday for licensing the format from the United Kingdom to American TV, it also means that he stands to gain a share of whatever music sales are generated from the talent on the show.

Sharon Osbourne was a judge on "X Factor" in the United Kingdom for four years and is now in her fourth year as a judge on "America's Got Talent"-another British format import. Amid her many experiences with the medium-she also was a contestant on "Celebrity Apprentice" earlier this year—she says artists looking to break into reality TV should know that one fact holds constant.

"You cannot bullshit the public," she says. "Yes, people will vote for you because they like you or because they feel sorry for you-but if you put out a record and it sucks, it ain't going to sell. It's over."

To learn more about building an artist's brand, attend the Billboard/Adweek Music & Advertising Conference Sept. 15-16 in Chicago. To register, go to billboardevents.com.

rylines, discussing what is going to happen during the day," she savs. For those onscreen, the network will ask for an exclusivity provision—if the talent is hosting a dance show, for instance, the artist will be prohibited from hosting the same on any other network. Other promotional appearances-like doing the late-night or early-morning chat show circuit-are allowed.

Ray J, was an executive producer of VH1's "For the Love of

Ray J" and "Brandy & Ray J: A Family Business" and deals

with everything from routine paperwork to clearances. "It's

making sure all of the details are covered; discussing the sto-

At all times, the broadcaster retains the right to pull the plug on the show, Litwak says. "You pitch a show, and then the network or cable outlet shoots some test footage, and then maybe they'll shoot a pilot, and then maybe they'll shoot a certain number of episodes, but they have the right at any time to stop," he says.

And if negotiations reach a stumbling point, an artist's team can pull out this fact: According to the Hollywood Reporter, "Jersey Shore" star Mike "the Situation" Sorrentino is pulling in \$60,000 per episode for the upcoming third season of the series.

Jan. 10, 2007 **'ARMED AND FAMOUS'**

In the show's premiere, LaTova Jackson and Jack Osbourne get tasered while "training" to be police officers.



Oct. 22, 2007 **'DANCING WITH**

THE STARS' After performing a samba, Marie Osmond faints to the floor.



Feb. 11, 2008 **'GONE COUNTRY'**

A drunken Bobby

'BROOKE KNOWS BEST

Brooke Hogan reveals she doesn't think women should be president because they



'CELEBRITY REHAB 2' Original Guns N' Roses drummer Steven Adler

Middle-aged



May 23, 2010 **CELEBRITY** APPRENTICE'

Bret Michaels is "hired," setting him up for his recent hosting gig for Miss Universe. -Compiled by Megan Vick



Brown farts on Carnie Wilson, then pees on Dee Snider

July 20, 2008

Oct. 28, 2008

recounts horrifying suicide attempt with Valium, Jägermeister and heroin.

April 11, 2009 **'BRITAIN'S GOT TALENT'**

Scotswoman Susan Boyle wows audiences -and Simon Cowellwith her voice.







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ROCK OF AGES Corin Tucker returns with '1000 Years'



PRETTY LITTLE LIE 'Easy A' soundtrack tells the truth

26



THE JUGGLER Anberlin singer balances school, rock

27



RAPPER 5.0 Nelly warms up new album with hot single

30



FINGER POINTING Cee Lo's 'Fuck You' bows on Hot 100

31



ROCK BY PAUL SEXTON

EYE OF THE 'TIGER'

KT Tunstall Shows Her Claws On Third Album

At a recent media showcase in London, KT Tunstall offered an unusual description of the songs from her forthcoming third album: "Like Eddie Cochran working with Leftfield," she told the assembled press.

And indeed, while "Tiger Suit" due Oct. 5 on Virgin in North America and Sept. 27 internationally on Relentless/Virgin—still plays to Tunstall's strengths as a tunesmith and perceptive lyricist, it does feature more contemporary ingredients than her previous work. Several tracks harness electronic beats to her acoustic guitar, with standouts including the whistling chorus of "Glamour Puss" and the glammy "Madame Trudeaux."

The album follows a rare period of downtime for Tunstall, who worked almost nonstop from her word-ofmouth breakthrough, 2004's "Eye to the Telescope," and on into 2007's "Drastic Fantastic."

"I don't write on tour, so it was essential that I took time out," Tunstall says down the line from a promo stop in Minneapolis. "I'd started my time off by traveling through the Arctic, South America and India, so I had locked into a very primal, indigenous spirit by the time it came to recording."

The album's range is demonstrated by the different lead singles on either side of the Atlantic. In the United Kingdom, the reflective "(Still A) Weirdo" will be released as a single Sept. 27, while the United States goes with the more upbeat and urgent "Fade Like a Shadow," a choice that should play better at U.S. radio, according to EMI North America executive VP of marketing and promotion Greg Thompson. The song is climbing Billboard's Triple A chart, rising 23-20 this week, and debuted at No. 42 on Rock Digital Songs, moving 7,000 downloads in its first week, according to Nielsen SoundScan. The video premiered on Yahoo Aug. 31.

"I just heard 'Fade Like a Shadow' in the restaurant where I was eating sushi, so the signs are good," Tunstall says. "I may lose some fans of the old stuff, but I get the feeling I've already made a few new ones by embracing a bit of experimentation."

"It feels really good," says Virgin U.K. president Shabs Jobanputra, who has worked closely with Tunstall throughout her recording career. "When you change things up, it's effectively like bringing a new artist to the party, which is more and more what you need to do as a returning artist.

"There's been a sonic change in the market; everything's more rhythmic and electronic now," Jobanputra continues. "So it was important that KT wanted to take it on to something different. It's almost like a shop getting a new window, like, 'You know I'm



really good, we just need to spice it up a bit.' "

Nonetheless, early U.K. radio airplay has come from a longtime Tunstall supporter, national AC station BBC Radio 2, which made "(Still A) Weirdo" its record of the week for the week beginning Aug. 21. Jobanputra hopes that track will also "synch a lot. You need new ways of coming into the market."

Indeed, while "Telescope" has sold 1.3 million copies in the United States, according to Nielsen Sound-Scan, and 1.6 million in the United Kingdom, according to the Official Charts Co., follow-up "Drastic Fantastic" struggled to make the same connection. The sophomore set has sold 234,000 stateside and 280,000 back home.

"Sometimes if an artist doesn't sell more records, it's [seen as] not a success," Thompson says. "KT sold a lot of records and concert tickets, she has a substantial fan base in the U.S., and [the second album] further developed her as a career artist."

Tunstall herself is more blunt.

"There's a load of soulless shit out there that sells much more than many of my favorite artists," she says. "If someone considers lower sales a failure, they're entitled to that opinion. My own bar is set to fulfilling a drive to create music that means something to me, and then playing it for people."

She's already played the new songs at events varying from an Aug. 21 Fresh in the Park show on Long Island put on by AC WWFS (Fresh 102.7) New York to some tiny gigs in Scotland in June. ("I liked the Twa Tams gig in Perth, when a girl on crutches started climbing on top of the sound engineer's desk to get a better view," she says with a smile.) Worldwide tour dates are being finalized for the fall—the start of a tour that will extend well into next year's festival season.

"I definitely feel ready for the journey," she says. "I'm still loving it."....

BUZZ

>>>LILITH HEADS **TO AUSTRALIA** Despite a stuttering run in North America, the Lilith Fair tour is heading to Australia, Lilith cofounder Sarah McLachlan will headline the allfemale lineup, which will visit Australia in October for a five-date run. Australian singer Kate Miller-Heidke is on the bill-called A Taste of Lilith-joining Court Yard Hounds (Martie Maguire and Emily Robison of Dixie Chicks) and the Verses. Chugg **Entertainment is** promoting the national run in conjunction with Vancouver-based Nettwerk Music Group

>>>SNOOP DOGG **APPEARS AT JACKSON PARTY**

One day after headlining **Rock the Bells in New York** on Aug. 28, Snoop Dogg made a surprise stop at Spike Lee's birthday party for Michael Jackson Sunday afternoon in Brooklyn's Prospect Park. The rap star performed his classic "Gin and Juice" over Jackson's "Butterflies" and was followed by fellow West Coast vet Warren G, who performed "Regulators" for hundreds of Jackson fans. Other highlights from the party included a Rev. Al Sharpton-led moment of silence for Jackson and Hurricane Katrina victims and a snazzily dressed Jackson fan moonwalking atop a portable toilet. Jackson would have turned 52.

>>>BLINK-182 **CRACKS CRUDE OBAMA JOKE**

Pop-punk trio Blink-182 normally offers a series of puerile jokes at its live shows, but singer/ guitarist Tom DeLonge raised eyebrows with a context-free crack at **President Barack Obama** while headlining the United Kingdom's Leeds Festival on Aug. 28. DeLonge told the crowd that he was "going to go down on Barack Obama" during a performance of "Anthem Part Two." The band also made disparaging remarks about Reading Festival, which took place the previous day (Aug. 27) in the United Kingdom

Reporting by Lars Brandle and Jason Lipshutz



ROCK BY CORTNEY HARDING

Hip Mama Corin Tucker Keeps Her Bite On Solo Debut

The prevailing cultural attitude, at least for the middle class, Caucasian, western world, seems to be that the moment a woman gives birth. her taste in culture dies. "Mom blogs" peddle mewling folk singers, and your infant suddenly determines not only your musical preferences, but your outlook on life.

While Corin Tucker, who co-founded the critically adored rock band Sleater-Kinney in the '90s and helped lead the trio through an accolade-laden career, admits being a parent has

changed some of her views, she makes it clear that her new solo album, "1,000 Years," out Oct. 5 on Kill Rock Stars, is not "mom rock."

"I joked at one point that I was bringing sexy back to moms," Tucker says from her home in Portland, Ore, "But this album is from a different place: I'm older and more comfortable now. I can take the time to work on the music and the craft, and I'm not so impulsive."

Tucker says that she looked to icons like Joan Jett and Patti Smith for inspiration. "Patti is in her 60s and she is still making vital music," she says. "It doesn't have to

be about being a sexy 25-year-old. You can still make an intense, driving record."

While some Sleater-Kinney fans might be skeptical, Tucker says they have no reason to be. "Sleater-Kinney was always about the music, not just some flashy visual, and this is the same thing," she says. "It's still my voice and my writing. Obviously, it's different in many ways, but I think this will appeal to those fans."

26 | BILLBOARD | SEPTEMBER 11, 2010

Kill Rock Stars VP Maggie Vail says she begged Tucker for years to record a solo album, despite acknowledging that it can be scary for fans when an artist goes it alone.

"Corin would play here and there, and I would tell her, if she ever did a solo record we would put it out," she says. "Corin didn't give it to us until it was done, and we were all sitting around just dying of curiosity to hear it."

Vail says the marketing plan will be fairly low key, while she hopes to both re-energize

is from a

different

place; I'm

olderand

more

comfortable

now.'

-CORIN TUCKER

This album

Sleater-Kinney fans and reach new ones. "It's pretty old school," she says. "We're doing a lot of print media, but we are reaching beyond the music press and doing more lifestyle stuff. We're working on doing things with magazines like Whole Living and maybe some parenting publications. It's a fine line, because Corin is proud to be a mom, but she also wants her kids to have privacy." The campaign will also

feature the usual assortment of promotional MP3s and online videos, and Vail says they are being very aggressive about licensing. She adds that because Tucker and her bandmates, Unwound's Sara Lund and Golden Bears' Seth Lorinczi, are all parents, touring will be limited. "It's going to be a kid-friendly tour, with

all the families on the road together," Vail says. Tucker adds that she's excited to get back out on the road. "It's such a complete pleasure to do music again," she says, "and on my own terms."

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SOUNDTRACKS BY ANN DONAHUE

MAKING THE GRADE

'Easy A' Soundtrack Settles The Score With 25 Songs

In Screen Gems' homage to the films of John Hughes. "Easy A," a high school girl in the midst of studying Nathaniel Hawthorne's "The Scarlet Letter" ruins her reputation but eventually wins over the cliques by lying about her sexual conquests.

And much like Hughes classics "Ferris Bueller's Day Off" and "The Breakfast Club," the movie-due Sept. 17-comes with a strong soundtrack, which will be released Sept. 14 on Madison Gate Records.

Director Will Gluck and music supervisor Wende Crowley didn't use any scoring in the film, instead packing the picture with excerpts of one song after another to set the mood. "When I first said I wanted

to do that, they said I was crazy," Gluck recalls. "We found music that became our score. We found a song that we liked a lot, which was 'Change of Seasons' by Sweet Thing, and we took the elements and that became the score by putting it in the movie three or four times. When we were mixing, people would say, 'Oh, that's the score?' Nope, that's a song."

Other songs featured in the movie include everything from "Transatlanticism" by Death Cab for Cutie to "God & Suicide" by Blitzen Trapper-and it may be the first and only time in soundtrack history that "Go On" by Rooney and "Don't Cha" by the Pussycat Dolls are featured on the same album.



GLOBALPULSE EDITED BY TOM FERGUSON

>SOPHOMORE SURPRISE

Indie rock act Bombay Bicycle Club is hoping for an international breakthrough following the success of its inexpensively recorded sophomore set, "Flaws."

The acoustic project was intended as a low-key release between albums but has surpassed all expectations, Island Records U.K. marketing director Sarah Boorman says.

"Flaws" debuted at No. 8 on the United Kingdom's July 24 chart and has sold 32,000 copies, according to the Official Charts Co. The band's 2009 debut, "I Had the Blues but I Shook Them Loose," has sold 88.000 in the United Kingdom, according to the OCC, but never broke the top 40.

" 'Flaws' is a record that we did between albums but it is a remarkable piece of work. It shows what depth there is to them." Boorman says. National top 40 station Radio 1's decision to add first single "Ivv and Gold" to its A-list was a key sales driver, she adds.

The band will head to the States in the fall to record its next album, due for release next spring. That release will see Island "start treating the band as an international act." Boorman says.

Bombay Bicycle Club is published by Imagem Music, managed by Jason Marcus at London-based Nettwerk and booked by X-Ray Touring in London. -Richard Smirke



MUSIC

The latter song, as well as the usage of Natasha Bedingfield's "Pocketful of Sunshine," is something of a coup for Gluck, since both songs are portrayed in less-than-flattering ways in the movie. "Don't Cha" is referred to tongue-in-cheek as "a super-awesome song from our youth to set the mood" by one of the characters, and the main character, Olive—played by Emma Stone—at first reacts with palpable revulsion to Bedingfield's earwormy hit.

"The line in the movie is, 'Worst song ever,' " Gluck says. "It's usually pretty difficult to clear songs when you make fun of them. But [Stone's character] gets into it, and by the end she can't stop singing it. Natasha Bedingfield tweeted how cool she thought that was."

Keeping with the Hughes tribute, Simple Minds' "Don't You (Forget About Me)" is used in the film, as is a cover version by AM. "A million people have covered that song, so luckily I was able to choose the tone I wanted, which was kind of a punk tone at the end of the movie," he says. So how much does a movie

jammed with songs cost? Gluck wouldn't say, beyond calling Screen Gems' parent movie studio Sony "very, very, very generous. Let's just say I've never had to change anything."

Gluck is also directing Paramount's "Friends With Benefits," starring Justin Timberlake and Mila Kunis, from his own script for a tentative July 2011 release. And much like "Easy A," he again anticipates sticking to needle drops for the film's music.

"A lot of people cut and then add music later," he says. "I kind of go backward. I like to cut scenes to the rhythm of the music."



>>>SIBLING REVELRY

Five years after platinumselling Irish sibling band the Corrs took a prolonged sabbatical, violinist Sharon Corr is back in a new role as lead vocalist on her debut solo album, "Dream of You." Set for release Sept. 13 in

the United Kingdom on Rhino, the record is preceded a week earlier by a cover of the Korgis' 1980 hit "Everybody's Got to Learn Sometime." However, Corr wrote most of the album, which combines her band's signature melodic pop rock with a more mature songwriting sensibility. "It's a personal singer/song-

"It's a personal singer/songwriter album, with lots of violin on it," she says. "The Corrs were put on hold because I wanted to start a family and the album is a reflection of my life since then. When you have children you become more aware of the threat the world can hold."

The album will be promoted through TV ads in Ireland and the United Kingdom, and live dates will be announced shortly. The set will be issued across Europe throughout September. Australian and Japanese release dates are to be confirmed, and a U.S. release is still being considered.

Booking is by London-based John Giddings at Solo Agency. Corr's manager is Dublin-based John Hughes and publishing is by Universal.

Meanwhile, a Corrs reunion is possible "perhaps next year," Corr says. She is the second member to release a solo album, following Andrea Corr's 2007 debut, "Ten Feet High" (Atlantic). – *Migel Williamson*

>>>ON THE ROAD

English folk-rocker Richard Thompson mixed things up on latest album "Dream Attic" by recording it live on tour. The majority was captured during a three-night stint at San Francisco's Great American Music Hall.

The album was released worldwide Aug. 30 on U.K.based Proper Records, except in North America, where it streeted Aug. 31 on Shout! Factory. A special edition features

a CD of acoustic demos.

"After seeing Richard perform so many times, I knew it would be great—it sounds spontaneous and works so well," Proper label manager Alan Price says.

Thompson's profile was raised this year when he curated London's 11-night Meltdown Festival in June and ended up performing with Loudon Wainwright III, Paolo Nutini and Elvis Costello.

"He's playing as well as I've ever seen him, and Iive shows will be the perfect way to promote the album," Price says. A solo U.S. tour kicked off Aug. 14 at the Guitar Town Festival in Copper Mountain, Colo., and, with the band joining him in October, continues through November and then heads to Europe and the United Kingdom.

Thompson is published by Beeswing Music and booked by High Road Touring in North America and London-based Asgard for the rest of the world. His manager is Studio City, Calif.-based Tim Bernett at Deep Blue Arts.

-Steve Adams



If Stephen Christian was only spending his time pursuing his MBA and operating Faceless International, the nonprofit organization he co-founded to fight human trafficking and slavery, that would keep him plenty busy. But what makes the Nashville resident's talents so impressive is that he finds time for such projects while fronting rock band Anberlin, whose next album "Dark Is the Way, Light Is a Place," arrives Sept. 7 on Republic Records. Lead single "Impossible" has swiftly climbed Billboard's Alternative chart, currently sitting at No. 8. Christian talked with Billboard while he was in Germany about the new album and how he'll hit the books as he hits the road.

1 The album has a track called "The Art of War." How does it reflect the philosophies of the book?

I was reading the correlation between those who strategize relationships and those who put actual emotions behind it. [Author] Sun Tzu was so calculated. Every move that he would make or that he wrote was basically how to approach your enemy, befriend him and strategize out a friendship. It kind of felt like how cold and calculated relationships can be sometimes; like, who has the upper hand. Isn't that kind of defeating the whole point of a relationship, whether it's a friendship or a girlfriend or a boyfriend or a marriage? If you're trying to strategize and plan it out and read self-help books and figure out the other person, it seems like it takes out the whole allure of what a relationship really is.



2 You've said that when you were writing the lyrics for the song "Depraved," you wrote whatever came to your head and the finished result is ad-libs and Freudian slips. What were some of those slips?

I'm so intrigued by conspiracy theories. I'm not a believer in them but I read them methodically because I think they're this cusp of reality that I can't grasp, that I can't relate to, and so it was kind of like the lyrics of the song were about conspiracy theorists and those who buy into Obama as the anti-christ. [It feels like those people] are slaves to this alternate thinking, and it's bound to destroy them. It's just bound to negate anything they've ever said as truth, and so that's what the song's about.

3 How does a psychology graduate make a U-turn into becoming a rock musician?

[Laughs] Maybe I was just bred to be a musician and not so much a psychologist, and therefore I chose psychology because I felt like it was the only major that could keep my attention for four years. It's like math really didn't have it and science I really couldn't grasp it, and so for me it was one of those things where the human mind was intriguing.

What made you decide to continue your education to get an MBA?

It is very unlikely that this generation needs or wants or will create a Rolling Stones or a U2. We're such an ADHD generation. We want the next big single—what's on the

iTunes playlist today? It's like, no one wants to create a Bob Dylan. So I doubt this band will be around in 10 years, and there needs to be something that I can fall back on . . . I'm really into humanitarian work, and I felt like, "What [do these countries need]? They need doctors, and they need some kind of sustainable economy so they can grow [and not] delve into human trafficking or sex trafficking or drugs. But if they can sustain an economy in a community, then maybe they can grow and prosper and be able to feed themselves." So, for me, an MBA was the logical end conclusion of that synopsis.

5 Your band has solid album sales. Do you really think you're not going to last beyond 10 years?

Who's to say? That's not a decision that I can make. It's the decision that the fan has to make. It's a decision, sadly, that [Nielsen] SoundScan decides, because if a label looks at a SoundScan number and goes, "You aren't meeting this criteria, I'm going to drop you," that's the fan's choice, because they chose to either illegally download it or just not listen to the record ... I would love to be around in 10 years, but that is not a decision [where] I get to decide my future. My fate rests in the hands of others.

6 How do you juggle studying for a degree when you're traveling all over the world? [Laughs] I don't know yet. Call me back in a month and I'll tell you.

ALBUMS

ROCK

RA RA RIOT The Orchard Producers: Ra Ra Riot, Andrew Maury

Barsuk Records Release Date: Aug. 24

Svracuse, N.Y.-based rock act Ra Ra Riot has been tiptoeing around the cusp of major fame since the release of its 2008 debut, "The Rhumb Line." The quintet's follow-up, "The Orchard," is a polished effort that blends syncopated pop beats with a sophisticated string section. Lead vocalist Wes Miles really stretches his pipes on the set, pushing it to an even higher register on tracks like "Massachusetts" and "Foolish." Elsewhere, cellist Alexandra Lawn takes the lead on "You and I Know," where her smokyvoiced delivery creates a welcome change from other material on the set. Popping drum rhythms and Miles' sharp vocals drive the tune "Boy" to full speed, while Lawn and violinist Rebecca Zeller drench it with melancholy accompaniment. Ra Ra Riot also does a fine job of juxtaposing slow-paced folk (the title track) with danceable rhythms ("Too Dramatic"). The set may not feel as catchy as Ra Ra Riot's well-received debut, but fans should appreciate the band's musical growth.-MV



WEEZER Hurley

Producers: Rivers Cuomo, Shawn Everett Epitaph Records

Release Date: Sept. 14 "Hurley," the veteran altrock band's speedy follow-up to last year's "Raditude," should mollify old-school Weezer fans horrified by that album's oddball forays into shiny top 40 territo-

ry. Instead of punching up his tunes with help from the likes of Dr. Luke and Lil Wayne, here frontman Rivers Cuomo emphasizes Weezer's core values: fuzzy guitars, catchy melodies and self-pitying lyrics. "That's the story of our lives," he sings at one point, "We are trainwrecks." Not that "Hurley"—which was either titled after the clothing company or the "Lost" character (pictured, above right), depending on which member of the band you're talking to—is entirely free of

COUNTRY LITTLE BIG TOWN The Reason Why

Producers: Little Big Town, Wayne Kirkpatrick Capitol Nashville Release Date: Aug. 24 The star of any Little Big

III Strange Weather, Isn't It? Producers: III, Eric Broucek Warp Records

Producers: !!!, Eric Broucek Warp Records Release Date: Aug. 24 !!! (pronounced chk-chk-chk)

makes music for the body. The California dancepunk outfit's slick basslines, pounding polyrhythms and uncomplicated lyrics make it easy to shut off your brain and lose yourself in the grooves. Its 2007 album, "Myth Takes," included some memorable dance jams. But on its latest release. "Strange Weather, Isn't It?," the band wholeheartedly commits to upbeat movement. The track "The Most Certain Sure" combines Talking Heads-esque guitar licks with a sweaty techno beat, while "Jump Back" uses a sinister undercurrent to expand the album's lighthearted aesthetic. !!! hopscotches across multiple styles, but Nic Offer's deep, breathy vocals give the group a defining sense of danger that similar acts like the Rapture and LCD Soundsystem lack. "Strange Weather, Isn't It?" is not life-altering fare, but the album's 40 minutes of club-approved funkrock signals another noteworthy entry in the band's discography.-JL

Town album is the harmonizing, a four-part treat that is fortunately offered in abundance on the group's latest release, "The Reason Why." The near-a cappella openings to "Why, Oh Why" and "All the Way Down" are so tight and melodious that it's easy to get stuck on those two parts alone. But that, of course, would be a mistake since "The Reason Why" boasts plenty of other reasons to recommend it. The 12-track set plows some new ground for Little Big Town, from the way Karen Fairchild and Jimi Westbrook's duet intertwines with the group harmonies on the title track to the traditional country flavor of 'You Can't Have Evervthing" and the bluegrass tinge on "Little White Church." "Life Rolls On," "Runaway Train" and "All the Way Down" are buoyant bursts of joy, while "Kiss Goodbye," "Shut Up Train" and "Rain on a Tin Roof" are bona fide heartstring shredders.-GG



Cuomo's well-known eccentric streak. The song "Unspoken" features a cameo from smooth-jazz saxophonist Greg Vail (on flute, no less), while peppy lead single "Memories" contains at least one surprising reminiscence ("Watching all the freaky Dutch kids vomit and then have sex"). But as the band's first disc for Epitaph following a 15-year major-label run, the stripped-down "Hurley" mostly delivers what you'd expect.—MW

TRACE ADKINS

Cowboy's Back in Town Producers: Michael Knox, Kenny Beard Show Dog-Universal Release Date: Aug. 17 The country veteran's first album for Toby Keith's Show



s first a plain-talking ditty called Show "Whoop a Man's Ass," in which KATY PERRY

Dog label seems well-suited to

Keith's manly-man worldview.

After offering up "Hold My

Beer" and "This Ain't No Love

Song," Trace Adkins closes

"Cowboy's Back in Town" with

Teenage Dream Producers: Dr. Luke, Max Martin Capitol Records Release Date: Aug. 24

Don't be fooled by the first two singles and the candy-covered "California Gurls" video: Katy Perry's second album, "Teenage Dream," is not all sugar and rainbows. Two years after "One of the Boys," the hit-loaded debut that made her a star, Perry is tempering all that innocent light with a bit of more experienced dark. Tracks like the delectable "Gurls." "The One That Got Away" and "Teenage Dream" have more texture than anything on "Boys," conjuring the high school fairytale promised by the album title. But "E.T.," "Who Am I Living For?" and "Circle the Drain" get heavier sonically and lyrically, with a boom-boom-pow electro punch and Perry discussing more toxic relationships. With a co-writing credit on every track, she name-checks Biblical heroine Esther and classic novel "Of Mice and Men" and uses pearls and pyramids as metaphors. But this new depth shouldn't surprise; for all the pomp and watermelon costumes, Perry is primarily a smart and personal pop songwriter. And "Teenage Dream" shows-in carefully selected spots-that she's ready to grow up.-KM

he admits that the high road isn't always his preferred route. Truth be told, Adkins' ninth studio disc contains its fair share of thoughtful sensitivity, tooit's demonstrated in "Still Love You," where the former "Celebrity Apprentice" contestant describes a devotion longer-lived than the moon or the ocean, and "Break Her Fall," a finely observed account of an angel's helpless attraction to "a long-haired country boy." (Think "Wings of Desire" crossed with "Splash.") The album's liveliest cut is the delightfully titled "Ala-Freakin-Bama," which recalls the hardrocking boisterousness of Big & Rich. "I grew up on Skynyrd. and I'm a Bear Bryant fan," Adkins sings. Yep, sounds about right.-MW

METAL

APOCALYPTICA 7th Symphony

Producers: Joe Barresi, Howard Benson Jive Records

Release Date: Aug. 24 Finnish orchestral metal band Apocalyptica's latest studio album is befitting of its title; "7th Symphony" is the seventh symphonic offering from the classically trained cellists and percussionist. This time around, the act boasts even more impressive instrumentation than 2007's "Worlds Collide." The 10-track album contains strong quest vocals by Bush's Gavin Rossdale, Shinedown's Brent Smith and Slayer's Dave Lombardo, but the instrumentals are just as gripping. The set opens with "At the Gates of Manala," the first of five instrumental tracks that make up half of the set. Later, Rossdale lays an anthemic chorus over descending power chords and cello iniections on the first single. "End of Me," while "2010" (featuring Lombardo) opens with an eerie-sounding cello and guitar before sliding into grandiose metal percussion. With production by Joe Barresi (Coheed and Cambria, Queens of the Stone Age) and Howard Benson (Three Days Grace, My Chemical Romance), Apocalyptica continues to impress with its unique ability to meld classical with metal.-CB

THE BILLBOARD REVIEWS

SINGLES

CEE LO GREEN Fuck You (3:46) Producers: The Smeezingtons Writers: various Publishers: various Elektra



After nearly five years of trying. Cee Lo Green has finally stumbled upon the perfect follow-up to Gnarls Barkley's pop smash, "Crazy"-and it's impossible to play on the radio. "Fuck You," the first taste from Green's forthcoming "The Ladykiller," could've been an intense lament. Instead, it's as sunny as a '60s Motown hit and as expletive-laden as an early Eminem song, a combination that fits the singer's skyhigh vocals and offbeat sense of humor well. Over a twinkling piano line, bumping bass and steady percussion, Green shakes off a failed relationship with a gold digger by packing the simple pleasures of oldschool soul music into tongue-in-cheek verses and a suitably soaring chorus. Even if its excessive swearing means the mainstream will only hear the song's far inferior radio edit, "Forget You," the original's 3 million YouTube hits in a week's time prove that "Fuck You" is too irresistible to be denied.-JL

НІР-НОР

LIL WAYNE FEATURING DRAKE Right Above It (4:36) Producer: Kane Beatz Writers: various Publishers: various Cash Money/Universal Motewn

Lil Wayne doesn't plan to let legal troubles stop him from releasing a digital EP titled "I Am Not a Human Being" this year. The first single lacks the impact of the rap star's previous hits, but it's still a reliable Young Money anthem, on which Wayne and protégé Drake marvel at their success over the triumphant touch-tone sounds of producer Kane Beatz. While Drake weighs the pros and cons of fame, Wayne delivers scatterbrained witticisms in his nasally growl. Always loathe to stay on topic. Wayne can't resist an unrelated pair of au courant, truncated metaphors: "All of my riders do not give a fuck-X Games/Guns turn you boys into pussies-sex change." Timeliness isn't a priority for Weezy and company, as "Right Above It" happily glosses over the rapper's present state of incarceration.-EJN



KERI HILSON

Breaking Point (3:55) Producers: Timbaland, Jerome "Jroc" Harmon Writers: various

Publishers: various

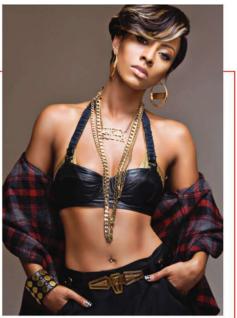
On new single "Breaking Point," from her upcoming sophomore album, "No Boys Allowed," Keri Hilson sings of being mistreated and unappreciated by men, offering a release for female fans who are in similar situations but can't speak up for themselves. Accompanied by a doo-wop-tinged beat enhanced by a looping piano, finger snaps and sporadic "oohs," the Atlanta-raised singer/songwriter vents, "Some women can be lied to, cheated on and beat on." Just before things get worse, though, Hilson has a revelation. "See, I done did that," she sings. "But this time, there's a limit to my love." In essence, "Breaking Point"-reminiscent of Melanie Fiona's "Do It to Me Right" and Beyoncé's "Why Don't You Love Me"—is an empowering wake-up call encouraging women to stop putting up with the abuse.-MC

ROCK

JIMMY EAT WORLD My Best Theory (3:16) Producers: Jimmy Eat

World, Mark Trombino Writer: Jimmy Eat World Publisher: Do I Get a Pickle With That (ASCAP) DGC/Interscope

Although Jimmy Eat World is widely recognized as one of the modern emo scene's trailblazers, the Arizona quartet has more recently ascribed to a modern-rock doctrine. one that's bigger on hearty riffs and memorable choruses than delicate, expansive epics. Such is the case with "My Best Theory," backed by a stomping drum beat and spazzy guitar reminiscent of new-era Fall Out Boy's dance tendencies, Frontman Jim Adkins uses his breathy tenor to explore themes both empowering ("There's only one life I know/But I have my own mind/I'll say so if it seems right") and perplexing ("So many questions/And the answers come back unanswered"). The song is dynamically strong, juxtaposing bursting guitar and soaring melodies in the chorus with atmospheric noodling and driving bass in the verses. For a band that has produced some







THE TING TINGS Hands (3:20) Producer: Julian de Martino Writers: K. White, J. de Martino

Publishers: Sony/ATV Music Publishing, Warner/Chappell Music Publishing

Zone 4/Interscope

The Brit two-piece's 2008 debut, "We Started Nothing," yielded gleefully snotty hits "That's Not My Name" and "Shut Up and Let Me Go," each hooky, fun and sufficiently speak-sung (by spark plug blonde Katie White) so that everyone could confidently raise their voices and join in. "Hands," the first single from sophomore set "Kunst" (German for "art"), continues in this egalitarian spirit, with a shanty-style chorus that just begs to be chanted en masse. "Clap your hands if you're working too hard," White invites over a synth-pop bop mixed by Calvin Harris, who himself specializes in the Casio-toned sounds of the '80s. It's a little Kylie Minogue, a little Dead or Alive, but with White's distinctive bravura, the Ting Tings are very much their own creation. And if the rest of "Kunst" has the mischievous buoyancy of "Hands," they've got another hit on their, well, you know.-KM

great rock singles ("The Middle," "Big Casino"), though, "My Best Theory" falls a bit short.—*EL*

DANCE FAR EAST MOVEMENT FEATURING THE CATARACS & DEV Like a G6 (3:39)

Like a Go (3:39) Producers: The Cataracs Writers: various Publishers: various Cherrytree/Interscope Los Angeles-based Korean-American foursome Far East Movement lands on the Billboard Hot 100 in a big way with its fast-moving single, "Like a G6." The song doesn't refer to any automotive model, but rather to the indulgent lifestyle of ietscatters as

automotive model, but rather to the indulgent lifestyle of jet-setters, as described with playful lyrics sung by featured artist Dev. With seasoned

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

CONTRIBUTORS: Courtney Baldasare, Mariel Concepcion, Gary Graff, Jason Lipshutz, Evan Lucy, Kerri Mason, Michael Menachem, Evan J. Nabavian, Megan Vick, Mikael Wood All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY. 10003, or to the writers in the appropriate bureaus.

MC skills and a smooth de-

livery, Dev looks to increase

the listener's cool-kid lexi-

con with lyrics like, "Pop-

pin' bottles in the ice, like a

blizzard/When we drink we

do it right, gettin' slizzard."

Group members Kev Nish, Prohgress, J-Splif and DJ

Virman have shifted their

sound to electro-pop since

forming in 2003, and Bay

Area production duo the

Cataracs complete the infectious mix on "G6." While

the release date of Far East

Movement's first major-

label album, "Free Wired,"

is TBD. look for some excit-

ing collaborations, includ-

ing features by Snoop

Dogg, Lil Jon, Pitbull and

Ryan Tedder.-MM

MUSIC HAPPENING NOW

RAP BY MARIEL CONCEPCION

Still Hot In Herre

After Disappointing 'Brass Knuckles,' Nelly Makes 'Dream' Return

He's a Grammy Award-winning, multiplatinum hip-hop star who's scored a host of top 10 hits, collaborated with heavy hitters from T.I. to Tim McGraw, owns a label and a successful clothing line and is celebrating his 10th anniversary in music.

But for rapper Nelly's teenage daughter, the biggest validation that her father is still "cool" came only last week—from Taylor Swift. "I'm so in love with that new Nelly song," the country phenom tweeted about Nelly's latest single, "Just a Dream," produced by Jim Jonsin and Rico Love.

"My daughter was like, 'OMG!' " the 36-year-old father of two says about his daughter's shock at Swift's recognition. "I'm only cool to her because I know Chris Brown and Bow Wow, and now Taylor tweeted about me."

Apparently, Swift isn't the only one enamored with the track. "Just a Dream"—one of two lead singles from Nelly's upcoming "5.0" album from Derrty/Universal Motown (Nov. 16) debuted at No. 12 on the Billboard Hot 100 and No. 8 on Hot Digital Songs, marking his first top 10 hit since "Grillz" topped the Hot 100 in 2006. Released concurrently with club track "Tippin' in Da Club," the midtempo, guitardriven "Dream" is No. 7 on Hot Digital Songs and No. 13 on the Hot 100.

"When I did the song, I knew I had something: I loved the strings in it," the St. Louis-raised rapper says. "As an artist, you get those feelings, like when I did 'Dilemma' [with Kelly Rowland] and 'Over and Over [with McGraw]. Me, Jim and Rico... we just felt it."

Jonsin points to the "super contagious melodies" and Nelly's strong fan base as key reasons behind the breakout success of "Dream." And Love agrees. "It just shows that people are still in love with great songs minus the bells and whistles," he says.

But Nelly's fan base hasn't always been as impressed with his work. His 2008 album, "Brass Knuckles," has only sold 223,000 copies in the United States, according to Nielsen SoundScan. In fact, "Dream"—about missing a former love—has already outpaced sales of "Brass," moving 252,000 downloads, according to SoundScan.

While Nelly was disappointed by



the "Brass" outcome, he used it as motivation for his upcoming sixth album. "Like the 5.0 Mustang, it's going to be a classic," the rapper says. "This album is a lot more melodic than most of my previous albums. It has the power, energy and diversity that my fans have allowed me to [draw from] over the years, including pop, rhythmic, urban and even country."

In addition to "Dream" and "Club," the album includes "She So Fly." Featuring T.I., who also produced, the song is about having a second opportunity to impress someone you desire. "1000 Stacks" is another club track featuring Sean "Diddy" Combs and the late Notorious B.I.G. Other guests include Rowland, Baby, Plies, Chris Brown and Nelly's own St. Lunatics crew. The Runners, Polow Da Don, Dutch and Juke Box are among the set's producers.

Aside from "5.0," Nelly hopes to release a St. Lunatics project on the same date and plans to issue the accompanying video to "Dream" in the coming weeks. In between, he's been staging stateside in-stores in support of his Apple Bottoms fashion brand and recently acquired the rights to the Troop clothing line. He also continues to work on his nonprofit organizations, 4Sho4Kids and Jes Us 4 Jackie—the latter inspired by the loss of his sister Jackie to leukemia.

As the countdown to "5.0" begins, Nelly is savoring his return. "I was always told good artists are only one hit away from re-establishing themselves or becoming bigger than they were," he says. "I love the comeback. I love the triumph in it."

TAKING OFF

Ke\$ha becomes the 11th solo female to collect at least four Billboard Hot 100 top 10s from a debut album as "Take It Off," from her introductory set, "Animal," bounds 16-10.

The 23-year-old pop singer/songwriter previously spent nine weeks atop the Hot 100 beginning in the Jan. 2 issue with "TiK ToK." Follow-up "Blah Blah," featuring 30H!3, debuted and peaked at No. 7 three weeks later, while "Your Love Is My Drug" rose to No. 4 in June. (Ke\$ha's Hot 100 discography includes an additional top 10: 30H!3's "My First Kiss" on which she guests. Featured on the band's "Streets of Gold" album, the song reached No. 9 in May.)

Cyndi Lauper became the first female—and first artist overall—to generate four Hot 100 top 10s from a debut album with "She's So Unusual." The collection yielded the No. 2-peaking "Girls Just Want to Have Fun," "Time After Time" (No. 1, two weeks), "She Bop" (No. 3) and "All Through the Night" (No. 5) in 1984. —*Gary Trust*

FOUR SCOR

Here's a look at the 11 female artists in the Billboard Hot 100's 52-year history to accumulate at least four top 10s from a debut album. Paula Abdul and Fergie are the only members of the exclusive club to net five top 10s each from their first efforts.

| DEBUT ALBUM | IMPRINT/LABEL | HOT 100 TOP 10 SPAN |
|----------------------|--|---|
| | | |
| "The Fame" | treamline/KonLive/Cherrytree/Interscope/IGA | 2009 |
| "The Dutchess" | will.i.am/A&M/Interscope/IGA | 2006-07 |
| "Dangerously in Lov | e" Columbia/Sony Music | 2003-04 |
| "Christina Aguilera | " RCA | 1999-2000 |
| "Mariah Carey" | Columbia | 1990-91 |
| "Forever Your Girl' | Yirgin | 1989-90 |
| "Tell It to My Heart | " Arista | 1988 |
| "Out of the Blue" | Atlantic | 1987-88 |
| "Whitney Houston | " Arista | 1985-86 |
| "She's So Unusual" | Portrait/Epic | 1984 |
| | "The Dutchess" "Dangerously in Lov. "Christina Aguilera" "Mariah Carey" "Forever Your Girl" "Tell It to My Heart" "Out of the Blue" "Whitney Houston" | "The Dutchess" will.i.am/A&//Interscope/I6A "Dangerously in Love" Columbia/Sony Musk "Christina Aguilera" RCA "Mariah Carey" Columbia "Forever Your Girl" Virgin "Tell It to My Heart" Arista "Out of the Blue" Atlantik "Whitney Houston" Arista |



POP BY MEGAN VICK

Viral Smash To Hit Single?

Cee Lo's 'Fuck You' Debuts **On Hot 100, Digital Charts**

Cee Lo Green's viral smash, "Fuck You," may seem like it came out of the blue. But in reality, the singer sat on the song for almost a year before it made its explosive arrival.

The track-whose clip has generated 4 millionplus YouTube views since Aug. 20-is one of more than five dozen that Green has accumulated for his third solo album, "The Lady Killer" (Elektra/Roadrunner). In fact, it was originally intended to be a "tastemaker" for the CD, tentatively slated for Dec. 7.

"It was meant to be a flare in the air." Green says. "Who would have known it would become an entire festival?

Rush-released to radio Aug. 25 in edited ("Forget You") and explicit versions, the expletive-ridden song debuts at No. 69 on Hot Digital Songs and No. 96 on the Billboard Hot 100, selling 21,000 in a partial week of sales. The song was made available to digital retailers Aug. 27, with a CD single to follow exclusively at independent record stores



Sept. 21 and a clean version coming to retail later this fall (Billboard, Sept. 4).

An official video for the song premiered earlier this week. Co-written and produced by the Smeezingtons (Travie McCoy's "Billionaire" and B.o.B's "Nothin' on You") and featuring Smeezingtons coprincipal and Elektra labelmate Bruno Mars, "Fuck You" is also spurring fevered interest in "The Lady Killer," according to Green.

"I'm getting petitions. People are sliding notes up under my door. Women are ripping my clothes off," he deadpans. "I just don't know what to do."

One thing he has to do is settle on a final track listing for the album, which Green describes as having a "big black James Bond" sound. Several of the songs appear on a free mixtape he has released, "Stray Bullets." It includes "You Don't Shock Me Anymore" and a cover of Band of Horses' "No One's

Gonna Love You.'

However, Green's calendar is basically filled for the rest of the year. He's recording a new album with former group Goodie Mob and has been in talks with Danger Mouse to start work on another Gnarls Barkley release for early 2011. He's also hosting Fuse's "Lay It Down" in October. The 30-minute R&B/hip-hop-oriented interview/performance show has confirmed N*E*R*D. Lil Jon and Ludacris as guests. "It's a true artist interviewing other artists more honestly, more organically," Green says.

In the meantime, the singer/songwriter/producer is enjoying the success of his politically incorrect hit single-though he had his doubts that it would make an impact. "It was more certain a song called 'Fuck You' wouldn't work than it would," he says. "But it worked right where I would prefer it: with the people."

CAMP'S FIRE

After a successful detour as a Christian rocker, Jeremy Camp returns to his music roots on "We Cry Out: The Worship Project." The Aug. 24 release bows at No. 1 this week on Billboard's Top Christian Albums chart and at No. 15 on the Billboard 200, giving Seattle-based BEC Recordings its highest debut on the latter tally (see chart, page 34).

"My shows now are much more worship-oriented," Camp says. "I'm tired of production: I don't care about all the crazy lights. This is who I am."

With strong vocals and a powerful stage presence, Camp earned a reputation as Christian music's premier rocker. Of his five previous releases, four are RIAA-certified gold. He also has a platinum-selling longform video to his credit. In the wake of his success, people have suggested that Camp try his hand at a mainstream career. But he declares that's not his calling.

"It's not where I'm at or where the Lord is leading me," Camp says. "I wanted to go the complete opposite and do a blatant worship record." Current single "Jesus Saves" rises to No. 9 on the Christian Songs chart. A deluxe edition of Camp's

album, featuring video footage of the singer in the studio, was released on the same street date as the regular CD.

"We Cry Out" was also buoyed by a presale campaign on iTunes and Amazon as well as at major Christian retailers. Consumers who purchased the album through Family Christian Stores are helping rebuild Haiti. "With any preorder either online or in stores, Family Christian will donate \$1 to help

rebuild a church in Haiti," BEC Recordings GM Tyson Paoletti says.

Camp notes that he'll do a small U.S. tour this fall and plans to embark on a broader outing next year with dates already slated for Canada and Brazil. "I'm just over myself." he adds with a laugh. "[I was] a worship leader who got sidetracked being a rock star." - Deborah Evans Price





VALUE Whole Foods' Artist Discovery Series

has picked its next spotlight act. The campaign will focus on pop/folk duo the Weepies and its Nettwerk album, "Be My Thrill" (Aug. 31), which will be the first full release streamed on the company's Whole Story blog.

The alliance occurred when Nettwerk VP of sales Dutch Cramblitt contacted his Alternative Distribution Alliance representative, seeking a unique online partner to help premiere the Weepies' fourth album. That led him to Beverly Hills, Calif.based Inspire Entertainment, which pairs bands and brands for companies like Kimberly-Clark JCPenney and Austin-based Whole Foods.

Besides their socially conscious bent, the Weepies shared another Whole Foods attribute: a target demo of smart millennials and their moms. "We have a pretty good sense of who is paying attention to who; part of our job is to be a matchmaker in that way," Inspire president Jimmy Dunn says.

In addition to a three-month display in Whole Foods' 275 stores, "Thrill" began streaming in full Sept. 1 on the Whole Story blog. The set is also promoted on Whole Foods' home page and across its social assets, including its 1.8 million Twitter followers.

"We were interested in Whole Foods primarily for the streaming, and the retail program worked out as a bonus," says Cramblitt, who likes the site because "it doesn't sell you anything. It features items that give value to people, like recipes and how-to articles."

In addition to the Artist Discovery Series (which has featured artists Jesca Hoop and Mishka), the chain selects 10 new CDs for sale each month, curated by Inspire. Declining to divulge figures, Whole Foods senior coordinator Jeremiah McElwee says sales have been strong

McElwee says that several years ago the company began selling current releases and world music. As sales grew. Whole Foods expanded the concept to more regions. "Eventually, all of our U.S. stores jumped onboard as sales continued to climb." -Kerri Mason

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REAL BIG NEWS

its first No. 1 as "Lead Me" rises to the top. The band has with "Forgiven" earlier this year. "Lead" also tops the Hot

DOUBLE LANG

>>On Top Traditional Classical Albums, pianist Lang Lang debuts at Nos. 2 than a year to chart two as Andre Rieu on the July



CHO CHO HEELS

contestant Margaret Cho ands her second Billboard chart hit as "Cho Dependent" iz/charts). She charte Assassin" (No. 13).

Top Bluegrass Albums has d tributes to several acts beyond the genre's scope, including AC/DC, Coldplay and Van Halen. This week, the survey takes an R&B bent, as Honeywagon's celebration of ael Jackson, "Songs Fro rland," starts at No. 15.

Mark Douglas debuts at No. 24 Anak Douglas debuts at No. 24 on Comedy Digital Songs (viewable at billboard.biz/charts) with "Bieber Fever." The cut provides valuable information about the epidemic that has icted the song subject's young owers. It also offers this helpful Q&A between a "reporter" and a "scientist": "Can adults contract Bieber fever? "Yes! But, it's mostly single moms and substitute teachers."



ry week at

Billooard

'Teenage' Tops; CD Singles See Surprising Surge

As expected, Katy Perry is crowned queen of the Billboard 200 as her second Capitol effort starts atop the chart with 192,000 sold in its first week, according to Nielsen Sound-Scan. It marks her best sales week

Over The

Counter

and a new chart high. She returns single ladies to the tally's throne for the first time since January: Ke\$ha was the last solo woman to reign at No. 1 (with "Animal").

Perry's last album, "One of the Boys," debuted and peaked at No. 9 in July 2008 with 47,000 sold in its

premiere week. Its best sales frame was during Christmas week of 2008 when it shifted 63,000, but on a lower rung on the tally.

Perry has been red hot this year on the Billboard charts, having earned a pair of No. 1s on Hot Digital Songs with "California Girls" and the new album's title track. "Girls" has sold 3.6 million downloads and is 2010's second-best-selling song next to Train's "Hey, Soul Sister" (3.8 million). "Girls" also spent six weeks at No. 1 on the sales/airplay/streaming hybrid Billboard Hot 100 chart and three weeks atop the radio-based all-format Hot 100 Airplay chart.

All of these statistics made some industryites think that the "Teenage Dream" album was going to sell a lot more units in its first week (see story, page 5).

