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

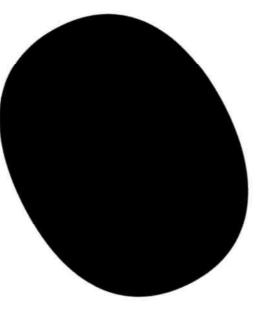
POWER PLAYERS

Billboard's Latin Power Players report this summer will recognize Latin music executives who are driving their business forward. Readers may submit nominations through June 17 at billboard.biz/latin powerplayers.

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RADIO CHIEF: ID SONGS FOR LISTENERS

CEO Dan Mason has directed the company's pop, rock, urban and country stations to increase their efforts to identify the title and artist of songs they play. In an internal memo circulated to **CBS** Radio staff. Mason directed them to "increase the integration of title and artist information on new music releases in an effort to personalize and drive sales of the product.'

>>>'SPIDER-MAN' CAST **ALBUM DUE JUNE 14**

A 14-song cast album for the musical "Spider-Man: Turn Off the Dark" will be released by Interscope Records on June 14, the same day the star-crossed production finally makes its Broadway debut. The album, produced by Steve Lillywhite, will feature songs by U2's Bono and the Edge. The first single, "Rise Above 1," was released May 25.

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>>>REPORT URGES **CHANGES IN U.K. IP LAW**

A review of U.K. intellectual property law commissioned by Prime Minister David Cameron has recommended the formation of a "digital copyright exchange" where licenses could be bought and sold, legislation to enable orphan works licensing and legalization of the private copying of CDs and DVDs. among other findings. The report was prepared by **Cardiff University** professor lan Hargreaves.

Reporting by Richard Smirke and the Associated Press.



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>>CBS CBS Radio president/

RETAIL BY ED CHRISTMAN

The Edge Of Glory **Deluxe Editions, Amazon 99 Cent Downloads Push Lady Gaga Toward 1 Million-Unit Sales Bow**

lashing with convention is one of the hallmarks of Lady Gaga's meteoric rise—an approach that now extends to the release of her new album "Born This Way," which appears poised to top U.S. debut-week sales of 1 million units.

The hotly anticipated title landed at retail on Monday, May 23, amid a flurry of publicity over Amazon's unexpected decision to offer it as a 99 cent MP3 Daily Deal. Along with robust sales at iTunes, that should enable "Born This Way" to set a new record high for debut-week digital album sales. Industry sources expect the album to move 500,000 digital copies, which would easily surpass the previous record of 288,000 units that Coldplay's 2008 album "Viva La Vida or Death and All His Friends" moved in its first week.

Heavy demand at Amazon slowed-and for some customers, prevented-downloads of the album, prompting the online retailer to apologize for the delays and to repeat the offer three days later.

Sources estimate that Amazon's opening-day sales of "Born This Way" totaled about 330,000 units of the digital album alone.

Not that Interscope and Lady Gaga needed any help in heightening awareness of the album. The artist was everywhere during the days before and after street date, popping up on "Saturday Night Live," "Late Show With David Letterman," "Good Morning America" and an MTV special "Lady Gaga: Inside the Outside."

"When you have someone who is talked about 24 hours a day, you have to label it as a good setup for the album's release," Newbury Comics director of purchasing Carl Mello says. "Everyone is aware, at the least, that there is something new from Lady Gaga, somewhere and somehow. I can't think of an album that had this kind of awareness."

That awareness could be felt beyond Amazon, as sources estimate iTunes scanned 104,000 units on Monday—an impressive tally, given that a \$15.99 deluxe version of the album accounted for more than half of those sales. Elsewhere, first-day sales totaled about 45,000 at Best Buy, 35,000 at Target, 20,000 at Wals mart and 10,000 at Starbucks, sources say, which suggests opening-day U.S. sales in excess of 500,000 units.

Some brick-and-mortar merchants complained that first-week sales of the title at Amazon and Best Buy, which bundled the album for free with the purchase of any mobile handset, shouldn't count in the calculation of the Billboard 200's rankings. Billboard is counting the former but not the latter.



Billboard and Nielsen Sound-Scan need to "come up with a standard [pricing] formula that reflects a true album sale and not a promotion," says Michael Kurtz, executive director of indie store coalition Music Monitor Network. "Whatever SoundScan does, it should lean towards real accountability and not shenanigans and promotions."

But Kurtz's proposal would be difficult for SoundScan to implement, because it doesn't track pricing information.

Despite Amazon's embrace of a loss-leader strategy to promote its MP3 store and Cloud Drive/Cloud Player service, "Born This Way" was also a

story about a pricing rebound. Of the 2.1 million units that Universal Music Group shipped before street date, 1.3 million were for a deluxe version of the album, sources say. The standard version, which contains 14 songs, listed for \$12.99 and wholesaled at \$10.35, while the deluxe version, which contains three bonus tracks on the main album and a second remix disc with 10 tracks, listed for \$21.98, with a \$14 wholesale price.

Retail sources say the deluxe version far exceeded opening-day expectations,

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accounting for as much as 70% of sales outside of Amazon, in both CD and digital versions. Meanwhile, Amazon's May

26 reprise of its 99 cent "Born This Way" deal appeared to be tacit acknowledgement by the retail giant that its openingday technical glitches had tarnished its efforts to raise the profile of its MP3 store and cloud music services. With Apple expected to launch its own cloud service soon, the Amazon-iTunes rivalry appears set to extend to a new playing field.

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UPFRONT

LEGAL MATTE RIGHT OF PUBLICITY' CAUSES AVOIDABLE HEADACHES

by SAWNIE "TRIP" ALDREDGE



he recent lawsuit filed by Dionne Warwick, Chuck Jackson and members of the Shirelles against the producers of the Broadway musical "Baby It's You" illustrates the confusion surrounding right-of-publicity issues in entertainment vehicles.

It's often difficult to know when a work may potentially infringe upon someone else's right to exercise control over his or her name, image and likeness. The current law, which varies from state to state, is a curious mixture of common law and statutory remedies.

The right of publicity has had a long, curious development, from the heirs of Bela Lugosi trying to recover against Universal Pictures for the use of his Dracula character to the explosion of litigation that followed the death of Elvis Presley.

The "Baby It's You" suit, which simply "seeks redress for the brazen, unauthorized use" of the plaintiffs' names and likenesses, relies heavily on New York Civil Rights Law Section 51, which allows recovery for the unauthorized use of an individual's "name, likeness and biographical information for the purposes of advertising and/or for purposes of trade.'

The concept of unauthorized use of a celebrity's name, image or likeness in advertising is easy to understand. People are familiar with Bette Midler's 1988 victory over Ford Motor or Tom Waits' successful 1992 suit against Frito-Lay for unauthorized use of "soundalike" versions of their distinctive voices. Both the Waits and Midler cases were decided by California's Ninth Circuit Court of Appeals.

The definition of "purposes of trade" is a bit murkier. Case law and treatises look for some type of continuous commercial exploitation and tend to exclude the use of a person's identity in news reporting, entertainment, fiction and nonfiction. The key here is that the First Amendment is often used as a shield for these types of claims in a journalistic, entertain-

FOR THE RECORD

In the May 28 issue of Billboard, the name of Miami-based concert promoter Evenpro was misspelled in a pull quote.

ment or literary setting. But the First Amendment isn't an absolute defense. In a theatrical context, the issue was addressed most famously in the California case of Apple Corps v. Leber and Krebs et al., which sought to end the first run of the enormously popular tribute show "Beatle-

mania." In that production, musicians imitating the Fab Four performed Beatles songs surrounded by multimedia images of the '60s. The defendants argued that the production, while admittedly a tribute to the Beatles, was also meant to be a commentary on the '60s and therefore any infringement on the Beatles' rights of publicity was overshadowed by First Amendment protection.

The court pointed out in a 1986 ruling that the defendants' argument of newsworthiness and public interest was torpedoed by the fact that the actors portraying the Beatles were onstage for 95% of the performance in what effectively amounted to a "massive appropriation" of the Beatles' persona.

Perhaps the most interesting as-

pect of the court's decision was that it didn't award punitive damages against the producers because they had relied "to some extent upon some questionable advice from reputable law firms in New York." This was significant-clients generally don't care about nuances of the right of publicity and its relationship to the First Amendment; they just want to know if they're going to get sued. Lawyers are often called upon to analyze the risk of being sued for right-of-publicity claims, an awkward task that can pit the lawyer against the work's creator.

The issue isn't limited to the Broadway stage; these claims take all kinds of forms in the music business. Former astronaut Bruce McCandless II sued Dido and Sony Music for utilizing an image of him floating in space on the cover of her 2008 album, "Safe Trip Home," even though the photograph itself was considered to be in the public domain.

In another recent case, the band Vampire Weekend, XL Recordings and photographer Tod Brody were sued by Ann Kirsten Kennis, the model whose image appears on the cover of the band's 2010 album, "Contra." Kennis, who recently filed a motion for summary judgment in the case, claims the image was used without her permission. The lawsuit seems to be focusing on the issue of whether the photographer ever obtained a release from Kennis.

These types of cases would be fascinating from an academic standpoint were it not for the fact that someone, presumably the artist, must indemnify the record company against these claims. Even if the claims turn out to be baseless, the suits can be costly to defend.

As a practical matter, right-of-publicity claims can almost always be avoided by securing releases from the persons being portrayed or their estates; or, if a release isn't possible, by varying the work enough that the protections of the First Amendment apply.

There's rarely a simple answer to this problem, but by relying on precedent and common sense, a number of these claims could be avoided.

Sawnie "Trip" Aldredge is a Nashville-based entertainment lawyer



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BILLBOARD MUSIC AWARDS CONFIRM

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WHAT BARBADOS HAS KNOWN FOR YEARS.



Seems the native daughter who has captured our hearts has also captivated the world! Congratulations Rihanna, on your Billboard Music Awards for Top Female Artist, Top Radio Songs Artist, and Top Rap Song.



With love and pride, The People of Barbados

UPFRONT

Go Go Gowalla

Still In Foursquare's Shadow, Rival Check-In Service Eyes Artist Campaigns As A Differentiator

For the past two years, the matchup between Gowalla and Foursquare at South by Southwest has been a closely watched horse race in the tech press, with the latter winning the prize each year for the most number of check-ins and overall users.

But while it might be easy to brand Gowalla as the also-ran by lumping both under the same "location check-in service" banner, Gowalla is trying to differentiate itself from its more successful rival in ways that should be of interest to the music industry.

"We'd love to have their numbers," Gowalla manager of music and entertainment Jonathan Carroll says of Foursquare. "But we're not trying to be them."

The fundamental difference between the two services boils down to this: Foursquare is more concerned with where users are, whereas Gowalla wants to focus more on what they're doing.

That's an important distinction for music industry executives struggling to figure out how

Digital

ANTON' BRUNO

Domain

to capitalize on the current check-in craze.

"Locationbased info gives you a handle on stuff that we would never know before," says Mitch Rotter, senior VP of

marketing and product development at Universal Music Group Distribution.

For instance, location services provide labels with more information about who's attending a band's concert. That

INSTANT HOME STUDIO

Nowadays all one needs to record an album is a good computer. And, perhaps, the Studio GT Pro package from Samson. The hardware bundle includes studio monitors that connect to a computer through a USB interface, a studio-quality condenser microphone and the Cakewalk Sonar LE music production software kit for home recording. The bundle is compatible with Macs and PCs and is available exclusively at Best Buy.

Samson's Studio GT Pro package costs \$249. - AB

could include Facebook and Twitter profile information, email addresses, other concerts/ places users have checked into and other valuable marketing data. Ticketmaster and other ticketing companies collect consumer information too, but they don't usually share it with labels.

Gowalla is looking to capitalize on this by creating tourwide check-in campaigns for participating artists. Its

first stab at this was in November, when it teamed with Weezer and Epitaph Records for the band's Memories tour. It created custom stamps (like Foursquare's badges) for each tour stop. Each fan who checked in received a free download through email, plus a label-provided link to buy the whole album.

In April it did much the same with New York indie rock band Freelance Whales, adding a campaign where fans were invited to submit videos of

themselves in different places, inspired by Gowalla check-ins, which will be used to create a music video for the band's song "Location." According to Carroll, these

-

were just pilot programs. The grand plan is to bring this to scale through a self-service platform that would allow any artist, manager or label to create a customized check-in program



Status update: Gowalla's JONATHAN CARROLL and (inset) Gowalla check-in screen for a Freelance Whales concert.

for a tour by simply adding the tour dates,

venues, stamp images and rewards themselves. "There's not a major label we're not talking to," Carroll says.