Though Perry's album could have

hit singles of the year,

but consumers just aren't willing to fork over \$10 for a full album's worth of "Dream" yet.

Of course, there is also the continuing erosion of album sales in general, which is reflected not just in the debut of "Teenage Dream," but in every title on the Billboard 200.

There are many acts that have felt the sting of a huge hit single not translating into huge first-week album sales.

For example: Flo Rida's 2009 hit single, "Right Round." The song sold 2.6 million downloads before his "R.O.O.T.S." set charted on the Billboard 200 at a tepid No. 8 with 55,000 copies.

For Flo, it was absolutely all about

the tracks. He resonated as a singles artist and didn't translate as an alhum artist

Obviously, Perry's situation is different. Not only has she sold a heck of a lot more songs, but her album's first-week debut was much larger. That's a good sign, perhaps pointing to what could be a lengthy chart life for "Teenage Dream."

SINGLES ACTION: It's not often we have a reason to spotlight the Hot Singles Sales chart, but this week we're making an exception. The tally



(see page 36) tracks not only physical single configurations like CD singles and 7-, 10- and 12-inch vinyl, but also digital single bundles.

All top nine titles on the list sell at least 1,000 units, with the No. 1 song-Kenny Chesney's "The Boys of Fall"—moving 6,000. It's the first time the top nine have all shifted at least 1,000 copies since the March 11, 2006, chart.

Chesney's two-track CD single joins titles from Selena Gomez, Zac Brown Band, Sugarland, Linkin Park, Katy Perry, Billy Currington, Ne-Yo and Usher in the top 10, giving the chart an atypical A-list glow.

Labels have been experimenting with two-track CD singles latelysome exclusive to one retailer and some not. And a few of those CD singles come with coupons toward future album releases. (Think of it as the physical version of the "complete my album" scheme.) Others have stickers promoting the chance to preorder the artist's upcoming album from the retailer's website.

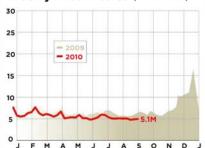
A total of 56,000 singles was sold last week, which is the biggest frame for singles since the week ending April 18, when 62,000 were sold. That latter figure was the result of Record Store Day festivities, when many indie retailers were stocked with well-hyped exclusive singles.

This week is also the best one for physical single sales since that April 18 frame. Out of the 56,000 sold last week, 37,000 were physical. That matches the 37,000 physical copies sold in the week ending April 18.----

Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date

| | ALBUMS | DIGITAL Albums* | DIGITAL TRACKS |
|-----------------------------|-----------------------|--------------------|-------------------|
| This Week | 5,125,000 | 1,527,000 | 19,884,000 |
| Last Week | 5,076,000 | 1,492,000 | 20,333,000 |
| Change | 1.0% | 2.3% | -2.2% |
| This Week Last Year | 5,822,000 | 1,405,000 | 20,053,000 |
| Change | -12.0% | 8.7% | -0.8% |
| *Digital album sales are al | so counted within alb | um sales. | |

Weekly Album Sales (Million Units)



CHANGE 2009 2010 OVERALL UNIT SALES Albums 222,675,000 195,333,000 -12.3% **Digital Tracks** 767.427.000 762.373.000 -0.7% Store Singles 1,163,000 1,368,000 17.6% Total 991,265,000 959,074,000 -3.2% Albums w/TFA* 299.417.700 271.570.300 -9.3% album sales (TEA) with 10 track udes track equi

DIGITAL TRACKS SALES

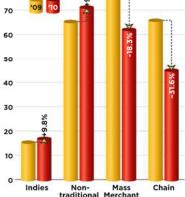
'09

10

| 767.4 million |
|---------------|
| 762.4 million |

| SALES BY | ALBUM FORMAT | | |
|----------|--------------|-------------|--------|
| CD | 173,261,000 | 139,414,000 | -19.5% |
| Digital | 47,787,000 | 54,155,000 | 13.39 |
| Vinyl | 1,587,000 | 1,742,000 | 9.89 |
| Other | 40,000 | 22,000 | -45.0% |
| | | | |

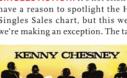
nielsen For week ending Aug. 29, 2010. Figures are rounded. Compiled from a national sample of retail store and raci Year-To-Date Album Sales By Store Type 80 million units



Go to www.billboard.biz for complete chart data | 33

made a bigger splash, it's clear that some artists simply resonate

more on the track level than on the album level. And right now at least, Perry is selling boatloads of tracks. She's still a major star with one of the biggest



THE Billooard, 200. SEP 11 2010

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|---|----------|------|---|
| | EEKS | SH H | , |

| | IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | UAST WEEK | WE |
|---|---|--|--|
| 1 | KATY PERRY CAPITOL 84601 (18.98) Teenage Dream | HOT SHO DEBUT | 1) |
| 1 | FANTASIA Back To Me | NEW | 2 |
| 1 | EMINEM Web/Shady/AFTERMATH/INTERSCOPE 014411*/IGA (13.98) Recovery | 1 1 | 3 |
| 1 | USHER Versus (EP) | NEW | 4 |
| ; | LAFACE 76535(JLG (9:98) CONSTICUTION The Reason Why | NEW | 5 |
| | CAPITOL NASHVILLE 88755 (18.98) | | - |
| 1 | UNIVERSAL MOTOWN 014469/UMRG (13.98) | 2 - | 6 |
| 1 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕ My World 2.0 | 8 5 | 7 |
| 8 | RANDY ROGERS BAND MCA NASHVILLE 014217*/UMGN (9.98) Burning The Day | NEW | 8 |
| : | RAY LAMONTAGNE AND THE PARIAH DOGS BCA 65068* (16.98) God Willin' & The Creek Don't Rise | 3 - | Ð |
| 1 | THE DEVIL WEARS PRADA Zombie (EP) | NEW | 0 |
| ; | | | 1 |
| | SHOW DOG-UNIVERSAL 014268 (9.98) | | - |
| 1 | CAPITOL NASHVILLE 97702 (18.98) | 6 1: | 2 |
| 1 | KIDZ BOP KIDS Kidz Bop 18 RAZOR & TIE 89234 (18.98) Kidz Bop 18 | 15 9 | 3 |
| 1 | NEVER SHOUT NEVER Harmony | NEW | 4 |
| 1 | JEREMY CAMP We Cry Out: The Worship Project | NEW | |
| 1 | ARCADE FIRE The Suburbe | 7 2 | 6 |
| | MERGE 385* (15.98) | | |
| 1 | MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG (9.98) | 11 7 | 7 |
| 1 | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98) Thank Me Later | 12 1 | 8 |
| 1 | GREATEST USHER LAFACE/JIVE 61552/JLG (13.98) Raymond V Raymond | 31 1 | 9 |
| 1 | IRON MAIDEN The Final Frontier | 4 - | 0 |
| 1 | UME 71855*/SONY MUSIC (11.98) HIGH HIGH FORMER MUMFORD & SONS Sigh No More | 19 2 | 1 |
| | COUNDERACK | | 4 |
| | WALT DISNEY 005169 (13.98) Camp Hock 2. The Final Sam | 13 3 | 2 |
| 1 | LADY GAGA The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98) | 16 13 | 3 |
| 1 | AVENGED SEVENFOLD Nightmare | 14 1 | 1 |
| 4 | VARIOUS ARTISTS NOW 34 | 22 1 | 5 |
| | UNIVERSALIEMUSONY MUSIC 421/1/CAPITOL (16.96) | | - |
| | | 20 1 | 2 |
| 9 | ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98) | 20 14 | |
| 2 | ROARBOER PICTURE-HOUE GROWWATLAND S16931/AD (13.98) THE POUNDAUUM THE PO | 48 - |) |
| | ROARBOGER INCIDENCIG GROWATLANTIC ST65831AG (13.98) THE POUNDAUGH CALOES SUFJAN STEVENS All Delighted People (EP) SETTER ASTIMATIC KITY DIGITAL EX (4.98) All Delighted People (EP) KESNA KRIOSABE/RCA 49209/RMG (11.98) Animal | |) |
| 2 | ROARSINGER PICTURE-HOME GROWWATLANTIC STEEDATAGE (13.98) THE POUNDALION PACE SUFJAN STEVENS SETTER ASTHUATIC KITTY DIGITAL EX (4.98) KESHA KESHA | 48 - | 2 |
| 1 | RoadBigger IncluseHowe GapawizaLawing Steasting (13.98) The Poundation P2058 SUF_JAN STEVENS All Delighted People (EP) SUFLEI Astmatic Nithro Bondinate (14.98) All Delighted People (EP) KESHA KinosaseRack 49209/JRMG (11.98) Animal KINOsaseRack 49209/JRMG (11.98) Revolution Columbia (NASWIRLE) 4655455MI (12.98) THE BLACK KEVS Brothers Revolution | 48 - 23 2: | 7 |
| 2 | RoadBigger IncluseHowe GROWAVALLANTIC STEDSISTIAG (13.98) The Poundation CADES SUF_JAM STEVENS All Delighted People (EP) SETTER SATIMATIC INTY POSTAL EX (4.98) All Delighted People (EP) KESHA KNOSASE/CA.49209*/RMG (11.98) Animal MIRANDA LAMBERT Revolution CUMIMA (INSUL) 4 6454:5MM (12.98) Revolution THE BLACK KEYS Brothers APOCALY/RIAGE (15.58) APOCALY | 48 - 23 2: 21 2: | |
| 2 | ROARBIGGER INCLURE/MORE GROW/ATLANTIC STESSITIAG (13.98) The Poundation CALCES SUFJAN STEPUENS All Delighted People (EP) STITEB Astimulation (11.98) Animal MIRANDA LAMBERT Revolution CUMINAL (NEW LS) 4554/548/1(12.98) Brothers NORSDIC SCREEP (13.99) Brothers APOCALLYPTICA 7th Symphony NATALLE GRANT Love Revolution | 48 - 23 2: 21 2: 28 3 NEW | |
| 2 | ROARBIGGER INCLURE/HOME GROWAVALLANTIC STEDSIBILITIES (13.98) The Poundation CALORS SUPLAN STEVENES All Delighted People (EP) SETTER Astimute (11.98) Animal MIRANDA LAMBERT Revolution CUMMA (19.98) Revolution THE BLACK KEYS Brothers APOCALPTICA (15.98) DAPOCALPTICA 7th Symphony NATALLE GRANT Love Revolution CUMMA (19.98) Love Revolution | 48 23 25 21 22 28 3- NEW NEW | |
| 2 1 3 3 1 | ROARBOGER INCLINENCE GROWINALLANTIC STESSING (13.98) The Poundation CIDES SUPLAN STEVENS All Delighted People (EP) STITES Astimustic strip businal, ex (4.98) All Delighted People (EP) KESHA Animal MIRANDA LAMBERT Revolution CUMINAL (WARKIR BADS, (15.98) Brothers APOCALYPTICA 7th Symphony NATALLE GRANT Love Revolution CUMB (15.98) Love Revolution JOHN MELLENCAMP No Better Than This | 48 - 23 2: 21 2: 28 3- NE₩ NE₩ 10 - | |
| 2 | BOARBOGER Incluse/Mote dom/witt/Attrict Steastild, (13,98) The Poundation PAGES SUIT_SIAN STEVENS All Delighted People (EP) KETERE Astimulatic ktry motified, (X (4,98)) All Delighted People (EP) KENDASERCA. 49209 / MANG (11,98) Animal MIRANDA LAMBERT Revolution THE BLACK KEYS Brothers APOCALYPTICA 7th Symphony MADRIF 13590/MANR BADS. (15,98) Revolution CHUMPSON LIGHT Love Revolution JOHN MELLENCAMP Love Revolution JOHN MELLENCAMP No Better Than This THE BLACK KEYS The SUACK FLOCOLOGI (18,98) THE BLACK CEYED PEAS The E.N.D. | 48 - 23 25 21 25 28 3 NEW NEW 10 - 29 14 | |
| 2 1 3 3 | RoadBigger IncluseHouse genomizatLaintic Stessitula (13.98) The Poundation CALCES Stellas All Delighted People (EP) All Delighted People (CP) Animal KESHA Animal MIRANDA LAMBERT Revolution COLMBIA (MSKHL) 4 6545(45M) (12.98) Brothers APOCALYPTICA 7th Symphony NATALLE GRANT Love Revolution CUBB 12398 (15.98) No Better Than This THE BLACK KEYS No Better Than This POCALYPTICA The Support (13.98) OHM AND (MSK) (15.98) No Better Than This THE BLACK KEYD PEAS The E.N.D. SHERYL CROW (13.98) 100 Miles From Memphis | 48 - 23 2: 21 2: 28 3- NE₩ NE₩ 10 - | 7 9 0 1 1 1 1 1 1 1 1 |
| 2 1 3 3 1 | ROARBOGGER Inclusion The Poundation RADES SUPJAN STEPUENS All Delighted People (EP) CHESTER Animal KESHA Animal MIRANDA LAMEERT Revolution COUMBA (NEWS/WARKER BOS) (15.98) Brothers NORSDUC SUSCIMANTER BOS (15.98) Brothers NORSDUC SUSCIMANTER BOS (15.98) Chevolution CUMBA (NEWS/WARKER BOS (15.98) Brothers NORSDUC SUSCIMANTER BOS (15.98) Brothers NORSDUC SUSCIMANTER BOS (15.98) Chevolution JOHN MELLENCAMP Love Revolution JOHN MELLENCAMP No Better Than This THE BLACK KYED PEAS The E.N.D. SHERYL COROW 100 Milec Even Memobile | 48 - 23 25 21 25 28 3 NEW NEW 10 - 29 14 | |
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| 2 1 3 3 1 1 3 1 1 | RDARBIGGER Inclusion endowing and with a standard in the Poundation The Poundation RDARB SUPPLAN STEPHENS All Delighted People (EP) KESHA KENDALASHARD, LATUR MORTAL EX (4.88) All Delighted People (EP) MIRANDA LAMBERT COLUMBA (Asswritz) (4554/58M (12.86) Revolution MIRANDA LAMBERT COLUMBA (Asswritz) (4554/58M (12.96) Revolution MIRANDA LAMBERT COLUMBA (Asswritz) (4554/58M (12.96) Brothers MORSUOR 302004 (13.86) Brothers MORSUOR 302004 (13.96) The Symphony MARATE (3550/694 (13.86) Brothers MORSUOR 302004 (13.89) No Better Than This THE BLACK KEYED PEAS WITHSOFT 01204 (13.86) The E.N.D. SHERVL CROW Ask 014007/054 (13.86) The E.N.D. SHERVL CROW Ask 014007/054 (13.86) The Orchard JACK JOHNSON BUILARE 0424 (13.66) To The Sea BULAKE SHELTON All About Torich (FE) | 48 23 2: 21 2: 28 3: 28 3: NEW 10 29 11 33 2: NEW 39 2: | |
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| 2 1 3 3 1 1 3 1 1 6 1 | BRANEBUGER Inclusion endown/attaktic bissitud (13.98) The Poundation ADDES Study ANT SECHNES All Delighted People (EP) KEESHA Attimustic kitty motifat. DX (4.98) All Delighted People (EP) KENDASERDA 4920*/MM (11.98) Animal MIRANDA LAMBERT Revolution THE BLACK KEYS Brothers MORSDIG 100/000 (13.98) Brothers APOCALYPTICA Others MARANTE 34500-WARKER (13.98) Brothers NATALLE GRANT Love Revolution JOHN MELLENCAMP No Better Than This RESUMER 100, 13.98) 100 Miles From Memphils THE BLACK KEYS The Crohard JOHN MELLENCAMP No Better Than This RESUMER 100, 13.98) 100 Miles From Memphils AM 014507/04, 13.98) 100 Miles From Memphils SHERVL CROW 100 Miles From Memphils RAR RIOT The Orchard JACK (01415) Stell (1.98) BUMMER 10145, 514249/WMM (7.98) All About Tonight (EP) REFUNDER 01416, 51544 (1.38) The Adventures Of Bobby Ray RERELOCCUMBER 0145, 544240/WMM (7.98) <t< td=""><td>48 - 23 2: 21 2: 21 2: 28 3 NEW NEW 10 - 29 11 33 2: 18 6 34 3:</td><td></td></t<> | 48 - 23 2: 21 2: 21 2: 28 3 NEW NEW 10 - 29 11 33 2: 18 6 34 3: | |
| 2 1 3 3 1 1 3 3 1 1 6 1 1 4 | RDAREBUGGER Inclusion endown/attaktic bissitua (13.8) The Poundation RADES Status (15.8) All Delighted People (EP) KEESHA Attinuantic ktry motrat. bx (4.86) All Delighted People (EP) MIRANDA LAMBERT Revolution THE BLACK KEYS Brothers MORSING (MAMPRE BLOS (15.96) Brothers APOCALYPTICA Others MARANT SASAWAMER BLOS (15.96) Brothers APOCALYPTICA The Symphony MARANT SASAWAMER BLOS (15.98) No Better Than This RADURE 13.99(9) No Better Than This MIRSONO 012024********************************** | 48 - 23 2: 21 2: 28 3: NEW NEW 10 - 29 1: 33 2: 39 2: 118 6 34 3: 27 2: | |
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| | NEEK | AST | WEEK | N CHT | ARTIST |
| 8 8 88.8V | 51 | 30 | 21 | 6 | SOUNDT |
| A Andrew | 52 | 32 | 42 | 11 | TOM PE |
| 10 State | | | 46 | | BRIAN W |
| The band's five- song concept EP | 53 | 26 | - | 2 | DISNEY PEARL |
| (about zombies, of | 54 | 9 | - | 2 | IHT/MERCER S |
| course) gives the act its first top 10 set | 55 | 35 | 17 | 4 | TRILL/J PRINC |
| (25,000). The album | 56 | 53 | 41 | 94 | TAYLOR BIG MACHINE |
| was also packaged with a zombie comic | 57 | 45 | 36 | 41 | JUSTIN E SCHOOLBOY/R |
| book, sold | 58 | 42 | 40 | 10 | MILEY C |
| exclusively through the group's merch | 59 | NE | w | 1 | PRESS P |
| site and Hot Topic. | 60 | 59 | 49 | 15 | SOUNDT |
| 10 | 61 | 62 | 52 | 17 | 20TH CENTUR |
| 19 Usher's new | | | | | UNIVERSAL RE |
| "Versus" arrives at | 62 | 49 | 43 | 43 | 19/ARISTA NA |
| No. 4 with 46,000 while this title | 63 | 60 | 72 | 48 | FUELED BY RA |
| increases 57% | 64 | 37 | 4 | 3 | PANWORKZ 23 |
| thanks to its reissue in a deluxe edition | 65 | 67 | 55 | 48 | SELENA HOLLYWOOD 0 |
| with "Versus" as a | 66 | 56 | 46 | 98 | ROADRUNNER |
| bonus disc. | 67 | 66 | 58 | 44 | FIVE FIN PROSPECT PA |
| 1000 | 68 | 63 | 57 | 41 | JOHN M |
| | 69 | 54 | 51 | 13 | TAIO CR |
| 4 Y | 70 | 50 | 38 | 41 | MERCURY 014 |
| 27 | | | | | FERVENT 8873 |
| After its debut last | 71 | 61 | 59 | 47 | 143/REPRISE |
| week off the strength of just one | 72 | 46 | 8 | 3 | J 57146/RMG |
| digital retailer | 73 | 47 | 31 | 6 | JONAS E |
| | | | | _ | |
| (Bandcamp), it zips up the tally with a | 74 | NE | w | 1 | JJ GREY ALLIGATOR 49 |
| up the tally with a 71% jump once it | 74 75 | NE 65 | w 60 | 1 11 | JJ GREY |
| up the tally with a 71% jump once it reached the rest of | ~ | | | 1 11 16 | JJ GREY |
| up the tally with a 71% jump once it reached the rest of the digital universe. A physical version | 75 | 65 | 60 | | ALLIGATOR 49 SARAH M ARISTA 55367 HEATSEER GRADUATI THE ROO |
| up the tally with a 71% jump once it reached the rest of the digital universe. A physical version of the set isn't | 75 76 | 65 137 | 60 125 | 16 | JJ GREY ALLIGATOR 49 SARAH M ARISTA 55367 HEATSEE GRADUAT THE ROO DEF JAM 0130 PINK |
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| up the tally with a 17% jump once it reached the rest of the digital universe. A physical version of the set isn't expected until later this year. | 75 76 77 78 79 80 81 82 83 83 83 85 85 86 87 | 65 137 71 80 68 58 95 70 NE RE-E 79 25 83 | 60 125 75 68 56 45 99 63 80 80 80 80 80 80 80 80 80 80 80 80 80 | 16 10 96 37 10 45 53 1 77 43 2 80 | JJ GREY JALIGATO # SARAH I AMISTA 5507 GADUAT ITEATSTEE GADUAT THE ROC DEF JAM 0130 DEF JAM 0130 DEF JAM 0130 DEF JAM 0130 DEF JAM 0130 EPIC 36113/50 EPIC 3 |
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| SOUNDTFACK Eat Pray Low 21 TOMUSTIALCK Seat Pray Low 2 TOWUSTIALCK Seat Pray Low 2 <th></th> <th>ARTIST Title MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)</th> <th>CERT.</th> <th>PEAK</th> | | ARTIST Title MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | CERT. | PEAK |
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| 1 INREA S3744MM2 (15.93) ① Laave Tims Hown ■ 1 2 SOUNDTRACK CAPTOL RASVILLE 02306 (12.98) Glee: The Music, Journey To Regionals (EP) 1 2 Chritic Rasville 02306 (12.98) Lady Antebellum 4 4 INSTA RASVILLE 02306 (12.98) Lady Antebellum 4 5 INRAD PAISLEY AINSTA RASVILLE 02306 (12.98) American Saturday Night 2 6 INRAD PAISLEY AINSTA RASVILLE 02306 (12.98) American Saturday Night 2 7 INRAD PAISLEY AINSTA RASVING 03370 UMBR (13.98) Lungs 01 9 INRON HERBIG 03370 UMBR (13.98) Lungs 01 11 DERUGA HERDIC 03170 UMBR (13.98) Jason Derulo 11 12 SOUNDTRACK SUMMITCR/P AND/AILANTIC 52386/AG (18.98) The Twilight Saga: Eclipse 2 12 CASH MORY/UWYRSAL 4070W 012737/UMBG (13.98) Rebirth 0 12 ESPINOZA PAZ Del Banche Dero El Munder 5 | 46 53 1 77 43 2 30 23 25 40 | MaxJ 4907 /Maki (139) OZZY OSBOURNE EPRC 361736001 (139) Man On The Moon: The End Of Day Man On The Moon: The End Of Day Man On The Moon: The End Of Day MaxJ 400 (13, 08) SKILLET ADDRTING CADURESAL MOTOWN 013195 //UMRG (13, 98) SKILLET ADDRTING CADURESAL MOTOWN 013195 //UMRG (13, 98) ELS ELS ELS ELS ELS CASTING CROWNS ELS SOUDOTRACK SOUDTRACK SOUDTRACK SOUDTRACK SOUDTRACK SOUDTRACK SOUDTRACK SOUDTRACK Direction 2000 // 12, 98) CASTING CROWNS SOUDTRACK SOUTTRACK SOUDTRACK SOUDTRACK SOUDTR | - - - - - | 4 4 2 83 2 4 25 9 2 2 1 1 3 |
| 2 2011 (EXTURY FAX THECUMMER 28278/SONY MUSIC (6.96) 1 24 LADY ANTERBELLUM Lady Antebellum 24 LADY ANTEBELLUM 4 25 JEAD PAISLES American Saturday Night 2 26 LADY ANTERBELLUM 1 4 27 LADY ANTERBELLUM 1 2 28 JEAD PAISLES Lungs 01 29 JEADSAN DERULO 13 1 20 JASON DERULO 1380 Lungs 01 21 SUMMITICINGP SHOP/ANARER RIGS. (10.98) Jason Derulo 11 21 SUMNITICINGP SHOP/ANARER RIGS. (10.98) The Twilight Saga: Eclipse 2 2 JUL WAYNEL Rebirth 2 2 LIL WAYNEL Rebirth 2 | 46 53 1 77 43 2 30 23 25 40 57 | MaxU 4991 7MMU (139) OZZY OSBOURNE EPIC 361735001 VUISIC (10 96) Man On The Moon: The End Of Day MaxU 400 0.0.0.0.000 (0.0.0.0.000 (0.0.0.0.000 (0.0.0.0. | · · · · · · · · · · · · · · · · · · · | 4 4 2 83 2 4 25 9 2 2 1 3 3 1 |
| Carton Mashrule 0200 (12.98) Lavy Anteolement = BRAD PAISLEY American Saturday Night 2 Janista Mashrule 4735/SMN (13.98) American Saturday Night 2 JUMISTA MASHRULE 4735/SMN (13.98) Lungs 01 JUMISTA MASHRULE 4735/SMN (13.98) Lungs 01 BLUAA REDRADE 013170/UMAR (13.98) Jason Derulo 11 SUMMITCARP ShopArtLANTIC 52536/AG (18.98) The Twillight Saga: Eclipse 2 LIL WAYNE CASH MORP/UW/RSAL 4070/W 012737/UMAG (13.98) Rebirth 2 ESPINO2CA PAZ Del Bancho Darso El Mundo 55 | 46 53 1 77 43 22 30 23 25 40 57 59 | Max2 4931 7MBu (138) OZZY OSBOURNE Scream EPIC 361735001 VUISIC (10 8) Man On The Moon: The End Of Day Max MUSIC 0.0 JUNUFERAL MOTOWN 013195*/UMRG (13.98) SKILLET ADDRTINOVATLANTIC 519927/AG (13.98) EVOIDS 500206* (12.98) EVOIDS 500206* (12.98) CASTING CROWNS SACH STREET 10117/RUMINE (17.98) SACH STREET 10117/RUMINE 10117/RUMINE (17.98) SACH STREET 10117/RUMINE 10117/RUMINE (17.98) SACH STREET 10117/RUMINE 10117/RUMINE (17.98) SACH STREET 10117/RUMINE 10117/RU | - - - - - - - | 4 4 2 83 2 4 25 9 2 2 1 3 3 1 1 1 |
| Anistra Maskwalle #7352/30W (13.98) Anistra Maskwalle #7352/30W (13.98) California Saturd Sa | 46 53 1 77 43 2 30 23 25 40 57 59 12 | Max2 4937 / Mol (138) CZZY OSBOURNE EPRC 361736001 (108) Man On The Moon: The End Of Day Max 000,0.0.0.UNIVERSAL, MOTOWN 013195*/UMRG (13.98) SKILLET ADDRTINOVATLANTIC 519927/AG (13.98) CASTING CROWNS SCIENTIG CROWNS | · · · · · · · · · · · · · · · · · · · | 4 4 2 83 2 4 25 9 2 1 1 3 1 1 1 1 1 |
| UNIVERSAL REPUBLIC 03170UNRG (13.98) Lungs II 5 JASON DERULD BEUGA HEDRIS 31957/WARKE BROS. (10.98) Jason Derulo 11 2 SUNDTFRACK SUMMTCHOR PROVINTLATIC S2836/46 (18.98) The Twilight Saga: Eclipse 2 10 LIL WAYNE CASH MOLEYDWYERSAL MOTOWN 012737/UNRG (13.98) Rebirth 2 2 11 ESPINOZA PAZ Del Basebo Para El Murida 55 | 46 53 1 77 43 2 30 23 25 40 57 59 12 24 | MaxJ 4991 7MMU (138) CZZY OSBOURNE PPC 361735001 VUISC (10 8) Man On The Moon: The End Of Day Max MUSC 0.0 JUNUFERAL MOTOWN 013195*/UMRG (13.98) SKILLET ADDR1/MOVILCANC 51992/7AG (13.98) EVOIDS 500206* (12.98) EVOIDS 500206* (12.98) EV | | 4 4 2 83 2 4 25 9 2 2 1 3 1 1 3 1 1 1 1 1 4 |
| BELIAA HEIGHT S 1989/WARKER BROS. (10.98) USASHT Definition In 2 SOUNDTRACK SUMMIT:CHOP SHOPAILANTIC 523836/AG (18.98) The Twilight Saga: Eclipse 2 30 LL WAYNE CASH MOREYUM/RESAL MOTOWN 012737/UMRG (13.98) Rebirth 2 2 4 ESPINOZA PAZ Del Bancho Paro El Munda 55 | 46 53 1 77 43 2 30 23 25 40 57 59 12 24 51 | MaxJ 4991 7MBU (1386) OZZY OSBOURNE PPC 3413500Y MUSIC (10 85) Man On The Moon: The End Of Day Man On The Moon: The End Of Day Man On The Moon: The End Of Day Man On The Moon: The End Of Day Max Max Colon LinuxPersal, Motown 013195*/UMRG (13.98) EXAULTS: The Alter And The Door SOUNDTRACK CASTING CROWNS BEAD STREET 10117/RUMINO (17.98) The Alter And The Door SOUNDTRACK Castro Castro Castro Colomba 44646500Y MUSIC (11.98) HEY MONDAY DECAMALACECOLUMBA 44646500Y MUSIC (11.98) HEY MONDAY DECAMALACECOLUMBA 44646500Y MUSIC (11.98) HEY MONDAY DECAMALACECOLUMBA 44646500Y MUSIC (11.98) Beneath It All (EP) DeCAMALACECOLUMBA 44646500Y MUSIC (11.98) Beneath It All (EP) DeCAMALACECOLUMBA 44646500Y MUSIC (11.98) Beneath It All (EP) DECAMALACECOLUMBA 44646500Y MUSIC (13.98) Beneath It All (12.98) Still Standing LUDACRIS DIPORF JANG 614080*/DLMIG (13.98) Battle Of The Sexes ADAM LAMBERT 1970C5 346607/MIG (13.98) Battle Of The Sexes DAUGHTRY Leave This Town SOUNDTRACK Glee: The Music, Journey To Regionals (EP) 2011 CENTURY FAX TWOOLUMBA 72878500Y MUSIC (6.98) Lady Antebellum BRAD PAISLEY AMBY (12.98) American Staturday Night AUCHTOR MARY (12.98) American Staturday Night | | 4 4 2 83 2 4 25 9 2 1 3 3 1 1 1 1 1 1 1 4 2 |
| SUMMIT/CHOP SHOPATLANTIC 52358/AG (18.98) THE twingint Saga. Eclipse Z SUMMIT/CHOP SHOPATLANTIC 52358/AG (18.98) Cash MonPeriumversal Motowi 012737/UMRG (13.98) ESPINOZA PAZ SSPINOZA PAZ | 46 53 1 77 43 2 30 23 25 40 57 59 12 24 51 13 | MaxJ 4907 /Mdu (138) CZZY OSBOURNE EPRC 361736001 (138) DREAM 0016.0.0.0.UNIVERSAL MOTOWN 013195*/UMR6 (13.98) ● SKILLET ADDRTINOVATLANTIC ST9927/AG (13.98) ELS ELS EVANDES 500200* (12.98) CASTING CROWNS SCILLET 1011/INFUMURI (17.98) SCIENTIG CROWNS SOUNDTRACK Glee: Season One: The Music Volume 1 2017 CANUTY TVECULUBUA 54000/SOVY MUSIC (15.98) Beneath It All (EP) DEAMBACECOUNDER 46464/SOVY MUSIC (5.98) Beneath It All (EP) CASTING CROWNS SOUNDTRACK ADDR (13.98) STILLES ADDR (13.98) STILLES ADDAM LAMBERT SOUNDTRACK Glee: The Music, Journey To Regionals (EP) 2017 CANUTY (12.98) Battle Of The Sexes ADDAM LAMBERT SOUNDTRACK Glee: The Music, Journey To Regionals (EP) 2014 CHUTY PT TYPOLUBUA 72878/SOVA MUSIC (6.98) Lady ANTERBACHING (13.98) CASTING CRAVE, CONTRACK Glee: The Music, Journey To Regionals (EP) 2014 CHUTY PT TYPOLUBUA 72878/SOVA MUSIC (6.98) LADY ANTERBACHING (13.98) CANTO CRAVE, CONTRACK Glee: The Music, Journey To Regionals (EP) 2014 CHUTY PT TYPOLUBUA 72878/SOVA MUSIC (6.98) LADY ANTERBACHING (13.98) CANTO ANTERBACHING (13.98) | - - - - - - - - - - | 4 4 2 83 2 4 25 9 2 2 1 1 3 1 1 1 1 1 1 1 4 2 2 1 1 1 1 1 1 1 1 1 1 |
| CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG (13.98) ESPINOZA PAZ Del Deneho Pero El Mundo SE | 46 53 1 77 43 2 30 23 25 40 57 59 12 24 51 | MaxJ. 4991 7MBU (1396) OZZY OSBOURNE EPRC 3413500Y MUSIC (10 86) Man On The Moon: The End Of Day MaxMitted State (10 86) Man On The Moon: The End Of Day MaxMitted State (10 86) Man On The Moon: The End Of Day SKILLET Awake EELS EVOIDS 500206 (12 98) EVOIDS 500206 (12 98) State Stript 1011/780,10000 (17 98) SOUNDTRACK Glee: Season One: The Music Volume 1 MEY MONDAY HEY MONDAY HEY MONDAY HEY MONDAY MONICA 4 40596/Mid (11 98) CAPTO 64249 (12 98) MONICA 4 40596/Mid (11 98) EUDACRIS DIFDEF JAN 64060*/DJAME (13 98) Battle Of The Sexes ADAM LAMBERT 197065 44060/00,000 (13 98) Battle Of The Sexes ADAM LAMBERT 197065 44070/ATEMATHINITESCOFE 01285*/IDA (13 98) Relapse BADUSTATESCOFE 01285*/IDA (13 98) Battle Of The Sexes DAUGHTRY Leave This Town SOUNDTRACK Glee: The Music, Journey To Regionals (EP) Lady Antebellum BRAD 543447MM (15 98) CAPTO RELLUM CAPTO RELLUM CAPTO RELUMERT 19706 44000/704760000 (12 98) BRAD 543447MM (15 98) CAPTO Regionals (EP) Lady Antebellum BRAD 543447MM (15 98) CAPTO RELLUM CAPTO RELLUM CAPTO RELUMERT 19706 44000/7047600000000000000000000000000000 | | 4 4 2 83 2 4 25 9 2 2 1 1 3 1 1 1 1 1 1 1 4 2 2 1 1 1 1 1 1 1 1 1 1 |
| BESPINOZA PAZ Del Rancho Para El Mundo 66 | 46 53 1 77 43 2 30 23 25 40 57 59 12 24 51 13 | Max. 4991 7MBU (138) OZZY OSBOURNE Scream EPRC 381736001 VUISC (10 8) Man On The Moon: The End Of Day Max MUSC 0.0.0.UNIVERSAL MOTOWN 013195*/UMRG (13.98) SKILLET ADDRTINUOATLANTIC 51992/7AG (13.98) EVOIDS 500206* (12.98) EVOIDS 500206* | - - - - - - - - - - - - - | 4 4 2 83 2 4 25 9 2 1 1 3 1 1 1 1 4 2 0 1 1 1 1 |
| | 46 33 1 77 43 2 30 23 25 40 57 59 12 24 51 13 26 | MaxJ. 4991 7Mdu (1396) OZZY OSBOURNE PPC 3413500Y MUSC (10 85) Man On The Moon: The End Of Day MaxMit Co.D. UNIVERSAL MOTOWN 013195*/UMRG (13.98) MaxMit Co.D. UNIVERSAL MOTOWN 013195*/UMRG (13.98) EXAMPLE THE STREET 1011/7RUMON (13.98) EXAMPLE THE STREET 1011/7RUMON (17.98) The Altar And The Door SOUNDTRACK Glee: Season One: The Music Volume 1 2011 CENTURY 45 TVECULIMBA 54690/SOVY MUSIC (11.98) HEY MONDAY INFO 42494 (12.89) MONICA 435958/MG (11.98) CUDACRIS DIFDEF J.M. 014090*/DLMB (13.58) Battle Of The Sexes DAUGHTRY 197062 54690/7MD (13.98) Battle Of The Sexes DAUGHTRY 19706 54690/7MD (13.98) Battle Of The Sexes DAUGHTRY 2070 CENTRACK 2070 CENTRAC | | 4 4 2 83 2 4 25 9 2 1 3 1 3 1 1 3 1 1 1 1 4 2 1 1 1 2 |



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|-----|--------------|----------------|------------------|--|-------|------|
| WEE | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHIT | ARTIST TITLE MARKET / DISTRIBUTING LABEL (PRICE) | CERT. | PEAK |
| 1 | 87 | 74 | 26 | EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98) Easton Corbin | | 10 |
| 2 | 73 | 54 | 7 | NEWSBOYS Born Again | | 4 |
| з | 77 | 65 | 40 | RIHANNA | | 4 |
| 94 | 98 | 94 | 133 | SRP/DEF JAM 013736/0J/M6 (19.98) Hated R JOURNEY Journey's Greatest Hits | Ф | 10 |
| 5 | | | | ONEREDURI C | ¥ | |
| 1 | 116 | 150 | 33 | MOSLEY/INTERSCOPE 013607/IGA (13.98) Waking Op | | 21 |
| 6 | 81 | - | 2 | RHINO CUSTOM PRODUCTS 8275 EX/STARBUCKS (12.98) | | 81 |
| 7 | 91 | 62 | 23 | VARIOUS ARTISTS UNIVERSAL/EMU/SONY MUSIC 09844/CAPITOL (18.98) NOW 33 | | 3 |
| 8 | N | W | 1 | BLIND GUARDIAN At The Edge Of Time | | 108 |
| 9 | 74 | 30 | 4 | BUCKCHERRY ELEVEN SEVEN 770 (13.98) All Night Long | | 10 |
| o | 94 | 73 | 12 | DIERKS BENTLEY Up On The Ridge CAPITOL NASHVILLE 85410 (12.98) | | 9 |
| 1 | 92 | 39 | 4 | THE BLACK CROWES Croweology | | 13 |
| 2 | | | 38 | SOUNDTRACK Glee: Season One: The Music Volume 2 | | 3 |
| | | | | 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98) PHOENIX Wolfcore Amadeus Phoenix | - | - |
| 3 | 55 | | 67 | LOYAUTE 0105*/GLASSNOTE (11.98) Wongang Anadeus Pridentx | | 37 |
| 4 | 123 | | 15 | GHETTO YOUTHS/DEF JAM/UNIVERSAL REPUBLIC 014136/UMRG (13.98) | | 5 |
| 5 | 136 | 177 | 201 | TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕ Taylor Swift | 4 | 5 |
| 6 | 110 | 98 | 21 | LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98) | | 70 |
| 7 | 100 | 80 | 47 | LUKE BRYAN Doin' My Thing | | 6 |
| B | 97 | 78 | 19 | AC/DC COLUMBIA 60952*/SONY MUSIC (17.98 C0/0VD) Iron Man 2 (Soundtrack) | | 4 |
| 9 | 99 | 81 | 114 | SHINEDOWN The Sound Of Madness | | 8 |
| 20 | 57 | | 5 | SOUNDTRACK Step Up 3D | | 29 |
| | 15500 | 0.00 | - 2 - | ATLANTIC 524395/AG (18.98) | | |
| Ð | | W | 1 | x5 DIGITAL EX (2.98) THE 55 MOST ESSENTIAL ANALYSIS | | 121 |
| 2 | 86 | 50 | 7 | ROADRUNNER 617757 (18.98) | | 2 |
| 3 | 109 | 112 | 73 | JASON ALDEAN BROKEN BOW 7637 (18.98) Wide Open | | 4 |
| 4 | 115 | 104 | 72 | MICHAEL JACKSON Number Ones Number Ones | 3 | 13 |
| 5 | 121 | 113 | 101 | KINGS OF LEON RCA 32712/RIMG (13.98) Only By The Night | | 4 |
| 6 | 120 | 123 | 66 | CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98) Chronicle The 20 Greatest Hits | 8 | 67 |
| 7 | 186 | 189 | 33 | VAMPIRE WEEKEND Contra | | 1 |
| 8 | | 109 | 150 | BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers | ٩ | 54 |
| | | | | TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8-98) ⊕ BROOKS & DUNN #1c And Then Some | ¥ | 5 |
| 9 | 111 | | 48 | ARISTA NASHVILLE 49922/SMN (13.98) WTS AND THEN SOME | _ | |
| 0 | 128 | 129 | 102 | CAPITOL NASHVILLE 85506 (18.98) | - | 5 |
| 1 | 104 | 82 | 7 | HELLYEAH Stampede EPIC 64918/SONY MUSIC (11.98) ⊕ Stampede | | 8 |
| 2 | 145 | 131 | 45 | THE SCRIPT The Script PHONOGENIC/EPIC 33450/SONY MUSIC (12.98) | | 64 |
| 3 | 119 | 108 | 52 | TREY SONGZ SONGBOOK/ATLANTIC 518794/AG (18.98) Ready | • | 3 |
| 4 | 108 | 95 | 9 | THE-DREAM Love King RADID KILLA/DEF JAM 014218/IDJMG (9.98) | | 4 |
| 5 | 51 | - | 2 | DONDRIA Dondria Ve Bhatfffat | | 51 |
| 6 | 125 | | 17 | ZAC BROWN BAND Pass The Jar: Live From the Fabulous Fox Theater In Atlanta | | 17 |
| 2 | | 126 | | SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) MUSE The Recistance | | 3 |
| 1 | | | 50 | HUGGE The Resistance 30H!3 Stracts Of Cold | - | |
| | 112 | | 9 | PHOTO FINISH 523412/AG (13.98) | | 7 |
| 9 | 138 | 152 | 101 | SUGARLAND Love On The Inside | 2 | 1 |
| 0 | 131 | 134 | 18 | BULLET FOR MY VALENTINE JIVE 63497* (16.98) Fever | | 3 |
| 1 | 133 | 118 | 19 | COLT FORD Chicken & Biscuits | | 28 |
| 2 | 127 | 111 | 83 | EMINEM skaby/artemath/interscope 005881*/iGA (13.98/8.98) Curtain Call: The Hits | 2 | 1 |
| 3 | | 124 | 29 | SHADY/AFTERMATIVITIERSCOPE 005881*/IGA (13.96/8.98) | | 5 |
| 1 | | | | MCA NASHVILLE 013363/UMGN (13.98) THIRTY SECONDS TO MARS This to Mars | | |
| | 117 | | 31 | IMMORTAL/VIRGIN 65111*/CAPITOL (18.98) | | 19 |
| 5 | 17 | - | 2 | LADY ANTEBELLUM iTunes Session (EP) | | 17 |
| б | 114 | 110 | 31 | MOTLEY CRUE MOTLEY 380°/ELEVEN SEVEN (13.98) Greatest Hits | | 94 |
| , | 146 | 133 | 25 | BROKEN BELLS COLUMBIA 55865*/SONY MUSIC (11.98) Broken Bells | | 7 |
| | | | | THE DIRTY HEADS | | 55 |
| | 132 | 128 | 18 | EXECUTIVE MUSIC GROUP 1243 (13.98) Any PORTINA STORM | | 33 |
| 18 | 132 141 | | 18 68 | EXECUTIVE MUSIC GROUP 1243 (13.98) Ally Full III A Statini CAGE THE ELEPHANT DSP 46556 //UE (13.98) Cage The Elephant | | 67 |

| | | 8 | | | | | N |
|--|------|--------------------------------|----------------|---|--------------------------------|-------|------|
| | THIS | LAST WEEK 2 WEEK3 AGO | WEEKS ON CH | ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | Title | CERT. | PEAK |
| | 151 | 113 88 | 10 | JARON AND THE LONG ROAD TO LOVE JARONWOOD/BIG MACHINE/UNIVERSAL REPUBLIC 014402/UMRG (9.98) | Getting Dressed In The Dark | | 16 |
| 127 | 152 | 130 140 | | LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98) | Tha Carter III | 3 | 1 |
| The Amazon MP3 | 153 | RE-ENTRY | 4 | IN THIS MOMENT CENTURY MEDIA 8723 (16.98) | A Star-Crossed Wasteland | | 40 |
| store's pricing on the set (\$5.99) | 154 | 140 138 | 71 | ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001652/DECCA (18.98) | Wicked | | 125 |
| helps its download | 155 | 158 153 | 98 | JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98) | That Lonesome Song | ٠ | 28 |
| sales rise by 67%. An overall gain of | 156 | 155 136 | 14 | MARC ANTHONY SONY MUSIC LATIN 67402 (14.98) | Iconos | | 11 |
| 37% lifts the album | 157 | 135 101 | 40 | SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98) | I Dreamed A Dream | 4 | 1 |
| to nearly 3,000 sold—its best | 158 | 164 157 | 101 | FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98) | Nothing But The Best | ٠ | 2 |
| frame since June. | 159 | 152 145 | 53 | COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) (*) | Breakthrough | ٠ | 1 |
| | 160 | 153 115 | | M.I.A. N.E.E.T./XL/INTERSCOPE 014344*/IGA (9.98) | MAYA | | 9 |
| 162 This 31-track set | 161 | 129 117 | 71 | CHRIS TOMLIN SIXSTEPS 12359/SPARROW (17.98) | Hello Love | ٠ | 9 |
| features songs from | 162 | NEW | | VARIOUS ARTISTS ATC BENEFITS DIGITAL EX (11.98) | Dear New Orleans | | 162 |
| OK Go, Flobots, Allison Moorer and | 163 | 126 84 | 12 | CHRISTINA AGUILERA RCA 60657*/IRMG (13.98) | Bionic | | 3 |
| My Morning Jacket. | 164 | 154 143 | 175 | GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98) | Greatest Hits | 4 | 3 |
| Proceeds go to Sweet Home New | 165 | RE-ENTRY | 44 | BREAKING BENJAMIN HOLLYWOOD 002398* (18.98) ⊕ | Dear Agony | • | 4 |
| Orleans, which provides assistance | 166 | 159 146 | 73 | KEITH URBAN CAPITOL NASHVILLE 35751* (18.98) | Defying Gravity | • | 1 |
| to musicians and | 167 | NEW | | JP, CHRISSIE & THE FAIRGROUND BOYS | Fidelity! | | 167 |
| other cultural contributors. | 168 | 147 119 | 41 | CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98) | Until The Whole World Hears | • | 4 |
| contributors. | 169 | 118 83 | 7 | STING CHERRYTREE/DG 014464/UNIVERSAL CLASSICS GROUP (16.98) | Symphonicities | | 6 |
| And in case of | 170 | 139 141 | 24 | MARVIN SAPP VERITY 53156/JLG (11.98) | Here I Am | | 2 |
| | 171 | 160 151 | 46 | VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98) | WOW Hits 2010 | • | 33 |
| | 172 | 174 - | 35 | ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) | Carolina | | 17 |
| 175 | 173 | 169 166 | 74 | RASCAL FLATTS LYRIC STREET 002764 (13.98) | Greatest Hits Volume 1 | | 6 |
| After iTunes premiered the | 174 | 148 137 | 8 | CRAIG MORGAN BNA 53800/SMN (12.98) | That's Why | | 39 |
| music video for the | 175 | RE-ENTRY | | MGMT COLUMBIA 45335*/SONY MUSIC (11.98) | Congratulations | | 2 |
| album's title track last week (and | 176 | 143 132 | 25 | GORILLAZ VIRGIN 27547/CAPITOL (18.98) € | Plastic Beach | | 2 |
| sale-priced the set for \$7.99), it jumps | 177 | 173 182 | 7 | SANCTUS REAL SPARROW 26506 (10.98) | Pieces Of A Real Heart | | 110 |
| with a 44% gain. | 178 | 102 69 | 6 | SOUNDTRACK MTV/UNVERSAL REPUBLIC 014556/UMRG (13.98) | Jersey Shore | | 55 |
| | 179 | 175 158 | 66 | KENNY CHESNEY BNA 65555/SMN (11.98) | Greatest Hits II | ٠ | 3 |
| 184 | 180 | NEW | | ANAMANAGUCHI ABKCO DIGITAL EX (9.98) Scott Pilgrim vs. The World (0 | Driginal Videogame Soundtrack) | | 180 |
| More iTunes impact: The store | 181 | 163 187 | 36 | MARY J. BLIGE MATRIARCH/GEFFEN 013722/IGA (13.98) | STRONGER withEach Tear | | 2 |
| hyped its preorder | 182 | NEW | | BAD CITY ATLANTIC 525467/AG (13.98) | Welcome To The Wasteland | | 182 |
| campaign for the band's new album, | 183 | 157 116 | 16 | THE NATIONAL 4AD 3X03* (14.98) | High Violet | | 3 |
| "Guitar Heaven" (due Sept. 21), and | 184 | RE-ENTRY | 31 | SANTANA ARISTA/LEGACY/COLUMBIA 06293/RMG (18.98) | Ultimate Santana | ٠ | 8 |
| offered this hits | 185 | 180 174 | 145 | BOB SEGER & THE SILVER BULLET BAND CAPITOL 3034* (16.98) | Greatest Hits | 8 | 8 |
| package for \$7.99 (it's up 294%). | 186 | RE-ENTRY | 12 | DAVID GUETTA GUM 86847*/ASTRALWERKS (18.98) | One Love | | 70 |
| | 187 | 149 148 | 68 | SOUNDTRACK WALT DISNEY CO3101 (18.98) | Hannah Montana: The Movie | | 1 |
| IC C | 188 | 171 155 | 103 | KID ROCK TOP DDG/ATLANTIC 290556*/AG (18.98) ⊕ | Rock N Roll Jesus | 3 | 1 |
| ie sol | 189 | NEW | | THE RED JUMPSUIT APPARATUS THE COLLECTIVE DIGITAL EX (6.98) | The Hell Or High Water | | 189 |
| | 190 | 182 – | 58 | ORIGINAL BROADWAY CAST RECORDING | Jersey Boys | | 85 |
| 186 | 191 | 181 171 | 47 | MICHAEL IACKSON | The Essential Michael Jackson | 2 | 53 |
| The album was reissued last week | 192 | 170 161 | 10 | LINCLE KRACKER | outh River Road Sessions (EP) | | 66 |
| with bonus tracks featuring Madonna, | 193 | 190 190 | 103 | LED ZEPPELIN SWAN SONG 313148'/ATLANTIC (19.98) ⊕ | Mothership | 2 | 7 |
| Kelis, the Black | 194 | 176 156 | 111 | MGMT | Oracular Spectacular | • | 38 |
| Eyed Peas and a continuous club mix | 195 | 178 159 | 29 | COLUMBIA 19512*/SONY MUSIC (9.98) TOBYMAC 505550017 25371 (13.98) @ | Tonight | | 6 |
| of the album's | 196 | 165 149 | 25 | FOREFRONT 26371 (13.98) GARY ALLAN MCA NASHVILLE 013362/UMGN (10.98) | Get Off On The Pain | | 5 |
| songs (up 98%). Additionally, | 197 | 194 184 | 17 | MERCYME IND/COLUMBIA 67708/SONY MUSIC (13.98) | The Generous Mr. Lovewell | | 3 |
| Guetta's Best Buy- exclusive set, | 198 | 199 - | 31 | GEORGE STRAIT MCA NASHVILLE 013173*/UMON (13.98) | Twang | • | 1 |
| "FMIF!," debuts at | 199 | 185 164 | 51 | JAY-Z ROC NATION 520856*/AG (18.98) € | The Blueprint 3 | | 1 |
| No. 15 on Electronic Albums (1,000). | 200 | 167 181 | 35 | YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98) | We Are Young Money | • | 9 |
| | | | | and a state of the state | | | |

 175, 194
 NEVER SHOUT NEVER . 14

 160
 NEWSBOYS
 102

 88
 NICKELBACK
 .66

 JRGAN
 174
 JERROD NIEMANN
 .48

 D & SONS
 .102
 .61
 .14

 J SONS
 .12
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 JACROB NERVENDA
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 JACROB NERVENDA
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 82
 EAT PRAY LOVE
 51
 HANNAH MONTANA:

 86
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 GALES SAASON (MK: THE
 THE MOVE

 87
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 GALES SAASON (MK: THE
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 THE PROVIDENT SCHOLARS (PT)

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 MGMT M.I.A. ... MONICA . CRAIG MOR MOTLEY CR TOBYMAC CHRIS TOMLIN TRAIN TREY SONGZ JOSH TURNER ED ZEPPELIN195 .161 ..44 .133 .143 WOW HITS 2010171 R RA RA RIOT RASCAL FLATTS THE RED JUMPSUIT APPARATUS RIHANNA RANDY ROGERS BANI THE ROOTS RICK ROSS LA ROUX DARIUS RUCKER VAMPIRE WEEKEND ...127 BRAD PAISLEY PARAMORE KATY PERRY TOM PETRY AND THE HEARTBREAKERS PHOENIX PINK MIKE POSNER PRESS PLAY LIL WAYNE LITTLE BIG TOWN .187 .178 w VARIOUS ARTIST . .41 .120 ONEREPUBLIC ... OZZY OSBOURNE OUNG MONEY MUMF RD & SONS . .105 GERS BAND . .98 128 GLEE: THE MUSIC, VOLUME 3: SHOWSTOPPERS WAILERS JOHN MAYER SARAH MCLACHLAN . JOHN MELLENCAMP . MERCYME
 128
 N

 68
 N

 .75
 NAS & DAMIAN 'IR. GONG'

 .33
 MARLEY

 .14
 JERSEY BOYS

 .197
 THE NATIONAL

 .183
 WICKED

 .154
 WICKED
 THIRTY SECONDS TO . .60 .144

SALES DATA COMPILED BY

:n Scan

ALBUMS Billboard.

O TOP POP CATALOG

| | ARTIST Title | | × |
|------|---|------------------|----|
| CERT | | WEEK | - |
| • | KATY PERRY One Of The Boys | RE-ENTR | IJ |
| L | CAPITOL 04249* (12.98) | 1 13 | 2 |
| ¢ | JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) € | 2 78 | 3 |
| 4 | GREATEST TAYLOR SWIFT Taylor Swift GAINER BIG MACHINE 079012 (18 98) ⊕ | 11 25 | 4 |
| 3 | MICHAEL JACKSON Number Ones MJJ/EPIC 88998/SONY MUSIC (14.98) | 3 14 | 5 |
| E | KINGS OF LEON Only By The Night RCA 32712/RMG (13.98) | 5 13 | 6 |
| 8 | CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greatest Hits FANTASY 2*/CONCORD (17.98/12.98) | 4 69 | 7 |
| 4 | BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wallers TUFF GONG/ISLAND 548904*/UME (13.98/8.98) ⊕ | 6 94 | 8 |
| E | DARIUS RUCKER Learn To Live CAPITOL NASHVILLE 85506 (18.98) | 8 20 | 9 |
| 2 | SUGARLAND Love On The Inside MERCURY NASHVILLE 011273*/UMGN (13.98) | 12 34 | 10 |
| 2 | EMINEM Curtain Call: The Hits | 7 40 | 11 |
| 3 | SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98) LIL WAYNE Tha Carter III | 10 36 | 12 |
| F | CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98) ORIGINAL BROADWAY CAST RECORDING Wicked | 13 23 | 13 |
| | JAMEY JOHNSON That Lonesome Song | 15 30 | 14 |
| - | MERCURY NASHVILLE 011237*/UMGN (13.98) FRANK SINATRA Nothing But The Best | 16 35 | 15 |
| - | REPRISE 438652/WARNER BROS. (18.98) CHRIS TOMLIN Hello Love | | - |
| 4 | SIXSTEPS 12359/SPARROW (17.98) | 9 11 | 16 |
| 4 | GEFFEN 001714/IGA (16.98) RASCAL FLATTS UVRIC STREET 002764 (13.98) Greatest Hits Volume 1 | 14 19 | 17 |
| | | 17 9 | 18 |
| • | ARISTA/LEGACY/COLUMBIA 06293/RMG (18.98) | HOT SHO DEBUT | 19 |
| 8 | CAPITOL 30334 (16.98) | 22 693 | 20 |
| 3 | KID ROCK Rock N Roll Jesus TOP DOG/ATLANTIC 290556*/AG (18.98) € | 18 20 | 21 |
| | ORIGINAL BROADWAY CAST RECORDING Jersey Boys RHIN0 73271 (18.98) | 24 12 | 22 |
| 2 | MICHAEL JACKSON The Essential Michael Jackson EPIC/LEGACY 94287/SONY MUSIC (19.98) | 23 69 | 23 |
| 2 | LED ZEPPELIN Mothership SWAN SONG 313148*/ATLANTIC (19.98) MGMT Oracular Spectacular COLUMBIA 19512*/SONY MUSIC (9.98) | 26 59 | 24 |
| • | MGMT Oracular Spectacular COLUMBIA 19512*/SONY MUSIC (9.98) | 20 39 | 25 |
| 4 | DAUGHTRY Daughtry 19/RCA 88860/RMG (9.98) ⊕ | 19 43 | 26 |
| 4 | MICHAEL JACKSON Thriller EPIC/LEGACY 17985*/SONY MUSIC (17.98) | 30 20 | 27 |
| 2 | SOUNDTRACK Twilight SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕ | 29 18 | 28 |
| | THE ROLLING STONES Exile On Main St. | 28 24 | 29 |
| 9 | ROLLING STONES/UNIVERSAL REPUBLIC 014130*/UMRG/UME (29.98) EMINEM The Marshall Mathers LP | 25 12 | 30 |
| | WE8/AFTERMATH/INTERSCOPE 490629*/IGA (13.98) RAY LAMONTAGNE Trouble | 21 2 | 31 |
| A | PINK FLOYD Dark Side Of The Moon | | |
| ¢ | HARVEST 46001*/CAPITOL (18.98) ABBA Gold – Greatest Hits | 27 97 | 32 |
| 6 | POLAR/POLYDOR 517007/UME (18.98/12.98) GARTH BROOKS The Ultimate Hits | 33 44 | 33 |
| 5 | JASON MRAZ We Sing. We Dance. We Steal Things. | 31 53 | 34 |
| | ATLANTIC 448508*/AG (18.98) 🖲 | 42 37 | 35 |
| 8 | ROADRUNNER 618300 (18.98) 👁 | 32 93 | 36 |
| 3 | 143/HEPRISE 48946/WARNER BRUS. (18.98) 🐑 | 40 18 | 37 |
| 5 | WARNER STRATEGIC MARKETING 73971 (25.98) | 34 11 | 38 |
| • | TRACE ADKINS American Man: Greatest Hits Volume II CAPITOL NASHVILLE 76927 (18.98) | 37 7 | 39 |
| ¢ | THE BEATLES Abbey Road APPLE 82468*/CAPITOL (18.98) | 47 243 | 40 |
| 2 | JOHN MAYER Continuum AWARE/COLUMBIA 27976*/SONY MUSIC (18.98) Continuum | 36 35 | 41 |
| ¢ | METALLICA | 39 63 | 42 |
| | TOBY KEITH 35 Biggest Hits | 41 3 | 43 |
| 7 | SHOW DOG-UNIVERSAL 010334/UME (19.98) CARRIE UNDERWOOD Some Hearts | 43 97 | 44 |
| 2 | 19/ARISTA NASHWILLE 71197/SMN (9.98) JACK JOHNSON In Between Dreams | 44 11 | 45 |
| | JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98) MICHAEL BUBLE Call Me Irresponsible | RE-ENTR | 45 |
| | 143/REPRISE 100313/WARNER BROS. (18.98) NEIL YOUNG Greatest Hits | | - |
| - | REPRISE 48935*/WARNER BROS. (18.98) DISTURBED Indestructible | 48 2 | 47 |
| L | REPRISE 41132*/WARNER BROS. (18.98) | NEW | 48 |
| 0 | MERCURY NASHVILLE 009550/UMGN (13.98) | RE-ENTR' | 49 |
| ¢ | THE STEVE MILLER BAND Greatest Hits 1974-78 | 50 44 | 50 |

The third "Scott Pilgrim Vs. the World"-related album makes its chart entrance this week as the soundtrack to the videogame opens at No. 13 on **Top Soundtracks** (viewable at billboard.biz/charts), No. 8 on **Electronic Albums** and No. 3 on **Heatseekers Albums**. It appears on Heatseekers because the music on the set is credited to New York power-pop at Anamanaguch. The game soundtrack follows the film's soundtrack and its score onto the Billboard charts in recent weeks.



| 36 Go to www.billboard.biz for complete | e chart data |
|---|--------------|
|---|--------------|

O TOP DIGITAL

| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST IMPRINT / DISTRIBUTING LABEL | Title | BA 200 RANKING | CERT. |
|--------------|--------------|-----------------|--|------------------------------------|-------------------|-------|
| 1 | N | W | #1 KATY PERRY | Teenage Dream | 1 | |
| 2 | 2 | 10 | EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE /IGA | Recovery | 3 | |
| 3 | 10 | 2 | SUFJAN STEVENS | All Delighted People (EP) | 27 | |
| 4 | NE | w | NEVER SHOUT NEVER LOVEWAY/SIRE /WARNER BROS. | Harmony | 14 | |
| 5 | 6 | 12 | MUMFORD & SONS GENTLEMAN OF THE ROAD /GLASSNOTE | Sigh No More | 21 | |
| 6 | NE | w | FANTASIA S/19/J /RMG | Back To Me | 2 | |
| 7 | NE | w | RANDY ROGERS BAND MCA NASHVILLE /UMGN | Burning The Day | 8 | |
| 8 | NE | w | USHER LAFACE /JLG | Versus (EP) | 4 | |
| 9 | 1 | 2 | RAY LAMONTAGNE AND THE PARIAH DOGS | God Willin' & The Creek Don't Rise | 9 | |
| 10 | NE | w | THE DEVIL WEARS PRADA | Zombie (EP) | 10 | |
| 11 | 4 | 4 | ARCADE FIRE MERGE | The Suburbs | 16 | |
| 12 | NE | w | CAPITOL NASHVILLE | The Reason Why | 5 | |
| 13 | NE | W | RA RA RIOT BARSUK | The Orchard | 36 | |
| 14 | 15 | 15 | THE BLACK KEYS NONESUCH /WARNER BROS. | Brothers | 30 | |
| 15 | NE | W | JEREMY CAMP We Cr BEC ⊕ | y Out: The Worship Project | 15 | |
| 16 | 16 | 27 | KESHA KEMOSABE/RCA /RMG | Animal | 28 | |
| 17 | 12 | 10 | TOM PETTY AND THE HEAR REPRISE /WARNER BROS. | TBREAKERS Mojo | 52 | |
| 18 | 20 | 11 | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL M | Thank Me Later | 18 | |
| 19 | NE | W | EDWARD SHARPE & THE MAGNETIC COMMUNITY/FAIRFAX /VAGRANT | CZEROES Up From Below | 76 | |
| 20 | 7 | 30 | CAPITOL NASHVILLE | Need You Now | 12 | 2 |
| 21 | 13 | 3 | SOUNDTRACK S | cott Pilgrim Vs. The World | 41 | |
| 22 | N | W | VARIOUS ARTISTS The X5 | 99 Most Essential Allegros | 121 | |
| 23 | 21 | 92 | LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERS | The Fame COPE /IGA | 23 | 3 |
| 24 | RE-E | NTRY | USHER LAFACE/JIVE /JLG | Raymond V Raymond | 19 | |
| 25 | 8 | 2 | KEM UNIVERSAL MOTOWN /UMRG ① | Intimacy: Album III | 6 | |

| WEEK | LAST WEEK | WEEKS ON CHT | ARTIST | Title | BB 200 RANKING | CERT |
|------|--------------|-----------------|--|----------------------------|-------------------|------|
| 1 | NEW | | #1 KATY PERRY 1WK CAPITOL 84601 | Teenage Dream | 1 | |
| 2 | NE | w | THE DEVIL WEARS PRADA FERRET 138* | Zombie (EP) | 10 | |
| 3 | NE | w | LITTLE BIG TOWN CAPITOL NASHVILLE 88755 | The Reason Why | 5 | |
| 4 | 2 | 2 | | ilson Reimagines Gershwin | 53 | |
| 5 | 4 | 2 | RAY LAMONTAGNE AND THE PARIAH DOGS | | 9 | |
| 6 | 7 | 2 | JOHN MELLENCAMP ROUNDER 613284*/CONCORD | No Better Than This | 33 | |
| 7 | 1 | 2 | IRON MAIDEN UME 71855*/SONY MUSIC | The Final Frontier | 20 | |
| 8 | NE | w | FANTASIA S/19/J 66528/RMG | Back To Me | 2 | |
| 9 | NE | w | MISS MAY I RISE 109 | Monument | - | |
| 10 | 6 | 4 | ARCADE FIRE MERGE 385* | The Suburbs | 16 | |
| 11 | RE-E | NTRY | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014 | My World 2.0 | 7 | C |
| 12 | NE | w | RANDY ROGERS BAND MCA NASHVILLE 014217*/UMGN | Burning The Day | 8 | |
| 13 | 3 | 2 | KEM UNIVERSAL MOTOWN 014469/UMRG € | Intimacy: Album III | 6 | |
| 14 | 9 | 10 | EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 0144 | Recovery | 3 | |
| 15 | NE | w | EELS E WORKS 500200* | Tomorrow Morning | 83 | |
| 16 | NE | w | THE SWORD | Warp Riders | 42 | |
| 17 | NE | w | APOCALYPTICA DRAGNET 63590/JIVE @ | 7th Symphony | 31 | |
| 18 | 8 | 2 | DAVID GRAY IHT/MERCER STREET 70193/DOWNTOWN | Foundling | 54 | |
| 19 | NE | w | JJ GREY & MOFRO ALLIGATOR 4938 | Georgia Warhorse | 74 | |
| 20 | 10 | 17 | CAROLE KING & JAMES TAYL HEAR 32053 (*) | .OR Live At The Troubadour | 40 | |
| 21 | 11 | 6 | KIDZ BOP KIDS RAZOR & TIE 89234 | Kidz Bop 18 | 13 | |
| 22 | 5 | 2 | TRACE ADKINS SHOW DOG-UNIVERSAL 014258 | Cowboy's Back In Town | 11 | |
| 23 | NE | w | NEVER SHOUT NEVER LOVEWAY/SIRE 522438/WARNER BROS. | Harmony | 14 | |
| 24 | NE | w | NATALIE GRANT CURB 79188 | Love Revolution | 32 | |
| 25 | NE | w | RA RA RIOT BARSUK 105* 1 | The Orchard | 36 | |
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| E) | 7 | • | LUSIVE CHARTS |
|--------|-------------|-----------------|---|
| FF | 3 | Ö | M BILLBOARD |
| igodol | N | L | For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday. |
| 0 |) | II. | |
| NEEX | AST NEEK | WEEKS DN CHT | TITLE Most added to social networking, primarily on Facebook, by ILike users. Date compiled by ILike.com. |
| 1 | 11 | 2 | VERDOSE OVERDOSE (CAN-I-BAL) |
| 2 | 1 | 2 | DRIVE F.I.C. OVERDOSE (CAN-I-BAL) |
| 3 | - | 1 | THIS CLUB IS EMPTY OVERDOSE (CAN-I-BAL) |
| 4 | 3 | 8 | LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE) |
| 5 | 2 | 2 | TOUCH THE SKY OVERDOSE FEATURING BG, TORCH & SMOKE GREY (CAN-I-BAL) |
| 6 | - | 1 | ON ONE OVERDOSE (CAN-I-BAL) |
| 7 | 4 | 16 | NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) |
| 8 | - | 1 | |
| 9 | 8 | 3 | TEENAGE DREAM KATY PERRY (CAPITOL) |
| 10 | 5 | 17 | ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 11 | - | 1 | NEVER GIVE UP OVERDOSE (CAN-I-BAL) |
| 12 | 6 | 4 | |
| 13 | 10 | 24 | BABY JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG |
| 14 | 16 | 2 | JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC) |
| 15 | 9 | 7 | I LIKE IT ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC) |

| |) | Y | |
|------|--------------|-----------------|--|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE The week's most-streamed songs on Yahoo! Music ARTIST (IMPRINT/LABEL) |
| 1 | 1 | 11 | 41 FIND YOUR LOVE |
| 2 | 2 | 9 | COOLER THAN ME MIKE POSNER (J/RMG) |
| 3 | 7 | 5 | I LIKE IT ENRIQUE IGLESIAS FEATURING PITBULL (UNIVERSAL REPUBLIC) |
| 4 | 3 | 12 | AIRPLANES B.O.B FEATURING HAVLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) |
| 5 | 4 | 5 | DYNAMITE TAIO CRUZ (MERCURY/IDJMG) |
| 6 | 13 | 2 | MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE) |
| 7 | 6 | 12 | BILLIONAIRE TRAVIE MCCOY FEAT. BRUNO MARS (NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/R |
| 8 | 5 | 5 | LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WER/SHADY/AFTERMATH/INTERSCOPE) |
| 9 | 8 | 14 | CALIFORNIA GURLS KATY PERTY FEATURING SNOOP DOGG (CAPITOL) |
| 10 | 10 | 3 | DJ GOT US FALLIN' IN LOVE USHER FEATURING PITBULL (LAFACE/JLG) |
| 11 | 9 | 4 | RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 12 | 11 | 14 | YOUR LOVE IS MY DRUG KESHA (KEMDSABE/RCA/RMG) |
| 13 | - | 1 | THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) |
| 14 | - | 1 | TEENAGE DREAM KATY PERRY (CAPITOL) |
| 15 | 14 | 3 | NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) |

| 0 | | H | OT SINGLES SALES [®] . <mark>biz</mark> |
|------|--------------|-----------------|--|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL) |
| 1 | 1 | 4 | #1 THE BOYS OF FALL 2WXS KENNY CHESNEY (BNA) |
| 2 | 3 | 5 | ROUND & ROUND SELENA GOMEZ & THE SCENE (HOLLYWOOD) |
| 3 | - | 1 | AS SHE'S WALKING AWAY ZAC BROWN BAND FEAT. ALAN JACKSON (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE) |
| 4 | 5 | 2 | STUCK LIKE GLUE SUGARLAND (MERCURY NASHVILLE) |
| 6 | - | 1 | THE CATALYST LINKIN PARK (WARNER BROS.) |
| 6 | 2 | 13 | CALIFORNIA GURLS |
| 7 | 4 | 2 | PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON (MERCURY NASHVILLE) |
| 8 | 6 | 12 | RIDE ROLL LIL'BASS (PIPELINE) |
| 9 | - | 1 | BEAUTIFUL MONSTER/CHAMPAGNE LIFE NE-Y0 (DEF JAM/IDJMG) |
| 10 | 7 | 4 | DJ GOT US FALLIN' IN LOVE USHER FEATURING PITBULL (LAFACE/JLG) |
| 1 | 8 | 2 | IF I HAD YOU ADAM LAMBERT (19/RCA/RMG) |
| 12 | 9 | 10 | SOUL CRY (OH, OH OH) JUANITA BYNUM (MUSIC WORLD GOSPEL/MUSIC WORLD) |
| 13 | - | 1 | GLITTER NO AGE (SUB POP) |
| 14 | 10 | 7 | ANOTHER WAY TO DIE DISTURBED (REPRISE) |
| 15 | - | 2 | WHAT'S GOOD? LRJ FEATURING TAY THA DON (CINQUE) |
| | | | |

Data for week of SEPTEMBER 11, 2010

Billboard, LAUNCH PAD

HEATSEEKERS ALBUMS

| 215 | | | _ | | _ | _ | |
|------|----------------|---|-------|---|------|----------|--|
| WIEK | WIEKS WIEKS | ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE) | CERT. | 2 | WIEK | WEEK | ARTIST Title LABLE & NUMBER / DISTRIBUTING LABEL (PRICE) |
| 1 | HOT SHOT | BLIND GUARDIAN At The Edge Of Time | | The Pretenders' Chrissie Hynde | 26 | NEW | MALEVOLENT CREATION NUCLEAR BLAST 2629 (16.98) Invidious Dominion |
| 2 | NEW | JP, CHRISSIE & THE FAIRGROUND BOYS LA MINA 025/ROCKET SCIENCE VENTURES (13.98) ⊕ Fidelity! | | teams up with JP Jones on this | 27 | NEW | FITZ & THE TANTRUMS DANGERBIRD 051* (15.98) Pickin' Up The Pieces |
| 3 | NEW | ANAMANAGUCHI ABKC0 DIGITAL EX (9.98) Scott Pilgrim vs. The World (Original Videogame Soundtrack) | | project, which | 28 | 20 3 | THE BUDOS BAND DAPTONE 020* (15.98) The Budos Band III |
| 4 | NEW | BAD CITY ATLANTIC 525467/AG (13.98) Welcome To The Wasteland | | benefits from the pair's stops on | 29 | 33 28 | GREATEST LOCAL NATIVES GOVILLA GOVILLA GOVILLA GOVILLA MANOR |
| 5 | 4 24 | NEON TREES MERCURY 013972*/IDJMG (10.98) Habits | | "Jimmy Fallon" and | 30 | NEW | LANG LANG SONY CLASSICAL 71901/SONY MASTERWORKS (15.98) Lang Lang Live In Vienna |
| 6 | 6 10 | THE BAND PERRY REPUBLIC NASHVILLE DIGITAL EX/UMGN (4.98) The Band Perry (EP) | | "Extra" last week. | 31 | NEW | MAGIC KIDS TRUE PANTHER SOUNDS 023* (14.98) Memphis |
| 7 | 1 2 | ESPERANZA SPALDING HEADS UP 31810*/CONCORD (18.98) Chamber Music Society | | | 32 | 3 2 | JENNETTE MCCURDY CAPITOL NASHVILLE DIGITAL EX (4.98) Not That Far Away (EP) |
| 8 | NEW | KATAKLYSM Heaven's Venom NUCLEAR BLAST 2557 (16.98) | | | 33 | 5 2 | LISSIE Catching A Tiger |
| 9 | NEW | CHRIS AUGUST No Far Away FERVENT 888065; NA Far Away | | | 34 | NEW | THE PACK PACK 419/SMC (15.98) Wolfpack Party |
| 10 | 8 38 | THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98) Conditions | | 20 The Bon Iver | 35 | 26 7 | DEADMAU5 For Lack Of A Better Name MAUSTRAP 2174/ULTRA (15.98) |
| 1 | NEW | ISOBEL CAMPBELL AND MARK LANEGAN VANGUARD 78117/WELK (17.98) Hawk | | drummer strikes | 36 | RE-ENTRY | GAITHER 46061 (17.98) |
| 12 | 7 4 | WOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH 11365/THOMAS NELSON (13.98) Women Of Faith Worship Team | | out on his own, starting with 1,000- | 37 | 29 2 | MATTHEW DEAR Black City (10.98) |
| 13 | NEW | THE SHOWDOWN SOLID STATE 06118/EMI CMG (13.98) Blood In The Gears | | plus sold. He's on tour with the Tallest | 38 | 24 7 | AUDREY ASSAD SPARROW 57075 (8.98) The House You're Building |
| 14 | RE-ENTRY | THE LOVE LANGUAGE Libraries | | Man on Earth | 39 | RE-ENTRY | SIRE/DECAYDANCE 523723/WARNER BROS. (10.98) |
| 15 | NEW | III (CHK CHK CHK) Strange Weather Isn't It? WARP 10197* (15.98) Strange Weather Isn't It? | | through the start of October. | 40 | 27 18 | CRYSTAL CASTLES FICTION/LAST GANG/LIES/UNIVERSAL MOTOWN 014374/UMRG (10.98) Crystal Castles |
| 16 | 14 24 | BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98) Halfway To Heaven | | | 41 | 17 51 | SIDEWALK PROPHETS FERVENT/WORD-CURB 887900/WARNER BROS. (9.98) These Simple Truths |
| 17 | 10 9 | THE LAURIE BERKNER BAND TWO TOMATOES 23409/RAZOR & TIE (9.98) The Best Of The Laurie Berkner Band | | 15 c . | 42 | 16 2 | MESSY MARV AND BERNER BERN ONE 4458 (16.98) Blow: Blocks And Boat Docks |
| 18 | NEW | KERRIE ROBERTS REUNION 10147/SONY MUSIC (9.98) Kerrie Roberts | | 10/2013 | 43 | 47 5 | WIZ KHALIFA ROSTRUM 24/IHIPHOP (17.98) Deal Or No Deal |
| 19 | NEW | CARAVAN PALACE WRASSE 226 (16.98) Caravan Palace | | 27 | 44 | 38 26 | MIIKE SNOW Milke Snow |
| 20 | NEW | S. CAREY All We Grow JAGJAGUWAR 181* (14.98) | | The Los Angeles | 45 | 43 16 | V V BROWN CAPITOL 88235 (12.98) Travelling Like The Light |
| 21 | 15 19 | TROMBONE SHORTY VERVE FORECAST 014194/VG (10.98) Backatown | | band, which has been getting radio | 46 | 32 6 | GYPTIAN Hold You |
| 22 | 21 6 | WAVVES King Of The Beach | | support from public | 47 | 31 4 | AUTOLUX TBD 0013* (11.98) Transit Transit |
| 23 | RE-ENTRY | STEEL TRAIN TERRIBLE THRILLS 00002* (12.98) Steel Train | | stations like KCRW Los Angeles and | 48 | NEW | CHARLIE MUSSELWHITE The Well ALLIGATOR 4939 (17.98) |
| 24 | NEW | DEAD CONFEDERATE DLD FLAME/TA0 83105/RAZOR & TIE (12.98) Sugar | | KEXP Seattle, bows with 1.000 sold. | 49 | NEW | LAND OF TALK SADDLE CREEK 149* (13.98) Cloak And Cipher |
| 25 | 25 42 | ASKING ALEXANDRIA SUMERIAN 022 (13.98) Stand Up And Scream | | with 1,000 sold. | 50 | 50 5 | GREAT BIG SEA GREAT BIG SEA 010 (14.98) Safe Upon The Shore |
| | | | | | | | |

🗶 HEATSEEKERS SONGS"

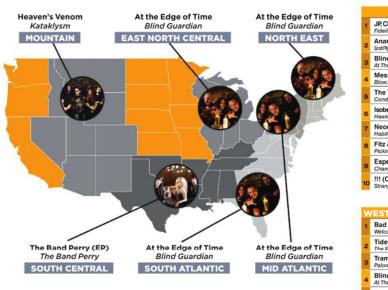
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HEATSEEKERS ALBUMS: The best meligible to appear on Heatseeker melicible to appear on Heatseeker

| THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
|--------------|--------------|-----------------|---|
| 1 | 1 | 8 | 41 LA LA LA 4WKS AUBURN FEATURING IYAZ (BELUGA HEIGHTS/WARNER BROS.) |
| 2 | 6 | 6 | LOVE LIKE WOE THE READY SET (SIRE/DECAYDANCE/REPRISE) |
| 3 | 5 | 5 | LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) |
| 4 | 11 | 3 | BED INTRUDER SONG ANTOINE DODSON & THE GREGORY BROTHERS PEAT. KELLY DODSON (GREGORY RESIDENCE) |
| 5 | 3 | 15 | 143 BOBBY BRACKINS FEATURING RAY J (TYCOON STATUS/UNIVERSAL REPUBLIC) |
| 6 | 8 | 4 | TOOT IT AND BOOT IT YG (DEF JAM/IDJMG) |
| 7 | NE | EW | FORGET YOU (FU) CEE LO GREEN (ELEKTRA/RRP) |
| 8 | 9 | 13 | WAY OUT HERE JOSH THOMPSON (COLUMBIA (NASHVILLE)) |
| 9 | 4 | 20 | HOLD YOU (HOLD YUH) GYPTIAN (VP) |
| 10 | 7 | 15 | WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN) |
| 11 | 10 | 21 | LAY ME DOWN THE DIRTY HEADS FEATURING ROME (EXECUTIVE) |
| 12 | 14 | 2 | ALL I WANT IS YOU MIGUEL FEATURING J. COLE (BLACK IT/BYSTORM/JIVE/JLG) |
| 13 | 12 | 15 | NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.) |
| 14 | 13 | 9 | BAD COMPANY Five Finger Death Punch (PROSPECT PARK) |
| 15 | 22 | 3 | CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG) |
| 16 | 15 | 14 | OUR GOD Chris tomlin (SD:STEPS/SPARROW/EMI CMG) |
| 17 | 18 | 4 | LEAD ME SANCTUS REAL (SPARROW/EMI CMG) |
| 18 | RE-E | NTRY | SWEET DISPOSITION THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA) |
| 19 | 17 | 3 | EL MALO AVENTURA (PREMIUM LATIN) |
| 20 | 20 | 9 | DIME QUE ME QUIERES BANDA EL RECODO (FONOVISA) |
| 21 | NE | EW | PORN STAR DANCING MY DARKEST DAYS FEATURING ZAKK WYLDE (MERCURY/IDJMG) |
| 22 | 21 | 8 | LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE) |
| 23 | 25 | 7 | ANOTHER WAY TO DIE DISTURBED (REPRISE) |
| 24 | 23 | 10 | HARD IN DA PAINT WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.) |
| 25 | 19 | 4 | YERBATERO JUANES (UNIVERSAL MUSIC LATINO) |
| | | | |

Data for week of SEPTEMBER 11, 2010 | For chart reprints call 646.654.4633

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Richard Vission & Static Revenger Starring Luciana, "I Like That" While artist/producer/remixers Vission and Static Revenger have been charting for years on Billboard's dance tallies, this week marks the first mainstream radio hit for either as this "Jersey Shore" soundtrack tune debuts at No. 38 on the Mainstream Top 40 airplay chart.



| | PACIFIC |
|----|---|
| 1 | JP, Chrissie & The Fairground Boys Fidelity! |
| 2 | Anamanaguchi Scott Pilgrim vs. The World (Original/Videogame Soundtrack) |
| з | Blind Guardian At The Edge Of Time |
| 4 | Messy Marv And Berner Blow: Blocks And Boat Docks |
| 5 | The Temper Trap Conditions |
| 6 | Isobel Campbell And Mark Lanegan Hawk |
| 7 | Neon Trees Habits |
| 8 | Fitz & The Tantrums Pickin' Up The Pieces |
| 9 | Esperanza Spalding Chamber Music Society |
| 10 | III (Chk Chk Chk) Strange Weather Isn't It? |
| | |
| W | EST NORTH CENTRAL |
| 1 | Bad City Welcome To The Wasteland |
| 2 | Tidewater The Seas We Sail |
| з | Trampled By Turtles Palomino |
| 4 | Blind Guardian At The Edge Of Time |
| 5 | The Band Perry The Band Perry (EP) |
| 6 | Mason Jennings |

Anamanaguchi Scott Pilgrim vs. The World (Origi

Live At First Ave

Neon Trees Habits

HOT 100, Billboard,

THE BILLBOARD HOT 100°

| WEEK | WEEK | 2 WEEK A00 | WEEKS ON CHT | | CERT. PEAK POSITIO | 2 | THIS WEEK | UAST WEEK | AGO WEEKS ON CHIT | TITLE Artist PRODUCER (SONGWRITER) IMPRINI / PROMOTION LABEL |
|------------|----------|---------------|-----------------|---|--------------------------|---|--------------|--------------|-------------------------|---|
| | 1 | 1 | 10 | AL LOVE THE WAY YOU LIE Eminem Featuring Rihanna ZWKS ALEX DA KID (M.MATHERS,A.GRANT,H.HAFFERMAN) © WEB/SHADY/AFTERMATH/INTERSCOPE | 1 | A bump in download sales | 56 | 57 62 | 2 12 | OUR KIND OF LOVE Lady Antebellum PWORLEYLADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,BUSBEE) © CAPITOL NASHVILLE |
| | 3 | 5 | 6 | GREATEST GAINER/ TEENAGE DREAM Katy Perry | 2 | (259,000, up 24%) | 57 | 53 38 | 3 15 | FREE Zac Brown Band |
| | 2 | 2 | 13 | DIGITAL + AIRPLAY OR LUKE BEANCO, MAX MARTIN (K PERRYL GOTTWALD, K S MARTIN, BLEVIN, BIOCKEE) CAPITOL DYNAMITE Taio Cruz | 2 | gives the singer her | 68 | 58 53 | | K.STEGALL,Z.BROWN (Z.BROWN) OHOME GROWN/ATLANTIC/BIGGER PICTURE KING OF ANYTHING Sara Bareilles |
| | | | | DR. LUKE,B.BLANCO (L.GOTTWALD,K.S.MARTIN,B.LEVIN,B.MCKEE,T.CRUZ) MERCURY/IDJMG I LIKE IT Enrique Iglesias Featuring Pitbull | | third chart-topper on Hot Digital | - | | | N.AVRON (S.BAREILLES) ELITTLE WHITE CHURCH Little Big Town |
| 2 | 4 | 4 | 10 | REDONE (N.KHAYAT,E.IGLESIAS,L.RICHIE,A.C.PEREZ) O UNIVERSAL REPUBLIC | 4 | Songs, while an 11-7 | 59 | 63 65 | 5 13 | W KIRKPATRICK,LITTLE BIG TOWN (K FAIRCHILD,W KIRKPATRICK,K SCHALPMAN, PSWEET, J WESTBROOK) O CAPITOL NASHVILLE |
|) | 5 | 7 | 7 | DJ GOT US FALLIN' IN LOVE Usher Featuring Pitbull MAX MARTIN,SHELLBACK (K.S.MARTIN,SHELLBACK,S.KOTECHA,A.C.PEREZ) @@ LAFACE/JLG | 5 | bounce on Hot 100 | 60 | 68 67 | 7 4 | 2012 (IT AIN'T THE END) Jay Sean Featuring Nicki Minaj J REMY,BOBBYBASS (J.SEAN,J.COTTER,R.LAROW,J.SKALLER,J.PERKINS,O.TMARAJ) O CASH MONEY/UNIVERSAL REPUBLIC |
| | 9 | 16 | 6 | JUST THE WAY YOU ARE THE SMEEZINGTONS, NEEDLZ (B.MARS, PLAWRENCE, A.LEVINE, K.CAIN, K.WALTON) © ELEKTRA/ATLANTIC | 6 | Airplay (84.3 million, up 30%) | 61 | 56 45 | 5 18 | UNDO IT Carrie Underwood M.BRIGHT (C.UNDERWOOD,K.DIOGUARDI,M.FREDERIKSEN,L.LAIRD) © 19/ARISTA NASHVILLE |
| | R | 3 | 16 | CALIFORNIA GURLS Katy Perry Featuring Snoop Dogg | 1 | ups her top 10 tally | 62 | 67 73 | 3 7 | LOVE ALL OVER ME Monica |
| | | | | DR. LUKE MAX MARTIN, B BLANCO (K PERRY, L GOTTWALD K.S. MARTIN, B.LEVIN, B.MCKEE, C.C.BROADUS JR.) GO CAPITOL COOLER THAN ME Mike Posner | | on that list to five. | - | | | J.DUPRI,B.M.COX (J.DUPRI,B.M.COX,C.JOHNSON) |
| 3 | ′ | 6 | - 10 | M.POSNER (M.POSNER,E.HOLLJES) | 6 | Est | 63 | 74 85 | | SWIZZ BEATZ,N,SHEBIB (A,GRAHAM,N,SHEBIB,M,SAMUELS,K,DEAN,A,JCHNSON,H,ZANT) () YOUNG MONEY,CASH MONEY,UNIVERSAL MOTOWN |
| 1 | 4 | 8 | 4 | N.CHAPMAN, T.SWIFT (T.SWIFT) BIG MACHINE | 3 | | 64 | 62 60 | 8 | B.M.F. (BLOWIN' MONEY FAST) LEX LUGER (W.ROBERTS II,L.A.LEWIS,D.STYLES) B MAYBACH/SLIP-M-SLIDE/DEF JAM/IDJMG |
| 0 1 | 6 | 20 | 7 | TAKE IT OFF Ke\$ha DR. LUKE (K.SEBERT,L.GOTTWALD,C.KELLY) Ø KEMOSABE/RCA/RMG | 10 | 2 1 | 65 | 60 61 | 1 14 | I'M IN Keith Urban D.HUFF,K.URBAN (R.FOSTER,G.MIDDLEMAN) © CAPITOL NASHVILLE |
| 1 1 | 0 | 11 | 12 | MAGIC B.o.B Featuring Rivers Cuomo DR. LUKE (L.GOTTWALD.R.CUOMO.B.R.SIMMONS, JR.) @ REBELROCK/GRAND HUSTLE/ATLANTIC | 10 | 9 | 66 | 72 70 | 7 0 | COME BACK SONG Darius Rucker F.ROGERS (D.RUCKER,C.STAPLETON,C.BEATHARD) © CAPITOL NASHVILLE |
| 2 1 | 1 | 9 | 20 | AIRPLANES B.o.B Featuring Hayley Williams | 2 | As radio play keeps | 67 | NEW | | LAST FRIDAY NIGHT (T.G.I.F.) Katy Perry |
| | | | | ALEX DA KID FRANK E (B.R.SIMMONS, JR.J.FRANKS A GRANT JOUSSOLLIETT SOMMERS) OO REBELROCK/GRAND HUST LE/ATLANTIC JUST A DREAM Nelly | | rising (18-12 on Hot | - | | | DR. LUKE MAX MARTIN (K. PERRYL GOTTWALD.K.S. MARTIN.B. MCKEE) O CAPITOL LOVER, LOVER Jerrod Niemann |
| | 2 | - | - | JIM JONSIN, RICO LOVE (C.HAYNES, JR. J.G.SCHEFFER, RICO LOVE, F.ROMANO) O DERRTY/UNIVERSAL MOTOWN | 12 | 100 Airplay, up 20%), downloads | 68 | 59 47 | | D.BRAINARD, J.NIEMANN (D.PRITZKER) O SEA GAYLE/ARISTA NASHVILLE |
| 4 1 | 3 | 10 | 22 | RIDIN' SOLO Jason Derulo J.R.ROTEM (J.DESROULEAUX, J.R.ROTEM) Ø BELUGA HEIGHTS, WARNER BROS. | • 9 | increase for the first | 69 | 71 71 | 1 7 | M.SQUIRE, D.SHARPE (D.A.THOMAS, E.H.BENJAMIN V, D.SHARPE, M.SQUIRE) 🕒 SHOTTY/ASYLUM/WARNER BROS. |
| 5 1 | 5 | 14 | 17 | NOT AFRAID Eminem BOI-1DA (M.MATHERS,L.E.RESTO,M.SAMUELS,J.EVANS,M.BURNETTE) @ WEB/SHADY/AFTERMATH/INTERSCOPE | 1 | time since the track | 70 | 48 - | | WHY WAIT Rascal Flatts D.HUFF.RASCAL FLATTS (N.THRASHER.T.SHAPIRO, J.YEARY) O BIG MACHINE |
| 2 | 1 | 18 | 9 | CLUB CAN'T HANDLE ME Flo Rida Featuring David Guetta D.GUETTA (T.DILLARD,C. KEY,K.C.LIVINGSTON,M.CAREN,D.GUETTA,F.RIESTERER,G.TUINFORT) O POE BOY/ATLANTIC | 16 | debuted three weeks ago (97,000, | 2 | 97 86 | 5 16 | SOMEBODY TO LOVE Justin Bieber Featuring Usher STEREOTYPES (J.YIPJ. REEVES, R.ROMULUS, H. BRIGHT, J. BIEBER) SCHOOLBOY/RAYMOND BRAUN/RSLAND/IOJMG |
| 1 | 9 | 10 | 10 | MISERY Maroon 5 | 17 | up 11%), returning | 72 | 89 80 | | THE CATALYST Linkin Park |
| | | | | R J LANGE (A LEVINE, J. CARMICHAEL, S. FARRAR) © A&M/OCTONE/INTERSCOPE BILLIONAIRE Travie McCoy Featuring Bruno Mars | _ | the song to the Hot | | | | R.RUBIN,M.SHINODA (LINKIN PARK) GO WARNER BROS. RIDE Clara Featuring Ludacris |
| 3 1 | 7 | 12 | Sec. | THE SMEEZINGTONS (TMCCOV,B MARS,PLAWRENCE,A.LEVINE) O NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RRP | 4 | 100 top 10. | 73 | 61 52 | 2 19 | C.STEWART, T.NASH (C.PHARRIS, T.NASH, C.A. STEWART, C. BRIDGES) |
| ə (| 6 | - | 2 | RIGHT ABOVE IT Lil Wayne Featuring Drake KANE (D.CARTER.A.GRAHAM.D.A.JOHNSON) © CASH MONEY/UNIVERSAL MOTOWN | 6 | | 74 | 82 79 | 3 8 | BITTERSWEET Fantasia C.HARMONY (C.HARMON, C.KELLY) @ 19/J/RMG |
| 0 2 | 0 | 15 | 22 | OMG Usher Featuring will.i.am WILLLAM (W.ADAMS) © LAFACE/JLG | 1 | | 75 | 80 91 | 1 4 | SEPTEMBER Daughtry H.BENSON (C.DAUGHTRY,J.STEELY) © 19/RCA/RMG |
| 1 1 | 8 | 13 | 17 | FIND YOUR LOVE Drake | 5 | | 76 | 64 57 | 7 9 | POWER Kanye West |
| 2 | OT S | SHOT | | KWESTLIBHASKERUID LD. (A GRAHAM, KWESTE WILSON, PREMICIDS.), BHASKERU ERASE ME Kid Cudi Featuring Kanye West | 22 | 22 | - | | | STANET KKESTL SMPNUR KERALINGERA SAMMERKENST FERMENJPLAGE SEMERATOP NIGES SUME KOOMEP SPEED |
| | DEB | BUT | - | NOT LISTED 0.0.0./UNIVERSAL MOTOWN YOUR LOVE Nicki Minaj | ~~~~ | Rapper takes Hot | T | 81 83 | | F.ROGERS (B HAYSLIPD.DAVIDSON, R.AKINS) MCA NASHVILLE |
| 3 2 | 2 | 17 | 13 | A WANSEL (O.T.MARAJ, A WANSEL, D.FREEMAN, J.PHUGHES, W.FELDER) O YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN | 14 | | 78 | 73 69 | 9 14 | AMMO,KOOL KOJAK (L.GOTTWALD,C.KELLY,M.COSGROVE) O COLUMBIA |
| 2 2 | 9 | 39 | 9 | DEUCES Chris Brown Featuring Tyga & Kevin McCall K.MCCALL (K.MCCALL, M.STEVENSON, C.BROWN) © JIVE/JLG | 24 | preview single from his upcoming | 79 | 77 66 | 5 10 | ROUND & ROUND Selena Gomez & The Scene K RUDOLEJ HALATRAX, A BOLDOKI (K RUDOLEJ KASHER HINDLIN EDOBSON, J HALAVACS, A BOLDOKI) @ HOLLYWOOD |
| 3 8 | 8 | 100 | 3 | HOT TOTTIE Usher Featuring Jay-Z POLOW DA DON (J.JONES, PDAWSON, E. DEAN, S. C. CARTER) LAFACE/JLG | 25 | second set, "Man | 80 | 78 74 | 4 11 | FARMER'S DAUGHTER Rodney Atkins THEWITT,R.ATKINS (M.GREEN,B.HAYSLIPR.AKINS) © CURB |
| 3 2 | 5 | 26 | 5 | STUCK LIKE GLUE Sugarland | 20 | on the Moon II: The Legend of Mr. | 61 | 79 81 | 1 7 | ROLL WITH IT Easton Corbin |
| | | | | B.GALLIMORE,K.BUSH,J.NETTLES (J.O.NETTLES,K.BUSH,K.GRIFFIN,S.CARTER) OO MERCURY NASHVILLE BOTTOMS UP Trey Songz Featuring Nicki Minaj | | Rager," shifts | - | | | C.CHAMBERLAIN (T.LANE,D.LEE,J.PARK) GLITTER IN THE AIR Pink |
| / 2 | 27 | 22 | 3 | KANE BEATZ, TRACK DEALER (T.NEVERSON, T.SCALES, E.MILES, D.A.JOHNSON, M.JAMES, O.T.MARAJ) O SONGBOOK/ATLANTIC | 22 | 99,000 downloads. | 82 | 84 78 | 5 15 | B.MANN (PINK, B.MANN) UAFACE/JLG |
| 3 2 | !4 | 24 | 14 | THE ONLY EXCEPTION Paramore R.CAVALLO,PARAMORE (H.WILLIAMS,J.FARRO) © FUELED BY RAMEN/ATLANTIC/RRP | 24 | 0.05 0 | 83 | 75 68 | 3 12 | WAKA WAKA (THIS TIME FOR AFRICA) Shakira Featuring Freshlyground SI.MEBARAK RIPOLLJ HILL (SI.MEBARAK RIPOLLJ HILLE KOJIDIE, D.B.E. VICTOR, Z.B.JEAN PAUL) O EPICISONY MUSIC LATIN |
| 3 | 11 | 29 | | THE BOYS OF FALL Kenny Chesney B.CANNON,K.CHESNEY (C.BEATHARD,D.TURNBULL) OO BNA | 18 | - | 84 | 66 56 | 5 18 | GETTIN' OVER YOU David Guetta & Chris Willis Featuring Fergie & LMFAO Diaetta Loshores sero ver rester placetta rep roducisiones civilius resterers when we know is reparationary management. |
| 2 | 6 | 21 | | HEY, SOUL SISTER Train | 4 3 | | 85 | 87 88 | 3 11 | THIS AIN'T NOTHIN' Craig Morgan |
| 1 2 | 8 | 31 | 14 | M.TEREFE,ESPIONAGE,G.WATTENBERG (PMONAHAN,E.LIND,A.BJORKLUND) Columbia TEACH ME HOW TO DOUGIE Cali Swag District | 28 | 33 | 86 | 90 93 | 2 4 | RO'DONNELL,C.MORGAN (C.DUBOIS,K.K. PHILLIPS) OBNA THE MAN WHO CAN'T BE MOVED The Script |
| | | | | C.FOWLER,E.WEST (C.FOWLER,C.GLEE,C.CHILDS,E.WEST) G CAPITOL IF I HAD YOU Adam Lambert | | While the band | - | | | D.0'DONOGHUE,M.SHEEHAN (D.0'DONOGHUE,M.SHEEHAN,A.FRAMPTON,S.A.KIPNER) PHONOGENIC/EPIC MY FIRST KISS 30HI3 Featuring KeSha |
| 2 3 | 2 | 42 | | MAX MARTIN, SHELLBACK, K. LUNDIN (K.S. MARTIN, SHELLBACK, S. KOTECHA) (0 19/RCA/RMG | 32 | makes its first foray | 87 | 70 59 | 3 17 | DR. LUKE, B.BLANCO (L.GOTTWALD, B.LEVIN, S.FOREMAN, N.MOTTE) O PHOTO FINISH/ATLANTIC/RRP |
| 3 4 | 3 | 54 | 13 | ANIMAL Neon Trees T.PAGNOTTA (T.GLENN, T.PAGNOTTA, B. CAMPBELL) OO MERCURY/IDJMG | 33 | into the top 40 of this list, it moves | 88 | 99 77 | 7 3 | AS SHE'S WALKING AWAY K.STEGALL, Z.BROWN (Z.BROWN, W.DURRETTE) Zac Brown Band Featuring Alan Jackson GO SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE |
| 4 2 | 3 | 33 | 55 | NEED YOU NOW PWORLEY,LADY ANTEBELLUM (D. HAYWOOD,C. KELLEY,H. SCOTT,J. KEAR) C CAPITOL NASHVILLE/CAPITOL | 3 2 | into the runner-up | 89 | 83 75 | 5 6 | CHAMPAGNE LIFE Ne-Yo D.GOUGH (S.C.SMITH, D.GOUGH) Image: Comparison of the second se |
| 3 3 | 6 | 41 | 10 | SECRETS OneRepublic | 35 | slot on Alternative | 90 | 95 97 | 7 3 | LOVE LIKE WOE The Ready Set |
| | | | | R.TEDDER (R.TEDDER) MOSLEV/INTÉRSCOPE HALF OF MY HEART John Mayer | 26 | Songs. | - | 94 98 | | JR ROTEM (J.WITZIGREUTER.J.R ROTEM, D.A.THOMAS, E.H.BENJAMIN V.A.BEAL, R.ROSS, H.PIERRE) SIRE/DECAYDANCE/REPRISE LITTLE LION MAN Mumford & Sons |
| | | 35 | | J.MAYER,S.JORDAN (J.MAYER) © COLUMBIA BREAK YOUR HEART Taio Cruz Featuring Ludacris | 25 | 41 | 91 | | | M.DRAVS (MUMFORD & SONS) O GENTLEMAN OF THE ROAD/RED/GLASSNOTE BED INTRUDER SONG Antoine Dodson & The Gregory Brothers Feat. Kelly Dodson |
| 7 3 | 0 | 23 | 27 | T.CRUZ,F.T.SMITH (T.CRUZ,F.T.SMITH,C.BRIDGES) | 2 1 | Rap quartet from | 92 | RE-ENTR | Y 2 | THE GREGORY BROTHERS (DODSON, M. GREGORY) GREGORY RESIDENCE |
| B 3 | 15 | 32 | 30 | SMILE Uncle Kracker R.CAVALLO (M.SHAFER,B.DALY,J.HARDING,J.BOSE) © TOP DOG/ATLANTIC | 31 | Los Angeles, which will open for Mike | 93 | 85 76 | 6 11 | 143 NIC NAC (B.BRACKINS,W.NORWOOD JR,N.BALDING) O TYCOON STATUS/UNIVERSAL REPUBLIC |
|) 4 | 0 | 49 | 13 | MISS ME Drake Featuring Lil Wayne Boli Idan Shebb (A GRAHAM M SAMUELS N SHEBB D CAATER D EDWARDS D RICHARDSON) O YOUNG MONEY/CASH MONEY/UNVERSAL MOTOWN | 15 | Posner on his | 94 | NEW | 1 | TOOT IT AND BOOT IT YG T.GRIFFIN (K.D.R.JACKSON,T.GRIFFIN,M.NEWMAN,N.LEE JR.,T.BLUECHEL) Ø DEF JAM/IDJMG |
| 3 | 13 | 27 | 24 | THERE GOES MY BABY Usher | 25 | upcoming tour, | 95 | 91 82 | 2 12 | ROCK THAT BODY The Black Eyed Peas |
| | | | | JIM JONSIN,RICO LOVE (RICO LOVE, J.G. SCHEFFER, F.ROMANO, D.MORRIS) O LAFACE/JLG LIKE A G6 Far*East Movement Featuring Cataracs & Dev | | makes the second- largest jump on the | - | | | DBLETTA WILLIAM KNISH FANKAGENDA (M JOANS A PHENA JOONEZS FERBLISOUD BLETTA IN KNISH TA WILDER JISHPTISTEJ LIMINSOUR BINYARO, R.) 🔞 INTERSOPE F**K YOU! Cee Lo Green |
| 6 | 9 | 92 | 3 | THE CATARACS (K.NISHIMURA, J.ROH, J.CHOUNG, D.SINGER VINE, N.HOLOWELL-DHAR) O CHERRYTREE/INTERSCOPE | 41 | chart. Airplay nearly | 96 | NEW | - 11 | NOT LISTED (NOT LISTED) |
| 9 4 | 14 | 48 | 13 | PRETTY GOOD AT DRINKIN' BEER Billy Currington C.CHAMBERLAIN,B.CURRINGTON (T.JONES) GO MERCURY NASHVILLE | 42 | doubles to 13.3 | 97 | NEW | 1 | TRAILERHOOD Toby Keith TKEITH (TKEITH) O SHOW DOG-UNIVERSAL |
| 3 4 | 7 | 51 | 8 | IF I DIE YOUNG The Band Perry PWORLEY (K.PERRY) © REPUBLIC NASHVILLE | 43 | million impressions, helping the song | 98 | NEW | 1 | HOLDING YOU DOWN (GOIN IN CIRCLES) Jazmine Sullivan |
| . 3 | 18 | 28 | 22 | ALEJANDRO Lady Gaga | 5 | rise 41-26 on Digital | 99 | 100 95 | 5 4 | MOCKINGBIRD Rob Thomas |
| | | | | REDONE, LADY GAGA (N.KHAYAT, S.G. GERMANOTTA) OO STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE BULLETPROOF La Roux | | Songs (48,000, up | 100 | NEW | | M.SERLETIC (R.THOMAS) |
| 5 3 | 19 | 25 | -26 | B.LANGMAID, E.JACKSON (E.JACKSON, B.LANGMAID) OOO BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE | 8 | 47%). | 100 | NEW | | M.KNOX (J.THOMPSON, C.BEATHARD, D.L.MURPHY) © COLUMBIA (NASHVILLE) |
| b 4 | 5 | 40 | | GOT YOUR BACK DJ TOOMP (C.J.HARRIS, JR.,A.DAVIS,T.NASH) | 38 | BETWEE | N THE | BUL | LET | S |
| 5 | i4 | 50 | 12 | IF IT'S LOVE Train G.WATTENBERG, M. TEREFE (PMONAHAN, G. WATTENBERG) O COLUMBIA | 47 | LICH | | м | | |
| 4 | 9 | 46 | 17 | LOVE LIKE CRAZY Lee Brice | 45 | 058 | EK | M | U | VES FORTH WITH 'TOTTIE' |
| | 11 | 34 | | DJOHNSON (DJOHNSON,TJAMES) O CURB PRETTY BOY SWAG Soulja Boy Tell'em | 34 | ALL REPORTS | 10.00 | 1 | U | sher claims four of the top 40 slots on the Billboard Hot 100—the first t |
| | | | | YOUNG SHAY,G5KIDMURPH (D.WAY,O.BYRD,J.MURPHY) O COLLIPARK/INTERSCOPE BREAKEVEN The Script | _ | | | 14 | | has done so as the lead artist on each track—as "Hot Tottie" soars 88-25. |
| 0 5 | i0 | 44 | 39 | D.O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER (D.O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER) O PHONOGENICE PIC | 12 | 200 | 100 | 1 | | lease of his new EP, "Versus," helps stimulate sales of the song with 52, |
| 1 3 | 17 | 30 | 19 | IMPOSSIBLE Shontelle ARNTHOR (A.BIRGISSON,I.WROLDSEN) © SRP/SRC/UNIVERSAL MOTOWN | 13 | | 1 | | | st-week downloads, sending it into the region alongside his tracks at No. |
| 2 5 | i5 | 55 | 7 | LA LA LA Auburn Featuring Iyaz | 51 | | 3 | | | |
| | 15 | | | JR.ROTEM (J.R.ROTEM,K.JOWES,J.D.WALKER,A.C.HRISTENSEN PKOENEMAWUA POTEKHINS, ZHUKOV) 🔞 BELUGA HEIGHTS WAANER BROS. LETTING GO (DUTTY LOVE) Sean Kingston Featuring Nicki Minaj | 46 | | - | | | and 40. In addition, Justin Bieber's "Somebody to Love," on which Ushe |
| | - | | | STARGATE (K. ANDERSON, M. S. ERIKSEN, T. É. HERMANSEN, E. DEAN, T. HALE, O. T. MARAJ) BELUGA HEIGHTS/EPIC MY KINDA PARTY Jason Aldean | | | | 1 | | atured, lifts 97-71 in its 16th week on the chart with a 60% digital gain (31,0 |
| 4 | NE | W | 1 | M.KNOX (B.GILBERT) BROKEN BOW | 54 | USHER | - | 10 | | anks to the song's inclusion on "Versus" and the deluxe edition of "Raym |
| | | | | ALL ABOUT TONIGHT Blake Shelton | 37 | 100 | | | v] | Raymond," also new to retail this past week. —Silvio Pietrolue |