But it's not just about tours. Rotter says there's value in conducting activities like artist-based scavenger hunts, where, for instance, an artist could leave hints about 10 specific places that fans must find and check into using one of these services in return for a special badge or stamp for free content.

Rotter explains that while casual fans may not bother with such campaigns, the "super fan" will. Identifying those fans is an important strategy of today's music marketing activities.

"One of the things we've been really bad at, as an industry, is understanding the difference between a casual fan and a super fan," he says. "Part of the overall custom relationship management initiative is to know, from an identity standpoint, who those people are. This data goes into a master database I can query against and start messaging more relevant stuff."

For Gowalla, focusing on the artist rather than the venue could be a strategy with legs.

By focusing on the kinds of events people want to publicize more (say, a favorite concert, rather than yet another trip to Starbucks), Gowalla is hoping to win the quality-over-quantity game. Carroll says that while about 50% of Gowalla users share their check-in status on Facebook or Twitter, those

checking into concerts do so at

a far higher rate. The risk, of course, is that Foursquare may roll out similar initiatives. It already has more users and far more mainstream buzz. And Foursquare director of business development for media and entertainment Jonathan Crowley indicated earlier this year that the service plans to introduce new features this summer that will let users note what they're doing when they check in, not just where they are.

Whether it's Gowalla or Foursquare, or both, location services' mounting interest in music is a good thing in the labels' eyes.

"We have to get out of just monetizing the fan's relationship with our product," Rotter says. "We need to monetize the fan's relationship with the artist, because that has much longer lifetime value."

billboard.biz/digital.

BITS&BRIEFS

YOUTUBE ROLLS OUT MUSIC VIDEO CHART YouTube launched its first chart to track the most popular songs played on the video streaming service. The YouTube 100 tracks both official music videos and user-created clips based on licensed songs. Expect the chart to expand to other platforms as YouTube syndicates it to other outlets, with all charts archived for future access and analysis. Separately, Chris LaRosa, the YouTube product manager behind the chart effort. is also working on a way to improve YouTube search results so that better-quality videos are listed alongside those that have more views by virtue of having been in the system for a longer time.

SMARTPHONE USERS TO QUADRUPLE WORLDWIDE BY 2015 A new research report from Parks Associates pre-

dicts that the number of smartphone users world-

wide will quadruple in the next five years, from an estimated 500 million in 2010 to more than 2 billion by 2015. The firm cited Android smartphone manufacturers HTC and Samsung, as well as iPhone maker Apple, as leaders in the innovation needed to support this growth, while omitting Nokia and RIM for their lack of innovation.

CLEVVER LAUNCHES MUSIC CHANNEL ON YOUTUBE

Clevver Media launched a new music channel on You-Tube called Clevver Music. The channel features music news, interviews and instudio live performances. Participating acts at launch include Romeo, Action Item and All Time Low. Hosts include Bridet Daley of E! and former Virgin Records executive Brian Corsetti. The company's flagship channel, Clevver TV, has 318,000 subscribers and about 542 million total views.

RIN	IGT	01	IESTM JUN 2011 Billbeare
WEEK	LAST WEEK	WEEKS ON CHT	TITLE COMPILED BY DECISION ORIGINAL ARTIST MobileScan
1	2	8	HINK JASON ALDEAN
2	4	9	THE LAZY SONG BRUND MARS
3	0	12	E.T. KATY PERRY FEATURING KANYE WEST
4	5	5	MOTIVATION KELLY ROWLAND FEATURING LIL WAYNE
5	3	13	LOOK AT ME NOW CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
6	6	6	HONEY BEE BLAKE SHELTON
7	8 '	1/2	SURE THING MIGUEL
1876	7	23	DOWN ON ME JEREMIH FEATURING 50 CENT
9	-	ìÌ	ROLLING IN THE DEEP
10	11	12	BOW CHICKA WOW WOW MIKE POSNER FEATURING LIL WAYNE
	Z S S		Adele's massive international smash "Rolling in the Deep" becomes her first charted ringtone (new at No. 9). This marks the first top 10 debut for any ringtone since "Love the Way You Lie," by Eminem featuring Rihanna, debuted at No. 7 in the July 10, 2010, issue.
11	9	11	ROLL UP WIZ KHALIFA
12	12	21	ARE YOU GONNA KISS ME OR NOT THOMPSON SOUARE
13	10	24	F**K YOU! CEE LO GREEN
14	14	5	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN
15	25		JUST A KISS LADY ANTEBELLUM
16	15	21	6 FOOT 7 FOOT LIL WAYNE FEATURING CORY GUNZ
17	15	ar	BLACK AND YELLOW WIZ KHALIFA
18	17	14	THE SHOW GOES ON LUPE FIASCO
19	16	0)	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS
20	18	14	I WON'T LET GO RASCAL FLATTS
Based on RingScan	master a servi e Wirel	ringtor ce of N ess Ass	ves sales data reported by Nielsen Nelsen MobileScan. Chart endorsed by colation and Mobile Entertainment Forum

UPFRONT

Casting A Wider Net

Big Festivals Like ACL And Bonnaroo Thrive By Tapping Into Wide Range Of Musical Tastes



iven how strong ticket sales have been for major festivals this year, it isn't hard to make the case that festivals are the healthiest part of the live music business and that they offer a growing diversity of acts.

These two facts aren't a coincidence. From Goldenvoice's Coachella and Stagecoach in Indio, Calif., to C3 Presents' Lollapalooza in Chicago and the Austin City Limits Music Festival, to Bonnaroo in Tennessee, produced by AC Entertainment and Superfly Presents, the sales counts are stellar.

"These festivals are selling out because they are a fantastic value to fans, in special locations, run by people that are constantly trying to im-

prove them," says **Seth Hurwitz**, president of Washington, D.C., promoter I.M.P. and producer of the V-Fest at the Merriweather Post Pavilion in Columbia, Md.

Mature events have extended well beyond their early niche boundaries to tap into a wide range of musical tastes, reflecting music fans' iPods. Two prime examples are ACL and Bonnaroo,

both of which are on track to sell out this year. ACL started out 10 years ago in Austin's Zilker Park as a sort of Texas music/Americana/country rock affair, with **Ryan Adams**, **Wilco**, **Cross Canadian Ragweed** and **Reckless Kelly** on the bill. This year **Coldplay**, **Stevie Wonder**, **Kanye West**, **My Morning Jacket** and **Arcade Fire** are among the major acts.

"Year one, we had to put it together so fast," C3 Presents partner **Charles Attal** says. "We just didn't have the time or the resources to put a little taste of Austin all over the festival. This year we've got the time, and the festival has grown to where we can put everything on there. We still have Americana—it's just evolved into a little bit of everything now."

Attal says C3 just gives fans what they want. "What we realize in Austin is you couldn't target one demo, you have to target the whole city—and that's how we organically grew from there," he says.

The New Orleans Jazz & Heritage Festival is of course far more than a jazz fest, and pioneered

the concept of stretching boundaries at festivals. "Early on we looked at Jazz Fest to try and find an effective vibe for our city," Attal says. "What Jazz Fest has done with New Orleans is kind of what we wanted to do here, just a different vibe."

While Bonnaroo became known early on as a jam band event, "the focus was on music, and not a particular kind of music," AC Entertainment president

Ashley Capps says. "We did build up our core base around the jam band movement, and there were several reasons for that."

One of those reasons was the broad range of music that "jam" encompasses, including bluegrass, jazz, blues, rock and world music. "So in building the programming of a festival, it was possible to bring together a group of these socalled jam band artists and then program the musical tangents that those artists were influenced by," Capps says. "It made sense to begin to program bluegrass, jazz and so on into the mix."

Two other factors attracted Bonnaroo producers to the jam scene: Jam fans embrace camping and traveling and were early adopters

On The

Road

RAY WADDELL of social media and direct-to-fan principles. "Bands like **Phish** and **Dave Matthews Band** were at the forefront of creating that oneon-one relationship between artists and their fans," Capps says. "A key to Bonnaroo's success was working with artists that engaged their fan bases to attract them to the fest." As Bonnaroo expanded to

book everyone from **Metallica** to **Jay-Z** to **Eminem** this year, "it may sound more like a strategy than it was," Capps says. "For us, it's almost like tossing a pebble in the pond and the ripples that go out from that. It has been a steady, logical evolution, but it's been very organic and natural."

Diversity has always been a key to these events. "Both Bonnaroo and ACL came onto the scene as eclectic lineups to begin with," My Morning Jacket manager **Mike Martinovich** says. "Sure, Bonnaroo is more jam-friendly, but there are and have always been lots of other artists and bands from a variety of genres who have played from the very beginning. ACL, too. has been more of a 'record collection' festival, like Bonnaroo. Now, in recent years, both festivals have become even more eclectic."

As it stands, all the mature major fests basically book whomever they want. Or as Attal puts it, "Nothing's off limits if it's good."

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

BOXSCORE concert Grosses

Attendance

ARTIST(S)

GROSS/

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,569,346 \$59.50/\$49.50/ \$39.50	CAROLINA REBELLION: Metrolina Tradeshow Expo, Charlotte, N.C., May 7	AVENGED SEV 30,000 sellout	VENFOLD, GODSMACK & OTHERS AEG Live, Right Arm Entertainment
2	\$1,422,600 \$45/\$35/\$25	ROCKFEST: DISTURBED Liberty Memorial Park, Kansas City, Mo., May 14	STONE SOUR 55,000 sellout	AEG Live
3	\$1,115,175 \$75	BOB SEGER & THE SILV Allstate Arena, Rosemont, III., May 14	THE SULLET BA	ND Jam Productions
4	\$993,872 \$167.25/\$57	LIL WAYNE, NICKI MINA Oracle Arena, Oakland, Calif., April 24	J, RICK ROSS 10,399 11,596	& OTHERS
5	\$759,989 \$79.50/\$59.50/ \$25	KENNY CHESNEY, BILLY Veterans Memorial Arena, Jacksonville, Fla., May 12	CURRINGTON 11,949 sellout	I, UNCLE KRACKER Mischell Productions, The Messina Group/AEG Live
6	\$699,080 (\$674.697 Canadian) \$82.37/\$61.65	JEFF FOXWORTHY, BILL John Labatt Centre, London, Ontario, May 7	8,906	RRY THE CABLE GUY
7	\$694,205 \$89.50/\$49.50	RAMMSTEIN, COMBICHE Allstate Arena, Rosemont, Ill., May 10	11,427 sellout	Live Nation Global Touring
8	\$680,420 (323,257,200 pesos) \$105,24/\$30,31	ROXETTE Movistar Arena, Santlago, Brazil, April 9	10,460 12,311	T4F-Time For Fun, Live Nation
9	\$668,692 \$124.50/\$24.50	ELTON JOHN La Crosse Center, La Crosse, Wis., May 4	6,416 6,516	Frank Productions
10	\$662,433 \$79.50/\$49.50/ \$25	KENNY CHESNEY, BILLY Rupp Arena, Lexington, Ky., May 14		I, UNCLE KRACKER Varnell Enterprises, The Messina Group/AEG Live
11	\$634,597 (1.021.415 reais)	OZZY OSBOURNE Citibank Hall, Rio de Janeiro,	7,044	T4F-Time For Fun
12	\$372.78/\$124.26 \$620,274 \$59.50/\$25	Consol Energy Center,	11,597	RY THE CABLE GUY, RENO COLLIER Outback Concerts
13	\$618,563 \$250/\$50	Pittsburgh, April 22 LUIS MIGUEL Collseo de Puerto Rico, Hato	11,641 5,155	Jose Dueño Entertalnment, Live Nation
14	\$608,685 \$79.50/\$49.50/	Rey, Puerto Rico, May 14 KENNY CHESNEY, BILLY Bi-Lo Center, Greenville, S.C.,	6 272	I, UNCLE KRACKER
15	\$25 \$602,434	RAMMSTEIN, COMBICHE Tacoma Dome, Tacoma, Wash.,	sellout	Varnell Enterprises, The Messina Group/AEG Live
16	\$73.50/\$37.50 \$594,871 (939,134 reais)	ROXETTE	sellout	Live Nation Global Touring
17	\$171.03/\$95.01 \$590,189	Citibank Hall, Rio de Janeiro, April 16 JASON ALDEAN, ERIC C		T4F-Time For Fun, Live Nation
18	\$55.75/\$15 \$551,939 (\$516.516 Australian)	Gexa Energy Pavilion, Dallas, May 7 MAROON 5, SARA BARE	16,151 20,000 ILLES, RY CUI	Live Nation MING
19	\$97.94 \$534,969	Acer Arena, Sydney, May 6 SUGARLAND, LITTLE BI	6,165 6.759 G TOWN, MAT	Frontier Touring T NATHANSON
	\$52/\$26.50 \$531,847	Target Center, Minneapolis, May 7	sellout	Live Nation RY THE CABLE GUY, RENO COLLIER
20	\$59.50/\$25 \$516,913	Giant Center, Hershey, Pa., April 15	9,328 10.671 ENGVALL, LAR	Outback Concerts
21	\$ 59 .50/\$25	Verizon Wireless Arena, Manchester, N.H., April 16 YANNI	9,317 11.040	Outback Concerts
22	\$497,375 \$149.50/\$49.50	Nokia Theatre L.A. Live, Los Angeles, May 8	5,968 5.982	AEG Live
23	\$488,795 \$59.50/\$25	Qwest Center, Omaha, Neb., May 6	8,875 10.206	Outback Concerts
24	\$485,802 \$69/\$29	ZAC BROWN BAND, BL/ Raley Field, Sacramento, Calif., May 12	10,026 sellout	Nederlander Concerts
25	\$465,945 \$135/\$85/\$65/ \$50	PAUL SIMON Beacon Theatre, New York, May 10-11	5,544 two seliouts	Live Nation
26	\$456,262 (\$434.380 Canadian) \$131.30/\$52.52	KYLIE MINOGUE Bell Centre, Montreal, April 28	4,891 6,114	Evenko, Bill Silva Presents
27	\$454,861 \$54.75/\$34.75	JASON ALDEAN, ERIC C Giant Center, Hershey, Pa., April 30	8,777 sellout	JANEDEAR GIRLS
28	\$439,863 \$176/\$126/\$86/ \$60.50	RICKY MARTIN The Colosseum at Caesars Palace, Las Vegas, April 30	4,003 seilout	Concerts West/AEG Live
29	\$428,320 (688,683 reais) \$111.95/\$49.76	ANA CAROLINA Citibank Hall, São Paulo, April 8-10, 15-17	6,470 8.736 six shows	T4F-Time For Fun
30	\$419,436 \$47.50/\$21.50	KINGS OF LEON, BAND Frank Erwin Center, Austin, April 12	OF HORSES 10,140 11,629	C3 Presents, in-house
31	\$415,637 (656.104 reais) \$190.05/\$57.01	ROXETTE Pepsi On Stage, Porto Alegre, Brazil, April 12	5,772 7,154	T4F-Time For Fun, Live Nation
32	\$412,767 \$64.50/\$59.50/ \$49.50/\$37.50	IRON MAIDEN BankAtlantic Center, Sunrise, Fla., April 16	8,105 10,064	AEG Live, Evenpro/Water Brother
33	\$405,874 \$69.50/\$45	JAMES TAYLOR Verizon Arena, North Little Rock, Ark., April 29	6,863 sellout	Beaver Productions
34	\$405,085 \$45	EARTHDAY BIRTHDAY: S Florida Citrus Bowl Stadium, Orlando, Fla., April 16	7,765 20,000	INGER ELEVEN & OTHERS Clear Channel Broadcasting
35	\$403,942 (€286.968) \$56.30/\$47.86 _*	JAMES BLUNT, JULIAN I O2 World, Hamburg, March 28		FKP Scorpio Konzertproduktionen
-				

UPFRONT LATIN

BiggerStage

Fall TV Season To Boast More Spanish-Language Programs

Despite the emerging influence of bilingual, bicultural Latinos, the overwhelming majority of the Latin programming at the annual TV upfronts held May 16-20 in New York was en español.

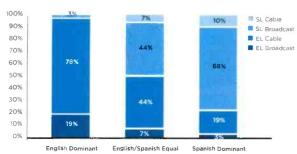
One likely explanation for the increase in Spanishlanguage shows: While ratings for the prized 18-49 demo are down for all major broadcast networks in the past year, they've gone up for Univision and Telemundo, the two leading Spanishlanguage networks, according to Nielsen.

Univision says it will launch three new TV networks by the end of 2012. ESPN Deportes is expanding its programming roster. Fox launched new women's lifestyle channel Utilisima last year and plans to launch Nat Geo Mundo in July with National Geographic.

"It's about bringing new opportunity for Hispanics to

Hispanics are more likely to view TV in the language they prefer to speak at home

Percent of time spent viewing English and Spanish lange TV by Hispanics 18-49 during the 2009-2010 TV season



SOURCE: NIELSEN

Maney, senior VP for Fox Hispanic Media, a new Fox division that presented at an upfront for the first time. The new focus on Spanish comes in the wake of recent

U.S. Census data showing a sharp growth in the Hispanic population-and with it the realization that Spanishlanguage programming has significant growth potential that advertisers aren't fully taking advantage of.

watch programming that is

high-quality, culturally rele-

vant, in Spanish," says **Tom**

According to a Nielsen report in April, Spanishlanguage programming during the 2009-10 season accounted for half of the TV viewing by viewers ages 18-49 in multilingual homes. This runs contrary to the assumption that bilingual speakers gravitate toward English-language media.

Perhaps because there are fewer Spanish-language

channels than English ones, a brand advertising across all English-language national broadcast networks in prime time would only reach about 40% of all Hispanics aged 18-49, while a Spanish-language broadcast would reach 53%,

according to Nielsen. And Latin an English-Notas language campaign in prime LEILA COBO time would only reach 19% of Spanishlanguagedominant

viewers, versus

a campaign on a Spanishlanguage network, which can reach 85% of them.

In other words. Nielsen observed, "a prime-time English-language-focused broadcast campaign effectively leaves out Spanishdominant Hispanics. It's no wonder, then, that

there was an uptick in Spanish-language programming at the upfronts. All eyes, of course, were trained on Univision and Telemundo, the two leading networks. Telemundo announced a deeper commitment to music pro-

gramming thanks to its expanded partnership with Billboard (Billboard, May 28), while Telemundo's bilingual channel mun2 announced several musical initiatives, including "El Mas Ching*n," a reality competition aimed at discovering the

next big regional Mexican artist Univision

and its three networks, surprisingly, didn't have any music offerings in their new line-

up, although they announced an expansion of their partnership with Televisa, new scripted series and two reality shows including "Protagonista," which will search for a new soap opera star and will be co-produced by Univision Studios.

Meanwhile, MTV Tr3s announced that its "Unplugged" series will return and that it'll launch biography show "La Escalera," which will focus on established music acts.





an appearance on the popu-

lar Univision variety show

"Sabado Gigante," Rodriguez

says he has been gratified by

his recent success-the pay-

off for having taken a gamble

"I followed my heart," he

-Justino Áquila

on a career in music.

Independent Spirit

Sie7e Reaches Career Chart Peaks With New Album On His Own Label

Four years ago, David Rodriquez quit a well-paying job at a Puerto Rican advertising agency to pursue his goal of making a living as a singer/songwriter.

To make ends meet, Rodriguez, who performs under the name Sie7e, and his wife Jessica, a clothing designer, sold their car, moved into a smaller apartment and learned to live on a tighter budget. Their daily routine consisted of calling and emailing label executives and radio programmers and walking into stations around San Juan, Puerto Rico, in hopes that someone would listen to his music.

"It's like life was testing me because I decided to live my dream," he says, "It felt like l was being punished at times."

Rodriguez's music weaves batucada, samba, rock, reggae, blues, salsa, flamenco and pop into playful, catchy songs with positive messages—music he believes is rare on the radio dial

"There was very little music on the radio with a pure and uplifting sound and without being religious," he says. "When I turn on the radio, it's not what I'm hearing."

Rodriguez made his chart debut in 2008 with the album "Para Mi" (VI/Machete/Universal), which featured a cover of Bobby McFerrin's "Don't Worry. Be Happy." The song reached No. 23 on Billboard's Latin Pop Airplay chart.

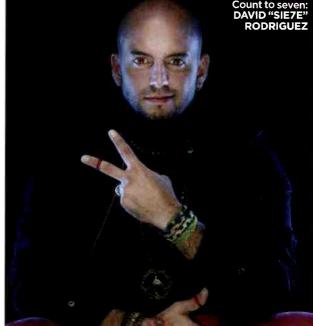
Now he's building on that success with new album "Mucha Cosa Buena" on his own La Vida Buena label. The set, released May 3, is No. 11 on this week's Latin Pop Albums ranking and has spawned the single "Tengo Tu Love," which peaked at No. 2 on Latin Pop Airplay in mid-April. An early clip for "Tengo Tu Love" featuring its lyrics and the song's official video have generated a combined 408,000 views on YouTube.

"He has persevered," says Andres Coll, a radio promoter who has worked with Marc Anthony, Alejandro Sanz and now Sie7e. "He never lost faith in his music."

When the VI label shuttered, Rodriguez was left to work out the remainder of his contract with Universal. "They really didn't know who I was," he says. "So I asked them to release me."

After an amicable parting with the major, Rodriguez spent more time writing and recording songs (he has a publishing deal with Warner/Chappell Music) and took side jobs such as directing and editing videos for Angel & Khriz, Tercer Cielo and other acts.

Rodriguez and his wife, who's now his manager, also



launched La Vida Buena and secured distribution through Select-O-Hits, which is supplying "Mucha Cosa Buena" to Walmart and other retailers in Puerto Rico and is looking to take the album beyond the island.

A few days before making

EN ESPAÑOL: All the great Latin music coverage .com

you've come to expect from Billboard—in Spanish. Go to billboardenespanol.com.

savs.

EN Breve MARC ANTHO ANNOUNCES **U.S. TOUR DATES**

Marc Anthony will kick off his nine-date U.S. fall tour Sept. 1 at the State Fair Grounds in Minneapolis and will continue an all-arena trek through Orlando, Fla.; Miami; Oakland, Calif.; and San Diego, among other cities, that ends Sept. 24 at the Gibson Amphitheatre in Los Angeles. Anthony played only 11 U.S. shows in 2010, but still managed to end the year with the second-highestgrossing Latin tour with a total gross of \$9,172,082, according to Billboard Boxscore Anthony's tours are produced by event promotion and marketing company Cardenas Marketing Network, which is also producing his current Latin American tour. -Leila Cobo

RIVERA, PEE WEE INK NEW LABEL DEALS

Veteran Puerto Rican salsa star Jerry Rivera has signed with indie label VeneMusic, which will release his tropical album "El Amor Existe" July 26. The set is an homage to Venezuelan songwriters like Franco De Vita and Ricardo Montaner, Rivera has inked a licensing deal with VeneMusic whereby the label will have a share of nonrecording activities. VeneMusic is distributed by Universal. Rivera was previously signed to EMI Latin. Meanwhile, Pee Wee, formerly a singer with Kumbia Kings, has signed a recording deal with indie Top Stop Music. -LC

NACIONAL RECORDS **ROAD TRIP HITS CALIFORNIA IN FALL**

Latin alternative acts Los Amigos Invisibles, Nortec Collective's Bostich & Fussible and Ana Tijoux have signed on to be part of the Heineken/Nacional Records Road Trip series this fall. The concert series is scheduled to stop in the California cities of San Diego (House of Blues, Sept. 6), Anaheim (House of Blues, Sept. 8), Los Angeles (Music Box, Sept. 9) and San Francisco (Regency Theatre, Sept. 11). Nacional Records president Tomas Cookman says all tickets will cost \$20 or less. -Justino Áquila

WE7 CEO

THE BILLBOARD

Steve Purdham

The chief of U.K. Spotify rival talks about the company's "radio-plus" approach.

It's no secret that Internet radio is the only streaming music segment with mainstream appeal. But while Pandora has spread its gospel throughout the United States since 2005, Oxford, England-based We7 has taken a more circuitous route to becoming a believer in Web radio.

The company was founded in 2006 by tech investor John Taysom under the name Media Graft. The following year it landed investments from tech entrepreneur Steve Purdham who became the company's CEO—and musician Peter Gabriel, and morphed into the music service now known as We7.