HOT 100 nielsen SoundScan

HOT 100 AIRPLAY

SALES DATA COMPILED BY

nielsen SoundSca

| NEK | LAST WEEK | WEEKS DN CHT | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | NEEK | LAST WEEK | WEEKS |
|-----|--------------|-----------------|--|------|--------------|-------|
| 0 | 1 | 11 | LOVE THE WAY YOU LIE BUINEM FEAT RHANNA (WEB SHADWAFTERMATH INTERSCOPE) | 26 | 33 | 7 |
| 2 | 2 | 11 | DYNAMITE TAIO CRUZ (MERCURY/IDJMG) | 27 | 29 | 7 |
| 3 | 4 | 13 | I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNVERSAL REPUBLIC UNVERSAL) | 28 | 32 | 10 |
| 4 | 7 | 7 | DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG) | 29 | 50 | 3 |
| 5 | 3 | 16 | CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL) | 30 | 26 | 14 |
| 6 | 5 | 17 | COOLER THAN ME MIKE POSNER (J/RMG) | 31 | 34 | 12 |
| 0 | 11 | 6 | TEENAGE DREAM KATY PERRY (CAPITOL) | 32 | 45 | 3 |
| 8 | 6 | 18 | AIRPLANES B.0.B FEAT HALEY WILLIAMS (REBELROCK (GRAND HUSTLE/ATLANTIC) | 33 | 28 | 8 |
| 9 | 8 | 17 | FIND YOUR LOVE DRAKE (YOUNG MONEYCASH MONEYUNIVERSAL MOTOWN) | 34 | 36 | 11 |
| 10 | 14 | 5 | JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC) | 35 | 27 | 14 |
| 11 | 10 | 13 | RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) | 36 | 35 | 14 |
| 12 | 18 | 4 | MINE TAYLOR SWIFT (BIG MACHINE) | 37 | 31 | 27 |
| 13 | 9 | 22 | OMG USHER FEAT. WILL.I.AM (LAFACE/JLG) | 38 | 46 | 5 |
| 14 | 16 | 9 | MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE) | 39 | 42 | 12 |
| 15 | 13 | 19 | BILLIONAIRE TRAVE MCCOY FEAT. BRUND MARS (WAPY BOY/DECA/DAVICE/LELED BY RAME/RRP) | 40 | 47 | 6 |
| 16 | 22 | 5 | DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG) | 41 | 52 | 4 |
| 17 | 12 | 14 | YOUR LOVE NICKI MINAJ (YOUNG MONEY,CASH MONEY,UNIVERSAL MOTOWN) | 42 | 40 | 7 |
| 18 | 15 | 15 | NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) | 43 | 49 | 9 |
| 19 | 19 | 9 | MISS ME DRAKE FEAT LIL WARNE (YOUNG MONEY/CASH MONEY/UNVERSAL MOTOWN) | 44 | 41 | 20 |
| 20 | 17 | 21 | THERE GOES MY BABY USHER (LAFACE/JLG) | 45 | 53 | 10 |
| 21 | 20 | 20 | SMILE UNCLE KRACKER (TOP DOG/ATLANTIC) | 46 | 60 | 4 |
| 22 | 30 | 4 | TAKE IT OFF Kesha (KEMOSABE/RCA/RMG) | 47 | 38 | 21 |
| 23 | 23 | 39 | HEY, SOUL SISTER TRAIN (COLUMBIA) | 48 | 56 | 7 |
| 24 | 24 | 50 | NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) | 49 | 73 | 2 |
| 25 | 25 | 31 | BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) | 50 | 44 | 10 |
| | | | | | | |

| | NEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|---|------|-----------------|--|
|) | 33 | 7 | |
|) | 29 | 7 | MAGIC B.O.B FEAT. RIVERS CUOMO (REBEL/ROCK/GRAND HUSTLE/ATLAVITIC) |
|) | 32 | 10 | PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON (MERCURY NASHVILLE) |
|) | 50 | 3 | CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC) |
| | 26 | 14 | ALL ABOUT TONIGHT BLAKE SHELTON (REPRISE (NASHVILLE)/WMN) |
|) | 34 | 12 | HALF OF MY HEART JOHN MAYER (COLUMBIA) |
|) | 45 | 3 | HOT TOTTIE USHER FEAT. JAY-Z (LAFACE/JLG) |
| | 28 | 8 | THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) |
|) | 36 | 11 | OUR KIND OF LOVE LADY ANTEBELLUM (CAPITOL NASHVILLE) |
| | 27 | 14 | I'M IN KEITH URBAN (CAPITOL NASHVILLE) |
|) | 35 | 14 | LOVE LIKE CRAZY LEE BRICE (CURB) |
| | 31 | 27 | BREAK YOUR HEART TAID CRUZ FEAT. LUDACRIS (MERCURY/IDJMG) |
|) | 46 | 5 | BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC) |
|) | 42 | 12 | GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) |
|) | 47 | 6 | THE BOYS OF FALL KENNY CHESNEY (BNA) |
| | 52 | 4 | FANCY DRAKE FERT TIL & SWIZZ BERTZ (YOUNG MONEY(CASH MONEY(UWERSAL MOTOWN) |
| | 40 | 7 | B.M.F. (BLOWIN' MONEY FAST) RICK ROSS FEAT STYLES P (MAYBACH SUP-N-SUDE/DEF JAM/DJMG) |
|) | 49 | 9 | IF IT'S LOVE TRAIN (COLUMBIA) |
| | 41 | 20 | BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE) |
| | 53 | 10 | ALL OVER ME JOSH TURNER (MCA NASHVILLE) |
|) | 60 | 4 | ANIMAL NEON TREES (MERCURY/IDJMG) |
| | 38 | 21 | ALEJANDRO LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE) |
|) | 56 | 7 | ROLL WITH IT EASTON CORBIN (MERCURY NASHVILLE) |
|) | 73 | 2 | JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN) |
| | 44 | 10 | BITTERSWEET FANTASIA (19/J/RMG) |
| | | | |
| | | | |
| | | | |
| | | | |

| L | / | 1 | UCK | |
|------|--------------|-------|---|-------|
| WEEK | LAST WEEK | WEEKS | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
| 1 | 2 | 15 | # SECRETS IWK ONEREPUBLIC (MOSLEY/INTERSCOPE) | |
| 2 | 1 | 17 | THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) | |
| 3 | 4 | 19 | ANIMAL NEON TREES (MERCURY/IDJMG) | |
| 4 | 3 | 34 | HEY, SOUL SISTER TRAIN (COLUMBIA) | 4 |
| 5 | 5 | 13 | HALF OF MY HEART JOHN MAYER (COLUMBIA) | |
| 6 | 6 | 14 | IF IT'S LOVE TRAIN (COLUMBIA) | |
| | 10 | 4 | THE CATALYST LINKIN PARK (WARNER BROS.) | |
| 8 | 8 | 6 | LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) | |
| 9 | 7 | 34 | SMILE UNCLE KRACKER (TOP DOG/ATLANTIC) | |
| 10 | 12 | 8 | THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC) | |
| 11 | 13 | 6 | SEPTEMBER DAUGHTRY (19/RCA/RMG) | |
| 12 | 11 | 34 | SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARNEAD (500 500 WAXWITLUMMERSAL REPUBLIC) | ٠ |
| 13 | 16 | 34 | DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY) | |
| 14 | 15 | 34 | BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC) | |
| 15 | 17 | 11 | BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK) | |
| | | | | |

R&B/HIP-HOP

 7
 6
 17
 NOT AFRAID EMINEM (WEB/SHADVAFTERMATH/INTERSCOPE)

 8
 7
 20
 AIRPLANES ODBHAT WILLING FEREROX/GWO H/STLEAT.ANT

10 8 3 BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)

 11
 9
 15
 TEACH ME HOW TO DOUGIE (ALI SWAG DISTRICT (CAPITOL)

 12
 11
 22
 OMG USHER FEAT WILLIAM (LAFACE/JLG)
 13 10 13 YOUR LOVE 14 15 9 DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG

HOT TOTTIE

15 12 12 PRETTY BOY SWAG SOULJA BOY TELL'EM (COLLIPAR)

COMEDY TITLE

4 34 WHITE & NERDY WERD AL YANKOVIC (WAY MOSY

6 26 IMA KOREAN

5 27 GO COPS RUCKA RUCKA ALI (PINEGROVE

10 27 CHING CHANG CHONG

RUCKA RUCKA AL
 8
 34
 SHOW MEYOUR BELIGHTURE)

 15
 10
 LADIE (NORMAL GUY)

 15
 10
 GROW OLD WITH YOU ADAM SANDLER (MAVERICK/WARNER BROS.)

BOOMBOX

3 2 34
 LIKE A BOSS
 THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)
 J**2 IN MY PANTS
 THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)

RUCKA RUCKA ALI FEAT. DJ NOT NICE (PINEGROVE) 11 26 DON'T BE A PLAYA, HAITI RUCKA RUCKA ALI (PINEGROVE) 9 34 BOATS 'N HOES

WILL FERRELL & JOHN C. REILLY (COLUMBIA PICTURES) GOOFY GOOBER ROCK

STATE AND ARTIST (IMPRINT/PROMOTION LABEL) 2 3 7 DJ GOT US FALLIN' IN LOVE USHER FEAT PITBULL (LAFACE/JLG)
 3
 4
 2
 JUST A DREAM NELV (DERRTY/UNVERSAL MOTOWN/UMRG)

 4
 5
 17
 BAGIC BAFAI NUESS (DUM) (PERLINOX OF AND HISTLEAR ANTO DA PERLINESS (DUM) (PERLINOX OF AND HISTLEAR ANTO

5 1 2 RIGHT ABOVE IT - 1 ERASE ME KID CUDI (6.0.0./UNIVERS

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14 17 24

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Bill**boa**rd.

SALES DATA COMPILED BY

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|------|--------------|-----------------|---|-------|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | CBRT. |
| 1 | 1 | 4 | #1 MINE 4WKS TAYLOR SWIFT (BIG MACHINE) | |
| 2 | 2 | 6 | STUCK LIKE GLUE SUGARLAND (MERCURY) | |
| 3 | 4 | 11 | IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE) | |
| 4 | 16 | 2 | MY KINDA PARTY JASON ALDEAN (BROKEN BOW) | |
| 5 | 5 | 4 | THE BOYS OF FALL KENNY CHESNEY (BNA) | |
| 6 | 3 | 34 | NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE) | 3 |
| 7 | 14 | 16 | LITTLE WHITE CHURCH LITTLE BIG TOWN (CAPITOL NASHVILLE) | |
| 8 | 7 | 17 | FREE ZAC BROWN BAND (-KOVE GROWN SOUTHERN GROUND) ATLANTIC BIGGER PICTURE) | |
| 9 | 11 | 13 | PRETTY GOOD AT DRINKIN' BEER BILLY CURRINGTON (MERCURY) | |
| 10 | 13 | 23 | SMILE UNCLE KRACKER (TOP DOG/ATLANTIC/BIGGER PICTURE) | |
| 11 | 12 | 23 | LOVE LIKE CRAZY LEE BRICE (CURB) | |
| 12 | 9 | 17 | UNDO IT CARRIE UNDERWOOD (19/ARISTA NASHVILLE) | ٠ |
| 13 | 10 | 21 | LOVER, LOVER JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE) | |
| 14 | 15 | 21 | FARMER'S DAUGHTER RODNEY ATKINS (CURB) | |
| 15 | 6 | 2 | WHY WAIT RASCAL FLATTS (BIG MACHINE) | |

| | | L/ | ATIN" | |
|--------------|--------------|-----------------|---|-------|
| THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
| 1 | 1 | 16 | WAKA WAKA (THIS TIME FOR AFRICA) | |
| 2 | 2 | 34 | I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) | 2 |
| 3 | 3 | 34 | HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN) | |
| 4 | 6 | 18 | CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UMERSAL MUSIC LATINO) | |
| 5 | 5 | 34 | HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO) | |
| 6 | 4 | 24 | GITANA SHAKIRA (EPIC/SONY MUSIC LATIN) | |
| 7 | 7 | 34 | LOBA SHAKIRA (EPIC/SONY MUSIC LATIN) | • |
| 8 | 8 | 29 | MI NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO) | |
| 9 | 9 | 34 | DIMELO ENRIQUE IGLESIAS (INTERSCOPE UNIVERSAL MUSIC LATINO) | |
| 10 | 11 | 28 | STAND BY ME PRINCE ROYCE (TOP STOP) | |
| 11 | 10 | 2 | DANZA KUDURO DON OMAR & LUCENZO (MACHETE, UNIVERSAL, MUSIC LATINO) | |
| 12 | 13 | 11 | EL MALO AVENTURA (PREMIUM LATIN) | |
| 13 | 12 | 14 | ALEJATE DE MI CAMILA (SONY MUSIC LATIN) | |
| 14 | 14 | 34 | SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN) | |
| 15 | 28 | 34 | OYE COMO VA SANTANA (COLUMBIA/LEGACY) | |
| | | | | |

| (\mathbf{b}) |) | R | EGIONAL MEXICAN [™] | |
|------------------|--------------|-------|--|-------|
| THIS | LAST WEEK | WEEKS | TITLE ARTIST (IMPRINT/LABEL) | CERT. |
| 1 | 1 | 14 | AL DIABLO LO NUESTRO 2WKS ESPINOZA PAZ (DISA/ASL) | |
| 2 | 2 | 24 | AMARTE A LA ANTIGUA PEDRO FERNANDEZ (FONOVISA) | |
| 3 | 12 | 34 | LO INTENTAMOS ESPINOZA PAZ (DISA/ASL) | |
| 4 | 3 | 6 | NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA) | |
| 5 | 8 | 9 | MILLONARIO DE AMOR SERGIO VEGA (DISA) | |
| 6 | 4 | 14 | DIME QUE ME QUIERES BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISA) | |
| 7 | - | 1 | MIEDO VICENTE FERNANDEZ (SONY MUSIC LATIN) | |
| 8 | 6 | 26 | TE RECORDARE EL TRONO DE MEXICO (FONOVISA/MUSIVISA) | |
| 9 | 7 | 26 | EL ENAMORADO LOS TITANES DE DURANGO (DISA) | |
| 10 | 5 | 34 | ANDO BIEN PEDO BANDA LOS RECODITOS (DISA) | |
| 11 | 11 | 24 | LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA) | |
| 12 | 24 | 23 | EL PROXIMO VIERNES ESPINOZA PAZ (DISA/ASL) | |
| 13 | 9 | 34 | COMO LA FLOR SELENA (EMI LATIN/CAPITOL LATIN) | |
| 14 | 14 | 34 | CARITA DE ANGEL LARRY HERNANDEZ (MENDIETA/FONOVISA/MUSIVISA) | |
| 15 | - | 1 | POR QUE ME HACES LLORAR? JUAN GABRIEL (FONOVISA) | |
| | | | | |

HOT DIGITAL SONGS electronically monitored 24 I tracks, as compiled from In why Modia, 11,0, and Madao dance, jazz and Latin formats, are -specific, respectively, downloade

Christian, gospel, overall and genn

stations, encompassing pop, adult, rock country, R&B/hip-hop, systems, Hot Digital SONGS, ISING PACE SONGS, The top-selling observation and PDD pictures and the picture selling

1,239 bata 5

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| nos uasia | WEEK | LAST WEEK | WEEKS ON CHT | | CERT. |
|-----------|------|--------------|-----------------|---|-------|
| IN DU | 0 | 2 | 6 | # TEENAGE DREAM | |
| 111 | 2 | 3 | 10 | LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY()AFTERMATH(INTERSCOPE) | |
| Media | 3 | 4 | 13 | DYNAMITE TAIO CRUZ (MERCURY/IDJMG) | |
| 00031 | 4 | 6 | 6 | JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC) | |
| 10. 63 | 6 | 7 | 7 | DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG) | |
| 2 0 2 | 6 | 5 | 14 | I LIKE IT Enrique Iglesias Feat. Pitbull (Universal Republic) | |
| II CUBL | 7 | 8 | 2 | JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN) | |
| 1001 | 8 | 9 | 9 | MAGIC B.O.B FEAT. RIVERS CUOMO (REBEL/ROCK/GRAND HUSTLE/ATLANTIC) | |
| JOH D | 9 | 11 | 6 | TAKE IT OFF KESHA (KEMOSABE/RCA/RMG) | |
| 2000 | 10 | 1 | 2 | RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN) | |
| e rue | 0 | - | 1 | ERASE ME KID CUDI (G.O.O.D./UNIVERSAL MOTOWN) | |
| compli | 12 | 13 | 4 | MINE TAYLOR SWIFT (BIG MACHINE) | |
| sed to | 13 | 14 | 7 | CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC) | |
| In si ev | 14 | 10 | 17 | COOLER THAN ME MIKE POSNER (J/RMG) | |
| 193 04 | 15 | 12 | 16 | CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL) | |
| 04 1016 | 16 | 15 | 17 | NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) | |
| 510 204 | 17 | 16 | 22 | RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) | • |
| and r | 18 | 18 | 5 | STUCK LIKE GLUE SUGARLAND (MERCURY NASHVILLE) | |
| Airpid | 19 | 17 | 20 | AIRPLANES B.D.B FEAT HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) | |
| 01 100 | 20 | 20 | 10 | MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE) | |
| COD. H | 21 | - | 1 | HOT TOTTIE USHER (LAFACE/JLG) | |
| ounds | 22 | 21 | 21 | BILLIONAIRE TRAVE MCCM FLAT BRUND MARS (NAPPY BOY/DECA/CANCER/LELD BY RAMEN/RPP) | |
| 1500 S | 23 | 22 | 3 | BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC) | |
| Dy NH | 24 | 23 | 10 | CALI SWAG DISTRICT (CAPITOL) | |
| DVIDED | 25 | 41 | 3 | LIKE A G6 FAR*EAST MOVEMENT FEAT CATARACS & DEV (CHERRYTREE/NTERSCOPE) | |

| THIS | WEEA | WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|------|------|------|-----------------|--|-------|
| 2 | 6 | 28 | 6 | IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE) | |
| 2 | 2 | 29 | 9 | SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE) | |
| 2 | 8 | 25 | 22 | OMG USHER FEAT. WILLI.AM (LAFACE/JLG) | |
| 2 | 9 | - | 1 | LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL) | |
| 3 | 0 | 24 | 13 | YOUR LOVE NICKI MINAJ (YOUNG MONEY(CASH MONEY(UNVERSAL MOTOWN) | |
| 3 | 1 | 30 | 8 | IF I HAD YOU ADAM LAMBERT (19/RCA/RMG) | |
| 3 | 2 | 26 | 11 | THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) | |
| 3 | 3 | - | 1 | MY KINDA PARTY JASON ALDEAN (BROKEN BOW) | |
| 3 | 4 | 31 | 4 | THE BOYS OF FALL KENNY CHESNEY (BNA) | |
| 3 | 5 | 37 | 9 | ANIMAL NEON TREES (MERCURY/IDJMG) | |
| 3 | 6 | 40 | 6 | DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JNE/JLG) | |
| 3 | 2 | 48 | 4 | LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS EPIC) | |
| 3 | 8 | 33 | 47 | HEY, SOUL SISTER TRAIN (COLUMBIA) | 4 |
| 3 | 9 | 35 | 8 | PRETTY BOY SWAG soulja boy tell'em (collipark/interscope) | |
| 4 | 0 | 39 | 6 | LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.) | |
| -4 | 1 | 34 | 27 | BREAK YOUR HEART TAIO CRUZ FEAT. LUDACRIS (MERCURY/IDJMG) | 2 |
| 4 | 2 | 73 | 13 | SOMEBODY TO LOVE JUSTIN BEBER FEAT USHER (SCHOOLBOY/RAMIOND BRAUNISLAND/DUMG) | |
| 4 | 3 | 53 | 4 | 2012 (IT AIN"T THE END) JAY SEAN FEAT NICKI MINAJ (CASH MONEYUMVERSAL REPUBLIC) | |
| 4 | 4 | 43 | 10 | KING OF ANYTHING SARA BAREILLES (EPIC) | |
| 4 | 5 | 42 | 25 | BULLETPROOF LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE) | |
| 4 | 6 | 51 | 26 | ALL I DO IS WIN DJ KHALED (WE THE BEST/E1) | • |
| 4 | 2 | 65 | 3 | BED INTRUDER SONG ANTONE DODGON & THE GREGORY HARTHERS FEAT, KELLY DODGON (GREGORY RESIDENCE) | |
| 4 | 8 | 50 | 10 | HALF OF MY HEART JOHN MAYER (COLUMBIA) | |

49

27 54 NEED YOU NOW

46 22 ALEJANDRO LADY GAGA (STREAMLINE KONLINE) CHERRYTREE INTE

15 16 34 EAT IT

POP/ADULT/ROCK Billboard.

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|------|-------------|-----------------|--|
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| - 14 | • | • | |
| IS | NEEK | WEEKS ON CHT | TITLE |
| EN O | | | ARTIST (IMPRINT / PROMOTION LABEL) |
| 0 | 1 | 12 | 2 WKS TAIO CRUZ (MERCURY/IDJMG) |
| 2 | 2 | 10 | LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE) |
| 3 | 4 | 14 | I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC) |
| 4 | 3 | 18 | COOLER THAN ME |
| 6 | 9 | 5 | MIKE POSNER (J/RMG) GREATEST GAINER KATY PERRY (CAPITOL) |
| ~ | (1999) - 19 | - | GAINER KATY PERRY (CAPITOL) DJ GOT US FALLIN' IN LOVE |
| 6 | 8 | 7 | USHER FEAT. PITBULL (LAFACE/JLG) |
| 7 | 7 | 14 | RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 8 | 5 | 16 | CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL) |
| 9 | 6 | 18 | AIRPLANES |
| 10 | 11 | 9 | BOB FEAT HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) MISERY |
| - | | | MAROON 5 (A&M/OCTONE/INTERSCOPE) |
| O | 13 | 6 | KE\$HA (KEMOSABE/RCA/RMG) |
| 12 | 15 | 5 | JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC) |
| 13 | 12 | 16 | THE ONLY EXCEPTION PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP) |
| 14 | 10 | 22 | BILLIONAIRE THAVE MCCOV FEAT. BILLIO MARE (NAPY BOY/DECAYDANCE/FLELED BY RAMEN/RRP) |
| 1 | 17 | 8 | MAGIC |
| - | | 10255 | B.0.9 FEAT RIVERS CUONO (REBELROCK/GRAND HUSTLE/ATLANTIC) NOT AFRAID |
| 16 | 16 | 15 | EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) |
| Ð | 24 | 7 | CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC) |
| 18 | 14 | 13 | FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 19 | 18 | 21 | OMG USHER FEAT. WILLIAM (LAFACE/JLG) |
| 20 | 21 | 10 | SECRETS |
| - | | | ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 20 | 20 | 10 | ADAM LAMBERT (19/RCA/RMG) KISSIN U |
| 22 | 19 | 12 | MIRANDA COSGROVE (COLUMBIA) |
| 23 | 25 | 3 | MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) |
| 24 | 26 | 8 | HALF OF MY HEART JOHN MAYER (COLUMBIA) |
| 25 | 22 | 20 | IMPOSSIBLE |
| 26 | 31 | 3 | SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN) JUST A DREAM |
| - | | | NELLY (DERRTY/UNIVERSAL MOTOWN) THE MAN WHO CAN'T BE MOVED |
| 27 | 28 | 10 | THE SCRIPT (PHONOGENIC/EPIC) |
| 28 | 29 | 6 | IF IT'S LOVE TRAIN (COLUMBIA) |
| 29 | 27 | 7 | LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.) |
| 30 | 30 | 5 | ANIMAL NEON TREES (MERCURY/IDJMG) |
| 31 | 23 | 7 | YOUR LOVE |
| 32 | 34 | 3 | NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 2012 (IT AIN'T THE END) |
| - | | | JAY SEAN FEAT. NICKI MINAJ (CASH MONEY/UNIVERSAL REPUBLIC) U SMILE |
| 33 | NE | | JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG) |
| 34 | 33 | 4 | BLEED HOT CHELLE RAE (IMO/JIVE/JLG) |
| 35 | 32 | 16 | GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS (GUM/ASTRALWERKS/CAPITOL) |
| 36 | 36 | 2 | ROUND & ROUND SELENA GOMEZ & THE SCENE (HOLLYWOOD) |
| 37 | 37 | 2 | LOVE LIKE WOE |
| - | | | THE READY SET (SIRE/DECAYDANCE/REPRISE) |
| 38 | NE | W | RICHARD VISSION & STATIC REVENDER STARRING LUCIANA (GEFFEN/INTERSCOPE) |
| 39 | 35 | 15 | MY FIRST KISS 30HI3 FEAT. KESHA (PHOTO FINISH/ATLANTIC/RRP) |
| 40 | NE | W | LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC) |
| | | | |

Heart makes its first appearance on Billboard's Adult Contemporary radio airplay chart (viewable in full at billboard.biz/charts) in more than 16 years, as "Hey You" debuts at No. 30. The song introduces the group's first studio album in six years,

"Red Velvet Car," released Aug. 31.

Heart last graced the survey with the No. 24-peaking "The W in Me" (originally a No. 33 Billboard Hot 100 hit for Donna Summ 1983) the week of Aug. 6, 1994. The band charted the first of its 1 entries with "Dreamboat

Annie," which peaked at No. 17 in 1977, and has enjoyed one No. 1 on the ranking, "These Dreams," which reigned for three weeks in 1986.

"Hey You" marks Heart's first placement on any Billboard airplay chart since "Oldest Story in the World" reached No. 22 on the Heritage Rock tally in July 2004.

| hoard Hot 100 hit for Donna Summe I. The band charted the first of its 11 | |
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| NEEK | AST WEEK | EKS | TITLE |
| | | NO | |
| U | 1 | 35 | # HEY, SOUL SISTER PWKS TRAIN (COLUMBIA) |
| 2 | 2 | 33 | NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 3 | 4 | 25 | BREAKEVEN |
| - | | | THE SCRIPT (PHONOGENIC/EPIC) SMILE |
| 4 | 3 | 48 | UNCLE KRACKER (TOP DOG/ATLANTIC) |
| 5 | 5 | 35 | SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC) |
| 6 | 7 | 27 | LIFE AFTER YOU |
| - | | | DAUGHTRY (19/RCA/RMG) HAVEN'T MET YOU YET |
| 7 | 6 | 52 | MICHAEL BUBLE (143/REPRISE) |
| 8 | 8 | 47 | ALREADY GONE KELLY CLARKSON (19/RCA/RMG) |
| 9 | 9 | 24 | WHATAYA WANT FROM ME |
| | | | ADAM LAMBERT (19/RCA/RMG) |
| 10 | 10 | 28 | KRIS ALLEN (19/JIVE/JLG) |
| 0 | 12 | 10 | HALF OF MY HEART JOHN MAYER (COLUMBIA) |
| 12 | 11 | 10 | CALIFORNIA GURLS |
| 13 | 13 | 15 | I NEVER TOLD YOU |
| - | 13 | 13 | COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| U | 14 | 23 | LIFEHOUSE (GEFFEN/INTERSCOPE) |
| 15 | 15 | 11 | ALEJANDRO LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 16 | 16 | 16 | LOVING YOU IS EASY |
| | 10 | - | SARAH MCLACHLAN (ARISTA/RMG) |
| T | 17 | 9 | KING OF ANYTHING SARA BAREILLES (EPIC) |
| | 18 | 6 | SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP) |
| 19 | 20 | 6 | GREATEST MISERY |
| - | 20 | 11111 | GAINER MAROON 5 (A&M/OCTONE/INTERSCOPE) GLITTER IN THE AIR |
| 20 | 19 | 10 | PINK (LAFACE/JLG) |
| 21 | 22 | 2 | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) |
| 22 | 21 | 16 | FEARLESS LOVE |
| - | | | IF IT'S LOVE |
| | | | TRAIN (COLUMBIA) |
| 23 | 23 | 6 | |
| 23 24 | 23 | 3 | SEPTEMBER |
| 0 | 26 | 3 | SEPTEMBER DAUGHTRY (19/RCA/RMG) I RUN TO YOU |
| - | | 10 | SEPTEMBER DAUGHTRY (19/RCA/RMG) |
| 0 | 26 | 3 | SEPTEMBER DAUGHTRY (19/RCA/RMG) I RUN TO YOU |
| 24 25 | 26 27 | 3 | SEPTEMBER Dukentry (IBRCARNE) I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 0 | 26 27 | 3 | SEPTEMBER DAUGHTRY (19/RCA/RMG) I RUN TO YOU |
| 24 25 | 26 27 | 3 | SEPTEMBER Dukentry (IBRCARNE) I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 24 25 | 26 27 | 3 2 | SEPTEMBER DUARTHY (NACARAG) I RUN TO YOU LAY ANTERELLUM (CAPITOL NASHVILLE/CAPITOL) |
| A MEEK | 26 27 Meek | 2 MEEKS | SEPTEMBER DUARHTRY (NACARUG) I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 24 25 | 26 27 | 3 2 | SEPTEMBER DUARHTHY (NACARAG) I RUN TO YOU LAY MITEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| A MEEK | 26 27 Meek | 2 MEEKS | SEPTEMBER DUMENTRY (INCARNEG) I RUN TO YOU LOY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) |
| 42 42 42 42 42 42 42 42 42 42 | 26 27 INKEK | 3 2 2 3 2 0 16 20 | SEPTEMBER DUMENTRY (INCARNO) I RUN TO YOU LOY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) |
| 24 25 1 MEE 1 2 3 | 26 27 INFER 1 2 3 | 3 2 2 3 2 3 3 2 3 3 3 2 3 3 2 3 3 2 3 | SEPTEMBER DUNKTHY (NACARNG) I RUN TO YOU LOY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL) |
| 42 42 42 42 42 42 42 42 42 42 | 26 27 INKEK | 3 2 2 3 2 0 16 20 | SEPTEMBER DUARTHY (INCARNG) IRUN TO YOU LOY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) |
| 24 25 1 MEE 1 2 3 | 26 27 INFER 1 2 3 | 3 2 2 3 2 3 3 2 3 3 3 2 3 3 2 3 3 2 3 | SEPTEMBER DUARTHY (INCARNEG) IRUN TO YOU LOY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) DULLT TOP 40" TITLE ATTIST (UMPINT / PROMOTION LABEL) CALIFORNIA / PROMOTION LABEL) CALIFORNIA (DEVINE) TITLE TITLE CALIFORNIA (DEVINE) TITLE TITLE CALIFORNIA (DEVINE) TITLE TITLE CALIFORNIA (DEVINE) TITLE TITLE MARON S (AAM/OCTONE/INTERSCOPE) HALF OF INV HEART JOHN MAYER (COLUMBIA) MOCKINGBIRD MOC THOMAS (USE (MAILALINTC)) |
| 24 25 4 8 8 8 8 8 8 9 9 9 9 9 9 9 9 9 9 9 9 9 | 26 27 1891 1 2 3 4 | 3 2 3 4 5 5 5 5 5 5 7 6 16 20 10 19 | SEPTEMBER DUMENTY (IRCARDG) I RUN TO YOU LOY ANTERELLUM (CAPTOL NASHVILLE(CAPITOL) DULLT TOP 40° TITLE ATTST (UPRINT / PROMOTION LABEL) CALIFORNIA GURLS VIET SLOVE TRAIN (COLUMBIA) MISERY MARGON 5 LARMOCTONE/INTERSCOPE) HALF OF MY HEART JOHN MAYER (COLUMBIA) MOCKINGBIRD ROB THOMAS (LEWELEWARLANTIC) KING OF ANYTHING |
| 24 25 1 1 2 3 3 4 5 6 | 26 27 I I I 2 I I 2 3 4 5 6 | 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | SEPTEMBER DUMENTY (INCARNO) I RUN TO YOU LOY ANTERELLUM (CAPTOL NASHVILLE(CAPITOL) DULLT TOP 40° TITLE ATTST (UPRINT / PROMOTION LABEL) CALIFORNIA GURLS CALIFORNIA GURLS VICT AXY PRAY (CAPTOL) IF ITS LOVE TRAIN (COLUMBIA) MISERY MARGON 5 (LAMOCIONE/INTERSCOPE) HALF OF MY HEART JOHN MAYER (COLUMBIA) MOCKINGBIRD ROB THOMAS (LEWELMALANTIC) KING OF ANYTHING SARA MARGILLS (EPIC) |
| 24 25 84 1 2 3 4 5 6 7 | 26 27 I I I I 2 3 4 5 6 7 | 3 2 2 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | SEPTEMBER DUMENTRY (INCARABG) I RUN TO YOU LADY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) DULLT TOP 40" TITLE ARTIST (INFRNIT/ PROMOTION LABEL) CALIFORNIA (PROMOTION LABEL) CALIFORNIA GURLS KAY PERRY (CAPTOL) IF IT'S LOVE TAME (COLUMBIA) MISERY MAGOON S (AMMOZIONEINTERSCOPE) HALF OF MY HEART DOM MAYER (COLUMBIA) MOCKINGBID ROB THOMAS (EMBLEM/ATLANTIC) KING OF ANYTHING SBAM BARALLE (FC) SEPTEMBER DUMENTRY (FCARABG) |
| 24 25 1 1 2 3 3 4 5 6 | 26 27 I I I 2 I I 2 3 4 5 6 | 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | SEPTEMBER DUMENTRY (INCARABG) I RUN TO YOU LADY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) DULLT TOP 40" TITLE ARTIST (INFRNIT/ PROMOTION LABEL) CALIFORNIA (PROMOTION LABEL) CALIFORNIA (CAURA) TITLE TARI (COLUMBIA) MISERY MAROUS (IAMADOLINICRISCOPE) HALF OF MY HEART DUMENTRY (COLUMBIA) MISERY MAROUS (IAMADOLINICRISCOPE) HALF OF MY HEART DUMENTRY (COLUMBIA) MOCKINGBID ROB THOMAS (EMBLEM/ATLANTIC) KING OF ANYTHING SEPTEMBER DUMENTRY (COLUMBIA) BREAKEVEN THE SOME(I-CARABG) BREAKEVEN |
| 24 25 84 1 2 3 4 5 6 7 | 26 27 I I I I 2 3 4 5 6 7 | 3 2 2 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | SEPTEMBER DUMENTY (NRCARMG) UNITO YOU LOY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) |
| 24 25 3 4 3 4 5 5 6 7 8 9 | 26 27 1891 1 2 3 4 5 6 7 8 | 3 2 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | SEPTEMBER DUARTHY (INCARNAG) IRUN TO YOU LOY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) |
| 24 25 8 1 2 3 4 5 6 7 8 9 | 26 27 1 1 2 3 4 5 6 7 8 9 10 | 3 2 2 3 3 2 3 3 3 3 10 10 10 19 19 15 13 51 21 10 | SEPTEMBER DAUGHTRY (15/03/04/06/16/20/06/20/20/20/20/20/20/20/20/20/20/20/20/20/ |
| 24 25 3 4 3 4 5 5 6 7 8 9 | 26 27 1 1 2 3 4 5 6 7 8 9 | 3 2 3 3 2 3 3 3 3 3 3 3 3 3 3 5 1 2 1 3 5 1 2 1 3 3 5 1 2 1 3 3 5 1 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | SEPTEMBER DAUGHTY (ISRCARMG) IRUN TO YOU LADY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) DULLT TOP 40° TITLE ATTST (UMPINIT / PROMOTION LABEL) CALIFORNIA GURLS CALIFORNIA GURLS CALI |
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| | 26 27 1 1 2 3 4 5 6 7 8 9 10 11 12 | 3 2 5 5 5 1 6 20 10 10 19 15 13 51 21 10 7 | SEPTEMBER Dukerny (INCARNEG) I RUN TO YOU LADY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) DULLT COP 400" COLLECTOP 40" CALIFORNIA (PROMOTION LABEL) CALIFORNIA GURLS KAY PRAY (CAPTOL NASHVILE/CAPITOL) IF IT'S LOVE TAMI (COLUMBIA) MISERY MAGOUS (LAMADOLINERSCOPE) HALF OF MY HEART JOH MYER (COLUMBIA) MOCKINGBIRD NOE THOMAS (LEWIE ENARLANTIC) KING OF ANYTHING SEPTEMBER DUBARTHY (INCARNES) BREAKEVEN THE SOMET (FOR CARNES) BREAKEVEN THE SOMET (FOR CARNES) COOLER THAN ME BROS.) ANIMAL |
| 24 25 3 4 5 6 7 8 9 10 11 12 13 | 26 27 1 1 2 3 4 5 6 7 8 9 10 11 12 15 | 3 2 3 3 2 3 3 3 3 10 10 10 10 10 10 10 10 7 13 10 7 10 | SEPTEMBER DULIT TO POU LIDY ANTERELIUM (CAPTOL NASHVILLE/CAPITOL) |
| | 26 27 1 1 2 3 4 5 6 7 8 9 10 11 12 | 3 2 3 3 2 3 3 3 3 3 10 10 10 10 10 10 10 10 10 15 13 51 21 10 7 13 | SEPTEMBER DULET TOP 40" TITLE CALIFORNIA (CAPTOL NASHVILLE(CAPITOL) DULET TOP 40" TITLE CALIFORNIA (PROMOTION LABEL) CALIFORNIA GURLS CALIF |
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| | 26 27 1 1 2 3 4 5 6 7 8 9 10 11 12 15 14 13 17 20 16 21 | 3 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | SEPTEMBER DURANTIK (INCRAINES) I RUN TO YOU LADY ANTERELIUM (CAPTOL NASHVILLE/CAPITOL) DULLT TOP AU TITLE CALIFORNIA (PROMOTION LABEL) CALIFORNIA GURLS KATY FROM (CAPTOL NASHVILE/CAPITOL) CALIFORNIA GURLS KATY FROM (CAPTOL NASHVILE/CAPITOL) TARI (COLUMBIA) MISERY MARONG S (AAM OCTORE/INTERSCOPE) HALF OF MY HEART JOHN MYER (COLUMBIA) MOCKINGBIRD ROR THOMAS (EMBLEMAILANTIC) KINC OF ANYTHING SEMICAL SCHOLE DY CARLENALANTIC) SEPTEMBER DUBBINY (INFORMAN) BREAKEVEN THE SCHILL DIR CAPITOL SEPTEMBER DUBBINS (INFORMATION) COLER THAN ME MICLARCA(SO) THE ONLY EXCEPTION PRAMORE (INFORMATION) COLER THAN ME MICLARCA(SO) THE ONLY EXCEPTION PRAMORE (INFORMATION) COLER THAN ME MICLARCA(SO) THE ONLY EXCEPTION PRAMORE (INFORMATION) HIS SCHILLE DY CARLENALANTIC) THIS APPERT (INFORMATION) COLER THAN ME MICLARCA(SO) THE ONLY EXCEPTION PRAMORE (INFORMATION) HIS SCHILLE DY CARLENALANTIC) THIS AFTER ANIMAL INFORMERS (INFORMATION) HIS SCHILLE DY CARLENALANTIC) THIS AFTER ANIMAL INFORMERS (INFORMATION) HIS SCHILLE DY CARLENALANTIC) HIS SCHILLE DY CARLENALANTIC) COLER THAN ME MICLARCA(SO) THE ONLY EXCEPTION MICLARCA(MARCARDE) HIS AFTERNOON MICRELACK (INDADUNARANTIC) SCHILLE THE MARCARDON MICRELACK (INDADUNARANTIC) SCHILLE THE MARCARDON MICRELACK (INDADUNARANTIC) SCHILLE THE MARCARDON MICRELACK (INDADUNARANTIC) SCHILLE THE MARCARDON MICRELACK (INDADUNARANTIC) SCHILLETPHOOP I LAND (IND SCHILLETPHOOP I LAND (IND SCHILLETPHOOP (INDERSAL REPUBLIC) BULLETPHOOP (INDERSAL REPUBLIC) |
| | 26 27 1 1 2 3 3 4 5 6 7 8 9 10 11 12 15 14 13 17 20 16 21 23 | 3 2 3 2 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 | SEPTEMBER DAUGHTY (ISRCARMG) IRUN TO YOU LIDY ANTERELIUM (CAPTOL NASHVILLE(CAPITOL) DULLT TOP 40 TITLE CALIFORNIA (PROMOTION LABEL) CALIFORNIA CURLS CALIFORNIA CURLS C |
| | 26 27 1 1 2 3 4 5 6 7 7 8 9 10 11 12 15 14 13 17 20 16 21 23 18 | 3 2 3 10 10 10 19 19 15 13 51 21 10 7 13 10 7 13 10 13 24 15 4 9 7 6 12 | SEPTEMBER DULET TOP 40 I RUN TO YOU LIDY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) DULET TOP 40 TITLE ATTST (UPPENT) / PROMOTION LABEL) TITLE CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS TTTS LOVE TRAIN (COLUMBIA) MISERY MARGON & LAMAGCIONE.INTERSCOPE) HALF OF MY HEART JOHN MYER (CAUGHA) MOCKINGBID ROB THOMAS (LABELANTIC) KING OF ANYTHING SARA MARLILS (EPIC) SEPTEMBER DAUGHTY (ISRCARMS) BREAKEVEN THE ONLY EXCEPTION PREMMER (DILS (MARLEN MARGON EFUELED BY PAMENIALLANTIC) RIM (COLLS (MARLEN THE ONLY EXCEPTION PREMMER (DILS (MARLEN MARGON EFUELED BY PAMENIALLANTIC) RIM TOP TOP (DAUGHANCEPIC) COLER THAN ME MARGON EFUELED BY PAMENIALLANTIC) RIM TOP SCIENT (MARLEN MARGON EFUELED BY PAMENIALLANTIC) MARGON EFUELED BY PAMENIALLANTIC) RIM TOP SCIENT (MARLEN MARGON EFUELED BY PAMENIALLANTIC) RIM TOP SCIENT (MARLEN MARGON EFUELED BY PAMENIALLANTIC) RIM TOP SCIENT (MARCEN) HOME MARGON ALL IN LIFEROUSE (MARCINVIDING) ALL IN LIFEROUSE (MARCINVIDINGS) ALL IN LIFEROUSE |
| | 26 27 1 1 2 3 4 5 6 7 8 9 10 11 12 15 14 13 17 20 16 21 23 18 19 22 | 3 2 3 3 2 3 3 3 3 3 10 10 10 10 10 10 10 10 10 13 21 10 7 13 10 13 21 10 13 21 10 13 21 10 15 13 10 15 13 10 16 16 16 16 10 19 19 19 19 19 19 19 19 19 19 19 10 10 19 19 19 19 10 10 10 10 10 10 10 10 10 10 10 10 10 | SEPTEMBER DULT TOP 400 I RUN TO YOU LADY ANTERELLUM (CAPTOL NASHVILLE/CAPITOL) DULT TOP 40 TITLE CALIFORNIA (PROMOTION LABEL) TITLE CALIFORNIA GURLS CALIFORNIA GURLS COLUMBAS CHARGE COLUMBAS MISERY MAROMS (GURLS GURLS COLUMBAS CHARGES COLER THAN ME MAROMS (GEFERNINGENCOFE) COLER THAN ME MISERY COLER THAN ME MISERS COLER THAN ME MISERS CALL IN CHARGES (GEFERNINGENCOFE) THE CALIFORNA CALLS TEAL FOL FOLORIANG CALLE TEAL FOL MORENCE CALLS TEAL FOL MORENCE |
| | 26 27 1994 1 2 3 4 5 6 7 8 9 10 11 12 15 14 13 17 20 16 21 23 18 19 | 3 2 3 10 10 10 19 19 19 15 13 51 21 10 7 13 10 7 13 24 15 4 9 7 6 12 12 16 | SEPTEMBER DUBUKTRY (INCARING) I RUN TO YOU LADY ANTERELIUM (CAPTOL NASHVILLE/CAPITOL) DULT TOP AU TITLE TITLE CALIFORNIA (PROMOTION LABEL) TITLE CALIFORNIA GURLS CALIFORNIA GURLS MISERY IF IT'S LOVE TAMI (COLUMBIA) MISERY MARONG 5. (AAM OCTORE/INTERSOPE) HALF OF MY HEART JOHN MYER (COLUMBIA) MISERY MARONG 5. (AAM OCTORE/INTERSOPE) HALF OF MY HEART JOHN MYER (COLUMBIA) MOCKING GIRD ROB THOMAS (LEMELANATIC) SEMPEMBER DUBUTRY (IS/RCA/RMS) BREAKEVEN INE SAMP HOOCKING DIV COME(ANTO) BREAKEVEN INE SAMP MARONG 5. (AAM OCTORE/INTERSOPE) DUBUTRY (IS/RCA/RMS) BREAKEVEN INE SAMP HONE (SOULS (WARNER BROS.) ANIMAL NEW INFES INFERIORSOP INFE SAMP HONE (COLUMBIA) HONE SOUDIS (WARNER BROS.) ANIMAL NEW INFES INFERIORSOP INFES INFERIORSOP INFES INFERIORSOP INFES INFERIORSOP INFES INFERIORSOP INFES INFERIORSOP INFE ALLE FEANINERSCOPE) THE TAUTH NISALLE FEANINERSCOPE) THE TAUTH NISALLE FEANINERSCOPE) INFE ALLE |
| | 26 27 1 1 2 3 4 5 6 7 8 9 10 11 12 15 14 13 17 20 16 21 23 18 19 22 | 3 2 3 3 2 3 3 3 3 3 10 10 10 10 10 10 10 10 10 13 21 10 7 13 10 13 21 10 13 21 10 13 21 10 15 13 10 15 13 10 16 16 16 16 10 19 19 19 19 19 19 19 19 19 19 19 10 10 19 19 19 19 10 10 10 10 10 10 10 10 10 10 10 10 10 | SEPTEMBER DAUGHTY (TARCARAG) I RUN TO YOU LADY ANTERELUM (CAPTOL NASHVILLE(CAPITOL) DULLT TOP 40 TITLE CALIFORNIA (PROMOTION LABEL) CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA (CAPTOL NASHVILE) CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNIA GURLS CALIFORNA GURLS CALIFORNIA COLINGEND DAUGHTY (TARCARAG) BEAACCAGO GULTER IN THE AIR PINK (AACCAGO CULLS (CHEN AND COLOURS) COLLER THAN ME MAC BURLS (CHEN COLOURS) COLLER THAN ME MAC COLOURS (CHEN COLOURS) COLLER THAN COLOURS COLLER THAN COLOURS COLLER THAN COLOURS COLLER THANG HOME GURDS (CHEN AND COLOURS) ALL IN LIFEOUS (GEFEN INTERSCOPE) THE ANTE FOR MOMENTS COLLER THANGEN (CHENTERSCOPE) THE RUTH NOT ALLEY AND COLLEGATION (CHENTERSCOPE) THIS AFTERNOOD COLLES WARNER BROS) ANIMAL NOT ANTES CHENCING (CHENTIFICSOPE) THE TOLLS WARNER BROS) ANIMAL NOT ANTES CHENCING (CHENTIFICSOPE) THE COLLES AND COLLEGATION (CHENTIFICSOPE) THE COLLES AND COLLEGATION (CHENTIFICSOPE) THIS AFTERNOOD NOT ALL AND COLLEGATION (CHENTIFICSOPE) THIS ALLEY AND COLLEGATION (CHENTIFICSOPE) THE COLLES AND AND AND COLLEGATION (CHENTIFICSOPE) THE COLLES AND AND AND AND COLLEGATION (CHENTIFICSOPE) THE COLLEGATI |