It isn't the largest streaming music site in the United Kingdom—BBC Radio 1, Soundcloud, Last.fm, Grooveshark and Spotify each boast a larger share of U.K. visits to music sites, according to Experian Hitwise. Still, We7 remains a unique case study in what works—and doesn't—in digital music. Since its launch, numerous other startups ranging from Lala to Spiral Frog have started innovative streaming and downloading businesses that failed to gain traction. But We7 has survived by responding to the desires of the market.

The service launched in April 2007 as an advertising-supported download site with brief audio ads at the beginning of each downloaded song. In November 2008, it introduced ondemand streaming. Then in early 2010, We7 debuted a noninteractive Internet radio service, a move that clicked with consumers.

In an interview with Billboard, Purdham talks about the evolution of the company's strategy and the development of the cloud services market.

You started out as a music download site, but now your primary focus is Internet radio. Why the switch?

Í

I suppose we fell for the same mistake as a lot of people have done, and that is when you come up with the online cloud-based celestial jukebox, where you have 7, 8, 10, 15 million songs in the cloud.

The problem is that a lot of people who are developing these cloud-like environments are based with or work with people in the music industry and believe that discovery—and building playlists, and creating all this wonderment of choosing what you want from the jukebox—is what everybody else wants.

What Pandora has shown is that actually the vast majority of people love music, but they're not music-obsessive. They want to be entertained and don't want to put the effort in of having to build playlists and share and discover. They just want music that they think they love and/or that will entertain them. That's why most people listen to radio.

We found that out the hard way. We had a really particular thing happen to the cloud-based jukebox. When we introduced radio at the beginning of 2010, within six to nine months, [it accounted for] 60% of how people were listening on We7. We took a step back and said, "We're trying to deliver digital music into the mass market. What's the most dominant way of doing that?" We feel people like Pandora might be right.

Actually, there's a middle ground—radio with [on-demand streaming], for the mass market. Entertainment is partially about loving something. "Can I not play that again? Or can I play the album by the artist I just heard?" That's where we're moving towards, that radio-plus model. It's a hybrid, so the music-obsessive can still do the online jukebox, but my mum, my sister, my daughter can just be entertained, hear specific tracks if they want to.

What are the similarities and differences between the U.K. and U.S. markets?

On a technical level, there's very limited differences between Europe and the U.S. The biggest differences tend to be the licensing mechanisms within each of the countries, which enables certain things to happen, or likewise will stop certain things happening. Pandora came to Europe and found the licensing regime just too aggressive and too difficult, and withdrew back into the U.S., because doing a deal with Sound-Exchange and, say, two or three publishers is a much easier proposition than dealing with the different countries and the different licensing regimes that we have over here.

How has the advertising market changed since you first started? Is there enough interest to support these services?

There's a lot more work to be done. Starting an ad-supported



How has the growth of the smartphone market affected We7?

Mobile and music go together like strawberries and cream. If you look at the way technology is evolving, the personal device that each of us will primarily access music from in the future is going to be a streaming app on a mobile device. Half of [Pandora's] growth is coming from mobile and we're just a little bit behind the curve in Europe, but that will catch up very quickly.

What does We7 need to do to target other markets, like the

automobile and the living room?

We are looking at those things. I saw a new [car] about three or four weeks ago. It had no CD player in it, and I got in with my Android 4 [handset], connected it to the car's Bluetooth system and I was playing my We7 radio in the car within about 30 seconds of getting behind the wheel. The concept of being able to walk into your [home] and [listen to] what you were listening to in the car on the TV as you walk into the room it's now becoming realistic.

What will it take for something like We7 and similar services to go mainstream?

The biggest one is simplification. It has to be capable for my mom to use, who's 80, and my daughter who's 20, and my sister who's 40. We get a little caught up with the technical stuff, but at the end of the day people don't stream music or download music. They listen to music. That's what we have to make much easier. That's one of the reasons radio is superior to the mass market than a jukebox. It's because it's easier for somebody to use.

Is We7 looking to expand beyond the United Kingdom?

We're looking to expand in 2011 to lots more regions, probably lots more regions in Europe. We expanded a couple months ago into Ireland as a starting point, and then we're looking further outside of Europe. The economic model is still very marginal, and so it still relies on significant investments. If you look at all the companies who are moving forward in this space, with Pandora for example, they're looking to get that cash that allows them to expand.

At the end of the day, people don't stream music or download music. They listen to music. That's what we have to make much easier.

RIGHTS.

ACTION.

There are more than a dozen biopics in motion right now. Most are championed by independent producers not studios. The reason these movies may actually get made? Securing recordings and publishing rights has become the *first* order of business—rather than the final step—in setting up a film BY PHIL GALLO CAMERA.

oone wants to talk about a Marvin Gaye movie. Or one about Janis Joplin, or a Jimi Hendrix biopic.

As film subjects go, they're problematic. Heirs to the Joplin and Hendrix estates have blocked films by withholding music and image rights. The pieces to the Gaye story are in so many hands that no one has been able to collect them all in one place.

No, the talk these days is about Queen and Sam Cooke, 2Pac and Teddy Pendergrass, Dennis Wilson of the Beach Boys, Frankie Valli's days in the Four Seasons and Brian Epstein's career managing the Beatles. A key factor—and this is a shift in the movie-making paradigm—is access to life rights and music, a desire by stars and heirs to have their stories told and a new level of proactivity from rights-holders. Securing recordings and publishing rights has become the first order of business rather than the final step in setting up a film.

Heirs and family members are making better efforts in coordinating with publishers before taking stories to filmmakers. The 20th-century model relied on a studio or production company having an interest in a musician's story—Benny Goodman, Loretta Lynn, Charlie Parker, for example—and once all the pieces were in place, they'd approach the copyright owners.

In the post-"Ray" universe, wherein budgets are smaller and independent companies are the most interested in these stories, rights are secured before a filmmaking team is assembled. Only one of the 15 or so active biopics with directors, stars, writers or scripts attached has studio backing. The exception is the story of songwriter/producer Dennis Lambert ("Ain't No Woman [Like the One I've Got]," "Don't Pull Your Love") and his musical reawakening with SteveCarell ("The Office") in the lead role; it's attached to a Jonathan Goldstein and John Francis Daley scriptat Warner Bros. And only one biopic, the Mahalia Jackson story—starring Fantasia Barrino—has reportedly begun shooting.

A night at the cinema: A FREDDIE MERCURY biopic will cover Queen's years as a superstar act, beginning in 1980 and ending with the band's show-stealing performance at Live Aid in 1985.

The Lambert and Jackson stories are among a dozen musician biographies that have made significant strides in the last six months toward becoming reality. "The time is right" is a common refrain among filmmakers, about half of whom note that their movies will focus on a specific time in an artist's life rather than an entire life span.

For decades, biopic scripts have dramatized a kind of rise, fall and redemption arc, but an increasing number of filmmakers are focusing instead on a specific issue and/or time period—Queen as superstars, Wilson's post-Beach Boys years, Lambert's tour of the Philippines-to drive their stories. In most cases the story involves overcoming an obstacle, becoming more than just a chronological detailing of a life and career.

"The power of music and second chances drives the Lambert story," says Jody Lambert, who shot a documentary about his father's career revival. The 2008 movie "Of All the Things" screened at South by Southwest and other film festivals. "Any place where people get their mojo back is a good story, very universal," he says. Lambert knows the tale will get some Hollywood-style tweaking in the retelling.

He's hardly alone, though, in taking an active role in ensuring that the story is delivered correctly. The living members of Queen-Brian May, Roger Taylor and John Deacon-created the company Queen Films and joined producer Graham King's GK Films in getting the band's tale—which will begin in 1980 and end with Queen's Live Aid performance in 1985-turned into a film. "Borat" creator Sacha Baron Cohen will star as the late Freddie Mercury. GK Films, which backed "The Departed," "The Town" and biopics "The Aviator" and "Ali," is the biggest fish right now in the music biopic pond.

"You can't get through four guys' lives from scratch," says four-time Academy Award winner King, who adds that the movie's time frame was chosen because it's the period during which Queen reached superstar status. "Making a movie about someone who is no longer with us provides advantages and disadvantages. This movie is about Queen. You've got to respect the individuals.

ABKCO president Jody Klein owns and controls Sam Cooke's recordings and publishing and has commissioned a script based on Peter Guralnick's 2005 book "Dream Boogie: The Triumph of Sam Cooke" (Little, Brown). With the blessing of Cooke's heirs, he's started shopping it to directors. The life of Beatles manager Brian Epstein, aka "the Fifth Beatle," is moving forward with six to 10 Beatles songs, according to executive producer Vivek Tiwary. His Tiwary Entertainment Group, which has produced the road tours of musicals "American Idiot" and "The Addams Family," has been involved with the project since late 2005.

A son and daughter of Beach Boy Wilson have teamed with former Warner/Chappell executive Brad Rosenberger and filmmakers Randy Miller and Jody Savin ("Bottle Shock") to tell the drummer's story (focusing on the '70s) in "The Drummer." "Jersey Boys," the musical about Frankie Valli and the Four Seasons, is aiming for a fall 2013 release from GK Films. King calls



it "a passion project, something I pursued stronger than anything else in my career."

Judy McHugh Larkin has commissioned a script about the life of John Larkin, an itinerant jazz pianist who, despite a stuttering problem, sold millions of CDs as Scatman John. EMI Publishing is assisting in getting the script to potential producers.

On the flip side, and proof of how valuable a family's involvement can be, the Jerry Garcia estate last year put the kibosh on Amir Bar-Lev's film based on a Topper Lilien adaptation of Robert Greenfield's 1996 book "Dark Star: An Oral Biography of Jerry Garcia" (William Morrow). The estate said it wouldn't license recordings from the Grateful Dead or Garcia's solo works and that access to family members wouldn't be provided.

BIOPIC VS. DOCUMENTARY

As stars age and the Internet threatens to mash up all but the most recent pop culture history, more musical artists are vol-

unteering for biopic treatment.

Aretha Franklin has suggested actresses she would like to portray her—Halle Berry, Jennifer Hudson and Patina Miller from Broadway's "Sister Act"-but specifics about a script or financing aren't forthcoming (though the Queen of Soul has said she's secured funding). And Ice Cube recently mentioned on TBS' "Lopez Tonight" that he was working on an N.W.A film, but said little more than that "it's definitely a story to be told."

Are such moves a pre-emptive strike? If artists or their heirs publicly state that they're working on their own film, a rival production might back down. The biopics that do get made require a tenacious filmmaker and the support of rights-holders, usually family members.

"When you look at how long it takes to make a biopic, it's easier to do these stories as documentaries," says filmmaker David Leaf, who's branching out into scripted films after hav-

A FLOCK OF DOCS **Musicians' Stories Are Pegged** For Screens Big And Small

Beyond the world of biopics is the land of music-centric documentaries, many of which are limited to film festival play before a DVD release. Several musical documentaries have already screened in theaters with more to come this summer. Here's a look at significant documentaries in the pipeline.

PEARL JAM,

"TWENTY": Directed by Cameron Crowe, who has said he set out to do for Pearl Iam what "The Kids Are Alright" did for the Who. It's scheduled for release in September, most likely while PJ is on the road, and will air on PBS Oct. 21. Columbia Records will release a soundtrack, and Simon & Schuster will publish a companion book

GEORGE HARRISON. "LIVING IN THE MATERIAL WORLD": Martin Scorsese developed the film with Harrison's widow. Olivia, beginning in 2007. The film was offered for sale at this vear's Cannes Film Market with the

intention of a 2011

release

BOB MARLEY,

"MARLEY": Director Kevin Macdonald ("The Last King of Scotland") screened 15 minutes of teaser footage from the Tuff Gong/Shangri-La Entertainment film at Cannes to distributors. The movie is the first authorized use of material from the Marley family's private archives.

THE POLICE, "CAN'T STAND LOSING YOU: SURVIVING THE

POLICE": Director Lauren Lazin chronicles the Police through the eves of band guitarist Andy Summers. For sale in Cannes, its release is expected this year.



A TRIBE CALLED QUEST, "BEATS, **RHYMES & LIFE":** Actor Michael Rapaport's documentary

end of summer.

film festivals, Ionathan on the revolutionary rap Furmanski's directorial debut covers the story group debuted at the Sundance Film Festival of the '60s/'70s X-rated rapper, Clarence Reid. this year. Sony Pictures Variance Film is Classics will start a platform release July 8, releasing the movie, hitting 32 cities by the starting with New York



and Los Angeles on

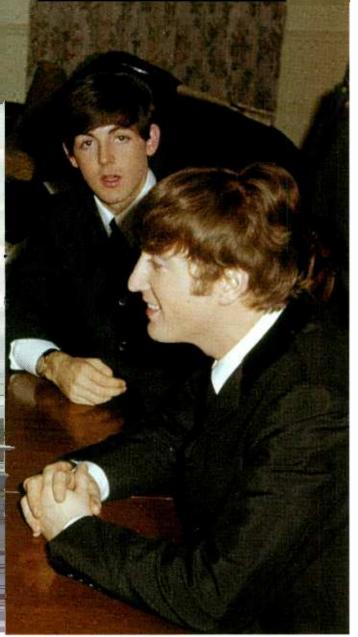
July 8

BLOWFLY, "THE

WEIRD WORLD OF

BLOWFLY": Having

been screened at eight



ing made documentary features about chapters in the lives of John Lennon, James Brown and Brian Wilson. "There are different storytelling challenges. As a screenwriter, we talk about emotional truth and in documentaries it's literal truth. You can compress time and characters in a biopic in a way that you can't in a documentary."

The current crop of proposed biopics could enhance awareness and value of the artist's catalogs—crucial for those acts whose songs wouldn't otherwise be licensed.

Hinging on the Carell film being made or the documentary released, Lambert plans to get his father's music back in print, especially a newly pressed vinyl version of his lone 1972 solo album, "Bags and Things." "The Drummer" not only brings attention to Wilson's 1977 album "Pacific Ocean Blue," which Sony Legacy reissued two years ago, but also gives Rosenberger a shot at issuing unreleased solo tracks, quite possibly on the label he recently launched, Omnivore Recordings. The Scat-

WHO'S WHO

Eightvery busy synch licensing execs

NATASHA BALDWIN @tashbaldwin

Imagem Music Group Group VP of synchs and creative services

Catalog highlights: Rodgers & Hammerstein, Phil Collins, Steve Reich, the Temper Trap, M.I.A.

MICHELLE BELCHER Primary Wave Music West Coast GM/head of film & TV Catalog highlights: Nirvana, Aerosmith, Def Leppard, Hall & Oates, Steve Earle

RON BROITMAN Warner/Chappell Music

Senior VP/head of synchronization **Catalog highlights:** George & Ira Gershwin, Gamble & Huff, Radiohead, Muse, Katy Perry

WENDE CROWLEY

Sony/ATV Music Publishing VP of film & TV music Catalog highlights: The Beatles, Lady Gaga, Jerry Leiber & Mike Stoller, Taylor Swift

BRIAN LAMBERT

Universal Music Publishing Group Senior VP of film/TV music **Catalog highlights:** Elton John, Bon Jovi, Adele, Mary J. Blige, Eminem

BRIAN MONACO EMI Music Publishing

Executive VP of sales and strategic marketing Catalog highlights: Kanye West, Beyoncé, Jay-Z, Alicia Keys, Stargate

ED RAZZANO

BMG Chrysalis VP of film & TV and catalog marketing **Catalog highlights:** The Black Eyed Peas, MGMT, John Legend, Carly Simon, Duran Duran

SARA WALKER

Ultra International Music Publishing Senior director of licensing and synchronization

Catalog highlights: Sandy "Vee" Wilhelm, deadmau5, Pitbull, Kaskade, Benny Benassi

man John film would take advantage of two catalogs at EMI: Larkin's European hits like "Scatman (Ski-Ba-Bop-Ba-Dop-Bop)" and the songs of Jimmy McHugh, owned by McHugh Music, that Larkin would've played as a jazz pianist.

Biopics once required a star or at least a hot newcomer to play a legend to get a green light—Kurt Russell as Elvis Presley, Lou Diamond Phillips as Ritchie Valens or Tom Cruise as Phil Spector (a film that Cameron Crowe conceived in the late '90s but abandoned about eight years ago). "Walk the Line," the 2005 Johnny Cash/June Carter story starring Joaquin Phoenix and Reese Witherspoon—and the all-time highest-grossing musical biopic at \$119.5 million—reinvigorated interest in such superstar stories as James Brown and the Beach Boys, but those films never materialized.

Instead, during the last several years cult artists have been the focus of biopics, many of which target niche audiences. This year's lone biopic with a release date, "Gainsbourg: A Hero," follows that pattern: The French film, which made \$12 million in Europe, targets hipsters and Francophiles enthralled by singer/songwriter Serge Gainsbourg's work in the '60s and '70s.

Other movies benefit from well-documented stories. GK Films' King says he has seen the "Jersey Boys" musical more than 20 times in at least five different cities. "It's pure entertainment," he says. "We have to capture the essence of the musical but tell the story slightly differently. This is 'Goodfellas' with good music."

The story of Tupac Shakur, which Morgan Creek is doing with Antoine Fuqua directing and the hip-hop superstar's mother Afeni Shakur Davis executive-producing, is a much talked-about property. No one has been cast as the rapper—unknowns are being considered, and Soulja Boy told MTV he was asked to audition—but it could be in motion by summer's end.

Such a nonfictional hip-hop story might be attractive to film financiers. The semifictional "8 Mile," starring Eminem, was budgeted at \$40 million and pulled in \$116.7 million domestically in 2002. The 2006 film "Get Rich or Die Tryin'," loosely based on the life of 50 Cent, had a worldwide gross of \$46 million and a production budget of \$38 million. "Notorious" (2009), about murdered star Christopher "the Notorious B.I.G." Wallace, pulled in more money at the box office—\$36.8 million in the United States, according to figures tallied by Box Office Mojo—than any other musical biopic of the last five years. But rap, despite the success of "8 Mile," is still considered a niche subject for many distributors.

Box-office results can be confusing in terms of what the public wants to see: "Ray," released in October 2004 after director Taylor Hackford spent 16 years researching the film, wrangling the rights for it and annually apologizing to Charles about it failing to secure financing, earned \$75.3 million at the U.S. box office and earned Jamie Foxx an Academy Award. But Kevin Spacey's Bobby Darin project, "Beyond the Sea," which started with director Barry Levinson in 1986 and wound up in Spacey's hands in 1997, made only \$6.3 million.

"These days you are either below \$10 million or above \$80 million," says Randall Miller, who's directing and producing the Wilson biopic and writing one about CBG B club owner Hilly Kristal. "That's not to say you can't have a quality film and good actors, just that you need to be really frugal." Translation: You need the

VARIOUS ARTISTS, "REJOICE AND

SHOUT": Magnolia Pictures will release director Don McGlynn's "definitive history of gospel music" on June 17. The film—featuring interviews with Smokey Robinson, Mavis Staples, Ira Tucker and others, plus archival footage of such legends as Mahalia Jackson and Sister Rosetta Tharpeplayed the festival circuit in 2010, including the Seattle and San Francisco international film fests and BAMcinemaFEST in Brooklyn.

, JOHNNIE JOHNSON, "JOHNNIE BE

GOODE": Art Holliday's documentary on the pianist who first hired Chuck Berry and then played on all his hits is nearing postproduction. The film, executive-produced by the late George Hickenlooper, will be heavy on interviews with such rockers as the **Rolling Stones and Eric** Clapton as it attempts to set straight the Berry-Johnson story.

FOO FIGHTERS, "BACK AND

FORTH": Screened at South by Southwest and in theaters across the United States and United Kingdom in early April, James Moll's film will be released on DVD June 13.



FORTUNE": Kenneth Bower's documentary on the '60s folk singer pulled in \$250,000 from exclusive theatrical runs between December and May. First Run Features will release it on DVD July 19.



THE SWELL SEASON, "THE SWELL SEASON": The 90-

SEASON": The 90minute black-and-white film directed by Nick August-Perna, Chris Dapkins and Carlo Mirabella-Davis made its world premiere at the Tribeca Film Festival in April. The movie, which doesn't yet have distribution, captures the romance and breakup of Glen Hansard and Marketa Irglova.

DENNIS LAMBERT, "OF ALL THE THINGS": The

chronicle of a '70s/'80s songwriter/producer rising from obscurity to perform in 2007 in the Philippines where his lone solo album had been a hit for three decades. Still without distribution after more than two years, Warner Bros. owns the rights to make a scripted version of the story.

PETER GREEN, "THE PETER GREEN STORY—MAN OF THE WORLD": The story of the eccentric Fleetwood Mac cofounder—and one of rock's greatest guitarists—has been kicking around since 2009 and still isn't available in the United States. Aspect Films was selling the documentary

selling the documentary at Cannes. —PG



has tabled biopic offers for now, choosing to support a documentary by Kevin MacDonald ("Last King of Scotland") for Steve Bing's company Shangri-La.

"The documentary is from us—a much closer look at Bol's life because of my personal involvement," Marley adds. "Other people might do something, but that's not our thing. One day there might be a biopic but that's one day, not right now."

Half a decade ago, ideas for a Marley biopic had such names as Foxx, Lauryn Hill and Warner Bros. floating around, while

musician SERGE GAINSBOURG, pictured here with English actress/singer JANE BIRKIN, have been the focus of biopics. Playing the pair in "Gainsbourg: A Hero" are ERIC ELMOSNINO and LUCY GORDON (inset).

"Hero" worship: In recent years, cult artists like French

full cooperation of rights-holders to keep music costs down. ABKCO's Klein says that the combination of his holdings and the blessing of the Cooke family ensures that "this story is going to be told. It will not get lost in turnaround. We're not beholden to anyone—a rare position to be in." He intends to fund the movie, having already financed a script that he's taken to directors.

"I don't think I'll ever do a biopic [again]," "Ray" star Foxx told Billboard while promoting the recently released animated film "Rio," "unless something fantastic is happening with Marvin Gaye." It'll take superhuman effort to get the Gaye story told in full. Interest in his tale dates back more than 25 years when biographer David Ritz, author of the Gaye autobiography "Divided Soul," first optioned the book to Motown.

"Marvin's affairs were a mess when he died," says Ritz, who

says he hasn't had any input in the many proposed films on the soul singer's life. The latest Gaye iteration, based on reports from U.K. trade publication Screen Daily, has Julien Temple directing a version of the story that covers the artist's years in Europe when he was working on his final album, "Midnight Love."

Focusing on a specific moment in an artist's life helps keep music licensing costs to a minimum. Such a tack was taken for "Nowhere Boy," the 2009 biopic about John Lennon's childhood and teen years. A similar film has been proposed about Bob Marley's year in London that would somehow be made without the songs from his albums at the time—"Exodus" and "Kaya"—due to the Marley family's disinterest in the film.

"So much people want to capitalize," Ziggy Marley says about some of the proposals regarding his father. The Marley family

REAL HITS– MADE-UP STORIES

'The Bodyguard,' 'A Star Is Born' Are In Motion, But 'Rock Of Ages' Leads Pack Of Music-Driven Fiction

Beyond the healthy number of true-life stories in development, there's a growing number of films in which the music is familiar—but the story is fiction. Leading the rush is "Rock of Ages," the Broadway musical packed with '80s hairband hits, power ballads and hard rock. Adam Shankman's adaptation for New Line was scheduled to begin shooting in late May in and around Miami. Tom Cruise, the first major star to be cast, appears with Catherine Zeta-Jones, Russell Brand, Paul Giamatti, Bryan Cranston, Mary J. Blige and Alec Baldwin. New Line plans to release "Rock of Ages" on June 1, 2012.

Remakes of "The Bodyguard" and "A Star Is Born" are on the table at Warner Bros. Jeremiah Friedman and Nick Palmer were brought in to write the "Bodyguard" script in February, updating the story to focus on Internet stalkers. No talent is attached. In January, Warner Bros. announced it was moving forward with a remake of "A Star Is Born" with Clint Eastwood directing Beyoncé. The idea of remaking the musical has been kicking around the Burbank, Calif., studio for years, with such names as Joel Schumacher and Will Smith being attached. Eastwood has to first complete another biopic. one about former FBI chief J. Edgar Hoover, before starting a film that has been made three times (in 1937, with Janet Gaynor, 1954 with Judy Garland; and 1976 with Barbra Streisand).

"It's a dream come true," Beyoncé told Billboard. "Clint Eastwood is clearly the absolute best, and I'm so honored and humbled. I was in no rush to do another movie unless it was the right film, and I didn't even want to touch 'A Star Is Born' unless it was with him. I actually learned that this project was in existence, and kind of claimed it. I want to get to work right now."

A film based on the Kinks' 1976 concept album "Schoolboys in Disgrace" got a kick in the pants at the Cannes Film Market when Warp Films announced it had enrolled in the project. Ray Davies wrote the music and is an executive producer. Jack White is in talks to rerecord the music.