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|-----|-------------|-----------------|---|
| A | | RQ | DCK SONGS" |
| EK | AST REEK | WEEKS DN CHT | TITLE |
| WEE | | | ARTIST (IMPRINT / PROMOTION LABEL) #1 THE CATALYST |
| 1 | 1 | 4 | AWKS LINKIN PARK (WARNER BROS.) |
| 2 | 2 | 11 | |
| 3 | 4 | 15 | AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.) |
| 4 | 3 | 29 | LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE) |
| 6 | 8 | 20 | ANIMAL NEON TREES (MERCURY/IDJMG) |
| 6 | 5 | 63 | SAVIOR RISE AGAINST (DGC/INTERSCOPE) |
| 0 | 6 | 31 | LISZTOMANIA PHOENIX (LOYAUTE/RED/GLASSNOTE) |
| 8 | 9 | 14 | BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK) |
| 9 | 11 | 8 | SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) |
| 10 | 7 | 21 | THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC) |
| 1 | 12 | 11 | CROSSFIRE BRANDON FLOWERS (ISLAND/IDJMG) |
| 12 | 10 | 21 | IN ONE EAR CAGE THE ELEPHANT (DSP/JIVE/JLG) |
| 13 | 14 | 12 | LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) |
| 1 | 13 | 11 | LESSON LEARNED ALICE IN CHAINS (VIRGIN/CAPITOL) |
| 15 | 19 | 13 | TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.) |
| 1 | 17 | 11 | KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN) |
| 17 | 16 | 3 | BLACK RAIN SOUNDGARDEN (A&M/UME) |
| 18 | 15 | 24 | THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL) |
| 19 | 20 | 7 | LOVE-HATE-SEX-PAIN |
| 20 | 25 | 3 | GODSMACK (UNIVERSAL REPUBLIC) MY BEST THEORY |
| 20 | 23 | 14 | JIMMY EAT WORLD (DGC/INTERSCOPE) THE SOUND (JOHN M. PERKINS' BLUES) |
| - | 22 | 9 | SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC) |
| 23 | 21 | 12 | BREAKING BENJAMIN (HOLLYWOOD) HELL OF A TIME |
| 2 | 24 | 6 | HELLYEAH (EPIC) |
| 25 | 28 | 3 | ANBERLIN (UNIVERSAL REPUBLIC) GREATEST GAINER ARCADE FIRE (MERGE) |
| 26 | 26 | 9 | END OF ME |
| 0 | 34 | 5 | APOCALYPTICA FEAT. GAVIN ROSSDALE (20-20/JIVE/JLG) |
| 20 | 27 | 8 | FINGER ELEVEN (WIND-UP) MAYBE |
| - | | | SICK PUPPIES (RMR/VIRGIN/CAPITOL) MEMORIES |
| 29 | 31 | 3 | WEEZER (EPITAPH) |
| 30 | 29 | 20 | OZZY OSBOURNE (EPIC) |
| 31 | 32 | 6 | MY DARKEST DAYS FEAT. ZAKK WYLDE (MERCURY/IDJMG) |
| 32 | 37 | 4 | |
| 33 | 30 | 14 | BUCKCHERRY (ELEVEN SEVEN) |
| 34 | 40 | 5 | FREAK THE SMASHING PUMPKINS (MARTHA'S MUSIC) SHOOT IT OUT |
| 35 | 39 | 5 | 10 YEARS (UNIVERSAL REPUBLIC) |
| 36 | 38 | 9 | THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL) |
| 37 | 33 | 10 | TAKE A LOAD OFF STONE TEMPLE PILOTS (ATLANTIC) |
| 38 | 36 | 8 | TAKE BACK THE FEAR HAIL THE VILLAIN (ROADRUNNER/RRP) |
| 39 | 35 | 8 | AFTERLIFE BUSH (INTERSCOPE) |
| 40 | 47 | 2 | UNDISCLOSED DESIRES MUSE (HELJUM-3/WARNER BROS.) |
| 41 | 44 | 17 | HOME EDWARD SHARPE & THE MAGNETIC ZENDES (FARFAX/VAGRANT/INVERSAL REPORTE) |
| 42 | 49 | 2 | BEG STEAL OR BORROW RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED) |
| 43 | 42 | 3 | SUMMER DAY SHERYL CROW (A&M/INTERSCOPE) |
| 44 | 45 | 8 | HALF OF MY HEART JOHN MAYER (COLUMBIA) |
| 45 | HOT | SHOT BUT | LIFE WON'T WAIT OZZY OSBOURNE (EPIC) |
| | | | |

47 NEW

48 48 2

50

NEW 46

4

No. 1 on Active Rock (viewable at

"Nightmare" rises 2-1 as the chart's

Greatest Gainer. The band first ruled

ith "Bat Country" in 2006. "Night

billboard.biz/charts), where

50

IF IT'S LOVE TRAIN (COLUMBIA)

CHEVELLE (EPIC)

fold collects its s

Rock Songs and bullets at No. 13 on Alternative.

BACK FROM CALI SLASH FEAT. MYLES KENNEDY (DIK HAYD/CAPITOL)

lv rises 4-3 on

SHAMEFUL METAPHORS

THE DEVIL IN STITCHES BAD RELIGION (EPITAPH)

13 I SHOULD HAVE KNOWN IT

TOM PETTY AND THE HEARTE

ALTERNATIVE WEEK WEEKS ON CHT TITLE PRINT / PROMOTION LABEL) #1 THE CATALYST 4 1 ANIMAL NEON TREES (MERCUP 3 29 IN ONE EAR CAGE THE ELEPHANT 21 (DSP/JIVE/JI LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE 29 33 LISZTOMANIA CROSSFIRE BRANDON FLOWERS 11 7 63 SAVIOR RISE AGAINST IMPOSSIBLE ANBERLIN (UNIVERSAL REPUBLIC 8 7

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12 13

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19

|) | 9 | 14 | LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOT |
|---|----|----|--|
|) | 10 | 17 | THE SOUND (JOHN M. PERKINS' BLUES) SWITCHFOOT (LOWERCASE PEOPLE/CREDENTIAL/ATLANTIC |
|) | 12 | 12 | TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.) |
|) | 15 | 3 | GREATEST MY BEST THEORY GAINER JIMMY EAT WORLD (DGC(INTERSCOPE) |
|) | 13 | 15 | NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.) |
| | 11 | 25 | THIS IS WAR THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL) |
| | 16 | 8 | SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) |
| 6 | 18 | 11 | ANOTHER WAY TO DIE DISTURBED (REPRISE) |
| | 19 | 9 | MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL) |
|) | 20 | 4 | READY TO START |
|) | 21 | 10 | KICK IN THE TEETH PAPA ROACH (ELEVEN SEVEN) |
|) | 28 | 3 | BLACK RAIN SOUNDGARDEN (A&M/UME) |
| | 17 | 20 | THE CROW AND THE BUTTERFLY SHINEDOWN (ATLANTIC) |
| | 26 | 4 | UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.) |
|) | 23 | 3 | MEMORIES WEEZER (EPITAPH) |
| | 25 | 4 | LIVING IN A DREAM FINGER ELEVEN (WIND-UP) |
|) | 24 | 13 | YOU GOT ME CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN) |

TRIPLE TITLE ARTIST (IMPRINT / PROMOTION LABEL) THE SOUND OF SUNSHINE 15 1 BEG STEAL OR BORROW RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/F 10 4 SUMMER DAY 12 SHERYL CROW (A&M/INTER 15 HALF OF MY HEART JOHN MAYER (COLU KING OF ANYTHING SARA BAREILLES (EPIC) 14 CROSSFIRE 9 5 BRANDON FLOWERS (ISLAND/IDJMG AT OR WITH ME JACK JOHNSON (BRUSHFIF ANGEL DANCE ROBERT PLANT (TROLCHARM/ROUNDER) 7 4 A MOMENT CHANGES EVERYTHING DAVID GRAY (IHT/MERCER STREET/DOWNTOWN) 14 6 IF IT'S LOVE 15 8 TRAIN (COL) HEAD FULL OF DOUBT THE AVETT BROTHERS (AMERICAN/COLI 13 15 **NEW MORNING** 12 8 26 ALPHA REV (FLYER/HOLLY KANDI ONE ESKIM 11 38 TIGHTEN UP 14 16 12 THE BLACK KEYS (NONESUCH/WARNER BROS YOU AND YOUR HEART JACK JOHNSON (BRUSHFIRE/UNIVERSI LITTLE LION MAN 22 15 9 16 8 16 ASSNOTE) LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIV 21 12 17 17 15 LAREDO BAND OF HORSES (BROWN/FAT POSSUM/COLUMBIA) 18 BEAUTIFUL BIG HEAD TODD AND THE MONSTERS (BIG/ILG 19 20 11 FADE LIKE A SHADOW 20 23 4 /IRGIN/CAPITI DO YOU LOVE ME? GUSTER (UNIVERSAL REPUBLIC 21 25 3 LOVING YOU IS EASY SARAH MCLACHLAN (ARISTA/RMG) 22 19 18 ANCHOR 22 23 ALEJANDRO ESCOVEDO (FANTASY/CMG TAKE EVERYTHING 24 18 20 GREG LASWELL (V 24 16 I SHOULD HAVE KNOWN IT 25 TOM PETTY AND THE HEARTBREAKERS (RE

Billooard, COUNTRY

HOT COUNTRY SONGS

| NEEK | JAST WEEK | C WEEKS | WEEKS ON CHT | TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABEL | CERT. PEAK POSITION | | NEEK | AST MEEK | 2 WEEKS AGO | WEEKS ON CHT | TITLE Artis PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABE | | PEAK |
|------|---------------------|---------|-----------------|---|---------------------------|---|------|--------------------|----------------|-----------------|--|--------|------|
| 1 | 1 | 1 | 22 | ALL ABOUT TONIGHT Blake Shelton SWKS S.HENDRICKS (R.AKINS, B.HAYSLIPD DAVIDSON) © REPRISE/WMM | 1 | test | 26 | | 34 | 0 | ONLY PRETTIER Miranda Lamber FLIDDELL,M.WRUCKE (M. LAMBERT,N. HEMBY) © COLUMBI | rt | 26 |
| 2 | 3 | 4 | 15 | PRETTY GOOD AT DRINKIN' BEER Billy Currington C.CHAMBERLAIN, B.CURRINGTON (LJONES) GO MERCURY | 2 | The second | 27 | 30 | 36 | 4 | MY KINDA PARTY Jason Aldeal M KNOX (8. GILBERT) BROKEN BOY | n | 27 |
| 3 | 2 | 2 | | I'M IN Keith Urban D.HUFFK URBAN (R FOSTER G. MIDDLEMAN) @ CAPITOL NASHVILLE | 2 | 5 | 28 | 28 | 31 | 28 | SUNSHINE (EVERYBODY NEEDS A LITTLE) Steve Aza S.AZAR.J.MEIBANK (S.AZOR.J.YOUNG) © RID | ır | 28 |
| 4 | 5 | 6 | | OUR KIND OF LOVE Lady Antebellum PWORLEYLADY ANTEBELLUM (D HAYWOOD,C KELLEY,H SCOTT,BUSBEE) @ CAPITOL NASHVILLE | 4 | The song ties the all-time longevity | 29 | 36 | 41 | | VOICES Chris Young J.STROUD (C.YOUNG, C.TOMPKINS, C.WISEMAN) @ RC | g | 29 |
| 6 | 4 | 5 | | LOVE LIKE CRAZY Lee Brice D.JOHNSON (D.JOHNSON, TJAMES) OC CURB | 4 | record (54 weeks) | 30 | 34 | 38 | | JUST BY BEING YOU (HALO AND WINGS) Steel Magnolia D.HUFF (B. CAMERON, P.CONROY) © BIG MACHIN | | 30 |
| 6 | 7 | 8 | | SMILE Uncle Kracker R.CAVALLO (M.SHAFER.B.DALY.J.HARDING.J.BOSE) © TOP DOG(ATLANTIC/BIGGER PICTURE | 6 | set in 1948–49 by Eddy Arnold's | 31 | 33 | 37 | 15 | SMOKE A LITTLE SMOKE Eric Church J.JOYCE (E.CHURCH.J.HYDE.D.WILLIAMS) © EMI NASHVILL | | 31 |
| 7 | 8 | 9 | | THE BOYS OF FALL Kenny Chesney B.CANNON,K.CHESNEY (C.BEATHARD,D.TURNBULL) GO BNA | 7 | "Bouquet of Roses." Though it | 32 | 37 | 43 | 5 | SOMEONE ELSE CALLING YOU BABY Luke Bryan J.STEVENS (L.BRYAN, J.STEVENS) © CAPITOL NASHVILL | | 32 |
| 8 | 9 | 12 | | ALL OVER ME Josh Turner EROGERS (8. HAYSLIPD. DAVIDSON, R. AKINS) O MCA. NASHVILLE | 8 | slips a notch, Brice's | 33 | 35 | 39 | 9 | I WILL NOT SAY GOODBYE Danny Goke M.BRIGHT (L.WHITE,C.CANNON,V.MCGEHEE) © 19/RC | v | 33 |
| 9 | 10 | 11 | | ROLL WITH IT Easton Corbin C.CHAMBERLAIN (TLANE, D.LEE J.PARK) O MERCURY | 9 | track gains 597,000 listener impressions | 34 | 39 | 42 | 18 | WILDFLOWER The JaneDear Girl J.RICH (S.BROWN, V.MCGEHEE, J.S.STOVER) © REPRISEVAM | | 34 |
| 10 | 11 | 13 | | LITTLE WHITE CHURCH WKIRKPATRICK,LITLE BG TOWN K/FARCHLDWK/RKPATRICK,K.SCH4LPMWLPSWEETJWESTBROCK) @CAPITOL NASMULE | 10 | during the Nielsen BDS tracking week. | 35 | 38 | 40 | 18 | SUMMER THING Troy Olsei T.OLSEN (T.OLSEN, B.HAYSLIP, J.YEARY) © EMI NASHVILL | n E | 35 |
| 1 | 14 | 17 | | MINE Taylor Swift N CHAPMAN, T.SWIFT (T.SWIFT) Ø BIG MACHINE | 11 | DDS tracking week. | 36 | 40 | 44 | 12 | FROM A TABLE AWAY B.BEAVERS (S.SWEENEY,B.DIPIERO,K.ROCHELLE) B.BEAVERS (S.SWEENEY,B.DIPIERO,K.ROCHELLE) | y E | 36 |
| 12 | 12 | 14 | | COME BACK SONG Darius Rucker FROGERS (D. RUCKER, C. STAPLETON, C. BEATHARD) @ CAPITOL, NASHVILLE | 12 | | 37 | 41 | 45 | 13 | REAL James Wesle D.FR/ZSELL.R. CLAWSON (N. COTY.J.MELTON) @ BROKEN BOX | | 37 |
| 13 | 13 | 15 | | THIS AIN'T NOTHIN' Craig Morgan PODONNELL,C.MORGAN (C.DUBOIS,K.K.PHILLIPS) @ BNA | 13 | Se 10 | 38 | 42 | 48 | 6 | THE SHAPE I'M IN Joe Nichol: M.WRIGHT (R.AKINS,D.DAVIDSON,B.HAYSLIP) © SHOW DOG-UNIVERSA | | 38 |
| 14 | 15 | 16 | | STUCK LIKE GLUE Sugarland B.GALLIMORE,K.BUSH,J.NETTLES, (J.O.NETTLES,K.BUSH,K.GRIFFIN,S.CARTER) GO MERCURY | 14 | | 39 | 55 | - | 2 | MAMA'S SONG Carrie Underwood M.BRIGHT (C. UNDERWOOD,K. DIOGUARDI,M. FREDERIKSEN, L. LAIRD) @ 19/ARISTA NASHVILL | e e | 39 |
| 15 | 16 | 18 | | WHY WAIT Rescal Flatts D.HUFF,RASCAL FLATTS (N.THRASHER,T.SHAPIRO,J.YEARY) @ BIG MACHINE | 15 | 21 | 40 | 43 | 47 | 14 | TELL ME YOU GET LONELY Frankie Ballar M.KNOX (M.DODSON,D.DAVIDSON) © REPRISE/WM | | 40 |
| 16 | 17 | 19 | | FARMER'S DAUGHTER Rodney Atkins THEWITT,R.ATKINS (M.GREEN,B.HAYSLIP.R.AKINS) @ CURB | 16 | With Greatest | 41 | 44 | 51 | 9 | COUNTRY DONE COME TO TOWN John Ricl J.RICH (J.RICH,V.MCGEHEE) © REPRISE/WM | | 41 |
| T | 18 | 21 | | THE BREATH YOU TAKE George Strait T.BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD) © MCA NASHVILLE | 17 | Gainer honors and a 25-21 leap, the | 42 | 47 | 53 | 5 | FAMILY MAN Craig Campbel K.STEGALL (C.CAMPBELL, J. HENDERSON, J. SHEWMAKE) © BIGGER PICTUR | | 42 |
| 18 | 20 | 23 | | IF I DIE YOUNG The Band Perry PWORLEY (K.PERRY) © REPUBLIC NASHVILLE | 18 | collaborative track improves by 3.9 | 43 | 50 | - | 2 | GEORGIA CLAY Josh Kelley C.LAGERBERG (J.KELLEY) © MCA NASHVILL | | 43 |
| 19 | 19 | 22 | | WAY OUT HERE Josh Thompson M.KNOX (J.THOMPSON, C. BEATHARD, D. L.MURPHY) © COLUMBIA | 19 | million impressions | 44 | 60 | - | 2 | DRAW ME A MAP Dierks Bentley J.R. STEWART (J.RANDALL, D. BENTLEY) © CAPITOL NASHVILL | y E | 44 |
| 20 | 21 | 25 | 12 | AIR TRAILERHOOD Toby Keith POWER TKEITH (TKEITH) SHOW DDG-UNIVERSAL | 20 | to 11.5 million in its third chart week. | 45 | 46 | 50 | 7 | GOOD TO BE ME KID ROCK (M.SHAFER.8.JAMES.J.HARDING,R.J.RITCHIE) Uncle Kracker Featuring Kid Roc O TOP DOG/ATLANTIC/BIGGER PICTUR | ĸ | 45 |
| 21 | 25 | 32 | 3 | GREATEST AS SHE'S WALKING AWAY Zac Brown Band Featuring Alan Jackson GAINER KSTEGALLZBROWN /ZBROWN WOURPETTE: CO SOUTHERN GROUND ATLANTIC BOORT POTURE | 21 | The title has moved | 46 | 49 | 54 | 6 | ARE YOU GONNA KISS ME OR NOT Thompson Squar NEW VOICE ENTERTAINMENT (J.COLLINS,D.L.MURPHY) STONEY CREE | Ð K | 46 |
| 22 | 24 | 35 | | ANYTHING LIKE ME FROGERS (8, PAISLEY,C, DUBDIS,D, TURNBULL) © ARISTA NASHVILLE | 22 | 57,000 downloads in its three weeks of | 47 | 53 | 56 | 4 | WHERE DO I GO FROM YOU Clay Walke K.STEGALL (D.COOK.C.DANIELS.R.TYNDELL) CUR | | 47 |
| 23 | 22 | 27 | | TURN ON THE RADIO Reba D.HUFF (J. P.TWANG, M. OAKLEY, C. OAKLEY) © STARSTRUCK/VALORY | 22 | release and rises 21-20 on Country | 48 | 51 | 55 | 7 | HE BETTER BE DEAD Stealing Angel PWORLEY (T.LYNN,C.CUTBIRTH, J.WAYNE,L.SATCHER) © SKYVILLE/NINE NORT | 5 H | 48 |
| 24 | 23 | 28 | | HOW I GOT TO BE THIS WAY Justin Moore J.STOVER (J.S.STOVER,J.MOORE,R.RUTHERFORD) @ VALORY | 23 | Digital Songs. | 49 | 59 | 59 | 3 | LEAVIN' Blaine Larset J.RITCHEY (PBRANDT) © TREEHOUSE/STROUDAVARIOU | | 49 |
| 25 | 27 | 30 | 16 | THIS AIN'T NO LOVE SONG Trace Adkins M.KNOX (TLANE,MARCEL,D.LEE) | 25 | | 50 | 54 | 58 | 3 | DROP ON BY Laura Bell Bund N.CHAPMAN (B.LONG,R.ROGERS) © MERCUR | | 50 |

TOP COUNTRY ALBUMS

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHT | ARTIST Title | CERT. | PEAK |
|--------------|--------------|----------------|-----------------|--|-------|------|
| 1 | HOT | SHOT But | 1 | HITTLE BIG TOWN CAPITOL NASHALLE 88755 (18.98) The Reason Why | | 1 |
| 2 | NE | w | 1 | RANDY ROGERS BAND MCA NASHVILLE 014217*/UMGN (9.98) Burning The Day | | 2 |
| 3 | 1 | - | 2 | TRACE ADKINS SHOW DOG-UNVERSAL 014258 (9.98) Cowboy's Back In Town | | 1 |
| 4 | 2 | 2 | | LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98) Need You Now | 2 | 1 |
| 5 | 5 | 3 | 93 | ZAC BROWN BAND RAR BEGER RCTUREMONE GROWN RT ANT C 5/6531/AG (13.98) The Foundation | 2 | 2 |
| 6 | 6 | 4 | 48 | MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98) Revolution | • | 1 |
| 7 | 4 | 1 | 3 | BLAKE SHELTON REPRISE 524497/WMN (7.98) All About Tonight (EP) | | 1 |
| 8 | 7 | 5 | | JERROD NIEMANN SEA GRALENARSTA NASHALLE 65720/SMN (3/98) Judge Jerrod & The Hung Jury | | 1 |
| 9 | 9 | 6 | 94 | TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕ Fearless | 6 | 1 |
| 10 | 8 | 7 | 43 | CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98) Play On | | 1 |
| 11 | 10 | 12 | 124 | LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum | | 1 |
| 12 | 12 | 11 | | BRAD PAISLEY ARISTA NASHALLE 473525MN (13.98) American Saturday Night | • | 1 |
| 13 | 11 | 9 | 26 | EASTON CORBIN MERCURY 013644/UMGN (10.98) Easton Corbin | | 4 |
| 14 | 13 | 8 | 13 | DIERKS BENTLEY CAPITOL NASHVILLE 85410 (12.98) Up On The Ridge | | 2 |
| 15 | 14 | 10 | 47 | LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing | | 2 |
| 16 | 15 | 16 | 73 | JASON ALDEAN BROKEN BOW 7637 (18.98) Wide Open | | 2 |
| 17 | 16 | 15 | 51 | BROOKS & DUNN ARISTA NASHALLE 49922 SMN (1398) #1s And Then Some | | 1 |
| 18 | 18 | 14 | | ZAC BROWN BAND SOUTHERN GROUNDIALANTIC 5337/5/46 (25.98 CD/M0) ① Pass The Jar: Live | | 2 |
| 19 | 19 | 17 | 19 | COLT FORD AVERAGE JOE'S 215 (14.98) Chicken & Biscuits | | 8 |
| 20 | 23 | 18 | 29 | JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) Haywire | | 2 |
| 21 | 3 | - | 2 | LADY ANTEBELLUM CAPITOL NASHVILLE DIGITAL EX (6.98) ITUNES Session (EP) | | 3 |
| 22 | 17 | 13 | 10 | JARON AND THE LONG ROAD TO LOVE JPROMODIES WORKSWATCH, REVEAL OF HEILING (FIRE) GETTING DRESSED In The Dark | | 2 |
| 23 | 22 | 21 | 74 | KEITH URBAN CAPITOL NASHVILLE 35751* (18.98) Defying Gravity | • | 1 |
| 24 | 27 | 29 | 75 | ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) Carolina | | 4 |
| 25 | 20 | 19 | 53 | CRAIG MORGAN BNA 53808/SMN (12.98) That's Why | | 8 |

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHT | ARTIST Title | CERT. | PEAK |
|--------------|--------------|----------------|-----------------|---|-------|------|
| 26 | 28 | 24 | | KENNY CHESNEY BNA 65555/SMN (11.98) Greatest Hits II | • | 1 |
| 27 | 21 | 22 | | SOUNDTRACK WALT DISNEY 003101 (18,98) Hannah Montana: The Movie | | 1 |
| 28 | 26 | 25 | | UNCLE KRACKER TOP COGATLANTC STATISTIC 6 585 Happy Hour: The South River Road Sessions (EP) | | 9 |
| 29 | 24 | 23 | | GARY ALLAN MCANSSMULE 013820LMGN (10.98) Get Off On The Pain | | 2 |
| 30 | 31 | 31 | | GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98) Twang | • | 1 |
| 31 | 25 | 20 | | JEWEL Sweet And Wild | | 3 |
| 32 | 35 | 34 | | THE BAND PERRY REPUBLIC NASHALLE DIGITAL EXLANSI (4.96) The Band Perry (EP) | | 32 |
| 33 | 29 | 26 | | LEE BRICE CURB 78977 (18.98) Love Like Crazy | | 9 |
| 34 | 33 | 32 | | JUSTIN MOORE Justin Moore | | 3 |
| 35 | 30 | 30 | | CHRIS YOUNG RCA 22818/SMN (10.98) The Man I Want To Be | | 6 |
| 36 | 36 | 33 | | RASCAL FLATTS LYRIC STREET 002604 (18.98) Unstoppable | | 1 |
| 37 | 34 | 27 | | BLAKE SHELTON REPRESEWARNER BROS, \$22642WAN (8.98) Hillbilly Bone (EP) | | 2 |
| 38 | 38 | 35 | | JOSH THOMPSON COLUMBIA 56858/SMN (9.98) Way Out Here | | 9 |
| 39 | 44 | 43 | 43 | GREATEST GAINER CURB 79132 (18.98) It's America | | 3 |
| 40 | 37 | 36 | | SOUNDTRACK F0X/F0X SEARCHLIGHT 6184/NEW WEST (17.98) Crazy Heart | | 6 |
| 41 | 42 | 42 | | REBA STARSTRUCK M0100/VALORY (18:98) Keep On Loving You | • | 1 |
| 42 | 49 | 45 | | BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98) Halfway To Heaven | | 19 |
| 43 | 43 | 41 | | VARIOUS ARTISTS BAUMERSA, 5625500 MILLSC (18.96) NOW That's What I Call Country Vol. 2 | | 4 |
| 44 | 41 | 38 | | ALAN JACKSON ARISTA NASHVILLE 62550/SMN (11.98) Freight Train | | 2 |
| 45 | 40 | 44 | | TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98) American Ride | | 1 |
| 46 | N | EW | 1 | MARTY STUART SUPERLATIONESUGAR HILL 4053WELK (17 Se) Ghost Train: The Studio B Sessions | | 46 |
| 47 | 45 | 46 | | DIXIE CHICKS COUMBALESKY (USBLSOM NESC (J 56) Playlist: The Very Best Of The Divie Chicks | | 27 |
| 48 | 50 | 48 | | LAURA BELL BUNDY MERCURY 013968/UMGN (11.98) Achin' And Shakin' | | 5 |
| 49 | 46 | 39 | | CLAY WALKER CURB 79182 (18.98) She Won't Be Lonely Long | | 5 |
| 50 | N | EW | 1 | RICKY SKAGGS SKAGGS FAMILY 01010 (12.98) Mosaic | | 50 |

TOP BLUEGRASS ALBUMS[®]

| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST Title | CERT. |
|--------------|--------------|-----------------|--|-------|
| 1 | 1 | 13 | DIERKS BENTLEY Up On The Ridge | |
| 2 | 4 | 20 | TRAMPLED BY TURTLES Palomino BANJODAD 07* Palomino | |
| з | 3 | 28 | CAROLINA CHOCOLATE DROPS Genuine Negro Jig NONESUCH 516995/WARNER BROS. | |
| 4 | 2 | 11 | PUNCH BROTHERS Antifogmatic NONESUCH 521980"/WARNER BROS. | |
| 6 | RE-E | NTRY | MICHAEL MARTIN MURPHEY Buckaroo Blue Grass IIL Riding Song RURAL RHYTHM 1056 | |
| 6 | 6 | 44 | THE WAILIN' JENNYS Live At The Mauch Chunk Opera House RED HOUSE 220 | |
| 7 | 5 | 80 | STEVE MARTIN The Crow: New Songs For The Five-String Banjo 40 SHARE 610647*/ROUNDER | |
| 8 | 7 | 30 | DAILEY & VINCENT Dailey & Vincent Sing The Statler Brothers CRACKER BARREL 610640/ROUNDER | |
| 9 | 10 | 3 | SOUNDTRACK Get Low ROUNDER 619100/CONCORD | |
| 10 | 9 | 50 | THE ISAACS The Isaacs Naturally: An Almost A Cappella Collection GAITHER 46014 | |

BETWEEN THE BULLETS **BIG TOWN'S BIG WEEK**



It's a big week for Little Big Town. The group claims its first No. 1 on Top Country Albums, its first top 10 on Hot Country Songs in four years and its first top 10 on Country Digital Songs. The recent Country Music Assn. Award nom-

inee (for vocal group of the year) sees its "The Reason Why" open atop the albums list with 42,000, its best Nielsen Sound-Scan week. The group's best previous rank was No. 10 with "A Place to Land" in 2007. Meanwhile, LBT's "Little White Church" rises 11-10 on the airplay-based Country Songs tally; on Coun--Wade Jessen try Digital Songs, it skips 14-7 (22,000).

R&B/HIP-HOP Billboard. SEP 11 2010

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| | 4 | | LBUMS | |
| THIS | LAST WEEK | WEEKS ON CH | ARTIST TITLE IMPRINT / DISTRIBUTING LABEL | |
| 1 | HOT S | SHOT | #1 FANTASIA 1WK BACK TO ME S/19/J 66528/RMG | |
| 2 | 1 | 11 | EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA | |
| 3 | NE | w | USHER VERSUS (EP) LAFACE 76535/JLG | |
| 4 | 2 | 3 | KEM INTIMACY: ALBUM III UNIVERSAL MOTOWN 014469/UMRG ① | |
| 5 | 3 | 6 | RICK ROSS TEFLON DON MAYBACHSLIP-N-SLIDE/DEF JAM 014366*/IDJMG | |
| 6 | 4 | 12 | DRAKE THINK INCLUDE VIEW OF AN ADDRESS INTO AN ADDRESS AND ADDRESS | |
| 7 | 6 | 23 | GREATEST USHER | |
| 8 | 5 | 64 | THE BLACK EYED PEAS | 2 |
| 9 | 7 | 18 | THE E.N.D. INTERSCOPE 012887*/IGA B.O.B | - |
| 10 | 10 | 8 | BOB PRESENTS REBELFOCK/GRAND HUSTLE/ATLANTIC 518903*/AG ④ BIG BOI | |
| 11 | 8 | 4 | SIR LUCIOUS LEFT FOOT DEF JAM 014377*/IDJMG BUN-B | |
| - | - | | TRILL O.G. TRILL/J PRINCE/RAP.A-LOT 4 LIFE 1014/RAP.A-LOT THE ROOTS | |
| 12 13 | 13 12 | 10 38 | HOW I GOT OVER DEF JAM 013085*/IDJMG ALICIA KEYS | |
| 13 | 12 | 38 50 | THE ELEMENT OF FREEDOM MBK/J 46571*/RMG KID CUDI | - |
| ~ | | | MAN ON THE MOON OREAN ONG COCD, UNVERSAL MOTORN 013155*(UMPG ① MONICA | |
| 15 | 18 | 24 | STILL STANDING J 40398/RMG | |
| 16 | 15 | 25 | BATTLE OF THE SEXES DTP/DEF JAM 014030*/IDJMG EMINEM | • |
| 17 | 19 | 67 | RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE 012863*/IGA | |
| 18 | 16 | 30 | REBIRTH CASH MONEYUNIVERSAL MOTOWN 012737/UMRG | • |
| 19 | 14 | 40 | RATED R SRP/DEF JAM 013736/IDJMG | |
| 20 | 23 | 15 | NAS & DAMIAN MARLEY DISTANT RELATIVES GRETTO YOUTHS DEF JAMON (FISAL REPUBLIC 014136/UMF) | |
| 21 | 11 | 5 | SOUNDTRACK STEP UP 3D ATLANTIC 524395/AG | |
| 22 | 22 | 52 | TREY SONGZ READY SONGBOOK/ATLANTIC 518794/AG | • |
| 23 | 21 | 9 | THE-DREAM LOVE KING RADIO KILLA/DEF JAM 014218/IDJMG | |
| 24 | 9 | 2 | DONDRIA DONDRIA VS PHATFFFAT SO SO DEF 3801/MALACO | |
| 25 | 25 | 30 | SADE SOLDIER OF LOVE EPIC 63933*/SONY MUSIC | |
| 26 | 24 | 25 | MARVIN SAPP HERE I AM VERITY 53156/JLG | |
| 27 | 27 | 37 | MARY J. BLIGE STRONGER WITHEACH TEAR MATRIARCH GEFFEN 013722/IGA | |
| 28 | 31 | 51 | JAY-Z THE BLUEPRINT 3 ROC NATION 520856*/AG ④ | |
| 29 | 28 | 36 | YOUNG MONEY WE ARE YOUNG MONEY CASH MONEY UNVERSAL MOTOWN 013795(UNRG | • |
| 30 | 26 | 22 | ERYKAH BADU Nga kalendar mati nuk heturi di the kaka cotiro, fisajum esal moton di Assyjum s | |
| 31 | 29 | 29 | JAHEIM ANOTHER ROUND ATLANTIC 522783/AG | |
| 32 | 30 | 15 | JANELLE MONAE THE ARCHANDROL SUITES I AND IN INCIDERLANDING BOY 512255" WARNER BROS. | |
| 33 | 32 | 51 | DRAKE | • |
| 34 | 39 | 60 | SO FRA GONE (EP) YOUNG WIDEY CASH MONEY UM GESUL MOTOWN OF 3456 UM FG | |
| 35 | NE | w | BLACKSUMMERSNIGHT COLUMBIA 89142/SONY MUSIC BIZZY BONE | |
| 36 | 33 | 5 | CROSSROADS 2010 SUMERIAN 28 TECH N9NE COLLABOS | |
| 37 | 35 | 45 | THE GATES MIXED PLATE STRANGE 79/RBC MICHAEL JACKSON | 2 |
| 38 | 36 | 40 | MICHAEL JACKSON'S THIS IS IT MULIEPIC 76067*/SONY MUSIC PLIES | |
| | | | GOON AFFILIATED BIG GATES/SUP-N-SUDE/ATLANTIC 522495/AG KEITH SWEAT | |
| 39 | 37 | 10 | RIDIN' SOLO KEDAR 00008 GUCCI MANE | |
| 40 | 41 | 38 | THE STATE VE MORE DAVIS 1017 BRICK SOLADARSILLIM 521540 WINARIER BROS. FAT JOE | |
| 41 | 34 | 5 | THE DARKSIDE: VOL. 1 TERROR SQUAD 2101/E1 CORINNE BAILEY RAE | |
| 42 | 42 | 31 | THE SEA CAPITOL 09378* | |
| 43 | 46 | 20 | BURRARAMINT(Z) HD 1017 BRICK SQUAD/ASYLUM 523890/WARNER BROS. | |
| 44 | 49 | 17 | TONI BRAXTON PULSE ATLANTIC 520269/AG ① | |
| 45 | 47 | 9 | DWELE W.ANTS W.ORLD W.OMEN RT 5149/E1 | |
| 46 | 40 | 48 | STILL B&C 31105/MALACO | |
| 47 | 50 | 21 | SHARON JONES & THE DAP-KINGS I LEARNED THE HARD WAY DAPTONE 019* | |
| 48 | 57 | 69 | CHRISETTE MICHELE EPIPHANY DEF JAM 012797/IDJMG (*) | |
| 49 | 45 | 7 | CURREN\$Y PILOT TALK DD172 02030 | |
| 50 | 38 | 6 | VARIOUS ARTISTS BACKIN THE DAY A SUMMETTINE HIP HIP MOX THILD CLISTON FRODUCTS MISS EXISTABLICUS | |
| | | | | |

Having already banked two top 10s as a featured artist on the Rhythmic chart, Brun Mars earns his first as a lead performer as "Just the Way You Are" bolts 15-10. Mars previously assisted on B.o.B's seven-week chart-topper "Nothin' on You" and the No. 5-peaking "Billionaire" by Travie McCoy.

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| WEED | WEEK ON CH | TITLE ARTIST (IMPRINT/ PROMOTION LABEL) | WEEK | LAST |
| | 8 | #1 GREATEST DEUCES 2 WKS GAINER OHIS BROWN FAIL TYGA & KEWN MCCALL (MGLAG) | 1 | 1 |
| | 11 | LOVE ALL OVER ME MONICA (J/RMG) | 2 | 2 |
| | 12 | MISS ME DRAKE FEAT LIL WARVE (YOUNG MONEYCASH MONEYLUWERSAL MOTOWNUMRG) | 3 | 5 |
| | 15 | YOUR LOVE NICKI MINAI (YOUNG MONEY,CASH MONEY,UNIVERSAL MOTOWNUWRG) | 4 | 3 |
| | 8 | B.M.F. (BLOWIN' MONEY FAST) NCK ROSS FEAT STYLES P (MARBACHSLPN-SLIDEDEF JAMIDJMG) | 5 | 6 |
| | 19 | THERE GOES MY BABY USHER (LAFACE/JLG) | 6 | 4 |
| | 12 | PRETTY BOY SWAG SOULIA BOY TELL'EM (COLLIPARK/INTERSCOPE) | 7 | 9 |
| | 5 | FANCY DRAKE FEAT TIL & SWIZZ BEATZ (YOUNG HONEYCASH HONEYUM/ERSAL NOTOIN/UMFG) | 8 | 8 |
| | 11 | GOT YOUR BACK | 9 | 7 |
| | 6 | T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) BOTTOMS UP | 10 | 1 |
| | 17 | TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC) TEACH ME HOW TO DOUGIE | 11 | 1 |
| | 24 | CALI SWAG DISTRICT (CAPITOL) UN-THINKABLE (I'M READY) | 12 | 1 |
| | 16 | ALICIA KEYS (MBK/J/RMG) RIDE | 13 | 1 |
| | 17 | CIARA FEAT. LUDACRIS (LAFACE/JLG) | 14 | 1 |
| | 15 | DRAKE (YOUNG MONEYCASH MONEYUNWERSAL MOTOWN/UMRG) BITTERSWEET | 15 | 2 |
| | 10 | FANTASIA (19/J/RMG) CHAMPAGNE LIFE | \sim | 1 |
| | | NE-YO (DEF JAM/IDJMG) HOT TOTTIE | 16 | |
| | 4 | USHER FEAT. JAY-Z (LAFACE/JLG) | 17 | 1 |
| | 4 | EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE) HOLDING YOU DOWN (GOIN IN CIRCLES) | 18 | 2 |
| | 6 | | (19) | 2 |
| | 13 | LYFE JENNINGS (JESUS SWINGS/ASYLLIM/WARNER MUSIC GROUP) GET BIG | 20 | 1 |
| | 9 | DORROUGH (NGENIUS/E1) | 21 | 3 |
| | 16 | OMG USHER FEAT. WILLI.AM (LAFACE/JLG) | 22 | 1 |
| | 7 | I LIKE JEREMIH FEAT. LUDACRIS (MICK SCHULTZ/DEF JAM/IDJMG) | 23 | 3 |
| | 19 | SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJMG) | 24 | 2 |
| | 12 | HARD IN DA PAINT WAKA FLOCKA FLAME (1017 BRICK SOLIAD/ASYLLIM/WARNER BROS.) | 25 | 2 |
| | 9 | POWER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) | 26 | 2 |
| | 5 | SEX MUSIC TANK (SOUNDBASE/MOGAME/ATLANTIC) | 27 | 1 |
| | 7 | PHONE # BOBBY V FEAT. PLIES (BLU KOLLA DREAMS/CAPITOL) | 28 | 2 |
| | 2 | GUCCI TIME BUCCI MANE FEAT SWIZZ BEATZ (1017 BRICK SOLIAD/ASYLUM/WARNER BROS) | 29 | 2 |
| l | w | NO HANDS WAA RUDA RUME FOR RESCRE DASH & WALE (1017 BROK SOURD ROMUM WARKER BROS) | 30 | 3 |
| ĺ | 6 | GROWN WOMAN KELLY ROWLAND (UNIVERSAL MOTOWN/UMRG) | 31 | 3 |
| | 4 | I JUST CAN'T DO THIS K. MICHELLE (HITZ COMMITTEE/JIVE/JLG) | 32 | 2 |
| | 18 | HELLO GOOD MORNING DIDDY - DIRTY MONEY FEAT T.L. (BAD BOY/INTERSCOPE) | 33 | 3 |
| l | w | CAN'T BE FRIENDS | 34 | |
| | w | TREY SONGZ (SONGBOOK/ATLANTIC) RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/LINVERSAL MOTOWN/LIMPG) | 35 | |
| I | 3 | LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAU (BELUGA HEIGHTSEPIC COLUMBIA) | 36 | 3 |
| | 6 | PULLING ON HER HAIR | 37 | 3 |
| | 4 | MARQUES HOUSTON FEAL RICK ROSS (AUSICWORKS/TU.G.(CAPITOL) SHAWTY WUS UP | 38 | 3 |
| | | DONDRIA FEAT. JOHNTA AUSTIN & DIAMOND (SD SD DEF/MALACO) | 00 | 3 |

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| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT/ PROMOTION LABEL) |
| 1 | 1 | 11 | SWASE ENIMEM FEAT RHANNA (MEDISHAD/(AFTERMATHINITERSCOPE) |
| 2 | 2 | 11 | |
| 3 | 5 | 7 | GREATEST GAINER USHER FEAT. PITBULL (LAFACE/ULG) |
| 4 | 3 | 17 | FIND YOUR LOVE DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 5 | 6 | 13 | RIDIN' SOLO JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 6 | 4 | 18 | AIRPLANES B.0.8 FEAT HAYLEY WILLIAMS (REBELROCK/GRAND HUSTLE/ATLANTIC) |
| 7 | 9 | 8 | BREAK MY BANK NEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.) |
| 8 | 8 | 15 | YOUR LOVE NCRI MINAL (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |
| 9 | 7 | 15 | CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG (CAPITOL) |
| 10 | 15 | 5 | JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC) |
| 11 | 11 | 21 | BILLIONAIRE THAVE MCCOY FEAT BRUND MARS (NAPPY BOYDECAYDANCE FUELED BY RAMENRRP) |
| 12 | 13 | 20 | TEACH ME HOW TO DOUGIE CALL SWAG DISTRICT (CAPITOL) |
| 13 | 10 | 23 | OMG USHER FEAT. WILL.I.AM (LAFACE/JLG) |
| 14 | 12 | 20 | COOLER THAN ME MIKE POSNER (J/RMG) |
| 15 | 21 | 4 | I LIKE IT Enrique iglesias feat. Pitbull (Universal Republic) |
| 16 | 16 | 17 | NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) |
| 17 | 19 | 5 | BOTTOMS UP TREY SONGE FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC) |
| 18 | 23 | 8 | YG (DEF JAM/IDJMG) |
| 19 | 22 | 6 | MISS ME DRAVE FEAT LIL WARNE (YOUNG MONEYCASH MONEYUNWERSAL MOTOWN) |
| 20 | 14 | 14 | RIDE CIARA FEAT. LUDACRIS (LAFACE/JLG) |
| 21 | 30 | 2 | HOT TOTTIE USHER FEAT. JAY-Z (LAFACE/JLG) |
| 22 | 17 | 13 | GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) |
| 23 | 33 | 2 | DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG) |
| 24 | 28 | 3 | JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN) |
| 25 | 29 | 3 | KATY PERRY (CAPITOL) |
| 26 | 27 | 5 | CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC) |
| 27 | 18 | 17 | 143 BOBBY BRACKINS FEAT. RAY J (TYCOON STATUS UNIVERSAL REPUBLIC) |
| 28 | 20 | 7 | PRETTY BOY SWAG soulja boy tell'em (Collipark/Interscope) |
| 29 | 26 | 6 | LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ (BELUGA HEIGHTS/EPIC) |
| 30 | 39 | 2 | LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/NTERSCOPE) |
| 31 | 36 | 2 | FANCY DRAKE FEAT TIL & SWIZZ BEATZ (YOUNG MONEY(CASH MONEY(UNVERSAL MOTOWN) |
| 32 | 24 | 10 | THERE GOES MY BABY USHER (LAFACE/JLG) |
| 33 | 32 | 4 | B.M.F. (BLOWIN' MONEY FAST) NCK ROSS FEAT. STYLES P. MANBACHSLIP-N-SLIDE/DEF JAM/DJMG) 2010.0 (JT. ALINIT THUE SIND) |
| 34 | N | EW | 2012 (IT AIN'T THE END) JAY SEAN FEAT NICKI MINAJ (CASH MONEY/UNIVERSAL REPUBLIC) |
| 35 | N | EW | TAKE IT OFF KESHA (KEMOSABE/RCA/RMG) |
| 36 | 38 | 5 | LA LA LA AUBURN FEAT. IYAZ (BELUGA HEIGHTS/WARNER BROS.) |
| 37 | 35 | 5 | MAGIC B.OB FEAT. RIVERS CUOMO (REBEL/ROCK/GRAND HUSTLE/ATLAVITC) |
| 38 | 37 | 12 | HOLD YOU (HOLD YUH) GYPTIAN (VP) |
| 39 | 25 | 9 | POWER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) |
| 40 | 31 | 4 | CHAMPAGNE LIFE NE-YO (DEF JAM/IDJMG) |

BETWEEN THE BULLETS FANTASIA'S FIRST NO. 1 ALBUM

I'M SINGLE LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)



WHO DAT

Following her well-publicized personal struggles, Fantasia celebrates her first chart-topper on Top R&B/Hip-Hop Albums as third set "Back to Me" bows with 117,000, according to Nielsen SoundScan. Her sophomore self-titled album entered at No. 3 in 2006 and "Free Yourself" launched at No. 2 in 2004, the same year she won the third season of "American Idol." "Back to Me" sets Fantasia's benchmark on the Billboard 200, landing at No. 2, but it's her third-best opening sum. ("Free Yourself" entered at No. 8 with her highest frame, 240,000.) Fantasia's new album comes in the wake of news of n affair with a married man and subsequent suicide attempt. The singer, however, rebounded to

nit the talk show circuit and perform on ABC's "Good Morning America" (Aug. 24). "Bittersweet," he set's lead single, spends a third week at No. 1 on Adult R&B. -Raphael George

| 2 | | D | 13 | MONICA (J/RMG) |
|-----|----|----|----|--|
| .) | 7 | 7 | 19 | GREATEST WHAT'S NOT TO LOVE |
| | 8 | 9 | 7 | CAN IT STAY GERALD LEVERT (RHINO/ATLANTIC) |
| _ | 9 | 11 | 6 | SOMETIMES I CRY ERIC BENET (FRIDAY/REPRISE/WARNER BROS.) |
| | 10 | 13 | 14 | LOVE LIKE THIS DONELL JONES (CANDYMAN/E1) |
| 8) | 11 | 12 | 14 | STATISTICS LYFE JEININGS (JESUS SWINGS/ASYLUM/WAPINER MUSIC GROUP) |
| | 12 | 14 | 10 | CHAMPAGNE LIFE NE-YO (DEF JAM/IDJMG) |
| | 13 | 15 | 5 | WAKE UP EVERYBODY JOHN LEGEND & THE ROOTS FEAT. COMMON & MELANIE FROMA (G.O.O.D./COLLINEIA) |
| | 14 | 16 | 13 | NO REGRETS ELISABETH WITHERS (PURPOSE/E1) |
| C) | 15 | 19 | 7 | HERE WITH ME ARIKA KANE (BSE/THOMPKINS MEDIA GROUP) |
| | 16 | 21 | 3 | GONE ALREADY FAITH EVANS (PROLIFIC/E1) |
| | 17 | 22 | 6 | SHARE MY LIFE KEM (UNIVERSAL MOTOWN/UMRG) |
| | 18 | 20 | 8 | YOU'RE SO AMAZING CALVIN RICHARDSON (NU MO/SHANACHIE) |
| 100 | 19 | 23 | 6 | SEX MUSIC TANK (SOUNDBASE/MOGAME/ATLANTIC) |
| | 20 | 18 | 16 | SKIES WIDE OPEN BRIAN CULBERTSON FEAT. AVANT (GRP/VERVE) |
| | 21 | 24 | 3 | GLAD I MET YOU TONIGHT |

ADULT R&B

4 33 THERE GOES MY BABY

6 12 LOVE ALL OVER ME

USHER (LAFAC 3 22 UN-THINKABLE (I'M READY)

PRINT/ PROMOTION LABEL) #1 BITTERSWEET

WHY WOULD YOU STAY?

FINDING MY WAY BACK

TITLE

18

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7

8

9

10

14

22 NEW

25

23 24 2

24 22 11

RP/VERVE) NIGHT WILL DOWNING (PEAK/CMG 22 17 19 WE GOT HOOD LOVE MARY J. BLIGE FEAT TREY SONGZ (MATR WATRIARCH GEFFEN WTERSCOPE 25 4 NO MORE RON ISLEY (DEF JAM/IDJMG NEW WHEN A WOMAN LOVES R. KELLY (JIVE/JLG) 25 31 16 MIRACLE ABRAHAM MCDONALD (DEF JAM/IDJMG)

HOT RAP SONGS ARTIST ON CHIS RTIST (IMPRINT / PROMOTION LABEL) LOVE THE WAY YOU LIE #1 1 1 10 3 13 MISS ME 2 DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH NONEY/UNIVERSAL MOTOWN) YOUR LOVE 3 2 16 AL (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) B.M.F. (BLOWIN' MONEY FAST) 4 10 RICK ROSS FEAT. STYLES P (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG) GOT YOUR BACK T.I. FEAT. KERI HILSON (GRAND HUSTLE/ATLANTIC) 7 13 FANCY DRAVE FEAT TIL & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY DRAVE FEAT TIL & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY 9 6 INVERSAL MOTOWN) TEACH ME HOW TO DOUGIE CALI SWAG DISTRICT (CAPITOL) 6 18 AIRPLANES B.O.B FEAT. HAYLEY WILLIAMS (REBELROCK GRAND HUSTLE/ATLANTIC) 5 18 PRETTY BOY SWAG 8 12 NOT AFRAID 10 17 EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE) BILLIONAIRE TRAVIE MCCOY FEAT, BRUND MA 11 15 11 ARE AUDOVI BREAK MY BANK 13 7 12 NEW BOYZ FEAT. IYAZ (SHOTTY/ASYLUM/WARNER BROS.) LOSE MY MIND YOUNG JEEZY FEAT. PLIES (CTE/DEF JAM/IDJM 13 12 23 POWER 14 12 KANYE WEST (ROC-A-FELLA/DEF JAM/IDJM TOOT IT AND BOOT IT 15 18 8 16 17 32 NOTHIN' ON YOU 17 21 5 GET BIG JGH (NGENIUS/E1 SEX ROOM LUDACRIS FEAT. TREY SONGZ (DTP/DEF JAM/IDJN 18 16 19 19 19 12 143 BOBBY BRACKINS FEAT. RAY J (TYCOON STATUS UNVERSAL REPUBLIC UMRG) RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/UN 20 GUCCI TIME 21 23 2 BUCCI MANE FEAT. SWIZZ BEATZ (1017 BRICK SOLIAD/RSYLUM)

ADULT R&B s and Rhythm nc. All rights r

5

HARD IN DA PAINT

VAKE FEAT. NICKI M

CLUB CAN'T HANDLE ME

FLO RIDA FEAT. DAVID GUETTA (POE BOY/ATLANTIC)

7 BRICK SQUAD/ASYLUM/WARNER BROS.)

Billboard, R&B/HIP-HOP SEP 11

12 After nine

2001 19

61 26

week. 11

2 12

HOT R&B/HIP-HOP SONGS

| NEK | NEEK | 2 WEEKS | WEEKS ON CHT | TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL | CERT. | PEAK |
|-----|------|---------|-----------------|---|-------|------|
| 1 | 2 | 5 | 9 | DEUCES KMCALL (KMCALLM STEVENSONC BROWN) Chris Brown Featuring Tyga & Kevin McCall | | 1 |
| 2 | 1 | 1 | 34 | THERE GOES MY BABY Usher | | 1 |
| | | | | JIM JONSIN,RICO LOVE (RICO LOVE, J.G.SCHEFFER,F.ROMANO, D.MORRIS) @ LAFACE/JLG LOVE ALL OVER ME Monica | | - |
| 3 | 4 | 6 | 15 | J.BUPRI,B.M.COX (J.DUPRI,B.M.COX,C.JOHNSON) | | 3 |
| 4 | 5 | 3 | 15 | BOH TO A, IN SHEBB (A, GRAHAM, M. SAMUELS, N. SHEBB D, CAFTER D, EDWARDS, D, RCHARDSON) 🛛 O'YOUNG MONEY, CASH MONEY, UNIVERSAL, MOTOWIN, UNIRG | | 3 |
| 5 | 3 | 2 | 34 | UN-THINKABLE (I'M READY) Alicia Keys A.Keys,K.BROTHERS,N.SHEBIB (A.KEYS,A.GRAHAM,K.BROTHERS, JR.,N.SHEBIB) Ø MBK/J/RMG | | 1 |
| 6 | 6 | 4 | 19 | YOUR LOVE Nicki Minaj AWNISEL (DTMARAJA WANSEL DFREEMANLIPHUGHES, WFELDER) O YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 4 |
| 7 | 7 | 8 | 18 | BITTERSWEET Fantasia | | 7 |
| 8 | 8 | 9 | 12 | C HARMONY (C HARMON, C KELLY) B.M.F. (BLOWIN' MONEY FAST) Rick Ross Featuring Styles P | | 7 |
| | | | | LEX LUGER (W.ROBERTS II, LA.LEWIS, D.STYLES) MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG FANCY Drake Featuring T.I. & Swizz Beatz | | |
| 9 | 10 | 15 | 12 | SWIZ BEATZINSHEBB (AGRAHAMINSHEBBINSAMUELSKICEANUAJOHISONHIZANT) 😐 YOUNG MONEY,CASH MONEY,UNIVERSAL MOTOWINUMIRG | | 9 |
| 10 | 14 | 20 | 14 | GOT YOUR BACK T.I. Featuring Keri Hilson DJ TOOMP (C.J.HARRIS, JR.A.DAVIS,T.NASH) ©© GRAND HUSTLE/ATLANTIC | | 10 |
| 11 | 11 | 11 | 12 | CHAMPAGNE LIFE Ne-Yo D.GOUGH (S.C.SMITH,D.GOUGH) OO DEF JAM/IDJMG | | 11 |
| 12 | 15 | 19 | 7 | BOTTOMS UP Trey Songz Featuring Nicki Minaj KWE BEATZ TRACK DEALER (INEVERSON TSCALESE MLESD ALOHVSON MLAWES D'TMARA) © SONGBOOK/ATLANTIC | | 12 |
| 13 | 17 | 24 | 5 | HOT TOTTIE Usher Featuring Jay-Z | | 13 |
| 14 | 9 | 7 | 19 | POLOW DA DON (J.JONES.P.DAWSON,E.DEAN,S.C.CARTER) Ciara Featuring Ludacris Ciara Featuring Ludacris | | |
| | | | | C.STEWART,T.NASH (C.P.HARRIS,T.NASH,C.A.STEWART,C.BRIDGES) © LAFACE/JLG FIND YOUR LOVE Drake | | 3 |
| 15 | 13 | 10 | 18 | KWESTLEHWSKER, NO LD. (A.GRAHAM, KWESTEWILSON/PREYNOLDS, J.BHASKER) 🕖 YOUNG MONEY, CASH MONEY, UNIVERSAL, MOTOWN, UNIRG | | 3 |
| 16 | 22 | 26 | 6 | LOVE THE WAY YOU LIE Eminem Featuring Rihanna ALEX DA KID (M.MATHERS,A.GRANT,H.HAFFERMAN) © WEB/SHADY/AFTERMATH/INTERSCOPE | | 16 |
| 17 | 12 | 12 | 17 | PRETTY BOY SWAG Soulja Boy Tell'em YOUNG SHAY,G5KIDMURPH (D.WAY,O.BYRD,J.MURPHY) © COLLIPARK/INTERSCOPE | | 6 |
| 18 | 18 | 17 | 18 | WHY WOULD YOU STAY? Kem | | 17 |
| 19 | 23 | 23 | 9 | KEM,R.RIDEOUT (K.OWENS) HOLDING YOU DOWN (GOIN IN CIRCLES) Jazmine Sullivan | | 19 |
| | | | | IELICTAR RELITION SALANCES INVOLUNIOUS SPREARED DE JIRING | | |
| 20 | 19 | 21 | 15 | T-MINUS (C.JENNINGS) | | 19 |
| 21 | 20 | 16 | 30 | FINDING MY WAY BACK Jaheim I.Barias, C. Haggins, M. JONTEL, C. CHAMBERS, J. HOAGLAND) © ATLANTIC | | 12 |
| 22 | 16 | 13 | 20 | TEACH ME HOW TO DOUGIE Cali Swag District C.FOWLER.E.WEST (C.FOWLER.C.GLEE.C.CHILDS.E.WEST) © CAPITOL | | 9 |
| 23 | 21 | 14 | 26 | LOSE MY MIND Young Jeezy Featuring Plies | | 5 |
| 24 | 24 | 18 | 20 | DRUMMA BOY (J.W.JENKINS,C.GHOLSON,A.WASHINGTON) | | 3 |
| | | | | WILLI.AM (W.ADAMS) © LAFACE/JLG WHAT'S NOT TO LOVE Dwele | | |
| 25 | 29 | 32 | 18 | MIKE CITY (M.FLOWERS) G RT/E1 | | 25 |
| 26 | 32 | 34 | 13 | GET BIG Dorrough NITTI (D.D.DORROUGH,C.MOORE) © NGENIUS/E1 | | 26 |
| 27 | 25 | 22 | 23 | SEX ROOM KAJUN (C.BRIDGES, T.NEVERSON, T.SCALES, T.TAYLOR, K.JOHNSON) | | 5 |
| 28 | 26 | 41 | 7 | SOMETIMES I CRY Eric Benet | | 26 |
| 29 | 31 | 45 | 8 | CAN IT STAY Gerald Levert | | 29 |
| 30 | | | , | E.NICHOLAS (G.LEVERT.E.T.NICHOLAS) © RHINO/ATLANTIC CAN'T BE FRIENDS Trey Songz | | 30 |
| ~ | 40 | 54 | • | M.WINANS (M.WINANS, M.JONES, C.O.FORBES) SONGBOOK/ATLANTIC POWER Kanye West | | |
| 31 | 27 | 33 | 14 | S XIEST KIEST, GIFTI A XIGHU BAGE A GROEVALEIKSEEN HAUR AG A BEGINAR REPORTS LACIACION OF SHEET) | | 22 |
| 32 | 42 | 52 | 8 | SEX MUSIC Tank SOIG DN/STY-IINSOIL,R. (WKK/STEPPEISR/BI/LIFRAMLNL/WLEVITIE/LIMSOIL,R) © SOUNDBASE/MOGAME/ATLANTIC | | 32 |
| 33 | 48 | 55 | 4 | GUCCI TIME Gucci Mane Featuring Swizz Beatz SWIZZ BEATZ (R.DAVIS,K.DEAN) © 1017 BRICK SQUAD/ASYLUM/WARNER BROS. | | 33 |
| 34 | 35 | 28 | 38 | NEIGHBORS KNOW MY NAME Trey Songz TTAYLOR, PHAYES, J.MCGEE (T.NEVERSON, TTAYLOR, PHAYES) @ SONGBOOK/ATLANTIC | | 4 |
| 35 | 33 | 29 | 16 | HARD IN DA PAINT Waka Flocka Flame | | 28 |
| | | | 10 | LEX LUGER (J.MALPHURS) O 1017 BRICK SQUAD/ASYLUM/WARNER BROS. | | |
| 36 | 64 | 93 | 3 | GAINER/AIRPLAY KANE (D.CARTERA GRAHAM, D.A.JOHNSON) O CASH MONEY/UNIVERSAL MOTOWN/UMRG | _ | 36 |
| 37 | 38 | 39 | 12 | I LIKE Jeremih Featuring Ludacris M.SCHULTZ (J.FELTON,K.JAMES,M.SCHULTZ,C.BRIDGES) @ MICK SCHULTZ/DEF JAM/IDJMG | | 37 |
| 38 | 44 | 35 | 26 | OVER Drake BOI-10A, A. KHAALID (A. GRAHAM, M. SAMUELS, M. BRONGERS) O YOUNG MONEY/CASH MONEY/UNVERSAL MOTOW/UNVERSAL | | 2 |
| 39 | 43 | 43 | 44 | AIN'T LEAVIN WITHOUT YOU Jaheim Kwge (Kastelaesmaralskordsmhninkolscattelisroohousemariamokosgiennitkorpykupelere) © Atlantic | | 12 |
| 40 | 30 | 31 | 41 | FISTFUL OF TEARS Maxwell | | 11 |
| | | | | H.DAVID.MUSZE (MUSZE (H.DAVID) COLUMBIA HELLO GOOD MORNING Diddy - Dirty Money Featuring T.I. | - | = |
| 41 | 34 | 25 | 22 | DANJA (RICO LOVE, EN. HILLS, M. ARAICA, C. J. HARRIS, JR.) O BAD BOY/INTERSCOPE | - | 13 |
| 42 | 39 | 38 | 26 | HOLD YOU (HOLD YUH) Gyptian FIRE PETER (W.EDWARDS,R.JOHNSON) 000 VP | | 31 |
| 43 | 57 | 87 | 3 | NO HANDS Waka Flocka Flame Featuring Roscoe Dash & Wale DRUMMA BOY (NOT LISTED) 1017 BRICK SQUAD/ASYLUM/WARNER BROS. | | 43 |
| 44 | 37 | 37 | 32 | EVERYTHING TO ME Monica | | 1 |
| 45 | 45 | 62 | 8 | ALL I WANT IS YOU Miguel Featuring J. Cole | | 45 |
| ~ | | | | S.REMI (S.REMI,M.PIMENTEL,J.COLE) ØBLACK IT/BYSTORM/JIVE/JLG WINDOW SEAT Erykah Badu | | |
| 46 | 28 | 27 | 28 | E.BADU, J. POYSER (E.BADU, J. POYSER) © CONTROL FREAD/UNIVERSAL MOTOWN/UMRG I'M SINGLE Lil Wayne | | 16 |
| 47 | 46 | 48 | 17 | N.SHEBIB (D.CARTER,N.SHEBIB) O CASH MONEY/UNIVERSAL MOTOWN/UMRG | | 46 |
| 48 | 41 | 30 | 30 | ALL I DO IS WIN DJ Khaled Featuring T-Pain, Ludacris, Snoop Dogg & Rick Ross DUNSTRUMD/KHAED KMAHAEDCBHORESWROBERTS LCCBRONOUS /R, THANUMOLINGSLMOLINGS) @ WE THE BEST/E1 | • | 8 |
| 49 | 52 | 58 | 19 | BEAT IT UP Gucci Mane Featuring Trey Songz DRUMMA BOY (R.DAVIS,C.GHOLSON,T.NEVERSON) © 1017 BRICK SQUAD/ASYLUM/WARNER BROS. | | 49 |
| 50 | 50 | 53 | 13 | LOVE LIKE THIS Donell Jones | | 50 |
| 51 | 59 | 61 | 10 | D.JONES (D.JONES) © CANDYMAN/E1 PHONE # Bobby V Featuring Plies | | 51 |
| | | Post in | | JAZZE PHA,PHAYES (PALEXANDER,B.WILSON,A.L.WASHINGTON,J.SIMS,PHAYES) BLU KOLLA DREAMS/CAPITOL ALREADY TAKEN Trey Songz | | |
| 52 | 47 | 46 | 16 | POLOW DA DON (J.JONES, E.DEAN, T.NEVERSON, A.JACKSON) O SONGBOOK/ATLANTIC | | 39 |
| 53 | 58 | 60 | 6 | I JUST CAN'T DO THIS K. Michelle R.KELLY (R.KELLY) © HITZ COMMITTEE/JIVE/JLG | | 53 |
| 54 | 55 | 56 | 10 | GROWN WOMAN STARGATE,NE-YO (S.C. SMITH, M.S. ERIKSEN, T.E. HERMANSEN, M. BEITE, B.R. STRAY) Kelly Rowland | | 51 |
| 55 | 65 | 74 | 5 | LETTING GO (DUTTY LOVE) Sean Kingston Featuring Nicki Minaj STARGATE KANDERSON/INSERKSENTEHERIAMSENE DEAN/THALED/TIMARA) © BELUGA HEIGHTS/EP/C/COLUMBIA | | 55 |
| | | - | _ | Contraction of the second | | - |

| | VIEK | AST VEEK | WEEKS | LEKS CHT | TITLE Artist | CERT. | 141 |
|--|------|-------------|-------------|-------------|--|-------|-----|
| | 56 | 60 | 67 | 20 | PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL ANY GIRL Lloyd Banks Featuring Lloyd | 5 | 2 |
| | 57 | 54 | 57 | | DREADY (C.LLOYD,K.DANIEL) | | |
| This is Brown's first | - | | | | BIG BASS (LIL BASS, C.WRIGHT) GO PIPELINE HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER) Marsha Ambrosius | | |
| No. 1 since his six- | 58 | 71 | 81 | 4 | MAMBROSIUS,C.FINCH (MAMBROSIUS,C.FINCH) © J/IMG SECOND CHANCE EI DeBarge | | 5 |
| week stay with "Say Goodbye" in | 59 | 73 | 84 | | R.FAIR (E.DEBARGE,M.BUTLER) | | Ę |
| 2006 and third | 60 | 53 | 63 | | WAKE UP EVERYBODY John Legend & The Roots Featuring Common & Melanie Fiona J.LEGEND.?USTLOVE.J.POYSER (V.CARSTARPHEN,G.MCFADDEN,J.WHITEHEAD) © 6.0.0.D./COLUMBIA | | Ę |
| leader overall. At | 61 | RE-E | NTRY | | BEAUTIFUL MONSTER Ne-Yo STARGATE,SAND VEE (S.C.SMITH,M.S.ERIKSEN,T.E.HERMANSEN,S.WILHELM) @0 DEF JAM/IDJMG | | E |
| Mainstream R&B/ Hip-Hop, "Deuces" | 62 | 78 | - | | UP ALL NIGHT Drake Featuring Nicki Minaj 80-IDAM.BURIETI (AGRAHAM.M.SANUELS.M.BURIETIO.TIMARA) O YOUNG MONEYCASH MONEYLUW/ERSAL MOTOM/UM/RG | | e |
| earns the Greatest | 63 | 51 | 51 | | DJ GOT US FALLIN' IN LOVE Usher Featuring Pitbull MAX MARTIN, SHELLBACK (K.S. MARTIN, SHELLBACK, S. KOTECHA, A.C. PEREZ) @@ LAFACE/JLG | | 5 |
| Gainer (up 782 plays) as it holds at | 64 | 72 | 71 | | NO REGRETS Elisabeth Withers | | e |
| No. 1 for a second | 65 | 61 | 73 | | B.J.EASTMOND,E.WITHERS (E.WITHERS,B.J.EASTMOND,G.CHAMBERS) OP PURPOSE/E1 LOYALTY Birdman Featuring Tyga & Lil Wayne | | |
| week. | 66 | 62 | 78 | | KANE (M.STEVENSON,B.WILLIAMS,D.CARTER,D.A.JOHNSON) © CASH MONEY/UNIVERSAL MOTOWN/UMRG GONE ALREADY Faith Evans | | |
| 2 | | | | | LBARIAS,C.HAGGINS,F.EVANS (F.EVANS,C.HAGGINS,I.BARIAS,R.TOBY,C.WILLIAMS,J.SMITH) PROLIFIC/E1 WHO DAT J. Cole | | |
| Apart from early debuts due to street | 67 | 56 | 42 | 16 | J.COLE A.PARRINO (J.COLEMAN.A.BENJAMIN.A.A.PATTON.PBROWN) © ROC NATION/COLUMBIA BREAK MY BANK New Boyz Featuring Iyaz | | |
| violations with his | 68 | 63 | 83 | 4 | M.SQUIRE,D.SHARPE (D.A.THOMAS,E.H.BENJAMIN V,D.SHARPE,M.SQUIRE) O SHOTTY/ASYLUM/WARNER BROS. | | e |
| previous albums, the No. 3 entry for | 69 | 68 | 89 | | JUST YOU AND I Ricky Blaze RICKY BLAZE (R.JOHNSON) @ FME/ATLANTIC | | E |
| "Versus" on Top | 70 | HOT | SHOT But | 1 | WHERE YOU ARE Cali Swag District SANCHEZ,MICO WAVE (C.FOWLER,C.GLEE,C.CHILDS,W.DILLON,K.MEJIA,M.HOLMES,M.LANE) CAPITOL | | 7 |
| R&B/Hip-Hop Albums is Usher's | 71 | 82 | 76 | | AIRPLANES ALEXDA KD/FRANK E (B.R.SMMK/NS, JR.J.FRANKS, AGRWIT/JDUSSOLLEUTSOMMERS) O REBELROCK/GRAND HUSTLE/ATLANTIC | 3 | e |
| lowest start after a | 72 | 70 | 75 | | JIZZLE Young Jeezy Featuring Lil Jon s.redd.d.rich (J.W.Jenkins, D.Stewart, D. Richardson, J.H. SMITH) © Cte/def Jam/idJmg | | 1 |
| full week of sales since "8701" | 73 | 77 | 88 | | SHARE MY LIFE Kem | | 1 |
| entered at No. 3 in | 74 | 80 | 64 | 15 | KEM,R.RIDEOUTA.BLACKSTONE (K.OWENS) O UNIVERSAL MOTOWN/UMRG SKIES WIDE OPEN Brian Culbertson Featuring Avant | | |
| 2001. | - | | | - | B.CULBERTSON,R.RIDEOUT (B.CULBERTSON,M.AVANT,R.RIDEOUT) © GRP/VERVE ASTON MARTIN MUSIC Rick Ross Featuring Drake & Chrisette Michele | | |
| 16 | 75 | 91 | - | | JUSTICE LEAGLE (WROBERTS I/COROWE, EORTIZA GRAHAM, CPRYNE) MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG | | |
| After nine | 76 | 84 | 91 | 8 | THE SMEEZINGTONS (TMCCONBMARS, PLAWRENCE ALEVINE) Image: NAPPY BOY/DECAYDANCE/FUELED BY RAMEN/RRP | 2 | 7 |
| consecutive 100,000-plus | 77 | 86 | - | | TRILLIONAIRE Bun-B Featuring T-Pain JUSTICE LEAGLE (BFREEMAN,T-PANK,CROWEE,ORTIZM/PRIMOUS) © TRILL/J PRINCE/RAP-A-LOT 4 LIFE/RAP-A-LOT | | 7 |
| weeks, "Recovery" | 78 | 98 | - | | LAY IT DOWN Lloyd AWESOME JONES!!!,V.BOZEMAN (J.JONES,E.DEAN,V.BOZEMAN) © YOUNG-GOLDIE/ZONE 4/INTERSCOPE | | 7 |
| shifts 98,000 copies and settles into the | 79 | 66 | 72 | | SHAWTY WUS UP Dondria Featuring Johnta Austin & Diamond J.DUPRI,C.KEYZ (J.DUPRI,J.AUSTIN,C.WILLIAMS,B.CARPENTERO) O S0 S0 DEF/MALACO | | e |
| runner-up position | 80 | 79 | 82 | 3 | TIPPIN' IN DA CLUB Nelly JIKEOX(DUTCHWCAMPBELL (CHAMES, JR.RJACKSONRCOUSN(WCAMPBELL) @ DERRITY/UNIVERSAL MOTOWN/UMRG | | 1 |
| on the Billboard 200 and Top R&B/ | 81 | 67 | 79 | | TEST DRIVE Keith Sweat Featuring Joe | | 5 |
| Hip-Hop Albums. | 82 | 92 | 98 | | THE PLATINUM BROTHERS, LAUSTIN (A.GIBBS, M.CHESSER, LAUSTIN, D.BROWN) MAKE A MOVIE Twista Featuring Chris Brown | | 5 |
| 61 | 83 | 69 | 66 | | THE LEGENDARY TRAXSTER (C.T.MITCHELL,S.LINDLEY,T-PAIN) G GMG/CAPITOL PULLING ON HER HAIR Marques Houston Featuring Rick Ross | | |
| The arrival of the | | | | | ECRAWFORD.CSTOKES.MHOUSTON.ECRAWFORD.MHOUSTON.CSTOKES.WR08NS0N) MUSICWORKST.U.G./CAPITOL FALL IN LOVE Estelle Featuring Nas | | |
| track's physical single sparks the | 84 | 74 | 80 | | NOT LISTED (NOT LISTED) HOME SCHOOL/ATLANTIC | | 1 |
| title's first chart ink | 85 | 81 | 77 | | SUPER HIGH Rick Ross Featuring Ne-Yo CRBITCHE REMEMY (MIROBERTS LUXINGHOM ROHPOSONLS CSMITHELIGHIGONUSTORES) | | 1 |
| since the June 11 list. | 86 | 100 | - | 2 | GLAD I MET YOU TONIGHT Will Downing W.DOWNING,C.DAVIS O PEAK/CMG | | 8 |
| It debuts at No. 2 on Hot R&B/Hip-Hop | 87 | 88 | - | | FIRST 48 J-Dawg Featuring Slim Thug NOT LISTED (NOT LISTED) | | 8 |
| Singles (viewable | 88 | 93 | 85 | 11 | SPEAKING IN TUNGS Cam'ron & Vado J.TURNBULL, PROBINSON (C.GILES,T.WINFREE) © DIPLOMATIC MANVET | | ٤ |
| at billboard.biz/ charts). | 89 | NE | W | | LAY YOU DOWN NOT LISTED (B.D.CASEY,B.D.CASEY,A.C.LYONS,M.A.VALENZANO,E.MONTILLA) SLIDP-N-SLIDE/CAPITOL | | 8 |
| | 90 | NE | W | | WHEN A WOMAN LOVES R. Kelly | | 4 |
| | 91 | 96 | 92 | 4 | R. KELLY (R. KELLY) JIVE/JLG TIRED Kelly Price | | |
| | 92 | NE | - | | S.CRAWFORD,W.CAMPBELL,K.PRICE (K.PRICE,S.CRAWFORD) MY BLOCK/SANG GIRL/MALACO LIGHTS OUT Fabolous | | |
| 90 | - | | | | LEX LUGER (J.D. JACKSON, L.A. LEWIS, S.C. CARTER, K. DEAN) O DESERT STORM/DEF JAM/IDJ/MG MY OWN STEP (THEME FROM STEP UP 3D) Roscoe Dash & T-Pain Featuring Fabo | | |
| The lead single | 93 | 89 | | 3 | POLOW DA DON,DON P. (J.)ONES,D.PRINCE,J.L.JOHNSON,T-PAIN,L.WILLIAMS) O MMI/MUSIC LINE/ZONE 4/INTERSCOPE | | 8 |
| from R. Kelly's | 94 | 90 | 95 | | TOOT IT AND BOOT IT YG T.GRIFFIN (K.D.R.JACKSON, T.GRIFFIN, M. NEWMAN, N. LEE JR., T.BLUECHEL) O DEF JAM/IDJMG | | 5 |
| upcoming 11th studio album, | 95 | 76 | 68 | | BRUH BRUH Plies ZAYTOVEN (A.L.WASHINGTON,X.DOTSON) | | 6 |
| "Love Letter," earns | 96 | 95 | 100 | | YOU'RE SO AMAZING Calvin Richardson C.RICHARDSON (C.RICHARDSON) © NU MO/SHANACHIE | | 9 |
| his highest debut on Adult R&B (No. 24) | 97 | NE | w | | I'M DOING ME Fantasia CHARMONY (CHARMON, CKELLY) © 19/J/MG | | ę |
| since 1999. It enters | 98 | NE | W | | HERE WITH ME Arika Kane | | 4 |
| this chart with 1.5 million listener | 99 | 99 | | | LHUMPHREY,A.KANE,C.MELLERS (A.KANE,L.HUMPHREY,C.MELLERS) | | |
| impressions. | | | w | | JAHLIL BEATS (J.DENNY,J.JACKSON,O.TUCKER) SHAŘEDOWN/KONVICT/BAD BOY LOOK IN THE MIRROR Yo Gotti | | 1 |
| | 100 | NE | | | S.REDD,D.RICH (M.MIMMS,D.STEWART,D.RICHARDSON) | | 1 |
| BETWEEN | THE | BL | ILL | ET | S | | |

54

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65 70

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82

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91

89

63

97

TOP 10 WELCOMES 'BACK' T.I.



T.I. lands his 17th top 10 on Hot R&B/Hip-Hop Songs as "Got Your Back," featuring Keri Hilson, climbs 14-10. Up 2.6 million impressions, it's the rapper's first appearance in the upper tier as a lead artist since "Dead and Gone," featuring Justin Timberlake, reached No. 2 last year. "Got Your Back" is T.I.'s latest effort to rebuild his image after spending nine months in prison. It follows his marriage to his long-time girlfriend and a starring role in the film "Takers." But after his arrest Sept. 1 in Los Angeles on drug charges, it's still -Raphael George

unclear how fans will react when "King Uncaged" is released in the fall.

nce impressions measured by Nielsen Broadcast Data Systems and sales waverded for the largest airplay increase on the chart. See Charts Legend L.L.C. and Nielsen SoundScan, Inc. All rights reserved.

eatest Gainer/Air c 2010, e5 Globa

Nielsen

CHRISTIAN/GOSPEL Billboard. SEP 11 2010

CHRISTIAN

NT & NUMBER / DISTRIBUTING LABE

HOT SHO DEBUT

NEW

NEW

1 97

2 53

3

4 41

5 47

6 25

8 9

10

16 53

13 4

11 3

15 25

NEW

18 22

17 5

21 29

NEW

RE-ENTR

35 30

22 45

28 49

25

30

26

29

34

40 12

32 28

47 46

41 69 10 INO 46

33 6

23 45

19 29

27 47 36

24 22

9 NEW

20 42

12 28

2 14 42

5 NEW

NEW

7 29

9 17

#1 JEREMY CAMP

NATALIE GRANT LOVE REVOLUTION CURB 79188

NY2LA DREAM 2010/EMI CMG FRANCESCA BATTISTELLI

NEWSBOYS BORN AGAIN INPOP 1521/EMI CMI

CASTING CROWNS

VARIOUS ARTISTS

PIECES OF A REAL HEART SPAR

MERCYME THE GENEROUS MR. LOVEWELL IND 4

HILLSONG A BEAUTIFUL EXCHANGE: LIVE HILLSONG

VARIOUS ARTISTS

WOW WORSHIP (PURPLE) PLG/EMI CMG CHRIS AUGUST

TENTH AVENUE NORTH

NOMEN OF FAITH WORSHIP TEAM WOMEN OF FAITH 1136 GAITHER VOCAL BAND

COUSTIC (EP) SPARROW 07072/EM

E DOWN THE ROAD AMY GR

MANDISA PARROW 6779/EMI CMG MOSAIC SKAGGS FAMILY 01010/EMI CMG

IE ROBERTS REUNION 10147

KERRIE ROBERTS

ELVIS PRESLEY

FLYLEAF MEMENTO MORI A&M/OCTONE 013512/EMI CMO

PRAISE & BLAME SECONDS OUT ISLAND/LOST HIGHWAY 014555*/UMGN

EATEST STEVEN CURTIS CHAPMAN

AN EVENING PRAYER SONY MUSIC CUSTOM MARKETING GROUP 61423

CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG

AT FLICKER 10909/PROVIDENT-INTEGRITY

(TH 11365/THO

7174/EMI CMG DAVID CROWDER BAND

VARIOUS ARTISTS songs 4 worship 50 INTEGRITY 24702/TIME TRIP LEE

BETWEEN TWO WORLDS REACH 8153/INFI

PASSION: AWAKENING SIXSTEPS/SPARROW 7175/EMI C

LOOD IN THE GEARS SOLID STATE 6118/EMI CM

519702*/WORD-CURE WOMEN OF FAITH WORSHIP TEAM

ROMDENT.INTEGRIT

THE LIGHT MEETS THE DARK REUNION 10 NEEDTOBREATHE

GREATLY BLESSED GAIT

BRITT NICOLE

AMY GRANT

TOM JONES

MATT MAHER

ALIVE AGAIN E RICKY SKAGGS

GAINER

KUTLESS

FIREFLIGHT

RE-ENTRY THE HOPPERS THE BEST OF THE HOPPERS: FROM THE HOME

TOP 25 PRAISE SONGS 201 AUDREY ASSAD

VOMEN OF FAITH & FRIENDS \

PLETR BRITT NICOLE

VARIOUS ARTISTS

VARIOUS ARTISTS

SIDEWALK PROPHETS

THE CANADIAN TENORS

WITH ROOTS ABOVE AND BRANCHES BELOW FEFFET 12 JOHN MARK MCMILLAN THE MEDICINE INTEGRITY 4815 EX (PROVIDENT

THE CANADIAN TENORS DECCA 01 THE DEVIL WEARS PRADA

THE LOST GET FOUND SPARROW 2358/EMI CMG MORMON TABERNACLE CHOIR

VIDENT-INTEGRITY ④

FOR THOSE WHO WAIT FLICKER 10909 NORMA JEAN MERIDIONAL RAZOR & THE 83087*/PR

THE SHOWDOWN

PASSION

ONIGHT FOREFRONT 6371/EMI CMG

MY PAPER HEART FERVENT 887378/WO

WAKE ARDENT/INO/ATLANTIC 2554/PROVIDENT-INTEGRITY

PRESS PLAY

SKILLET

NOW HITS 2010 WO SANCTUS REAL

TOBYMAC

SWITCHFOOT

O FAR AWAY

AIRPLAY MONITORED BY SALES DATA COMPILED BY SoundScar

| 201 | | | | _ |
|-----|--------------------|----------------|---|---------|
| Q | | -1 | IRISTIAN SONGS" | 6 |
| A | | | IKISTIAN SONGS | 2 |
| HIS | AST REEK | ILEKS N CHT | | HIS EEK |
| 1 | 3 | 20 | ANTIST IMPRINT / PROMOTION LABEL | |
| 2 | 1 | 26 | OUR GOD | 2 |
| 3 | 2 | 28 | CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG | 3 |
| 4 | 4 | 29 | NEWSBOYS INPOP | 4 |
| 5 | 6 | 21 | TOBYMAC FOREFRONT/EMI CMG IF WE'VE EVER NEEDED YOU CASTING CROWNS REUNION/PLG | 5 |
| 6 | 9 | 16 | STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB | 6 |
| 7 | 5 | 31 | | 7 |
| 8 | 7 | 25 | HEALING BEGINS TENTH AVENUE NORTH REUNION/PLG | 8 |
| 9 | 10 | 10 | GREATEST JESUS SAVES GAINER JEREMY CAMP BEC/TOOTH & NAIL | 9 |
| 10 | 8 | 33 | HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG | 10 |
| 11 | 11 | 35 | BEFORE THE MORNING JOSH WILSON SPARROW/EMI CMG | 11 |
| 12 | 14 | 14 | NO MATTER WHAT KERRIE ROBERTS REUNION/PLG | 12 |
| 13 | 12 | 26 | BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB | 13 |
| 14 | 13 | 26 | MY HELP COMES FROM THE LORD THE MUSEUM BEC/TOOTH & NAIL | 14 |
| 15 | 16 | 11 | | 15 |
| 16 | 17 | 6 | LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG | 16 |
| 17 | 18 | 5 | MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG | 17 |
| 18 | 20 | 18 | YOU CAN HAVE ME SIDEWALK PROPHETS FERVENT/WORD-CURB | 18 |
| 19 | 19 | 19 | FIGHT ANOTHER DAY | 19 |
| 20 | 21 | 17 | YOUR LOVE IS A SONG SWITCHFOOT LOWERCASE PEOPLE/CREDENTIAL/EMI CMG | 20 |
| 21 | 22 | 10 | KEEP CHANGING THE WORLD | 21 |
| 22 | 23 | 17 | GREAT ARE YOU LORD PHILLIPS, CRAIG & DEAN INO | 22 |
| 23 | 25 | 15 | SOMETHING HOLY STELLAR KART INO | 23 |
| 24 | 27 | 5 | HANGING ON BRITT NICOLE SPARROW/EMI CMG | 24 |
| 25 | 26 | 3 | HUMAN NATALIE GRANT CURB | 25 |
| 26 | 24 | 14 | UNDONE FFH 62/CATAPULT | 26 |
| 27 | 28 | 4 | ONLY YOU CAN SAVE CHRIS SLIGH WORD-CURB | 27 |
| 28 | 50 | 2 | I WILL FOLLOW CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG | 28 |
| 29 | 29 | 6 | WALKING ON THE STARS GROUP 1 CREW FERVENT/WORD-CURB | 29 |
| 30 | 30 | 9 | LET US LOVE NEEDTOBREATHE ATLANTIC/WORD-CURB | 30 |
| 31 | 37 | 3 | COME HOME LUMINATE SPARROW/EMI CMG | 31 |
| 32 | 33 | 12 | SING ALONG SIXTEEN CITIES CENTRICITY | 32 |
| 33 | 38 | 4 | OUT OF MY HANDS JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG | 33 |
| 34 | 36 | 6 | HALLELUJAH HEATHER WILLIAMS INO | 34 |
| 35 | 31 | 16 | COME AS YOU ARE POCKET FULL OF ROCKS MYRRH/WORD-CURB | 35 |
| 36 | 32 | 20 | HERE IN THIS MOMENT BECKAH SHAE SHAE SHOC | 36 |
| 37 | 34 | 17 | CASTAWAY CHASEN INO | 37 |
| 38 | 43 | 6 | DEAR X (YOU DON'T OWN ME) DISCIPLE INO | 38 |
| 39 | 39 | 2 | WHAT LOVE REALLY MEANS JJ HELLER STONE TABLE | 39 |
| 40 | 41 | 5 | TEMPORARY HOME CARRIE UNDERWOOD 19/ARISTA NASHVILLE | 40 |
| 41 | 44 | 10 | BEAUTY WILL RISE STEVEN CURTIS CHAPMAN SPARROW/EMI CMG | 41 |
| 42 | 40 | 5 | CLOSER | 42 |
| 43 | 35 | 10 | TO KNOW YOU CASTING CROWNS REUNION/PLG | 43 |
| 44 | 48 | 15 | AVALANCHE MANAFEST BEC/TOOTH & NAIL FOR THOSE WHO WAIT | 44 |
| 45 | 45 | 9 | FIREFLIGHT FLICKER/PLG | 45 |
| 40 | 46 | 7 | YOU'RE NOT ALONE DOWNHERE CENTRICITY WAITING ROOM | 46 |
| 47 | | NTRY Shot | | 47 |
| 48 | | SHOT BUT | KUTLESS BEC/TOOTH & NAIL | 48 |
| 49 | | W | | 49 |
| 50 | 47 | 2 | KNOW HOPE COLLECTIVE INTEGRITY | 50 |

| Jeremy Camp claims his first No. 1 start and |
|--|
| fourth leader overall on Top Christian |
| Albums, as "We Cry Out: The Worship |
| Project" takes the Hot Shot Debut. Up |
| 528,000 impressions, lead single "Jesus |
| Saves" is the Greatest Gainer on Christian |
| Songs (10-9). |

| 501 |
|---|
| -01 |
| |
| ALL |
| |
| |

| 49 | NE | EW | THE EDGE OF THE DIVINE STYLOS 826015/WORD-CUR |
|---|--|---|---|
| 50 | 50 | 14 | THE STATLER BROTHERS THE GOSPEL MUSIC VOLUME TWO GAITHER 6073/EMI CMG |
| | | | |
| No. 1 w on Hot Restora with he | ith "I Gospe tion I er hus roup, | Wan el Sor fellov band Roya | notches her first Billboard It lo Say Thank You" (2-1) Ings. Brooks co-pastors the skip church in Detroit I, Michael. The church's Il Priesthood, backs Lisa |

MERCYME

SANDI PATTY

| 0 |) | H | OT CHRISTIAN C SONGS | 6 | | i |
|-----|--------------------|-------|---|--------------|------|--|
| A | 1 | 4 | SONGS | 0 | | 1 |
| EEK | KST IEEK | N CHT | TITLE | AIIS GEEK | AST | Contraction of the local division of the loc |
| 3 | 2 | 12 | ARTIST IMPRINT / PROMOTION LABEL | 1 | 1 | |
| 2 | 1 | 25 | 1WK SANCTUS REAL SPARROW/EMI CMG | 2 | HOT | 5 |
| | | | CHRIS TOMLIN SDXSTEPS/SPARROW/EMI CMG BORN AGAIN | - | | |
| 3 | 3 | 16 | NEWSBOYS INPOP | 3 | 2 | |
| 4 | 4 | 20 | IF WE'VE EVER NEEDED YOU CASTING CROWNS REUNION/PLG | 4 | 15 | |
| 5 | 5 | 26 | GET BACK UP TOBYMAC FOREFRONT/EMI CMG | 5 | 10 | |
| 6 | 6 | 30 | ALL OF CREATION MERCYME IND | 6 | 3 | |
| 7 | 8 | 13 | STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB | 7 | 4 | I |
| 8 | 7 | 24 | BEAUTIFUL, BEAUTIFUL FRANCESCA BATTISTELLI FERVENT/WORD-CURB | 8 | 5 | |
| 9 | 10 | 25 | HEALING BEGINS TENTH AVENUE NORTH REUNION/PLG | 9 | 7 | ĺ |
| 10 | 11 | 14 | NO MATTER WHAT KERRIE ROBERTS REUNION/PLG | 10 | 8 | |
| 11 | 9 | 16 | GOD GAVE ME YOU DAVE BARNES RAZOR & TIE | 11 | 6 | ĺ |
| 12 | 13 | 9 | JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL | 12 | 12 | |
| 13 | 12 | 29 | HOLD US TOGETHER MATT MAHER ESSENTIAL/PLG | 13 | RE-E | |
| 14 | 15 | 16 | MY HELP COMES FROM THE LORD THE MUSEUM BEC/TOOTH & NAIL | 14 | 36 | |
| 15 | 16 | 6 | LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG | 15 | 9 | ĺ |
| 16 | 18 | 9 | LIGHT UP THE SKY THE AFTERS INO | 16 | 11 | |
| 17 | 17 | 19 | BLINK REVIVE ESSENTIAL/PLG | 17 | 13 | ĺ |
| 18 | 21 | 15 | YOU CAN HAVE ME SIDEWALK PROPHETS FERVENT/WORD-CURB | 18 | 21 | |
| 19 | 19 | 14 | GREAT ARE YOU LORD PHILLIPS, CRAIG & DEAN INO | 19 | N | 1 |
| 20 | 22 | 4 | GREATEST MY OWN LITTLE WORLD GAINER MATTHEW WEST SPARROW/EMI CMG | 20 | 20 | |
| 21 | 20 | 14 | FIGHT ANOTHER DAY | 21 | 24 | Í |
| 22 | 23 | 7 | KEEP CHANGING THE WORLD MIKESCHAIR WITH LECRAE CURB | 22 | 16 | |
| 23 | 24 | 3 | ONLY YOU CAN SAVE | 23 | 17 | Í |
| 24 | 25 | 6 | SOMETHING HOLY STELLAR KART INO | 24 | 19 | |
| 25 | N | w | HUMAN NATALIE GRANT CURB | 25 | 18 | ĺ |