Howard Gertler and Tim Perell are producing; Bobcat Goldthwait is the director.

In the United Kingdom, "Trainspotting" author Irvine Welsh is directing "DJs," a black comedy set in the late-'80s world of raves. In production now, the film stars Scottish actors Robert Carlyle and Dougray Scott. Exile Media Group promises a soundtrack of classic dance anthems. "This Must Be the Place." which takes its title

> from a Talking Heads song, opened to mixed reaction at the end of the Cannes Film Festival in May. A fictional story, it stars Sean Penn as a Goth rocker who re-emerges after 30 years in seclusion and physically resembles the Cure's Robert Smith. David Byrne scored the film and received an assist from Will Oldham on the lyrics, but it also features a Byrne concert scene in which he performs the title track. It won an award at the festival for its humanist values. —PG



a Gaye film was in the hands of Sony Pictures and Crowe, who spent nearly four years attempting to bring the singer's life to the screen. Ultimately, projected box-office numbers were deemed insufficient to cover the production costs of the Gaye film, which included a significant number of synch licenses, according to sources with knowledge of the project.

"A lot of 1960s movies have misfired," says filmmaker Kenneth Bowser, whose documentary about folk singer Phil Ochs, "There But for Fortune," was made with the help of the artist's family and finished last year with the financial support of concert promoter Michael Cohl. The film cost \$1 million to produce with nearly two-thirds of the money covering music and archival footage. At one point Bowser attempted to go the biopic route. "Sean Penn tried to get a script out of the story—and I think it can still be done—but it's very difficult," Bowser says.

When music plays a crucial role, whether it's the Joy Division film "Control"; the fact-based "24 Hour Party People" about the rave scene in Manchester, England; or the fictional Oscar winner "Crazy Heart," music decisions were made early at the script level. That's the inverse of most fictional films, where the budget is used up and the money offered for synch licenses can reach laughable lows.

One way that independent filmmakers and documentarians avoid significant upfront costs is by acquiring "festival rights" to songs. These rights allow for the showing of a film at festivals or for small screenings for little to no money for the music. Fees are then negotiated for the songs. For fictional films, the music used for festival screenings is often replaced once the picture is picked up. The 2009 movie "Precious" is an example of such usage.

Festival rights are a significant money-saver for a film like

DON CRAV

"Of All the Things," laden with pop hits from the '70s and '80s. But when the financing is found, the movie shot and the film finally released, "[biopics] are great performance vehicles for actors," Rosenberger says. "These are the kinds of movies that make people want to buy soundtracks."

'CARS 2' FRONT-RUNNER IN SLOW SUMMER FOR SOUNDTRACKS

Music Supervisors: Only Oscar Contenders Will Receive The Attention To Musical Detail Of 'Crazy Heart' And 'Burlesque'

If a soundtrack aside from "Cars 2" leads the charts this summer, it will come out of left field—all of this year's tent poles and sequels are score-driven. The "Cars 2" soundtrack comes out June 14—10 days before the film's release—and appears to have an open field until November, when the next edition of the "Twilight" saga, "Breaking Dawn—Part 1," is released. Alvin & the Chipmunks, who have become a soundtrack powerhouse, hit theaters Dec. 11 with "Chip-Wrecked," which would make the squeaky trio's latest a common item on holiday gift lists.

The centerpiece of the "Cars 2" soundtrack is a duet featuring Brad Paisley and Robbie Williams on Paisley's "Collision of Worlds." The country artist has two songs on the soundtrack, in addition to Weezer's cover of the Cars' "You Might Think" and an original from composer Michael Giacchino, "Mon Coeur Fait Vroum" (My Heart Goes Vroom), sung by French singer/songwriter Bénabar.

Late spring proved particularly tepid. The soundtracks to the two biggest films of the season—"Rio" and "Fast 5"—have stalled out of the gate despite pulling in more than \$120 million each at the box office, according to Box Office Mojo. "Rio" (Interscope), featuring artists like Will.i.am and Jamie Foxx, has sold 20,000 copies in six weeks, according to Nielsen Sound-Scan; "Fast 5" (ABKCO), featuring such artists as Busta Rhymes and Don Omar, moved 19,000 in two weeks. Neither has delivered a single. The "Bridesmaids" soundtrack, which came out May 10 and doesn't feature any new music, sold next to nothing in its first week, though it provided a bump for Wilson Phillips' 21-yearold hit "Hold On" as a digital download.

"Rio" and "Cars 2" will likely prove that record labels aren't high on the lists of producers' marketing partners these days, as Fox and Disney, respectively, reach out to countless consumer product manufacturers. "Rio" had 80-plus partners to promote the film, one of which



The queen, onscreen: Queen of Gospel MAHALIA JACKSON will be portrayed by "American Idol" victor FANTASIA BARRINO (inset).

was paint company Benjamin Moore, and "Cars 2," according to License Global magazine, is "the largest licensed merchandise program of the year."

In this era of soundtracks selling only when they feature original recordings, name performers or a Disney connection, the list of films with a shot at a run on the charts this summer is limited. As budgets for songs continue to drop, it's likely that only off-center romantic comedies will be soundtrack contenders, among them "Love, Wedding, Marriage," "Our Idiot Brother," "Friends With Benefits" and "I Melt With You." Several music supervisors express privately a concern that only potential Academy Award contenders will receive the sort of attention to musical detail found in "Crazy Heart" and "Burlesque."

Rather than bringing in star musical acts, the summer's popcorn fare is dominated by orchestral work. "X-Men First Class" has Henry Jackman's score; "Transformers: Dark of the Moon" is Steve Jablonsky; "Green Lantern" has James Newton Howard and covers of early rock tunes; and Harry Gregson-Williams is scoring "Cowboys and Aliens."

Next summer should be a much different story with the arrival of two proven performers in the music department. "Men in Black 3" is on the 2012 schedule for Memorial Day and the fourth edition of "Spider-Man" unspools July 3. Add to that the "Rock of Ages" soundtrack—that should arrive around Memorial Day as well. -PG

TOKYO DRIFT

Japan's live music business is suffering. Artists are canceling gigs amid nuclear jitters. BY ROB SCHWARTZ

ore than two months after the March 11 earthquake and tsunami that devastated northeastern Japan, safety concerns over the crippled Fukushima Daiichi nuclear power plant continue to haunt the country.

Making matters worse, Tokyo Electric Power, the operator of the Fukushima plant, has undermined public confidence by its mishandling of the crisis, waiting until May to admit that three of the plant's reactors had suffered fuel meltdowns.

Amid concerns about radiation leaks, the number of international visitors to Japan plummeted 62.5% in April from a year earlier, after plunging 50.3% in March, according to preliminary estimates by the Japan National Tourism Organization.

Touring artists are among the would-be visitors who have opted to stay away. So even as Justin Bieber's manager Scooter Braun tweets, "Okay ... next stop for me ... #Japan" (May 16), international acts continue to cancel live performances and tours despite assurances of safety from both the local music industry and international governments, specifically the United States and Canada. The city of Tokyo, which is more than 160 miles from Fukushima, is functioning normally, as are other major touring destinations even further away from the stricken area, including Osaka, Nagoya and Fukuoka.

Despite the normalcy, music executives in Japan have been fielding an avalanche of queries from artists and managers worldwide. "We wouldn't ask international acts to come here if there was any danger," Universal Music Japan (UMJ) managing director Kimi Kato says. "But the truth is, Tokyo is safe now."

Clubs in general, like Shibuya's Womb, are functioning. The iconic dance space hosted wellknown techno DJ Richie Hawtin on May 4 for a special event whose intention was to promote the need for foreign artists and tourism to return to the country. Indeed, in the last four to six weeks, a number of international acts have canceled or rescheduled their Japan tour legs or appearances. Among them: Avril Lavigne, Beady Eye, Toto, Jack Johnson, Donovan Frankenreiter, Gruff Rhys, Anthrax and Hellyeah.

The truth is, there hasn't been an increase in radiation in Tokyo for more than a month. Japanese Foreign Minister Takeaki Matsumoto wrote in the International Herald Tribune on May 1, "In Tokyo . . . the level of radiation has never reached a point at which it would affect human health." Radiation readings taken during the last 30 days in Tokyo at the NHK World newsroom, the global English-language news channel on Japan's national broadcaster NHK, have been virtually the same—0.08 microsieverts per hour—very low background radiation for a major metropolis.

The U.S. State Department issued a statement in April saying that "the assessment of experts from the United States Nuclear Regulatory Commission, the Department of Energy and the unanimous opinion of U.S. scientific experts on the ground in Japan that the health and safety risks to areas outside of the 50-mile radius of the Fukushima Daiichi nuclear power plant are very low."



Even the Citizens Nuclear Information Center in Tokyo, which has campaigned against nuclear power in Japan for 35 years, told Billboard that "there is no immediate danger to Tokyo. We don't discourage people from coming here from overseas, especially for short periods of time."

Still, the belated disclosures by Tokyo Electric Power about meltdowns at three of the Fukushima plant's reactors have raised fresh concerns—whether warranted or not—that the situation may be worse than the power company is letting on.

"Many promoters in Japan have been hit hard financially," says Masato Kitaguchi, executive director/COO of Hanshin Contents Link, publisher of Billboard Japan and operator of Billboard Live venues in Tokyo and Osaka. And Massy Hayashi, president of H.I.P. Hayashi International Promotion, a leading promoter in Japan, adds, "For any company having your income and cash flow frozen for one month is a very serious and damaging situation."

Industry insiders suggest that businesses with long-term ties to international music feel abandoned by the sudden shunning of Japan despite the danger having passed. "While few people would openly criticize bands that cancel shows, I think many people in Japan are disappointed by it," says Keith Cahoon, former CEO of Tower Japan and present CEO of Tokyo-based Hotwire Publishing. "Cyndi Lauper arrived the day of the earthquake, still played her shows, donated money to the recovery and even sang with people at the airport waiting for delayed flights. She's being celebrated as a hero in Japan." Lauper told Billboard, "I stayed in Japan because it was the right thing to do and because



we were safe. We were far away from the nuclear accidents that were happening because of the earthquake."

But Lauper's reasonable attitude appears to be the exception for international acts.

At the fashionable Shibuya headquarters of Creativeman Productions, a leading promoter of international tours in Japan, the compact office hums with its everyday efficiency—but there's a distinct and unusual atmosphere of gravity. Shibuya is one of the busiest of Tokyo's 23 wards, and president Naoki Shimizu, one of the most buoyant characters in the local music industry, seems a bit discouraged.

"It was understandable that international acts canceled their shows immediately after the disaster," he says. "But I was disappointed when the cancellations continued through April. That shows that people didn't work hard to find out what was really happening in Japan, even though they do business with the country." Lavigne, who was scheduled for the first performance of a Japan tour on May 17, canceled all dates.

Some artists have decided to push forward. Ne-Yo went ahead with his Creativemanpromoted, three-city tour that ran March 21-27. There were donation boxes at the shows, and he also sold wristbands for charity. "He raised about \$60,000," Shimizu says, "which was delivered to those in need. I'm grateful to him for keeping the dates and raising money."

It's a complex situation. Bieber, for example, faced a reported "mutiny" from his crew—they didn't want to go to Japan. TMZ reported on May 5 that Bieber's crew was refusing to come to Japan and UMJ's Kato confirmed that had been the case, though he added that people finally accepted that Japan was safe. Bieber ar-





rived in Japan for a show at Osaka Zepp on May 17, followed by a May 19 show at Tokyo's Nippon Budokan.

Braun didn't comment on the reports about Bieber's crew, but confirmed that his team made sure things were safe for everyone. "We spoke to the embassies," he said before he made the journey. "We spoke to radiation specialists, spoke to the U.S. government, the Canadian government, the Japanese government. We spoke to . . . a couple of professors who specialize in radiation who are familiar with what's going on there. We felt like we got the answers we needed."

But Bieber's decision highlights issues that go beyond the artists.

"What I learned is that there are more people than just the artists involved in the decision to cancel shows," Shimizu says. "Not only do managers and crew have a say in things, but family members also tend to worry." He also notes that some venues—like Tokyo's Zepp and Studio Coast, for example—dropped their cancellation fees in March due to the natural disaster, but admits that the continued nixing of shows has taken a toll. "Famous venues, like Nippon Budokan, are owned by big companies, so they have no problem," Shimizu says. "But small ones, like clubs, are suffering a lot, and some of them have had to fold."

Johnnie "Fingers" Moylett, a producer at Smash, a major promoter of international concerts in Japan, takes this point further. "The quake effected all business right across Japan. But... it's had a domino effect on businesses that rely on international and domestic acts—the venues, rental companies, hotels, transport and the like have all been affected."

Sebastian Mair, president of Japan-based consultancy Music Solutions in Tokyo, is acutely aware of the difficulties. "I hope there won't be strained relations between Japanese promoters and international bands and management over how this situation was handled." He adds that international acts may have to do their part in the future: "You have to think the discussion may come to international artists taking lower fees to help compensate for the losses now."

There's a sense among some in the industry that their government failed them. "Not only those in the music industry but every Japanese citizen feels disappointed in the government's handling of the situation," UMJ's Kato says. After echoing that sentiment, Shimizu adds, "[The Democratic Party of Japan] wasn't mature enough to handle this crisis. It's their first time in power and they hadn't been there very long."

Moylett is hopeful. "Artists [we work with] have understood the situation and most offered a desire to support in some way. They naturally were nervous at first because of the over-egged coverage, but are beginning now to understand." Both Smash, which puts on the longestrunning summer fest in Japan Fuji Rock Festival, and Creativeman, which runs the twoday, multicity Summer Sonic event, say that their summer fests won't be affected. All bookings have been confirmed.

"The dangers [for Tokyo] have been resolved but the message hasn't gotten out yet," Hanshin Contents Link's Kitaguchi says. "When artists like Lady Gaga start coming to Japan, foreign media will get the word out that Japan is safe again. It's important that international acts start coming back, and encouraging their fans—and the nation—to get back on its feet."

Rob Schwartz is reporting from Tokyo.



Besties: BRITNEY SPEARS and RIHANNA just after their exuberant, raucous opening performance/ pillow fight (inset) at the 2011 Billboard Music Awards.

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BBMAS: CALLIT ACOMEBAC

"THE BILLBOARD MUSIC AWARDS ARE BACK!"

With that simple one-liner, ABC introduced the return of the legendary franchise to the MGM Grand Arena in Las Vegas on May 22. And by the end of the telecast, hosted by "Hangover II" star Ken Jeong, there was absolutely no doubt. Packed with surprises and unforgettable mo-

ments, the Billboard Music Awards won the night's ratings crown.

The telecast dominated the ratings across the board in key demographics, drawing a 2.9 among adults 18-49, translating to more than 3.8 million viewers (see story, page 29). The evening's head-turning highlights ranged from Britney Spears delivering a pair of unexpected performances with Rihanna and Nicki Minaj to an airborne Cee Lo Green performing on a levitating piano. Not to mention Beyoncé receiving the Billboard Millennium Award after a jaw-dropping, first-ever performance of her latest single, "Run the World (Girls)."

Eminem and Justin Bieber reigned as the night's big winners. Bieber led the pack with seven awards, followed by Eminem, who took six. (The rapper's trophies—including top artist, top male artist and top Billboard 200 album—weren't presented during the telecast.) In addition to the Billboard.com Fan Favorite Award, Bieber took home prizes in such chart-based categories as top new artist and top pop album. Receiving a standing ovation as he accepted his new artist honor, Bieber thanked his mother and fans, noting, "Every day is crazy, getting to make so many people smile."

Joining Eminem and Bieber in the winner's circle was Taylor Swift, who was part of a sixway tie for second place with Rihanna, Lady Gaga, Usher, Mumford & Sons and Taio Cruz, who each won three trophies. Swift, whose wins included top Billboard 200 artist and top country artist, told the audience, "The impact of an album determined by fans just gave me another reason to be completely in love with you." The evening's additional winners included Lady Antebellum, Bruno Mars and the Black Eyed Peas. (For a complete list of winners, see page 27.)

"What's special about a Billboard Music Award is that it's a true fan award," Billboard editorial director Bill Werde says. "It's about the people who purchase music, listen to the radio BILLBOARD MUSIC AWARDS RETURN FOR FIRST TIME SINCE 2006; ROCK VEGAS AND ABC; WIN THE NIGHT IN RATINGS; BOAST ICONIC PERFORMANCES; HOST AND HONOR ASTOUNDING LIST OF CHART-TOPPERS AND LEGENDS BY JASON LIPSHUTZ & GAIL MITCHELL

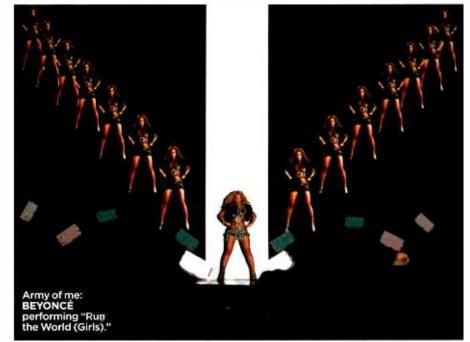
and buy concert tickets. It represents a goal achieved: the contact between artists and fans."

In addition to celebrating today's hottest acts, the Billboard Music Awards paid tribute to musical legends. Beyoncé fit snugly into both categories as she performed her kinetic single, "Run the World (Girls)." In an ambitious undertaking, the singer performed against a blank white screen in synch with various video images, then was joined by a host of black-clad, flag-bearing dancers. Prior to her show-stopping performance, she was saluted with a blackand-white video montage featuring Barbra Streisand, Bono, Lady Gaga, Stevie Wonder and Michelle Obama, as well as her father Mathew Knowles and mother Tina, who presented the Millennium Award to her daughter.

U2 also received a special salute by earning this year's top touring artist award with its recordbreaking 360° tour. And Billboard Icon Award honoree Neil Diamond capped the night by performing two of his classics, "Sweet Caroline" and "America." On accepting the award, Diamond said, "I don't know exactly what it means to be an icon, but I always wanted to be one."

Even before Rihanna—dressed in a white dominatrix outfit complete with over-the-knee boots—emerged to the throbbing beat of her hit "S&M," the mood inside the sold-out MGM Grand Arena was electric. Then when Spears clad similarly in black and sporting matching bunny ears—hit the stage to join Rihanna in their remix of the song, the arena erupted in a deafening roar. Ten years after rocking the BBMA stage with "I'm a Slave 4 U," Spears later teamed with Nicki Minaj for a reworking of her own hit single, "Till the World Ends," after the latter performed her latest pop-inflected track, "Super Bass."

Overall, the ceremony showcased a diverse



PHOTOGRAPHS BY: AWARDS: ETHAN MILLER/ABC/GETTY IMAGES: KEVIN MAZUR/ABC/WIREIMAGE COM ARRIVALS: JORDAN STRAUSS/WIREIMAGE COM: ISAAC BREKKEN/GETTY IMAGES: DENISE TRUSCELLO/WIREIMAGE.COM, KEVIN MAZUR/WIREIMAGE.COM mix of musical stars who dazzled the crowd. The lineup included country acts Lady Antebellum and Keith Urban; pop breakouts Taio Cruz and Ke\$ha, whose dramatic drop from the arena rafters during her performance of "Animal"/ "Blow" elicited gasps from the audience; poprockers OneRepublic; and the Black Eyed Peas, who ripped through an energetic medley of hits. Cee Lo performed a medley as well—including "Bright Lights, Bigger City" and "Forget You" on a swirling, suspended piano.

The Billboard Music Awards were also packed with other unique onstage collaborations: Mary J. Blige brought out Lil Wayne for a stirring version of her latest single, "Someone to Love Me (Naked)," while Pitbull joined forces with Ne-Yo and Nayer for his new hit, "Give Me Everything." Electro-pop upstarts Far*East Movement teamed with OneRepublic's Ryan Tedder for "Rocketeer" and then invited Snoop Dogg onstage for "If I Was You (OMG)."

Presenters at the show included Kelly Rowland, Randy Jackson, Selena Gomez, Kylie Minogue, Trey Songz, Matthew Morrison, Keri Hilson and Bret Michaels.

Tying the show together were the antics of first-time host Jeong. After opening the show with a glitzy song-and-dance alongside Minaj and Train's Pat Monahan, Jeong discovered his inner Elvis with "Modern Family" star Eric Stonestreet, played banjo with Urban and quickly conceded to Blink-182's Travis Barker in a drum-off.

The awards finalists and winners were determined by a combination of chart performances and social and streaming activity as chronicled in Billboard and on Billboard.com during the eligibility period of Feb. 28, 2010, through March 1, 2011. The 46 award categories were based on measures provided by Billboard's data partners including sales data from Nielsen SoundScan, radio airplay monitored by Nielsen BDS, streaming data measured by TubeMogul and Nielsen BDS, social media consumption gauged by Next Big Sound and tour grosses tracked by Billboard Boxscore.

Last broadcast in December 2006, the Billboard Music Awards were presented in partnership with Chevrolet and the Las Vegas Convention and Visitors Authority. It also marks the first time that ABC broadcast the event.

Additional reporting by Phil Gallo.



THE BILLBOARD Q&A

Beyoncé

BILLBOARD'S MILLENNIUM AWARD HONOREE ON POWER, MUSIC AND INSPIRATION

BY RAY ROGERS PHOTOGRAPH BY MASON POOLE

"Ladies, our revolution has begun!"

That declaration from Beyoncé served as introduction to an astounding multimedia performance that brought the house down at the May 22 Billboard Music Awards. With mindblowing graphics, unfurled flags and a legion of female warriors marching to her fierce beats, she launched into "Run the World (Girls)," the first single from her forthcoming album, "4." Days later, she owned the stage on the "American Idol" finale, performing her 2003 anthem "Crazy in Love" and debuting a new power ballad, "1+1." Just 30 days away from her album's June 28 release, Beyoncé is set to do as her first single declares: Run this mutha!

With that clenched fist raised high in the video for "Run the World (Girls)," Beyoncé clearly transmits her trademark message of female empowerment. This independent woman, set to turn the big 3-0 this year, has taken the reins of her career like never before, and she wants it known that she's definitely the one calling the shots. New album "4" was created this past year without the guidance of Mathew Knowles, her father and longtime manager. Beyoncé announced on March 28 that the two parted ways "on a business level."

In this next chapter, Beyoncé certainly seems dedicated to breaking new ground. It takes bold determinism for one of the world's biggest pop stars to release such a stridently unconventional single like the militaristic, beat-driven "Run the World (Girls)," built upon a freaky sample from relatively obscure indie fave Major Lazer's club hit, "Pon De Floor." That's just the first salvo of the unexpected collage of sonic textures and unique song structures of her new album, which features surprisingly edgy new collaborators like U.K. DJ/producer Switch (one-half of Major Lazer) along with established hitmakers like the-Dream. "There's nothing safe about it," says the-Dream, who co-wrote Beyoncé's career-redefining "Single Ladies (Put a Ring on It)" and was called in to help pen her new single. "That [kind of song treatment] would never happen with any other artist of her stature, male or female."

Beyoncé's longtime A&R rep, Teresa LaBarbera Whites, first met the singer when she was 9. "She determines where the bar is—it's really her own bar," she says. LaBarbera Whites saw the potential Beyoncé had from a very early age, and she's not alone. Choreographer Frank Gatson recalls being dumbfounded when he first met 15-year-old Beyoncé. "I remember going into the studio and seeing this young girl in her white terry-cloth outfit. This beautiful girl looked me straight in the eye and in some weird way I could just see her say, 'OK, I'm ready to do this.' When I left the studio that day, I'll never forget it: I said, 'I just saw the second coming of Michael Jackson.' All of my friends laughed at me—but they don't laugh anymore."

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So let's talk about the first single. It's a very bold statement from you.

I actually recorded it maybe, almost a year ago . . . it felt a bit African and it felt a bit electronic and futuristic. It reminded me of what I love, which is mixing different cultures and things that typically don't go together and creating a new sound. Even in my look, I like mixing different eras together, and instruments, like we mixed a lot of live baritone sax with synths, and it created a warmer, fuller, heavy sound. A lot of natural elements mixed with futuristic elements.

I also started off doing a lot of things . . . inspired by Fela Kuti and his drums . . . I worked with the band from "Fela!," the Broadway play, for a couple of days, just to really get the feel for the soul and the heart of that music. It eventually evolved completely, because this was a year-and-a-half ago . . . And then I heard that sample and Dream, who is amazing, started humming, ". . . girls," and it evolved into the song it is now.

What spoke to you about that beat for the song?