CHRISTIAN CHR

| _ | | | |
|------|----|-------------|--|
| WEEK | ST | EEKS CHT | TITLE |
| | 22 | 20 | ARTIST IMPRINT / PROMOTION LABEL |
| 1 | 1 | 12 | #1 GREATEST SOMETHING HOLY 2WKS GAINER STELLAR KART INO |
| 2 | 2 | 9 | LIGHT UP THE SKY THE AFTERS INO |
| 3 | 7 | 10 | LET US LOVE NEEDTOBREATHE ATLANTIC/WORD-CURB |
| 4 | 8 | 11 | WALKING ON THE STARS GROUP 1 CREW FERVENT/WORD-CURB |
| 5 | 12 | 8 | NO MATTER WHAT KERRIE ROBERTS REUNION/PLG |
| 6 | 10 | 8 | KEEP CHANGING THE WORLD MIKESCHAIR WITH LECRAE CURB |
| 7 | 11 | 7 | JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL |
| 8 | 13 | 12 | LIFE BECKAH SHAE SHAE SHOC |
| 9 | 4 | 17 | AVALANCHE MANAFEST BEC/TODTH & NAIL |
| 10 | 9 | 11 | FOR THOSE WHO WAIT FIREFLIGHT FLICKER/PLG |
| 11 | 3 | 23 | LEAD ME SANCTUS REAL SPARROW/EMI CMG |
| 12 | 15 | 4 | LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG |
| 13 | 6 | 18 | CASTAWAY CHASEN INO |
| 14 | 5 | 19 | FIGHT ANOTHER DAY ADDISON ROAD INO |
| 15 | 17 | 7 | DEAR X (YOU DON'T OWN ME) DISCIPLE IND |
| 16 | 16 | 13 | YOUR LOVE IS A SONG SWITCHIFOOT LOWERGAGE PEOPLE/OREDENTIAL/EMI OMO |
| 17 | 18 | 7 | THE GOD I KNOW ME IN MOTION CENTRICITY |
| 18 | 22 | 5 | HERO ABANDON FOREFRONT/EMI CMG |
| 19 | 19 | 4 | HANGING ON BRITT NICOLE SPARROW/EMI CMG |
| 20 | 20 | 6 | NY2LA PRESS PLAY DREAM |
| 21 | 23 | 5 | YOU'RE NOT ALONE DOWNHERE CENTRICITY |
| 22 | 25 | 4 | FORGIVEN SKILLET INO |
| 23 | 27 | 4 | STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB |
| 24 | 26 | 7 | TRINITY PAPER TONGUES A&M/OCTONE/INTERSCOPE |
| 25 | 24 | 16 | THERAPY RELIENT K JIVE/JLG |
| | | | |

ARTIST NT & NUMBER / DISTRIBUTING LABEL #1 MARVIN SAPP 25 Y'ANNA E PROMISE BET 379 VARIOUS ARTISTS TAMELA MANN GREATEST GAINER BRIAN COURTNEY WILSON IUST LOVE M VASHAWN MITCHELL VARIOUS ARTISTS BEBE & CECE WINANS HEZEKIAH WALKER & LFC FOREVER JONES GET READY EMI GOSPEL 94721 FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG JAMES FORTUNE & FIYA ENCORE BLACKSMOKE 3 WILLIAM MCDOWELL AS WE WORSHIP: LIVE E1 5 DONNIE MCCLURKIN YLIST \ 57643/SONY MUSI TRIP LEE BETWEEN TWO WORLDS REACH 8153/INFINITY CECE WINANS DEITRICK HADDON PRESENTS VOICES OF UNITY BLESSED & CURSED (SOUNDTRACK) TYSCOT 984186/TASES BRITTNEY WRIGHT OSPEL 931528/T EARNEST PUGH IVE: RAIN ON US EPM/BLACKS MOKE 3070 WORLDWIDE

GOSPEL

LBUMS

LISA PAGE BROOKS STRONG HARA HOT GOSPEL

KAREN CLARK-SHEARD

DEWAYNE WOODS & WHEN SINGERS MEET

ER/VERITY 53263/JL0

ENTRIC/VERITY 67506/JLG

JUANITA BYNUM

IORE PASSION FLOW 8158

VARIOUS ARTISTS

IY LIFE'S LYRIC

| ¥ | | 1 | DT GOSPEL |
|----------|-----|-----|--|
| ŧ | | 50 | DNGS |
| | EX. | CHT | TITLE |
| | WEI | ONE | ARTIST IMPRINT / PROMOTION LABEL |
|) | 2 | 33 | I WANT TO SAY THANK YOU I WK USA PAGE BROOKS FEAT. ROYAL PRIESTHOOD SHOPHAR HARAWKK |
| <u>,</u> | 3 | 25 | GREATEST HE WANTS IT ALL |
| | | | THE BEST IN ME |
| | 1 | 37 | MARVIN SAPP VERITY/JLG |
| | 4 | 7 | I BELIEVE Jakes Forture & Fria Feat Zacardi cortez & Shawn inclehore Blackshoveworldwoe |
| | 5 | 57 | GOD FAVORED ME |
| | 5 | 57 | HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VERITYULG |
| | 7 | 24 | I CHOOSE TO WORSHIP WESS MORGAN BOW TIE |
| | 8 | 63 | THEY THAT WAIT |
| | | | FRED HAMMOND FEAT. JOHN P. KEE F. HAMMOND/VERITY/JLG |
| | 6 | 73 | BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL/MUSIC WORLD |
| | 9 | 42 | RESTING ON HIS PROMISE YOUTHFUL PRAISE FEAT. J.J. HAIRSTON EVIDENCE GOSPEL/LIGHT |
| 5 | 10 | 45 | GOOD NEWS |
| | | | VANESSA BELL ARMSTRONG EMI GOSPEL |
| | 11 | 31 | KAREN CLARK-SHEARD KAREW |
| | 12 | 33 | THE LIFTER TED WINN TEDDYSJAMZ/SHANACHIE |
| | 15 | 8 | I FOUND LOVE (CINDY'S SONG) |
| 2 | 13 | 0 | BEBE & CECE WINANS B&C/MALACO |
|) | 14 | 6 | REBUILD: THE REMIX J MOSS PAJAM/GOSPO CENTRIC/VERITY/JLG |
| 5 | 13 | 6 | EXPECT THE GREAT |
| | | | JONATHAN NELSON INTEGRITY NOBODY GREATER |
| 9 | 16 | 6 | VASHAWN MITCHELL EMI GOOPEL |
| 7 | 17 | 12 | JUST LOVE BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL MUSIC WORLD |
| 3 | 18 | 15 | GOD IS ABLE |
| | | | PHIL TARVER KINGDOM |
| 9 | 20 | 21 | DARWIN HOBBS LIAISON RECORDS/TYSCOT/IMAGO DEI |
|) | 19 | 5 | I GIVE YOU PRAISE BYRON CAGE GOSPO CENTRIC/VERITY/JLG |
| | 21 | 16 | THE GREAT I AM (LIVE) |
| | | | EARNEST PUGH BLACKSMOKE/WORLDWIDE |
| 2 | 22 | 16 | MD STOKES & VICTORIOUS PRAISE BLACKSMOKE/WORLDWIDE |
| 3 | 25 | 3 | YOU DO GREAT THINGS FAITH ANDERSON & LOWELL PYE F HAMMOND |
| 4 | 26 | 8 | SIMPLY REDEEMED |
| 2 | 20 | 0 | ISAAC CARREE SOVEREIGN |
| 5 | NE | EW | LORD YOU'RE MIGHTY YOUTHFUL PRAISE FEAT. J.J. HAIRSTON EVIDENCE/LIGHT |

Data for week of SEPTEMBER 11, 2010

44 | Go to www.billboard.biz for complete chart data

SALES DATA COMPILED BY

Billboard. DANCE

SHE

4:

HOT DANCE CLUB SONGS

| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL |
|------|--------------|-----------------|--|
| 1 | 2 | 8 | HI DYNAMITE TAIO CRUZ MERCURY/IDJMG |
| 2 | 3 | 9 | FIGURE IT OUT DAVE AUDE FEAT. ISHA COCO AUDACIOUS |
| 3 | 6 | 9 | FUERTE Nelly Furtado Feat. Concha Buika UNIVERSAL/UMRG |
| 4 | 8 | 7 | WOULDNIT (I'M A STAR) ONO MIND TRAIN/TWISTED |
| 5 | 5 | 8 | I LIKE IT Enrique Iglesias Feat. Pitbull Universal Republic |
| 6 | 12 | 5 | BEAUTIFUL MONSTER NE-YO DEF JAM/IDJMG |
| 7 | 11 | 10 | V.I.P. ZAYRA BRANDO |
| 8 | 10 | 9 | LATELY MACY GRAY CONCORD/CMG |
| 9 | 15 | 7 | ONE (YOUR NAME) SWEDISH HOUSE MAFIA FEAT. PHARRELL ASTRALWERKS/VIRGIN/CAPITOL |
| 10 | 9 | 11 | CALIFORNIA GURLS KATY PERRY FEAT. SNOOP DOGG CAPITOL |
| 11 | 4 | 11 | 4TH OF JULY (FIREWORKS) KELIS WILL.LAM/INTERSCOPE |
| 12 | 1 | 13 | FIRE WITH FIRE SCISSOR SISTERS DOWNTOWN |
| 13 | 17 | 8 | POP GOES THE WORLD THE GOSSIP COLUMBIA |
| 14 | 20 | 4 | YOU LOST ME CHRISTINA AGUILERA RCA/RMG |
| 15 | 24 | 5 | BODY SHOTS KACI BATTAGLIA FEAT. LUDACRIS CURB |
| 16 | 23 | 5 | COULD YOU BELIEVE |
| 17 | 13 | 11 | I TOLD YOU SO SOLANGE MUSIC WORLD |
| 18 | 22 | 7 | GURU JOSH & DJ IGOR BLASKA MOUVANCE |
| 19 | 18 | 11 | LOVE DEALER ESMEE DENTERS FEAT JUSTIN TIMBERLAKE TENMAN WITERSCOPE |
| 20 | 25 | 5 | REBOUND LORI MICHAELS MONITOR SOUND/LMP |
| 21 | 16 | 10 | VERTIGO GIULIETTA INTERSCOPE |
| 22 | 31 | 2 | POWER ROUND & ROUND PICK SELENA GOMEZ & THE SCENE HOLLYWOOD |
| 23 | 7 | 12 | ALL THE LOVERS |
| 24 | 27 | 6 | SAY I LOVE YOU TABORAH D1 |
| 25 | 21 | 9 | HEAVEN JOHN LEPAGE FEAT. DEBBY HOLIDAY & LFB GROOVE |

| | NEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL |
|-----|-----------|-----------------|--|
| • | 28 | 5 | BOYS OR GIRLS |
|) | 29 | 5 | YOU LOOK BETTER WHEN I'M DRUNK THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC |
| 3 | 34 | 3 | DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL LAFACE/JLG |
|) | 33 | 4 | HABIT Margo Dauman |
|) | HOT DE | SHOT But | TEENAGE DREAM |
|) | 37 | 3 | KICK ASS MIKA VS REDONE CASABLANCA/UNIVERSAL REPUBLIC |
| 2 | 32 | 6 | SPACESHIP BENNY BENASSI FEAT. KELIS, APL. DE AP & JEAN BAPTISTE LUTRA |
| 3 | 14 | 13 | ROCKSTAR 101 RIHANNA FEAT. SLASH SRP/DEF JAM/IDJMG |
|) | N | w | MISERY MAROON 5 A&M/OCTONE/INTERSCOPE |
| 5 | 30 | 6 | RIDIN' SOLO JASON DERULO BELUGA HEIGHTS/WARNER BROS. |
| 3 | 35 | 9 | JUST A MAN GEORGE HODOS FEAT. SNOOP DOGG DAUMAN |
| , | 40 | 4 | DO FOR LOVE VINNY TROIA FEAT. JAIDENE VEDA CURVVE |
| 3 | 36 | 8 | HOT-N-FUN N.E.R.D FEAT. NELLY FURTADO STAR TRAK/INTERSCOPE |
|) | 43 | 4 | FLAT FOOT MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAFORT |
|) | 19 | 12 | STROBELIGHT KIMBERLEY LOCKE DREAM MERCHANT 21 |
| L | 26 | 12 | YOUR LOVE IS MY DRUG KESHA KEMOSABE/RCA/RMG |
| 3 | 46 | 2 | THE FLOOD KATIE MELUA DRAMATICO |
|) | 47 | 2 | HEAT AKA HEAT OF THE MOMENT STEVEN LEE & GABY DERSHIN FEAT. ASIA PACHA |
| | 38 | 9 | HOLD ON RUSKO FEAT. AMBER COFFMAN MAD DECENT/DOWNTOWN |
| 5 | 49 | 2 | SWOON THE CHEMICAL BROTHERS FREESTYLE DUST ASTRALWERKSWIRGIN CAPITOL |
| 3 | N | EW | CROSSFIRE BRANDON FLOWERS ISLAND/IDJMG |
| , | 39 | 7 | BREATHE ERIC REOD CARRILLO |
| • | N | W | LEAVE IT ALL BEHIND JASON WALKER JASON WALKER |
| • | N | W | CLUB CAN'T HANDLE ME FLO RIDA FEAT. DAVID GUETTA POE BOY/ATLANTIC |
| > | NE | w | WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!/ULTRA |
| | | | |
| ୄୖୄ | | Н | OT DANCE |
| Ą | | A | RPLAY |
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| <u>_</u> | H | 01 | T. | D | A | N | С | E |
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| A. | AI | R | Ρ | 17 | ~ | 7** | | |

| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. | - |
|--------------|--------------|-----------------|---|-------|---|
| 1 | 1 | 96 | #1 LADY GAGA | 3 | (|
| 2 | 3 | 40 | LADY GAGA THE RIME MONSTER (EP) STREAM IN EXCILING CHERRY TREINTERSCOPE 073072*16A | | |
| з | 2 | 4 | LADY GAGA THE REMOX STREAM LINE HONLINE CHERRY TREE IN TERSCOPE 014633*/IGA | | |
| 4 | 5 | 49 | LA ROUX LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA | | (|
| 5 | 6 | 9 | 30H!3 STREETS OF GOLD PHOTO FINISH 523412/AG® | | |
| 6 | 7 | 7 | M.I.A. MAYA N.E.E.T./XL/INTERSCOPE 014344*/IGA | | |
| 7 | 4 | 6 | SOUNDTRACK JERSEY SHORE MTV/UNVERSAL REPUBLIC 014556/UMRG | | |
| 8 | NE | w | ANAMANAGUCHI Scott Pleshin VS. The World (original Videogane Soundtrack), rekco digital Br | | |
| 9 | 11 | 53 | DAVID GUETTA ONE LOVE GUM 86847*/ASTRALWERKS | | |
| 10 | 8 | 59 | OWL CITY OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG | | (|
| 11 | 9 | 15 | LCD SOUNDSYSTEM THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL | | |
| 12 | 12 | 8 | KYLIE MINOGUE APHRODITE PARLOPHONE 42903*/ASTRALWERKS® | | |
| 13 | NEW | | III (CHK CHK CHK) STRANGE WEATHER ISN'T IT? WARP 10197* | | (|
| 14 | 10 | 9 | SCISSOR SISTERS NIGHT WORK POLYDOR 70179/DOWNTOWN | | |
| 15 | NE | w | DAVID GUETTA FMIFI IBIZA MIX 2010 GUM 91850 EX/ASTRALWERKS | | (|
| 16 | NE | w | CARAVAN PALACE CARAVAN PALACE WRASSE 226 | | (|
| 17 | 13 | 60 | LMFAO PARTY ROCK PARTY ROCK WALLIAM CHERRYTREE, INTERSCOPE 012822/IGA | | (|
| 18 | 18 | 12 | RATATAT LP4 XL 465* | | |
| 19 | 14 | 31 | DJ ENFERNO ULTRA DANCE 11 ULTRA 2317 | | (|
| 20 | 15 | 42 | DEADMAU5 For lack of a better name maustrap 2174/ultra | | (|
| 21 | 17 | 2 | MATTHEW DEAR BLACK CITY GHOSTLY INTERNATIONAL 120* | | (|
| 22 | 16 | 18 | CRYSTAL CASTLES CRYSTAL CASTLES RCTON/LAST GAVGLES/UMPRSAL MOTOWN 014374/UMPRS | | 1 |
| 23 | 20 | 49 | MIIKE SNOW MIIKE SNOW DOWNTOWN 70085* | | 1 |
| 24 | 19 | 11 | ROBYN Body Talk PT. 1 (BP) Konchwacherrytreeinterscope (14413/IGA | | (|
| 25 | 21 | 10 | THE CHEMICAL BROTHERS FURTHER FREESTYLE DUST/ASTRALWERKS/VIRGIN | | (|
| | | | | | |

TOP DANCE/ ELECTRONIC ALBUMS

| | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL | | | | | | | |
|----|--------------|-----------------|---|--|--|--|--|--|--|--|
|) | 5 | 5 | WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT//ULTRA | | | | | | | |
| | 2 | 6 | DYNAMITE TAIO CRUZ MERCURY/IDJMG | | | | | | | |
| | 1 | 10 | THE RADIO GET FAR FEAT. H-BOOGIE NEXT PLATEAU | | | | | | | |
| | 6 | 7 | I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL UNVERSAL REPUBLICUNVERSAL | | | | | | | |
| | 7 | 22 | STEREO LOVE EDWARD MAYA & VIKA JIGULINA CAT/ULTRA | | | | | | | |
| | 3 | 5 | DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL LAFACE/JLG | | | | | | | |
| | 8 | 12 | DIRTY TALK WYNTER GORDON BIG BEAT/ATLANTIC | | | | | | | |
| | 9 | 15 | RESTLESSNESS BASTIEN LAVAL FEAT. LAYLA ROBBINS | | | | | | | |
|) | 11 | 4 | ONE (YOUR NAME) SWEDISH HOUSE MAPIA FEAT PHARRELL ASTRALWERKS/VIRGIN/CAPITOL | | | | | | | |
| > | 15 | 3 | TEENAGE DREAM KATY PERBY CAPITOL | | | | | | | |
| I | 10 | 10 | COMMANDER KELLY ROWLAND FEAT. DAVID GUETTA UNIVERSAL MOTOWN | | | | | | | |
| 2 | 4 | 13 | COOLER THAN ME MIKE POSNER J/RMG | | | | | | | |
| 9 | 19 | 5 | LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA WEB/SHADY/AFTERMATH/INTERSCOPE | | | | | | | |
| ı. | 12 | 8 | I'M IN LOVE ALEX GAUDINO ULTRA | | | | | | | |
| 3 | 14 | 11 | DANCING ON MY OWN ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE | | | | | | | |
|) | 18 | 3 | CLUB CAN'T HANDLE ME | | | | | | | |
|) | RE-E | NTRY | HIGHER STATE BAILEY FEAT. JODIE CONNOR NEXT PLATEAU | | | | | | | |
| 3 | 16 | 18 | HAPPINESS ALEXIS JORDAN STARROC/ROC NATION/COLUMBIA | | | | | | | |
| • | 21 | 5 | FEEL IT IN MY BONES TIESTO FEAT. TEGAN & SARA ULTRA | | | | | | | |
|) | 23 | 2 | LETTING GO (DUTTY LOVE) SEAN KINGSTON FEAT. NICKI MINAJ BELUGA HEIGHTS/EPIC | | | | | | | |
|) | NE | w | JUST THE WAY YOU ARE BRUNO MARS ELEKTRA/ATLANTIC | | | | | | | |
| 2 | 20 | 2 | SOMEWHERE DJ MOG FEAT. SARAH LYNN NERVOUS | | | | | | | |
| 3 | 13 | 16 | BETTER THAN HER MATISSE JIVE/JLG | | | | | | | |
|) | RE-E | NTRY | I'M IN THE HOUSE STEVE AOKI FEATUTING [[[ZUPER BLAHQ]]] DIM MAK/THRIVE/IDJMG | | | | | | | |
| • | NE | w | TAKE IT OFF KESHA KEMOSABE/RCA/RMG | | | | | | | |
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 WEEKS ON CHT

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| | | P TRADITIONAL | |
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| WEEK | WEEKS ON CHT | ARTIST | CERT. |
| | 47 | #1 MICHAEL BUBLE 47 WKS CRAZY LOVE 143 REPRISE 520733/WWW.RF BROS. | |
| 2 | 50 | HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC | |
| | | THE MARSALIS FAMILY | |

| 2 | 50 | YOUR SONGS COLUMBIA 47228*/SONY MUSIC |
|-----|----|---|
| NEW | | THE MARSALIS FAMILY MUSIC REDEEMS MARSALIS 0013 |
| 3 | 14 | KEITH JARRETT/CHARLIE HADEN JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP |
| 4 | 70 | MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG |
| 5 | 17 | NIKKI YANOFSKY NIKKI DECCA 014138 |
| 6 | 75 | DIANA KRALL QUIET NIGHTS VERVE 012433/VG ① |
| 8 | 44 | PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6* |
| 7 | 63 | MICHAEL BUBLE _MEETS MADISON SQUARE GARDEN 143/REPRISE 517750/WIRINER BROS. ④ |
| 24 | 3 | HILARY KOLE YOU ARE THERE JUSTIN TIME 8561 |
| 12 | 17 | FRANCIS ALBERT SINATRA/ANTONIO CARLOS JOBIM THE COMPLETE REPRISE RECORDINGS FRANK SINATRA BVT. 32025 CONCORD |
| 11 | 46 | BARBRA STREISAND LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC |
| 10 | 20 | FRANK SINATRA CIDE FLY AMIN A NEW MUSICA LIDE AFRIA FRAN SINAFA D.C.FEFRE SHI DOWRED INCO |
| 13 | 28 | MICHAEL BUBLE SPECIAL DELINERY (EP) 143 REPRISE DIGITAL EXWARMER BROS. |
| 18 | 51 | FRANK SINATRA CLASSIC SINATRA II FRANK SINATRA ENT. 96444 (CAPITOL |

OP CONTEMPORARY

ESPERANZA SPALDING CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD HERBIE HANCOCK

#1 BRIAN WILSON

3 9 KENNY G HEART AND SOUL CONCORD 32048

THE IMAGINE PROJECT H TROMBONE SHORTY BACKATOWN VERVE FORECAST 014194/VG

BRIAN CULBERTSON

XII GRP 014460/VG VARIOUS ARTISTS

JAZZMASTERS

INCOGNITO TRANSATLANTIC R.P.M. SHANACHIE 511

LEE RITENOUR'S 6 STR

GEORGE DUKE DEJA VU BPM/HEADS UP

NORMAN BROWN

CHRIS BOTT: IN BOSTON COL

MINDI ABAIR IN HI-FI STEREO HEADS U MIKE PHILLIPS M.R3 HIDDEN BEACH 000

SENDING MY LOVE PEAK 31327/ KENNY G SUPER HITS SOMY MUSIC CUSTOM M

INT & NUMBER / DISTRIBUTING LABEL

NG THEORY CONCORD 3191

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|--------------|--------------|-----------------|---|-------|
| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
| 1 | 1 | 2 | KARIOUS ARTISTS WKS KEEL CARMEN SUGAR DECCA OF 45H UMARSAL CLASSES GROUP | |
| 2 | NE | w | LANG LANG | |
| 3 | 6 | 5 | STEPHEN HOUGH CHOPIN: LATE MASTERPIECES HYPERION 67764 | |
| 4 | 2 | 9 | ANDRE RIEU & HIS JOHANN STRAUSS ORCH. FOREVER VIENNA ANDRE RELIPOLYDOR MIP-0 014439 UME @ | |
| 6 | NE | w | LANG LANG BEST OF LANG LANG DG 014660 UNIVERSAL CLASSICS GROUP | |
| 6 | 10 | 4 | ALONDRA DE LA PARRA PHILHARMONIC ORCH. OF THE AMERICAS MI ALMA MEXICANA SONY CLASSICAL 75555/SONY MASTERIMORKS | |
| 7 | 3 | 30 | EMANUEL AX/YO-YO MA/ITZHAK PERLMAN MENDELSSOHN SONY CLASSICAL 52192/SONY MASTERWORKS | |
| 8 | 4 | 4 | ISABELLE FAUST J.S. BACH: SONATAS & PARTITAS HARMONA MUNDI 902059 | |
| 9 | NE | w | GOLDMUND FAMOUS PLACES WESTERN VINYL DIGITAL EX/UNSEEN | |
| 10 | 15 | 2 | PATRICIA PETIBON/VENICE BAROQUE ORCH. R0550: ITALIAN BAROQUE ARIAS DG 01451GUNVERSAL CLASSICS GROUP | |
| 11 | 8 | 28 | JENNY OAKS BAKER THEN SINGS MY SOUL SHADOW MOUNTAIN 5035941 | |
| 12 | 9 | 40 | THE PRIESTS HARMONY RCA VICTOR 59825/RMG | |
| 13 | 12 | 4 | PAUL LEWIS/BBC SYMPHONY ORCH. BEETHOVEN HARMONIA MUNDI 902053 | |
| 14 | 7 | 43 | BELA FLECK/ZAKIR HUSSAIN/EDGAR MEYER THE MELOOY OF RHYTHM E1 2024 | |
| 16 | NE | w | HOWARD SHELLEY/TASMANIAN SYMPHONY ORCH. THE ROMANTIC PIANO CONCERTO - 51 HYPERION 67765 | |

| 0 | | | P CLASSICAL OSSOVER ALBUMS | 5 |
|--------------|--------------|-----------------|--|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | |
| 1 | 1 | 8 | #1 STING | |
| 2 | 2 | 6 | DAVID GARRETT ROCK SYMPHONIES DECCA 014442 | |
| 3 | 6 | 44 | THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509 | |
| 4 | 5 | 65 | DAVID GARRETT DAVID GARRETT DEDCA 012872/UNVERSAL CLASSICS GROUP | |
| 5 | 4 | 12 | RENEE FLEMING DARK HOPE DECCA 014186 | |
| 6 | 3 | 3 | JACKIE EVANCHO PRELIDE TO A DREAM MIKE, LISA AND JACKIE EVANCHO DIGITAL EX | |
| 7 | 8 | 11 | KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARNER BROS. | |
| 8 | 7 | 9 | ZOE KEATING INTO THE TREES ZOE KEATING 03 EX | |
| 9 | 9 | 6 | MAX RICHTER INFRA FATCAT 1311 | |
| 10 | 10 | 77 | SARAH BRIGHTMAN SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG ① | |
| 1 | 12 | 12 | DUE VOCI DUE VOCI TUNETONES 014271/UME · | |
| 12 | 11 | 17 | MIKE PATTON WORCH, FILARMONICA A, TOSCANINI MONDO CANE IPECAC 119 | |
| 13 | 14 | 44 | STING FOR A WINTERS MORT. DEERY TREDG (#3329-UM EFSAL CLASSES GROUP ① | • |
| 14 | 13 | 36 | MORMON TABERNACLE CHOIR ORCH, AT TEMPLE SQUARE HEAVENSONG MORMON TABERNACLE CHOIR 5035926 | |
| 15 | RE-D | INTRY | ANDREA BOCELLI MY CHRISTMAS SUGAR 013437/DECCA (*) | l |

ING LABEL

| | 5N 5C | 100TH JAZZ | $\overline{\mathbf{O}}$ | | TC W | ORLD ALBUMS |
|------|-----------------|---|-------------------------|------|-----------------|---|
| WEEK | WEEKS ON CHT | | THIS WEEK | | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL |
| 2 | 18 | #1 BE BEAUTIFUL 2WKS MINDI ABAIR CONCORD/CMG | 1 | 2 | 31 | 21 WKS SONGS FROM THE HEART MANHATTAN SEGROBLE ① |
| 1 | 20 | FUN IN THE SUN STEVE OLIVER SOM | 2 | 1 | 4 | GAELIC STORM CABBAGE LOST AGAIN 201001 |
| 3 | 28 | CHRISTIANE RICK BRAUN ARTISTRY | 3 | 3 | 51 | RODRIGO Y GABRIELA 11:11 RUBYWORKS 0080*/ATO ① |
| 5 | 31 | BOSSA BLUE CHRIS STANDRING ULTIMATE VIBE | 4 | 4 | 28 | CELTIC THUNDER IT'S ENTERTAINMENT! CELTIC THUNDER 013924/DECCA |
| 4 | 16 | TOUCH AND GO JAZZMASTERS TRIPPIN 'N' RHYTHM | 5 | 5 | 59 | CELTIC THUNDER TAKE ME HOME CELTIC THUNDER 013087/DECCA |
| 10 | 13 | FALL AGAIN | 6 | NE | EW | VARIOUS ARTISTS GANTONE INLEEMONIM & GENOMENE 1985-1985: GLASSIE YIDDIEN |
| 6 | 9 | HEART AND SOUL KENNY & CONCORD/CMG | 7 | 9 | 12 | KEOLA BEAMER & RAIATEA KEOLA BEAMER & RAIATEA STARSCAPE 8685/MOUNTAIN APPLE |
| 7 | 22 | MAKE ROOM FOR ME JONATHAN BUTLER RENDEZVOUS | 8 | 6 | 13 | SOUNDTRACK LISTEN UP! THE OFFICIAL 2010 FIFA WORLD CUP ALBUM EPC 72201/SOINY MUSIC |
| 8 | 24 | OH YEAH WALTER BEASLEY HEADS UP | 9 | 7 | 67 | VARIOUS ARTISTS PLAYING FOR CHANGE: SONGS AROUND THE WORLD HEAR 31130 ① |
| 9 | 7 | THAT'S LIFE BRIAN CULBERTSON FEAT. EARL KLUGH GRP/VERVE | 10 | 10 | 6 | SEU JORGE AND ALMAZ SEU JORGE AND ALMAZ NOW AGAIN 5068* |
| 14 | 15 | SOUTH BEACH BRIAN SIMPSON SHANACHIE | 1 | RE-E | NTRY | JESSE COOK THE RUMBA FOUNDATION COACH HOUSE 2002/E1 |
| 13 | 44 | TILL YOU COME TO ME SPENCER DAY YONAS MEDIA/CONCORD JAZZ/CMG | 12 | 11 | 32 | KOLOHE KAI THIS IS THE LIFE GO ALOHA 1011 |
| 12 | 11 | SENDING MY LOVE NORMAN BROWN PEAK/CMG | 13 | 12 | 36 | FELA THE BEST OF THE BLACK PRESIDENT MEGAFORCE 61502 ③ |
| 11 | 21 | WILL'S CHILL DAVID BENOIT HEADS UP | 14 | 8 | 19 | GOTAN PROJECT TANGO 3.0 IYA BASTA! 488*/XL |
| 16 | 20 | BABYFATHER SADE EPIC/COLUMBIA | 15 | NE | EW | DIEGO "EL CIGALA" CIGALA & TANGO CIGALA DIGITAL EX |
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L FEAT ES

MAS ADELANTE

KATY PERRY FEAT. SNOOP DOGG (CAPITOL LA MARIA JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)

CALIFORNIA GURLS

LA COMPLICIDAD

LABIOS DE MIEL

CULTURA PROFETICA (LA MUFAFA)

QUIERO QUE SEPAS

SOLO JUNTO A TI

DANZA KUDURO

45 5 EL BUCHON LOS DE SONORA (SONY MUSIC LA

QUE BUENA TU TA

BREAK YOUR HEART

GENTE DE ARRANQUE

NOZA PAZ (VALE/UNIVERSAL MUSIC LATINO)

(MERCURY/IDJMG

E/UNIVERSAL MUSIC LATING

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| AST VEEK | WEEKS ON CHT | | MIS KEK | AST | WEEKS ON CHT | ARTIST TITLE (IMPRINT / DISTRIBUTING LAB |
| 3 | 18 | | 0 | HOT | SHOT | #1 RICARDO ARJON |
| 2 | 19 | DIME QUE ME QUIERES | 2 | 1 | 8 | ENRIQUE IGLESIAS |
| 1 | 11 | BANDA EL RECODO (FONOVISA) YERBATERO | 3 | 2 | 3 | GREATEST GAINER DEL RANCHO PARA EL MUNDI |
| 7 | 12 | JUANES (UNIVERSAL MUSIC LATINO) GREATEST GAINER LA ARROLIADORA BNIDA EL LIMON DE REIE CAMADIO (DS4) | 4 | 4 | 14 | MARC ANTHONY |
| 4 | 14 | ALEJATE DE MI | 6 | | W | CULTURA PROFETICA |
| 5 | 16 | CAMILA (SONY MUSIC LATIN) | 6 | 3 | 2 | LA DULZURA LA MAFAFA 8771 MANNY MANUEL |
| 6 | 31 | AVENTURA (PREMIUM LATIN) | 7 | 5 | 3 | RAYANDO EL SOL UNIVERSAL MUSIC LATIN LOS INQUIETOS DEL N |
| 12 | 7 | ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOMSA) | 8 | 7 | 6 | VAMOS A DAFLE CON TODO: COLECCION DE CORRIDO SERGIO VEGA |
| 0 | 23 | ENRIQUE IGLESIAS FEAT. PITBULL (UNVERSAL REPUBLICUNVERSAL) TE RECORDARE | 9 | | - | MILLONARIO DE AMOR DISA 721564/0 CAMILA |
| 0 | | EL TRONO DE MEXICO (FONOVISA/MUSIVISA) NO PUEDO VOLVER | - | 9 | 29 | DEJARTE DE AMAR SONY MUSIC LATI |
| 9 | 22 | INTOCABLE (CAPITOL LATIN) NINA BONITA | 10 | 11 | 12 | A SON DE GUERRA CAPITOL LATIN 42 LA ARROLLADORA BANDA EL LIMON DE I |
| 11 | 32 | CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO) AMARTE A LA ANTIGUA | 11 | 6 | 5 | TODO DEPENDE DE TI DISA 721569/UI LOS RIELEROS DEL NO |
| 10 | 17 | | 12 | 8 | 3 | NI EL DIABLO TE VA A QUERER FONOVISA : PRINCE ROYCE |
| 13 | 7 | DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN) | 13 | 10 | 26 | PRINCE ROYCE TOP STOP 30020/SON |
| 14 | 14 | LA VIDA ES ASI IVY QUEEN (MACHETE/UNIVERSAL MUSIC LATINO) | 14 | 12 | 64 | AVENTURA THE LAST PREMIUM LATIN 20800/SONY M |
| 16 | 27 | LA PEINADA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA) | 15 | N | EW | GRUPO MONTEZ DE DU CON ESTILOCHICAGO STYLE DISA 72 |
| 15 | 21 | JUAN LUIS GUERRA Y 440 (CAPITOL LATIN) | 16 | 13 | 33 | PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONOVISA 354 |
| 19 | 10 | AL DIABLO LO NUESTRO ESPINOZA PAZ (DISA/ASL) | 17 | 15 | 43 | MARCO ANTONIO SOLI MAS DE MARCO ANTONIO SOLIS FONOVISA |
| 20 | 28 | EL ENAMORADO LOS TITANES DE DURANGO (DISA) | 18 | 14 | 7 | IVY QUEEN DRAMA QUEEN MACHETE 014536/UM |
| 21 | 7 | ARRASTRANDO LAS PATAS LARRY HERNANDEZ (FONOVISA) | 19 | 24 | 21 | CHINO Y NACHO MI NINA BONITA MACHETE 014142/UI |
| 17 | 30 | STAND BY ME PRINCE ROYCE (TOP STOP) | 20 | 17 | 23 | EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONOMISA |
| 18 | 13 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN) | 21 | 22 | 41 | LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDETAFONOMS |
| 22 | 8 | MILLONARIO DE AMOR SERGIO VEGA "EL SHAKA" (DISA) | 22 | 16 | 11 | PESADO DESDE LA CANTINA: VOLUMEN II DISA 725 |
| 23 | 13 | OMG USHER FEAT. WILL.I.AM (LAFACE/JLG) | 23 | 21 | 13 | GERARDO ORTIZ |
| 29 | 4 | LOVE THE WAY YOU LIE | 24 | N | W | NI HOY NI MANANA DEL 68924/SONY AKWID |
| 24 | 8 | EMINEM FEAT RHANNA (WEB/SHADY/AFTERMATH/WTERSCOPE) | 25 | 20 | 66 | CLASIFICADO R MACHETE 014583/UN WISIN & YANDEL |
| 32 | 5 | TITO "EL BAMBINO" (SIENTE) | 26 | 32 | 67 | LA REVOLUCION WY/MACHETE 01296 PACE ESPINOZA PAZ SETTER Y0 N0 CANTO, RED LIA INTENTANDA ASL |
| 26 | 11 | PRINCE ROYCE (TOP STOP) NUESTRO AMOR SERA LEYENDA | 27 | 19 | 5 | PEDRO FERNANDEZ |
| 36 | 4 | ALEJANDRO SANZ (WARNER LATINA) TUS OJOS NO ME VEN | 28 | 18 | 6 | HASTA QUE EL DINERO NOS SEPARE FONOVISA VICENTE FERNANDEZ |
| 27 | 7 | JOEY MONTANA (CAPITOL LATIN) NI EL DIABLO TE VA A QUERER | 29 | 26 | 9 | UN MEXICANO EN LA MEXICO SONY MUSIC CONJUNTO ATARDECE |
| 30 | 14 | LOS RIELEROS DEL NORTE (FONOVISA) CUANDO, CUANDO ES? | | | | SOLO JUNTO A TI DISA 721556/UMLE GILBERTO SANTA ROS |
| | | J-KING & MAXIMÁN (LAVAMACHETE/UNVERSAL MUSIC LATINO) | 30 | 23 | 9 | IRREPETIBLE SONY MUSIC LATIN 428 JUAN GABRIEL |
| 38 | 3 | JUAN LUIS GUERRA Y 440 (CAPITOL LATIN) ESTOY ENAMORADO | 31 | 25 | 17 | JUAN GABRIEL FONOVISA 354514/UM DADDY YANKEE |
| 34 | 5 | THALIA FEAT. PEDRO CAPO (SONY MUSIC LATIN) MI NECESIDAD | 32 | 27 | 18 | MUNDIAL EL CARTEL 80030/SONY M PESADO |
| 44 | 2 | GRUPO MONTEZ DE DURANGO (DISA) MI AMOR ES POBRE | 33 | 29 | 39 | DESDE LA CANTINA: VOILUMEN 1 DISA 72 LARRY HERNANDEZ |
| 28 | 11 | TONY DIZE FEAT. KEN-Y & ARCANGEL (SONY MUSIC LATIN) | 34 | 28 | 14 | LARRYMANIA MENDIETA/FONOVISA 5 |
| 31 | 20 | Y COMO ES EL MARC ANTHONY (SONY MUSIC LATIN) | 35 | 42 | 39 | THALIA PRIMERA FILA SONY MUSIC LATIN 56 |
| 40 | 15 | EN PREPARACION GERARDO ORTIZ (DEL/SONY MUSIC LATIN) | 36 | 35 | 2 | VOZ DE MANDO IMPACTOS DE ARRANQUE DISA 72158 |
| 33 | 3 | IRRESISTIBLE WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO) | 37 | 31 | 5 | A.B. QUINTANILLA'S AL LA VIDA DE UN GENIO CAPITOL LATIN |
| 42 | 2 | 24 HORAS | 38 | 30 | 4 | LOS HURACANES DEL |

| | | LA DULZURA LA MAFAFA 8771 | |
|----|---------|--|---|
| 3 | 2 | MANNY MANUEL RAYANDO EL SOL UNIVERSAL MUSIC LATINO 013344/UMLE | |
| 5 | 3 | LOS INQUIETOS DEL NORTE | |
| 7 | 6 | VAMOS A DARLE CON 1000: COLECCION DE CORRIDOS CATAPULT 3812 SERGIO VEGA | |
| | | MILLONARIO DE AMOR DISA 721564/UMLE | _ |
| 9 | 29 | DEJARTE DE AMAR SONY MUSIC LATIN 59881 | |
| 11 | 12 | A SON DE GUERRA CAPITOL LATIN 42483 | |
| 6 | 5 | LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO TODO DEPENDE DE TI DISA 721569/UMLE | |
| 8 | 3 | LOS RIELEROS DEL NORTE NI EL DIABLO TE VA A QUERER FONOVISA 3545461UMLE | |
| 10 | 26 | PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN | |
| 12 | 64 | AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN | 2 |
| NE | w | GRUPO MONTEZ DE DURANGO | |
| 13 | 33 | CON ESTILOCHICAGO STYLE DISA 721568/UMLE PEDRO FERNANDEZ | |
| | | AMARTE A LA ANTIGUA FONOVISA 354085/UMLE MARCO ANTONIO SOLIS | |
| 15 | 43 | MAS DE MARCO ANTONIO SOLIS FONOMSA 354216 UMLE 🟵 | |
| 14 | 7 | DRAMA QUEEN MACHETE 014536/UMLE ④ | |
| 24 | 21 | CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE | |
| 17 | 23 | EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE | |
| 22 | 41 | LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDETA FONOVISA 570050 UMLE ① | |
| 16 | 11 | PESADO | |
| 21 | 13 | DESDE LA CANTINA: VOLUMEN II DISA 726538/UMLE (*) GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN | |
| NE | | AKWID | |
| | 11 - 11 | | |
| 20 | 66 | CLASIFICADO R MACHETE 014583/UMLE WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/UMLE @ PADE ESPINOZA PAZ | |
| 32 | 67 | SELLER YONG CANTO, PERCID INTERTANCE ASL/OSA 73025 (UNLE) | |
| 19 | 5 | PEDRO FERNANDEZ HASTA QUE EL DINERO NOS SEPARE FONOMISA 354504/UMLE ① | |
| 18 | 6 | VICENTE FERNANDEZ UN MEXICANO EN LA MEXICO SONY MUSIC LATIN 73056 | |
| 26 | 9 | CONJUNTO ATARDECER SOLO JUNTO A TI DISA 721556/UMLE | |
| 23 | 9 | GILBERTO SANTA ROSA IRREPETIBLE SONY MUSIC LATIN 42868 | |
| 25 | 17 | JUAN GABRIEL | |
| 27 | 18 | JUAN GABRIEL FONOVISA 354514/UMLE DADDY YANKEE MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN | |
| 29 | 39 | PESADO | |
| | 14 | DESDE LA CANTINA: VOILUMEN 1 DISA 726553/UMLE 🟵 | |
| 28 | | LARRY HERNANDEZ LARRYMANIA MENDIETA/FONOVISA 570052/UMLE THALIA | |
| 42 | 39 | PRIMERA FILA SONY MUSIC LATIN 56091 | |
| 35 | 2 | IMPACTOS DE ARRANQUE DISA 721583/UMLE | |
| 31 | 5 | A.B. QUINTANILLA'S ALL STARZ LA VIDA DE UN GENIO CAPITOL LATIN 29847 | |
| 30 | 4 | LOS HURACANES DEL NORTE EN WVO DESDE MONTERREY DISA 726541/UMLE ④ | |
| 44 | 39 | JENNI RIVERA La gran senora fonovisa 354398/umle | |
| 69 | 2 | VARIOUS ARTISTS AMANECER BAILANDO PLATINO 11097 | |
| 39 | 21 | TIERRA CALI | 0 |
| 46 | 11 | MALDITO AMOR VENEMUSICUM ERSAL MUSICUATINO 653773 UNLE EL TRONO DE MEXICO | |
| | | REUNION ENTRE AMIGOS SKALONA 6900 | |
| 40 | 5 | LOS TITANES DE DURANGO 20 CORRIDOS PA' LA PLEVADA ATLAS 1036 JULION ALVAREZ Y SU NORTENO BANDA | |
| 37 | 13 | NI LO INTENTES DISA 721551/UMLE | |
| 53 | 28 | LOS INQUIETOS DEL NORTE FEBRERO 14 ROMANTICAS CATAPULT DIGITAL EX | |
| 38 | 2 | VARIOUS ARTISTS ENFIESTADOS Y DE LOQUERA DISA 729591/UMLE | |
| 34 | 8 | LOS BONDADOSOS 20 DEL RECUERDO DASMI 028 | |
| 48 | 13 | VARIOUS ARTISTS SUPER ESTRELLAS: CON LOS EXITOS DEL MOMENTO FONONISA 354511.0.M.E. | |
| 45 | 44 | LOS BUKIS SERIE DIAMANTE: 30 SUPER EXITOS FONOVISA 354239 UMLE | |
| 41 | 2 | SERGIO VEGA SUS PRIMEROS EXITOS: CON LOS HERMANOS VEGA JOEY | |
| | | SUS PHIMEHOS EXITOS: CON LOS HERMANOS VEGA JOEY | |
| - | | | |

FIN ALBUMS

IND 014448/UMRG/UMLE

DISTRIBUTING LABEL)

RDO ARJONA

ESPINOZA PAZ

| Enrique Iglesias picks up his fourth No. 1 on Tropical Airplay as "Cuando Me Enamoro" |
|--|
| leaps 10-1 with Greatest Gainer honors (2.8 million listener impressions, up 76%, according to Nielsen BDS). His last chart- |
| topper came as the featured artist on Wisin & Yandel's 2009 hit, "Gracias A Ti." |



Wisin & Yandel extend their lead f top 10 titles (23) in the Latin Rhyt Airplay chart's five-year history a Enamorado" catapults 23-8 with 0 Gainer honors (up 79%). Daddy Ya second on the list with 19 top 10s.

| for most hm s "Estoy Greatest ankee is | |
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| C | 1 | MI | EXICAN ALBUMS | |
|------|------|-----------------|--|-------|
| WEEK | WEEK | WEEKS ON CHT | ARTIST TILE (MPRINT / DISTRIBUTING LABEL) | CERT. |
| 0 | 1 | 3 | SWKS DEL RANCHO PARA EL MUNDO DISA 721593 | UMLE |
| 2 | 2 | 3 | LOS INQUIETOS DEL NORTE VANOS A DARLE CON TODO: COLECCION DE CORRIDOS CATIPULT 3812 ① | |
| з | 4 | 6 | SERGIO VEGA MILLONARIO DE AMOR DISA 721564/UMLE | |
| 4 | 3 | 5 | LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO TODO DEPENDE DE TI DISA 721569/UMLE | |
| 5 | 5 | 3 | LOS RIELEROS DEL NORTE NI EL DIABLO TE VA A QUERER FONOVISA 354546/UMLE | |
| 6 | N | EW | GRUPO MONTEZ DE DURANGO CON ESTILOCHICAGO STYLE DISA 721568/UMLE | |
| 7 | 6 | 26 | PEDRO FERNANDEZ AMARTE A LA ANTIGUA FONOVISA 354085/UMLE | |
| 8 | 7 | 29 | MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISA 354216 UMLE ① | |
| 9 | 9 | 23 | EL TRONO DE MEXICO QUIERO DECIRTE QUE TE AMO FONOVISA 354484/UMLE | |
| 10 | 13 | 38 | LARRY HERNANDEZ EN VIVO DESDE CULIACAN MENDETAFONOVISA 570050 UMLE ① | |
| 11 | 8 | 11 | PESADO Desde la cantina: Volumen II disa 726538/UMLE · | |
| 12 | 12 | 13 | GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN | |
| 13 | 20 | 65 | ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASILDISA 730251/UMLE ① | |
| 14 | 11 | 5 | PEDRO FERNANDEZ HASTA QUE EL DINERIO NOS SEPARE FONOMISA 354504 UMLE ① | |
| 15 | 10 | 6 | VICENTE FERNANDEZ UN MEXICANO EN LA MEXICO SONY MUSIC LATIN 73056 | |
| 16 | 15 | 9 | CONJUNTO ATARDECER SOLO JUNTO A TI DISA 721556/UMLE | |
| 17 | 14 | 17 | JUAN GABRIEL JUAN GABRIEL FONOVISA 354514/UMLE | |
| B | 17 | 39 | PESADO Desde la cantina: Voilumen 1 DISA 726553/UMLE ① | |
| 19 | 16 | 14 | LARRY HERNANDEZ LARRYMANIA MENDIETA/FONOVISA 570052/UMLE | |
| 20 | N | EW | VOZ DE MANDO IMPACTOS DE ARRANQUE DISA 721583/UMLE | |
| | | | | |
| 6 | | T | ROPICAL | |
| 6 | | 4 | LBUMS | |

ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)

JUAN LUIS GUERRA Y 440

A SON DE GUERRA CAPITOL LATIN 42483

PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN

THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN GILBERTO SANTA ROSA IRREPETIBLE SONY MUSIC LATIN 42868

UNICA TOP STOP 30020/SONY MUSIC LATIN VARIOUS ARTISTS 30 TROPOLES DE APER HOY Y SEMPRE DISCOS BAALAS 610/WW EL GRAN COMBO DE PUERTO RICO

SIN SALSA NO HAY PARAISO SONY MUSIC LAT

HECTOR ACOSTA

OP STOP 8910 . OMEGA

GILBERTO SANTA ROSA

E. E. 109 TITO NIEVES

LUIS ENRIQUE

MIS FAVORITAS SONY MU

BACHATA #1 2010 20/ HECTOR LAVOE

BACHATA #1: VOL. 3 /

19 29 VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS ARTISTS

CICLOS 1

HECTOR ACOSTA EL TORITO THE ILTIMUTE MACHINE COLLECTION FRANCISCI AND FORT

EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN

30 BACHATAS PEGADITAS 2009 MOCK & FOLL 60380 SONY MUSIC LATIN VARIOUS ARTISTS

PRE DISCOS BARAJAS 610.VINA

VENERAL MUSIC LATINO HEXRET LIMLE

30021/SONY MUSIC LATIN

SIC LATIN 7421

G/J & N 30021/SONY MUSIC LATIN

ACHETE 014056/UMLE

K & ROLL 60439/SONY MUSIC LATIN

AVENTURA

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WEEK WEEK WEEKS

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|------|--------------|-----------------|--|-------|
| WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) | CERT. |
| 0 | N | EW | # RICARDO ARJONA | |
| 2 | 1 | 8 | ENRIQUE IGLESIAS Eumoria unafisal republicumersal musicuatio di 4446/unegume | |
| 3 | 2 | 14 | MARC ANTHONY ICONOS SONY MUSIC LATIN 67402 | |
| 4 | ۲ | EW | CULTURA PROFETICA LA DULZURA LA MAFAFA 8771 | |
| 5 | 3 | 29 | CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881 | |
| 6 | 4 | 39 | THALIA PRIMERA FILA SONY MUSIC LATIN 56091 | |
| 7 | 5 | 27 | CHAYANNE No hay imposible sony music latin 61972 | |
| 8 | 7 | 75 | MARISELA 20 EXITOS INMORTALES IM 6614 | |
| 9 | 6 | 12 | ROCIO DURCAL MIS FAVORITAS SONY MUSIC LATIN 70909 | |
| 10 | 9 | 9 | HILLSONG CON TODO HILLSONG 31346/SPARROW | |
| 11 | 8 | 22 | ALEJANDRO FERNANDEZ MAS ROMANTICO QUE NUNCA SONY MUSIC LATIV 66680 ① | |
| 12 | 13 | 19 | VARIOUS ARTISTS Bluegard Latin Music Awards 2010 University, Music Latino (14275 Exumle | |
| 13 | 10 | 38 | ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCIÓN UNIVERSAL MUSIC LATINO 013689 UM LE | |
| 14 | 15 | 46 | JUAN GABRIEL MIS CANCIONES, MIS AMMOOS DISCOS 605 57725/50/W MUSIC LATIN | |
| 15 | 16 | 33 | ALEJANDRO SANZ PARAISO EXPRESS WARNER LATINA 522519 | |
| 16 | RE-B | INTRY | CARLOS BAUTE DE MI PUNO Y LETRA WARNER LATINA 521765 | |
| 17 | 19 | 20 | ROCIO DURCAL DUETO DISCOS 605 56808/SONY MUSIC LATIN | |
| 18 | | EW | DIEGO "EL CIGALA" CIGALA & TANGO CIGALA DIGITAL EX | |
| 19 | RE-D | NTRY | JULIETA VENEGAS OTRA COSA SONY MUSIC LATIN 65671 | |
| 20 | 12 | 52 | MARISELA 20 EXITOS INMORTALES VOL. 2 IM 6615 | |
| | | | | |

LATIN RHYTHM

| | | - | | | | |
|---|-------|--------------|--------------|-----------------|---|------|
| | CERT. | THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) | PERT |
| E | | 1 | 1 | 7 | #1 IVY QUEEN 7WKS DRAMA QUEEN MACHETE 014536/UMLE · | |
| | | 2 | 3 | 21 | CHINO Y NACHO MI NINA BONITA MACHETE 014142/UMLE | |
| | | 3 | NE | w | AKWID CLASIFICADD R MACHETE 014583/UMLE | |
| | 2 | 4 | 2 | 66 | WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/UMLE . | |
| | | 5 | 4 | 18 | DADDY YANKEE MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN | |
| | | 6 | 7 | 17 | VARIOUS ARTISTS LATIN URBAN KINGZ 2 MACHETE 014254/UMLE | |
| | | 7 | 8 | 6 | PLAN B HOUSE OF PLEASURE PINA (2022/SONY MUSIC LATIN | |
| | | 8 | 9 | 22 | RKM & KEN-Y THE LAST CHAPTER PINA/MACHETE 014057/UMLE · | |
| | | 9 | 6 | 4 | FUEGO LA MUSICA DEL FUTURO CHOSEN FEW EMERALD 8770 | |
| | 0 | 10 | 10 | 17 | JOWELL & RANDY EL MOMENTO WHITE LION WY/MACHETE 014355/UMLE | |
| | | 0 | 13 | 26 | DYLAND Y LENNY MY WORLD SONY MUSIC LATIN 61371 | |
| | | 12 | 15 | 41 | TONY DIZE LA MELODIA DE LA CALLE JUPDATEDI PINA 70201/SONY MUSIC LATIN | |
| | | 13 | 12 | 23 | VARIOUS ARTISTS WY RECORDS: LO MEJOR DE LA COMPANIA WY/MICHETE 014102/JALE | |
| | | 14 | 11 | 9 | FARRUKO EL TALENTO DEL BLOQUE SIASENTELINVERSAL MUSIC LATINO (ESSON UMLE | |
| | | 15 | 14 | 5 | TITO "EL BAMBINO" HITS CAPITOL LATIN 47038 | |
| | | 16 | 19 | 22 | FLEX Romantic Style: Parte 3 Desde la esencia capitol Latin 28687 | |
| E | | 17 | 18 | 11 | J-KING & MAXIMAN LOS SUPERHEROES MACHETE 012395/UMLE | |
| | | 18 | 17 | 39 | COSCULLUELA B. MINCHE N.EDA KAINDAVINTE LONSENTELIMIERSAL M.ISC LATINO RESISTELIMIER | |
| | | 19 | 16 | 7 | MIGUELITO TODO EL MUNDO W&D 8937/CDAGROUP | |
| | | 20 | RE-EI | NTRY | MAKANO 6 SUPER HITS (EP) MACHETE 460036/UMLE | |
| 1 | | | | | | |

BETWEEN THE BULLETS

ARJONA RETURNS TO TOP OF CHARTS



Grammy Award winner Ricardo Arjona returns to the top of the charts with his latest set, "Poquita Ropa," selling 9,000-plus copies in its first week, according to Nielsen SoundScan. Despite lead single "Puente" still only bubbling under the Latin Pop Airplay chart, "Poquita Ropa" is Arjona's third No. 1 on Top Latin Albums following 2000's "Galeria Caribe" and 2008's "5to Piso." On Latin Pop Albums, it's his fourth chart-topper, including 2007's "Quien Dijo Ayer." -Rauly Ramirez

Billboard. HITS OF THE WORLD SEP 11

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| LAST WEEK | (HANSHIN/SOUNDSCAN JAPAN/ PLANTECM) SEPTEMBER 1, 2010 | THIS WEEK |
|--------------|---|--------------|
| 36 | LIFEME NO MAE NO MUKOU E KANJYANI EIGHT IMPERIAL | 1 |
| 2 | HONTO WA KOWAI AI TO ROMANCE KEISUKE KUWATA VICTOR | 2 |
| 1 | HEAVY ROTATION AKB48 KING | з |
| 45 | JIAI ENO TABIJI YUZU SONY MUSIC | 4 |
| NEW | NIJIIRO NO BAYON KIYOSHI HIKAWA COLUMBIA | 5 |
| 4 | MIKAZUKI Kobukuro Warner | 6 |
| 16 | LIFE SALYU TOY'S FACTORY | 7 |
| 11 | CALIFORNIA GURLS KATY PERRY FEATURING SNOOP DOGG CAPITOL | 8 |
| 3 | HOTARU MASAHARU FUKUYAMA UNIVERSAL | 9 |
| | | |

ICHIBAN KIREI NA WARASHI WO MIKA NAKASHIMA SONY MUSIC 10 58

| | FRANCE | | | | | |
|--------------|--------------|--|--|--|--|--|
| | | SINGLES | | | | |
| THIS WEEK | LAST WEEK | (SNEP/IFOP/TITE-LIVE) AUGUST 31, 2010 | | | | |
| 1 | 1 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FI. FRESHLY GROUND EPIC | | | | |
| 2 | NEW | I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL INTERSCOPE | | | | |
| з | 2 | WAVIN' FLAG KÍNAAN A&M/OCTONE | | | | |
| 4 | 4 | DEBOUT POUR DANSER COLLECTIF METISSE AIRPLAY | | | | |
| 5 | 5 | ALLEZ OLA OLE JESSY MATADOR WAGRAM | | | | |
| 6 | 3 | AMAZING INNA ROTON/3 BEAT/ALL AROUND THE WORLD | | | | |
| 7 | 6 | CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL | | | | |
| 8 | 8 | ALL THE LOVERS KYLIE MINOGUE PARLOPHONE | | | | |
| 9 | 7 | GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. FERGIELMFAD GUM/VIRGIN | | | | |
| 10 | 10 | BABY JUSTIN BEBER FL LUDACRIS SCHOOLBOY(RAYMOND BRAWN/SLAND | | | | |

DIGITAL SONGS

ITALY

| es and ontrol. | THIS WEEK | LAST WEEK | (NIELSEN) AUGUST 27, 2010 |
|--|--------------|--------------|--|
| he national single Nielsen Music Co | 1 | 1 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLY GROUND EPIC |
| nation Isen M | 2 | 2 | ALEJANDRO IADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE |
| by Nic | 3 | 3 | BEAUTIFUL MONSTER NE-YO DEF JAM |
| iled fro ubted | 4 | 5 | SONO GIA' SOLO MODA CAROSELLO |
| Compiled nd tabula | 5 | 4 | WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT! |
| N ALBUMS: Compiled from the national sin monitored and tabulated by Nielsen Music | 6 | 6 | CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL |
| N ALI monit | 7 | 8 | TE AMO RIHANNA SRP/DEF JAM |
| EUROPEAI untries as I | 8 | 9 | KICK ASS MIKA VS. REDONE POLYDOR |
| | 9 | 7 | YOU'RE NOT ALONE MADS LANGER COPENHAGEN/3 BEAT BLUE/AATW |
| AL SONGS, EUROP European countries | 10 | 12 | GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. FERSIELMFAD GUM/VIRGIN |
| 59 | | | |
| EURO led fro | ÷ | S١ | WEDEN |
| T 100 , Comp | - | | SINGLES |
| PEAN HO | THIS WEEK | LAST WEEK | (GLF) AUGUST 27, 2010 |
| EAN A | 1 | 1 | LOVE THE WAY YOU LIE EMINEN FEAT. RIHANNA WERISHADDY/WFTERMATH/INTERSCOPE |
| EUROP | 2 | 2 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLY GROUND EPIC |
| 4.2 | | | |

| 8 | 9 | KICK ASS MIKA VS. REDONE POLYDOR |
|------|--------------|---|
| 9 | 7 | YOU'RE NOT ALONE MADS LANGER COPENHAGEN/3 BEAT BLUE/AATW |
| 10 | 12 | GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT. FERGIELIMFAD GUM/VIRGIN |
| | | |
| ŀ | S١ | WEDEN |
| | | SINGLES |
| WEEK | LAST WEEK | (GLF) AUGUST 27, 2010 |

| 1 | 1 | LOVE THE WAY YOU LIE EMINEN FEAT RHANNA WEB/SHADOY/AFTERMATH/INTERSCOPE |
|---|-----|--|
| 2 | 2 | WAKA WAKA (THIS TIME FOR AFRIGA) SHAKIRA FT. FRESHLY GROUND EPIC |
| з | 4 | DANCING ON MY OWN ROBYN KONICHAWA |
| 4 | 3 | WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT! |
| 5 | 5 | NATTERAVN RASMUS SEEBACH ART PEOPLE |
| | | ALBUMS |
| 1 | 1 | IRON MAIDEN THE FINAL FRONTIER EMI |
| 2 | NEW | DARIN LOVEKILLER UNIVERSAL |
| з | 2 | SHAKIN' STEVENS THE COLLECTION EPIC/LEGACY |
| 4 | 3 | ROBYN BODY TALK - PT 1 KONICHAWA |
| | | |

(THE OFFICIAL UK CHARTS CO.) LAST WEEK AUGUST 29, 2010 NEW DYNAMITE TAIO CRUZ 4TH & BROADWAY/ISLAND LOVE THE WAY YOU LIE BINEWFAR IRWANA WEBSHOOT/AFTERMATINITERSCOPE CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POEBOY/ATLANTIC 2 3 GREEN LIGHT ROLL DEEP RELENTLESS 1 KATY ON A MISSION KATY B RINSE NEW WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT! 4 BILLIONAIRE TRAVIE MCCOY FT. BRUND MARS ATLANTIC 6 CROSSFIRE BRANDON FLOWERS ISLAND NEW

BEAUTIFUL MONSTER NE-YO ISLAND/DEF JAM

AIRPLANES BOB FT HATLEY WILLIAMS REBEL ROCK (GRAND HUSTLE/ATLANTIC

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THIS

🖶 UNITED KINGDOM

SINGLES

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| Þ | C | ANADA |
| BIL | LBC | DARD CANADIAN HOT 100 |
| WEEK | LAST WEEK | (NIELSEN BDS/SOUNDSCAN) SEPT. 11, 2010 |
| 1 | 1 | LOVE THE WAY YOU LIE EMINEM FT RHANNA WEBISHADM AFTERMATH INTERSOOPEUMINERSAL |
| 2 | 3 | TEENAGE DREAM KATY PERRY CAPITOL/EMI |
| 3 | 2 | DYNAMITE TAIO CRUZ MERCURY/UNIVERSAL |
| 4 | 4 | I LIKE IT Enrique iglesias ft. Pitbull Universal Republic Universal |
| 5 | 5 | CLUB CAN'T HANDLE ME FLO RIDA FL DAVID GUETTA POE BOY/ATLANTIC/WARNER |
| 6 | 7 | DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE/SONY MUSIC |
| 7 | 6 | CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL/EMI |
| 8 | 10 | IF I HAD YOU ADAM LAMBERT 19/RCA/SONY MUSIC |
| 9 | 8 | AIRPLANES BAB FLIMMLEY WILLIAMS REBELFOCK, GRAND HUSTLEJATLANTIC/WARNER |
| 0 | 11 | TAKE IT OFF |

| | 0 | BOB FE HAYLEY WILLIAMS REBELROCK/GRAND HUSTLE/ATI |
|---|----|---|
|) | 11 | TAKE IT OFF KESHA KEMOSABE/RCA/SONY MUSIC |
| | | |

| 🧕 SPAIN | | | | | |
|---------|--------------|---|--|--|--|
| | | SINGLES | | | |
| THIS | LAST WEEK | (PROMUSICAE/MEDIA) SEPTEMBER 1, 2010 | | | |
| 1 | 1 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLY GROUND EPIC | | | |
| 2 | 2 | WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT! | | | |
| 3 | 3 | ALEJANDRO LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE | | | |
| 4 | 7 | I LIKE IT ENDIQUE IGLESIAS FEAT. PITBULL INTERSCOPE | | | |
| 5 | 9 | CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POEBOY/ATLANTIC | | | |
| 6 | 4 | STEREO LOVE Edward Maya FT. VIKA JIGULINA MAYAVIN | | | |
| 7 | 5 | SICK OF LOVE ROBERT RAMIREZ GLOBOMEDIA | | | |
| 8 | 12 | GYPSY SHAKIRA SONY MUSIC | | | |
| 9 | 8 | RUN RUN ESTOPA SONY MUSIC | | | |
| 10 | NEW | 16 ANITOS DANI MARTIN SONY MUSIC | | | |

| IRELAND | | | | | | |
|--------------|---|--|--|--|--|--|
| | SINGLES | | | | | |
| LAST WEEK | (IRMA/CHART TRACK) AUGUST 27, 2010 | | | | | |
| 26 | DYNAMITE TAIO CRUZ ISLAND | | | | | |
| 1 | LOVE THE WAY YOU LIE BINEM FEAT RHANNA WEB/SHADDY/AFTERMATH/INTERSCOPE | | | | | |
| 2 | CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POEBOY/ATLANTIC | | | | | |
| 35 | CROSSFIRE BRANDON FLOWERS ISLAND | | | | | |
| 3 | WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT! | | | | | |
| | ALBUMS | | | | | |
| 1 | EMINEM RECOVERY WEB/SHADOY/AFTERMATH/INTERSCOPE | | | | | |
| 2 | ARCADE FIRE THE SUBURBS MERGE | | | | | |
| 5 | MUMFORD & SONS SIGH NO MORE ISLAND | | | | | |
| 4 | JEDWARD Planet Jedward Absolute | | | | | |
| 8 | LADY GAGA THE FAME THE FAME MONSTER STREAMLINE KONLINE CHERRYTREE INTERSCOPE | | | | | |
| | LSM 26 1 2 35 3 3 1 2 5 4 | | | | | |

GERMANY SINGLES

| WEEK | LAST WEEK | (MEDIA CONTROL) | AUGUST 31, 2010 | | | |
|------|--------------|---|--------------------------|--|--|--|
| 1 | 1 | WE NO SPEAK AM YOLANDA BE COOL & DCU | | | | |
| 2 | 2 | WONDERFUL LIFE HURTS SONY MUSIC | | | | |
| з | 3 | LOVE THE WAY YO EMINEM FEAT. RIHANNA WEB/SHAD | | | | |
| 4 | 8 | CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POEBOY/ATLANTIC | | | | |
| 5 | 4 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLY GROUND EPIC | | | | |
| 6 | 6 | STEREO LOVE EDWARD MAYA FT. VIKA J | IGULINA MAYAVIN | | | |
| 7 | NEW | DYNAMITE TAIO CRUZ 4TH & BROAD | WAY/ISLAND | | | |
| 8 | 5 | ALEJANDRO LADY GAGA STREAMLINE/KONLIN | E, CHERRYTREE/INTERSCOPE | | | |
| 9 | 7 | GLOW MADCON COLUMBIA | | | | |
| 10 | 10 | UNIVERSUM ICH + ICH UNIVERSAL | | | | |

AUSTRALIA SINGLES HIS TEEK AST TEEK

| Ξ¥ | N N | (ARIA) | AUGUST 29, 2010 | |
|----|-----|--|--------------------|--|
| 1 | 2 | DYNAMITE TAIO CRUZ 4TH & BROADWAY/ISLAND | | |
| 2 | 1 | LOVE THE WAY YOU LIE EMINEM FEAT RIMANNA WEBISHADDY/AFTER/MATH/WTERSCOP | | |
| з | 3 | TEENAGE DREAM KATY PERRY CAPITOL | | |
| 4 | 4 | CLUB CAN'T HAN FLO RIDA FT. DAVID GUET | | |
| 5 | 6 | DJ GOT US FALLI | | |
| 6 | 5 | I LIKE IT ENRIQUE IGLESIAS FEAT. | PITBULL INTERSCOPE | |
| 7 | 13 | TAKE IT OFF KE\$HA KEMOSABE/RCA | | |
| 8 | 7 | CALIFORNIA GUR KATY PERRY FT. SNOOP D | | |
| 9 | 8 | IF I HAD YOU ADAM LAMBERT RCA | | |
| 10 | 10 | NOT AFRAID EMINEM WEB/SHADDY/AFTERMATH/INTERSCOP | | |

🖯 BRAZIL

| ALBUMS | | | | | |
|--------------|--------------|---|--|--|--|
| THIS WEEK | LAST WEEK | (APBD/NIELSEN) SEPTEMBER 1, 2010 | | | |
| 1 | 1 | JUSTIN BIEBER MY WORLD 2.0 SCHOOLBOY/RAYMOND BRAUNISLAND | | | |
| 2 | 2 | LUAN SANTANA LUAN SANTANA - AO VIVO SOM LIVRE | | | |
| 3 | 8 | KENNY G THE COLLECTION SOM LIVRE | | | |
| 4 | 5 | TRIBUTO A FRANK SINATRA | | | |
| 5 | 4 | FESTA SERTANEJA SOUNDTRACK SOM LIVRE | | | |
| 6 | 3 | LADY GAGA The FAME (MUSICPAC) UNIVERSAL | | | |
| 7 | 9 | RESTART RECOMECO RADAR | | | |
| 8 | 4 | PADRE FABIO DE MELO ILUMINAR SOM LIVRE | | | |

| 4 | ILUMINAR SOM LIVRE |
|---|--------------------|
| 5 | VARIOUS ARTISTS |

9 5 BO SUCESSOS DOA ANOS BO RADAR 10 10 PAULA FERNANDES PASSARO DE FOGO UNIVERS

| • | PORTUGAL | | | | | | |
|--------------|--------------|---|--|--|--|--|--|
| | | ALBUMS | | | | | |
| THIS WEEK | LAST WEEK | (RIM) AUGUST 31, 2010 | | | | | |
| 1 | 2 | BETO O MELHOR DE BETO FAROL | | | | | |
| 2 | 3 | CHAVE DIOURO PAI DA CRIANCA ESPACIAL | | | | | |
| 3 | 1 | IRON MAIDEN THE FINAL FRONTIER EMI | | | | | |
| 4 | 4 | MUSE THE RESISTANCE A&E/HELIUM 3/WARNER | | | | | |
| 5 | 5 | DEOLINDA CANCAO DO LADO IPLAY | | | | | |
| 6 | 11 | ANA MOURA LEVA-ME AOS FADOS MERCURY | | | | | |
| 7 | 16 | ESCOLINHA DE MUSICA Toda a escolinha de musica farol | | | | | |
| 8 | 8 | SANTAMARIA PLAY ESPACIAL | | | | | |
| 9 | 6 | DAVID GUETTA ONE LOVE GUM/VIRGIN | | | | | |

| E | JR | OF | Έ, | АГ | | | |
|-------|----|----|----|----|---|----|--|
| H | от | 10 | 0 | SI | N | GL | |
| 1.000 | | | | | | | |

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| THIS | LAST | (e5 GLOBAL MEDIA/BILLBOARD) SEPT. 1, 2010 |
|--------------|--------------|--|
| 1 | 1 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC |
| 2 | 3 | LOVE THE WAY YOU LIE EMINEM FEAT. RHANNA WEB/SHADDY(AFTERMATH/INTERSCOPE |
| 3 | 2 | WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT |
| 4 | 5 | CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POEBOY/ATLANTIC |
| 5 | 59 | DYNAMITE TAIO CRUZ 4TH & BROADWAY/ISLAND |
| 6 | 4 | I LIKE IT Enrique iglesias feat. Pitbull interscope |
| 7 | 7 | CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL |
| 8 | 6 | ALEJANDRO LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE |
| 9 | 8 | WAVIN' FLAG K'NAAN A&M/OCTONE |
| 10 | 12 | WONDERFUL LIFE HURTS SONY MUSIC |
| 11 | 10 | AMAZING INNA ROTON/3 BEAT/ALL AROUND THE WORLD |
| 12 | 13 | GETTIN' OVER YOU DAVID GUETTA & CHRIS WILLIS FT/FERGE/LMFAD GUM///RGN |
| 13 | 11 | ALL THE LOVERS KYLIE MINOGUE PARLOPHONE |
| 14 | 14 | STEREO LOVE EDWARD MAYA FLYIKA JIGULINA SPINNIN/3 BEAT/ALL AROUND THE W |
| 15 | 9 | GREEN LIGHT ROLL DEEP RELENTLESS |
| 16 | 16 | DEBOUT POUR DANSER COLLECTIF METISSE AIRPLAY |
| 17 | 20 | ALORS ON DANSE STROMAE VERTIGO/MOSAERT |
| 18 | 17 | ALLEZ OLA OLE JESSY MATADOR WAGRAM |
| 19 | 19 | AIRPLANES BOBFT HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLE/ATLANTIC |
| 20 | 18 | BILLIONAIRE Trave NCEN FLIBRING MARS MAPPY BOYOECARCANCE, R.E.LED BY RAMENATLANIC |
| ES | UR | RO DIGITAL NGS SPOTLIGHT |
| | _ | BELGIUM |
| THIS WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) SEPT. 11, 2010 |

WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!

WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC

ONE (YOUR NAME) SWEDISH HOUSE MAFIA FT. PHARRELL SHM/POSITIVA

LOVE THE WAY YOU LIE EMINEM FL RHAINA WEB/SHADY/AFTERMATH/INTERSCOPE

CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC

ALEJANDRO LADY GAGA STREAMLINE KONLINE CHERRYTREE INTERSCOPE

AIRPLANES BOB FL HAVLEY WILLIAMS REBELROCK GRAND HUSTLE ATLANTIC

DYNAMITE TAID CRUZ 4TH & BROADWAY/ISLAND

CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL

NO SOUND BUT THE WIND EDITORS KITCHENWARE/PIAS

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BRIT School graduate Katy B (aka Katie Brien) makes a splashy start on the U.K. Singles chart with "Katy

on a Mission" entering at No. 5.

🖏 FLANDERS SINGLES

ULTRATOP/GFK) SEPTEMBER 1, 2010

ONE SWEDISH HOUSE MAFIA VIRGIN

ALBUMS EELS TOMORROW MORNING VAGRANT

MUMFORD & SONS SIGH NO MORE ISLAND

IRON MAIDEN THE FINAL FRONTIER EMI

YASMINE & ANN CHRISTY BACK TO BACK UNIVERSAL

CHRISTOFF ALLE HITS ARS

NO SOUND BUT THE WIND (LIVE AT R.W 2010) EDITORS PIAS

WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLY GROUND EPIC LOVE THE WAY YOU LIE

WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT ITOUT!

6 2

3 4

5 6

| 1 | 1 | THE FINAL FRONTIER EMI | | | |
|----|-----|--|--|--|--|
| 2 | 2 | EMINEM RECOVERY WEB/SHADDY/AFTERMATH/INTERSCOPE | | | |
| з | 3 | ARCADE FIRE THE SUBURBS MERGE | | | |
| 4 | 5 | LADY GAGA THE FAME STREAMLINE KONLIVE/CHERRYTREE.INTERSCOPE | | | |
| 5 | 4 | DAVID GUETTA ONE LOVE GUM/VIRGIN | | | |
| 6 | 6 | PLAN B THE DEFAMATION OF STRICKLAND BANKS 679 | | | |
| 7 | 7 | UNHEILIG GROSSE FREIHEIT INTERSTAR/FANSATION | | | |
| 8 | 8 | A-HA 25 WARNER | | | |
| 9 | 9 | MUSE THE RESISTANCE A&E/HELIUM 3/WARNER | | | |
| 10 | 13 | MUMFORD & SONS SIGH NO MORE ISLAND | | | |
| 11 | NEW | EELS Tomorrow Morning Vagrant | | | |
| 12 | NEW | ACCEPT BLOOD OF THE NATIONS M.A.B/WARNER | | | |
| 13 | 11 | STING | | | |

| 13 | 11 | STING SYMPHONICITIES UNIVERSAL/UMG |
|----|-----|--|
| 14 | NEW | APOCALYPTICA 7TH SYMPHONY SONY DANCE POOL |

| 15 | 12 | ZAZ ZAZ PLAY |
|----|----|-----------------|
| | | ZAZ PLAY |

EURO

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DIGITAL SONGS

1 5 DYNAMITE TAIO CRUZ 4TH & BROADWAY/ISLAND

GREEN LIGHT ROLL DEEP JAYDONE/VIRGIN

BEAUTIFUL MONSTER NE-YO DEF JAM

NEW KATY ON A MISSION

NEW CROSSFIRE BRANDON FLOWERS ISLAND

14 NEW TEENAGE DREAM KATY PERRY CAPITOL

EUROPEAN ALBUMS

ALEJANDRO LADY GAGA STREAMLINE/KONLIVE/CHEI

15 13 ONE (YOUR NAME) SWEDISH HOUSE MARIA FT. PHARRELL SHM/PC

(e5 GLOBAL MEDIA/BILLBOARD) SEPT. 1, 2010 IRON MAIDEN

2 LOVE THE WAY YOU LIE EMINEM FT. RHANNA WEB SHADY AFTERMATH INTERSCOPE

WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT!

CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC

WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC

AIRPLANES BOB FT HATLEY WILLIAMS REBELROCK, GRAND HUSTLE, ATLANTIC

BILLIONAIRE Traile Modify FL Brund Mars NAPPY BOY, DECAYDANCE FUELED BY RAMEN

CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL

SEPT. 11, 2010

INTERNATIONAL)

EUROPEAN AIRPLAY

| THIS | LAST WEEK | SEPT. 1, 2010 |
|------|--------------|--|
| 1 | 1 | CALIFORNIA GURLS KATY PERRY FT. SNOOP DOGG CAPITOL |
| 2 | 2 | WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP SWEAT IT OUT! |
| з | 6 | WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT FRESHLYGROUND EPIC/SONY MUSIC LATIN |
| 4 | 4 | LOVE THE WAY YOU LIE EMINEM FT. RHANNA WEB/SHADY/AFTERMATH/INTERSCOPE |
| 5 | 3 | ALEJANDRO LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE |
| 6 | 8 | DYNAMITE TAIO GRUZ 4TH & BROADWAY/ISLAND |
| 7 | 5 | CLUB CAN'T HANDLE ME FLO RIDA FT. DAVID GUETTA POE BOY/ATLANTIC |
| 8 | 7 | AIRPLANES BOB FT. HAYLEY WILLIAMS REBEL ROCK/GRAND HUSTLEIATLANTIC |
| 9 | 13 | SHE SAID PLAN B 679 |
| 10 | 10 | AMAZING INM ROTON'S BEAT/ALL AROUND THE WORLD/AIRPLAY |
| 11 | 11 | I LIKE IT Enrique iglesias FT. Pitbull interscope |
| 12 | 12 | MISERY MAROON 5 ATLANTIC |
| 13 | 12 | WAVIN' FLAG K'NAAN A&M/OCTONE |
| 14 | 16 | BILLIONAIRE THANK MCCOM NAPPY BON/DECAYDANCE/RUELED BY RAMEN/ATLANTIC |
| 15 | 14 | HEY, SOUL SISTER TRAIN COLUMBIA |

Billboard/London. RE=Re-of 19 European countries.

compiled at respectively.

sales

lits of

TONY CARREIRA 0 HOMEM QUE SOU FAR

SINGLES & TRACKS SONG INDEX ulog, ASCIP), CUMHL, IZ 20 STATSTECS (Un In Pacinizm, ASCIP) FBH 20 STATSTECK LIKE GUL (unnite Mette: Pacinizm, ASCIP) Drippt Music, BMCcrotel Group Music, Inc., BMPHinary Wate Bus, BMC/Hotel GHM, Music, BM/HYN, Watr How Mucht (Umair Patietimg, BMW/Ween Music Patietimg, BM), AMPCS 14, HIND 26 SLIMMERT FINING (HitBill) Party, BM/Rio Navo Transtan-ment LLG, BMM-Mark For Thio Music, BM/Amra Transtan

Records, ASCAP, EMI Blackwood Music Inc., BM/Edition Alex C. Music, BMI/EMI Germany, BMI/Roynet Music, ASCAP), HL,

H100 52 LA MARIA (Marcha Musical Corporation, ASCAP) [J 41 LA PEINADA (Maximo Againe Music Publishing, SACM/M.A.M.P. ASCAP) LT 15

LA PENDAM, Movino Againe Manier, Hattheng, SQCMMAA, AB, 2021/PT 15 LAST FROMAN MIGHT (TGLL2), Ministri III: Rich Walthell, Bella, NGCWHM Bank, Cong, NGCPHara, Moniy Phildhi-Bella, NGCWHM Bank, Cong, NGCPHara, Moniy Phildhi-Ka, Lin, SCRP-Browie Morke Mane, IMMWree Di Kaze, A, MORO'P Iero Patheling, BMA, MARTINO G I LA VIDA SE, ASS (10) Phildhing, BMA, Martin Di Bengron O'Manoo Mare, APA 11400 Feb Lay TOOWM, Mol Kash: Rhom Mane, BMA/212 Songo, U Marton Mare, BMA (2014) Den Mane, BMA/212 Songo U Manoo Mare, BMA 12000 Ministri ABM (2014) U Marton Lin, BMA (2014) Den Mane, BMA/212 Songo U Los BMI Fermines, BMA, Banna BMA, BMA/212 Songo

LLC, BMI Peermusic, BMIV. Bozeman, BMI) REH 78 LAY YOU DOWN (Dade Co. Project Music, Inc., BMI/Universe Music - Z Songs, BMI/Mentilla Music, BMI/Universal Music Corporation, ASCAP/Them Damn Twine, ASCAP), AMP/HL, REH 80 Corporation, ASCAP/Intern Control International Astronomy (Rise Bayes Music, Inc., BMI Foothilbilly Music, BMI)

CS 49 LETTING GO (DUTTY LOVE) (Eyes Above Water Music, ASCAP(B Heights Music, ASCAP(Sony/ATV Tures LLC, ASCAP(B Heights Music, ASCAP(Sony/ATV Tures LLC, ASCAP(B Heights Music, ASCAP(Sony/ATV Tures LLC,

ACC/P(B Heights Music, ASCAP,Sony(AYT Tunes LLC, ASC/P)B Heights Music, ASCAP/Dat Darn Daan Music, BM/Peermusic III, Ltd, BM/2412 Songs LLC, BM/Hale Yeah, SSSAC/Hasipiku Bathie Music, BM/Mong Mark Music, BM/Songs Of Universal, Inc., BM), AMP/HL, H100 53; RBH

55 LIGHTS OUT (EMI April Music, Inc., ASCAP/J. Brasco Music ASCAP Mizer Entertainment: ASCAP/Dead Game Publishin ASCAP/Mizay Entertainment, ASCAP Dead Game Publishing, ASCAP/LII Lui Un Publishing, BM/EMI Blackwood Music Inc., BM/Songo Of Universal, Inc., BM/, AMPHL, RBH 92 LIKE A G6 (Far*East Movement Publishing, ASCAP/Humypot For Like, ASCAP/Humypot Happenings, BM/Indie Pop Music, ASCAP Humon 4

LITTLE LION MAN (Songs Of Universal, Inc., SESAC).

AMPPAL, H100 91 UTTLE WHTE EMRECH Warner-Tamertane Publishing Copp BM/Tower One Munic, BM/Mark Mother Munic, BM/Markt Pueler, & Phillippin, SMM, AMPCS 10: H100 99 LOOK IN THE MIRROR (IGON World Publishing, ASCAPState br II Publishing, ISMI Cooles And Mik LLC, ASCAP State Br II Publishing, ISMI Cooles And Mik LLC, ASCAP, HL,

bitt of colonaling, berecoken his time Loc, NSAP (16, 16PH 100 LOSE bit MIND) (EM Backwood Music Inc., BM/Young Jeop Masic Inc., BM/Young Diurma, ASC/P/WB Music Corp. ASC/P/Fits IV Gold Holiching, BMI, AMPHL, BRI 23 LOVE ALL OVER MEL (Sciance) Arrow Music, CSAP/Rends April Music, Inc., ASC/P/WB Music Corp., ASC/PATemeta Lomme's Pablishing, LC, SSRA-Cocker Min Music Pablishing, ASC/PATSIde That Music, ASCAP), AMPHA, H100 62; 644.1

pBi13 UDF LIKE GRAZY Allow Control I, mer /H., HULM 62, UDF LIKE GRAZY Allow Control Maccil: Balance Rescale Amore, BM Walame Tamedian Peldelaring Corp., BM/T 68rd5 Maccil: BMI WARCE SHITO 06 BUDY ELKK TBBS (Checkman Macc), MACI PAPIS (SHITO 16 A DOLE LIKK WORE) (Finding 55 Mack), ASCAP (PRI-50 DOLE LIKK WORE) (Finding 55 Mack), ASCAP (PAR-50 DOLE LIKK), BMI2 (Finding 55 Mack), BMI2 (

LOVER, LOVER (Sic Pig Songs Ltd., BM)/Songs Of Universal,

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Music - Carebo, Development AMP/HL, CS 39 THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (Music Of Stage Three, THE MAN WHO CAN'T BE MOVED (MUSIC OF Stage Three, THE MAN WHO CAN'T BE MOVED (MUSIC OF Stage Three, THE MAN WHO CAN'T BE MOVED (MUSIC OF Stage Three, THE MUSIC (MUSIC OF STAGE THREE) (MUSIC OF STAGE THRE

The MAN WHO CAN'T EK KNUED Music Of Stage Thes. Mixed and Francisk Canadian March March March Mixed and March March March March March Associations and March March March March March Kangel March March March March March Kangel March March

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BMM-rotationa Anopel Music: BWI), MAPCS 27: H100 S4 WY OWN STEP (THEME FROM STEP UP 30) (My Det Starts Innrown, Inc., BMISSings Of Universal, Inc., BMINAr cas Cole Publishing, BMINames-Tarretiane Holdining COm-Maydellay L, Jacobie Andrea, SACVPRotoco Loai Abb Isting, SACVPNappel, BMI 33 Songs, BMI, AMPINI, BMI 33

NEED YOU NOW (Warre-Tamertane Publishing Corp., BM/OWHaywood Music, BM/RADIOBULLETSPublishing, BM/MIlay Dawn Songs, SESAC/EMI Foray Music, SESAC/risar Of The Dog Music, ASCAP/Darth Buddha Music

SESAC/har Of The Log Music, ASCAP/Darth Eudota Music ASCAP/Taelin' Alorcaaver, BMM, MMPH100 34 NEIGHBORS KNOW MY NAME (April 5 Boy Muzik, BMM/Mane-Eureratare Patibiting Corp. BMM/Pa Ouincyden Music, Publishing, BM/Downtown DMP Songs, BM/Pat/me Music, ASCAPJ, MCREREI (Actinute De Desarrollo NE EL DIABLO TE VA A QUERER (Institute De Desarrollo

NI EL: DIABLO TE VIA A GUDEREN (restato De Useanoio Adoras (DM, ASCP) IL 29 NINA BONTR (Universal-Massica Unica Publishing, BM) Rica P Habitang, BM) IL II (Freaz Peblishing, BM) IL 4 NID FANDS (DNIN Statel LL, ASCAPYONG DUMINE, SCREPWB March Con, SCREP, MARREN 43 NO PUEDO VOLVER (Good Fublishing, BM) EM Blackwood Marchine, BM) IL 10

Music Inc., EMI) LT 10 NO REGRETS (Water Against Rock Music, ASCAP) Melorie Music, ASCAP/Brooklyn Rockstar Music Publishing, ASCAP)

PBH 64 NOT AFRAID (Songs Of Universal, Inc., BM/Shroom Shady Music, BM/Resto World Music, ASCAP/1da Boi Poductions, ASCAP/SonyATV Tunes LLC, ASCAP, AMPHL, H100 15 NUESTRO AMOR SERA LEYENDA (Gazul Productiones S.L., ASCAP/Warner Chappell Music Spain S.A., SGAP (JT 27)

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21 WAKE UP EVERYBODY (Warner-Tarmerlane Publishing Corp.,

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Data for week of SEPTEMBER 11, 2010

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

PUBLISHING: EMI Music Publishing promotes Michele Shpetner to senior VP of global services for North American operations. She was VP.

DISTRIBUTION: Universal Music Group Distribution promotes Rob Hershenson to VP of marketing operations and creative services. He was senior director.



TOURING: Podell Talent Agency promotes C.J. Strock to VP. He was an agent.

MSG Entertainment names Phil Ernst senior VP of touring productions. He was senior VP/lead booker at Live Nation in New York.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—names Kim Klein VP of marketing. She was marketing director at Journal Register in Pontiac, Mich.

DIGITAL: MySpace appoints Rosabel Tao senior VP of corporate communications. She was the principal of a private communications consulting practice.

LEGAL: Law firm Bone McAllester Norton taps attorney Robert L. Baker to lead the firm's new entertainment law group. He was a founding member of law firm Baker & Kelley.

FOR THE RECORD: In the Sept. 4 Executive Turntable, Michael Knox's most recent post should've been listed as an independent producer for such acts as Jason Aldean, Trace Adkins, Montgomery Gentry and Hank Williams Jr. He recently joined publisher peermusic as senior creative director. —Edited by Mitchell Peters

GOODWORKS

NEVER SHOUT NEVER PROMOTES FLOWER POWER

Singer/songwriter Christofer Drew, who performs under the name Never Shout Never, has taken a unique approach to promoting gardening: Fans who buy his newest album, "Harmony," will find a small sheet of paper embedded with wildflower seeds and instructions on how to grow them.

"I feel like kids these days don't plant flowers or anything like that," the 19-year-old artist says. "Growing up, my mom always got me into that. I remember the feeling of growing something and having to take care of it. It makes you realize that there's life other than us humans."

To grow the seeds, fans are directed to soak the piece of paper in a glass of water for one day, then plant the sheet under a thin layer of soil and water daily until the seedlings begin to emerge. The paper also plugs the website for the American Community Gardening Assn. (communitygarden.org). A limited edition of "Harmony" included a small flowerpot.

Drew says his main goal with the seeds is to promote life in general. "We're in a material world and sometimes we forget that we should be taking care of the Earth, because it's kind of all we got," he says.

Although his busy career doesn't allow much time for gardening at home, Drew notes that he's "trying to grow my own weed sometime soon."

"Harmony" (Loveway/Sire Records) debuts this week at No. 14 on the Billboard 200 with 23,000 copies sold, according to Nielsen SoundScan. —Mitchell Peters

BACKBEAT



LEADERSHIP MUSIC DALE FRANKLIN AWARD

The music community came together Aug. 29 in downtown Nashv to celebrate pioneering artists Fred Foster, Kris Kristofferson and Willie Nelson receiving the seventh annual Leadership Music Dale Franklin Award. Vince Gill hosted the ceremony for a packed room of music industry executives, creators, friends and family.

ABOVE: Event producers and honorees pose for a photo after the event, From left: Country Music Hall of Fame and Museum director Kyle Young, Leadership Music executive director Karen Oertley, Kris Kristofferson, Fred Foster, Willie Nelson, Leadership Music board president and Flood, Bumstead, McCraedy & McCarthy partner Jamie Cheek and BMI president/CEO Del Bryant.

LEFT: Willie Nelson, Shawn Camp and the house band for the evening led a rousing finale of "On the Road Again," during which they were joined by Kris Kristofferson, Lyle Lovett, Randy Travis, Billy Swan, Charlie McCoy, Jamey Johnson and Vince Gill, Performing onstage are (from left) Swan, Kristofferson and Lovett.

BELOW: "Listening to people say all of these nice things, I almost gave myself a standing ovation," Willie Nelson joked during his acceptance speech. He's pictured here accepting his award from longtime friend and colleague Brenda Lee.



BACKBEAT

EDITED BY ELIZABETH HURST



YRB'S ART ISSUE

ABOVE: Recording artists came out en masse to New York's Lucky Strike Lanes Aug. 23 to celebrate YBB magazine's Art issue designed by hip-hop artist/ producer Swizz Beatz and artist/writer VaShtle Kola. From left are Mary J. Bilge. Estelle (who bowled a strike on her first turn while wearing purple leopard nums) and Beatz, nerver, decorrenzement. pumps) and Beatz, PHOTOS: 0

BELOW: Swizz Beatz and Va\$htie Kola enjoy the party, ed by CIROC Vodka



COF

American Airlines' BlackAtlas.com, a social network that combines the features of a travel site with the power of social networking to provide travelers with an opportunity to share experiences unique to the African-American community, hosted an intimate concert Aug. 30 at New York's Bowery Ballroom by John Legend and the Roots in celebration of their album, "WAKE UP!", due Sept. 21 on Columbia. From left are American Airlines VP of New York Art Torno, Legend and BlackAtlas.com editoratizers Nelse Genera endors base of the second editor-at-large Nelson George.



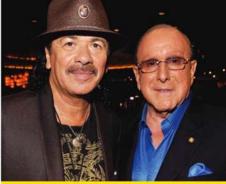
On Aug. 30, **Chayanne** signed an exclusive worldwide co-publishing and copyright administration agreement with peermusic. The deal also encompasses his publishing companies (Lorisa, El Rincon and La Loma) and the writers who are signed to them, including Carlos Celles, Jose Javier Diaz and Paolo Tondo. Flanking Chayanne at the signing are the disector for the Ent Const and Puerto Julio Bague, peermusic creative director for the East Rico (left), and Chayanne's manager, Patty Vega. PHO the East Coast an





mod Zack de la Rocha of Rage Against the Machine for a special appearance at the duo's show at the Red Rocks anow at the Red Rocks Amphitheatre on Aug. 20: De la Rocha's appearance was in sup-port of the Sound Strike, which nave taken a stand for civil and human rights by joining the grow-ing boycott of Arizona due to the Distage of the state/instance of the state's immigration Pictured before taking the stag (from left) Rodrigo, De la Rocha

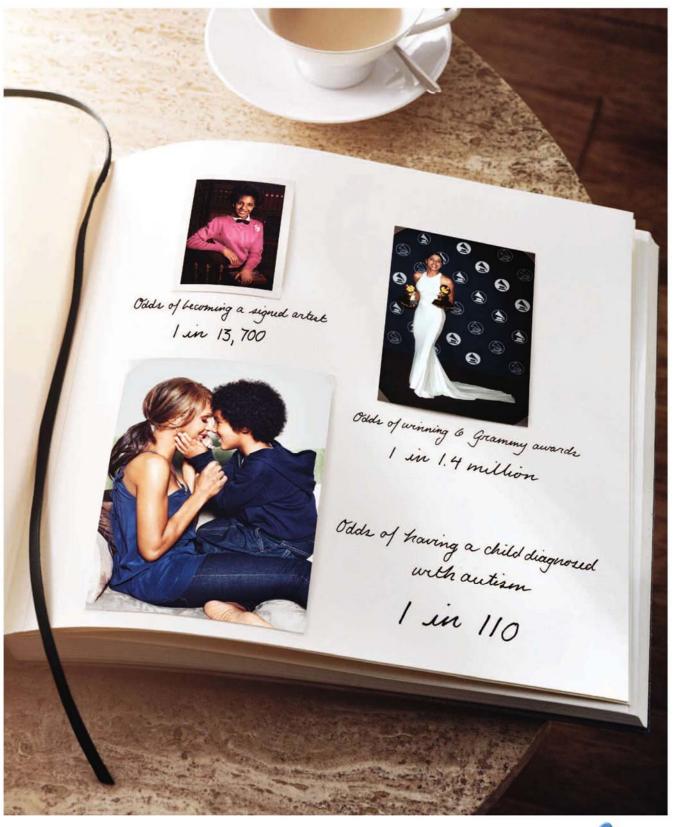
Gabriela.



SANTANA'S GUITAR HEAVEN BADVE: Sony Music chief creative officer Clive Davis and Carlos Santana hosted a private VIP listening event Aug. 25 to unveil Santana's new album, "Guitar Heaven... The Greatest Guitar Classics of Ali," due Sept. 21 on Arista Records. Pictured here are Santana and Davis before the evening's festivities. PHOTOS LESTER COHEN, WIREMAGE Davis before the evening's restrivities, Pilotos LESTER COHEX/WREPMAGE RIGHT: After the listening session, Carlos Santana gave a special performance of his residency show in Las Vegas, "Supernatural Santana: A Trip Through The Hits," where for one night he was joined by guest vocalists India.Arie, Chris Daughtry and Gavin Rossdale, all of whom are featured on his new album. From left are Olivia Harrison, wildow of George Harrison; Clive Davis; Santana; Aire, Rossdale; Daughtry; RCA Music Group executive VP/GM Tom Corson; and Santana's manager, Michael Vrionis.



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Toni Braxton encourages you to learn the signs of autism at **autismspeaks.org** Early diagnosis can make a lifetime of difference.



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KEYNOTE: ZAC BROWN OF THE ZAC BROWN BAND

Join this Grammy-winning frontman as he discusses the band's massive partnership with RAM Truck Brand, their new album "You Get What You Give," and more.

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- HELP ME MASTER: Lawyers and publishers talk about the nuts and bolts of placing tracks
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