It's exciting to have bridges and bounce . . . and not the same beat looped over and over again. It's definitely riskier than something a bit . . . more simple. But I feel like my job in the industry is to push the limits and I feel like I have to constantly evolve. I can never be safe. It's hard to create a new-sounding uptempo [song] that people are going to love, not only in America but around the world, or for different ages. One thing I've always stood for is making people feel good. And hopefully, with all the craziness that goes on in the world, those seconds at my concert or driving on the way to work, [people] feel strong, happy.

I know as soon as I accomplish one thing, that means just to set a higher goal. That's how I've gotten to where I am. It hasn't happened overnight; I've been doing this for so long. I've been signed to my label since I was 12 years old. I've been putting records out for 15 years. I never feel like I've reached my height. I know I still have far to go.

This song, it sounds like a dance song, but it's much deeper. When I was doing the video, we were dancing, and I like to always dance from the inside, and . . . I was trying to express to all the dancers, hundreds of girls, to think about the women in

Egypt, and think about any woman that's been put down, think about their mothers . . . or anyone in a bad relationship, and dance from that place. It almost made me want to cry when I got to the last chorus because it's emotional.

What does power mean to you?

Power means hard work, and sacrifice. To me, setting a good example. And not abusing your power. Still having humility ... I've seen a lot of people who are extremely talented, a lot of people I admire ... they're amazingly strong, powerful people that have been great examples to me. I see how you can love your family and have a passion for other people, and lead by example and not by fear. That's something I always want to do.

Talk a little more about what music means to you.

I recorded over 60 songs for this album. I have a lot of inspiration from '90s R&B. Also, Earth, Wind & Fire. I listened to a lot of DeBarge, a lot of Lionel Richie and Teena Marie. A lot of Jackson 5, New Edition. Florence & the Machine, Adele and Prince. I worked with some great musicians. I wanted music, R&B or pop, or whatever you want to call it, because I feel like good music is good music. I don't know what genre my album is. There isn't really a genre for it. But I wanted to focus on bridges and chord changes and chord progressions and melody. And also add my hip-hop influences, and keep some of the aggressive staccato melodies and singing as well.

I really wanted to focus on my vocal performance. I gave myself a lot more freedom to really belt out some of the songs. I also have some songs that are a little more open . . . You can really focus on just my vocal performance and the lyrics. Just bringing soul singing back . . . I used a lot of my brassiness and grittiness—some of the things in my voice that people hear during my live performances, but not necessarily on my records.

Where does this new sense of freedom to explore come from?

Well, I'm 29... going to be approaching 30. And I took over a year off... saw so many shows because I traveled, and spent

"I'm excited about growing. I've hired my own team of people and started managing myself."



time with my husband. I was able to see Muse and Rage Against the Machine, so many great bands that also inspired the album. I never get to go to concerts. I'm always performing and touring. And some of the artists, I'd never been exposed to.

[Also], just . . . having some life experiences, and waking up in my own bed, eating whatever I wanted and going to Broadway plays and going to museums and seeing documentaries. Having time to grow as a human being really inspired me and gave me a lot of things to pull from for this new album . . . I feel like I know who I am and don't feel like I have to put myself in a box. No one can define me. I can just have fun, and have the artistic freedom to do whatever I want.

There have been some key new business decisions in your world—this is the first record you're producing and releasing without your longtime manager, your father.

At this point I'm taking everything my Dad taught me, that my mother taught me—and thank God I still have the support of my family, and they have my support always—and I'm able to do things my way. Not that I wasn't able to before, but I feel like at this age, this stage of my life, I see my parents in other businesses. My mother and I have our clothing line together; we just sold our company. My father built his company, and my mother owns her hair salon and she builds up that brand.

It gets to a point where you grow and there are other things for you to do. It's exciting for me to do this on my own and hire my own team of people. When you've been working with the same people for 15 years, it's not that there's anything wrong that happened, it's just kind of a natural thing for you [to] eventually have your own ideas. I'm excited about growing. I've hired my own team of people and started managing myself.

How did your father take it?

My Dad is very supportive. He's always my father. He loves me

and I love him unconditionally. I'm happy that I've gotten to where I am because of his support and his hard work and his brilliance.

I heard you worked with U.K. DJ/producer Switch on one more song.

It was called "End of Time."

What did he bring to the mix? What was the collaboration like?

He brought something so modern, especially with his percussion and his drums. Some of the things that he did with chopping up my voice, it was really interesting. He added some great elements to "Run the World." And he did something really edgy. He's really chill and humble, and I love what he did to the songs.

Do you have any other skill sets or plans that you're thinking about nurturing?

Definitely the directing and editing. I've always edited my own videos, I've always written my video treatments ... collaborated with the directors. I have a passion for photography and editing and directing. But I have so many things going on, I'd have to wait until I slow down a bit and have time to focus, because I don't like to do things unless I can do them 100%.

What about acting? Isn't there a Clint Eastwood remake

of "A Star Is Born" in your future? (See story, page 16.) Yes, it is. I'm so—I don't even know the words to describe it. I'm still in shock that it's going to really happen. It's a dream come true.

Let's look at some of the milestones of your career.

Working with Wyclef [Jean] on [1997's Destiny's Child single] "No, No, No." I remember the first time we sang for him, and he said, "OK, I'm going to work with these girls." We were so young and so green and so in awe of everything, so happy to meet him, and [we] couldn't wait to sing for him.

When did you realize you had a desire to perform?

I knew from . . . maybe around 8, that I got lost when I got onstage. It was like the most comfortable hour, a place where I could not be shy and not be aware of everything in my own world. When I met the girls [in Destiny's Child], I fell in love with harmony and . . . being among other women, and being in a group with a bunch of people who had the same passions that I had. I feel that way when I'm onstage and singing with the girls in the band and my background singers. I love harmony, and I love unity.

Are there other specific moments with Destiny's Child?

"Independent Women." I remember us winning our Grammy [in 2001 for "Say My Name"]. That was incredible for us. I remember "Say My Name"... it was such a classic R&B song. All of that ... fast [tempo], the melody ... the lyrics being kind of jumbled together and playing around with the melodies in between all those fast lyrics. It was just something that was fresh on the radio. It inspired a whole movement in R&B. Being a part of that was incredible. [2003's] "Crazy in Love," of course. A lot of things.

What's the most important thing you want to communicate at this point in your life as an artist?

I want this album to make you feel love . . . all aspects of love. Because, sometimes in relationships, you have your struggles. But ultimately, I want people to feel positivity and be able to pop in the album and escape, and feel like strong, happy human beings.

THE REVIEWS ARE IN!

"Rihanna. Taylor Swift. Lady Antebellum. Justin Bieber. All the big names won awards. But as it goes with awards shows, it was the performances that made the show . . . Keith Urban . . . Mary J. Blige and Lil Wayne . . . Beyoncé . . . rocked the place into a frenzy . . . the event's goings-on were heavily and hilariously tweeted." — CNN

"Spectacular and surprising performances . . . awards for artists who sold the most records, had the most radio airplay or succeeded in getting the most downloads." —THE DARTMOUTH

RING THE ALARM: BEYONCE RUNS THE WORLD

A BRILLIANT PERFORMANCE; ACCOLADES FROM FIRST LADY MICHELLE OBAMA, GAGA AND BONO; A TEARY MOTHER/DAUGHTER MOMENT; A SHOUT-OUT TO HER HUSBAND—MISS KNOWLES WINS BILLBOARD'S MILLENNIUM AWARD BY PHIL GALLO

On a night filled with intense star power, Beyoncé delivered the first live performance of her current single, "Run the World (Girls)." The bodacious set that married technological wonderment with the singer's at hletic movements and an army of dancers brought down the house at the sold-out MGM Grand Arena in Las Vegas. Not to mention a metallic macramé-ish dress that had the audience—and Twitter—on fire.

Beyoncé was honored with the Billboard Millennium Award after her unannounced performance (the news did leak, the day before) at the May 22 awards show, which recognized her career achievements and influence in the music industry. Her mother, Tina Knowles, presented the award after the audience watched a videotape of tributes from Michelle Obama, Lady Gaga, the-Dream, Bono, her parents and others, all of whom spoke of the power of her music and personality.

"I'm very proud of her," Obama said, "very proud of the woman she is and the role model she provides to so many women. And I truly congratulate her on all her success." Barbra Streisand: "Great performers have a sound and style that is all their own and that's why so many people love Beyoncé. And so do 1."

Stevie Wonder said, "She's able to go to many places but keep still that class. I like that." Kenneth "Babyface" Edmonds gushed, "She inspired me to want to be more of an artist." Bono's prediction? "She makes songs that will live forever."

While catching her breath after the physically strenuous performance. Beyoncé thanked her family, current and former members of Destiny's Child and her hust and—"I love me some Jay-Z," she said. And the audience roared. He was in the front row, stan Jing, like everyone else in the venue. Twitter seemed on the verge of overdrive. The tags were #bbma and #Beyonce, and it seemed tweeters couldn't type fast enough.

"I thank all the legends who said all those beautiful things to me," Beyoncé said. "I grew up loving and admiring all the people who were on that tape. This is a moment I have to soak in because it is one of the best memories of my life."

Her version of "Run -he World (Girls)" featured 50 female dancers with the star's choreography synchronized to videotaped elements. She caught and tossed a red spear; grabbed a floating globe, put it in her mouth and then exhaled it out; she made lines dip and curve based on her hand movements. Beyoncé based her stage set on an Italian TV performance by Lorella Cuccarini that the artist's makeup artist had shown her on YouTube a year ago.

"It inspired me so much," Beyoncé told AOL Music a few days after the awards. "The technology and concept were so genius . . . I never worked so hard on anything in my life as that performance for the Billboard awards."

One of the designers of Cuccarini's video, Kenzo Digital, worked on Beyoncé's video as well. "She took that idea and blew it up to an epic level," said Don Mischer Productions' Charlie Haykel, co-executive producer of the Billboard Music Awards. "She put her whole team on it and the great thing about them is they leave no stone unturned."

During rehearsal, Beyoncé politely went back and forth with Mischer and director Louis J. Horvitz over everything from microphone placement to camera angles to the direction her mother was facing when the award presentation was made on a small stage in the center of the arena.

"In the professional—and perfectionist way she pushes herself, she does something like nothing you've ever seen on television," said Mark Bracco, VP of alternative series and specials at ABC Entertainment. "She's amazing. Watching her during rehearsal you saw how difficult it was to line up with the screen and how much she wanted it to be perfect."

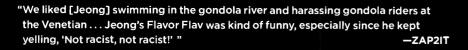
Thanks to Beyoncé's performance and the May 18 release of the "Run the World (Girls)" video, the song's digital track sales totaled 41,000 units in the week ended May 22, more than tripling from sales of 13,000 in the prior week, according to Nielsen SoundScan.

Billboard editorial director Bill Werde, who participated in the booking of the show, saw Beyoncé's performance as a highlight in a wellrounded night. "It's great." he said, "when you can recognize a truly singular talent, in this case Beyoncé, also give an Icon Award to Neil Diamond for the length and stability of his career and, at the same time, give an opportunity to [Billboard.com/Chevrolet Cruze-ing to Las Vegas battle of the bands winner] Gentleman Hall—all of it breaking in real time."



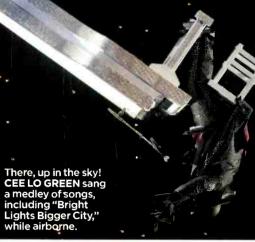


THE REVIEWS ARE IN!



"The crowd cheered as Justin Bieber and his girlfriend Selena Gomez gave each other a big kiss during the Billboard Awards." —**THE DAILY MAIL**





GENTLEMEN PREFER WINNING

Gentlemen Hall won the Billboard.com/ Chevrolet Cruze-ing to Las Vegas battle of the bands, earning the group a coveted performance slot in front of a nationally televised audience at the Billboard Music Awards. "It was the biggest adrenaline rush I've ever had in my life—1.21 gigawatts right to my soul," singer Gavin McDevitt told Billboard.com right after the Boston rockers' performance of "All Our Love."

In a live showdown on May 18 at Las Vegas' Fremont Street Experience, Gentlemen Hall won the battle of the bands by prevailing over sweet-voiced Californian A.J. Rafael; Seattle's dapper Hotels; Houston's tireless Otenki; Charlotte, N.C.'s



rocking Side by Side; and Michigan's popish Lightning Love.

Determining the winner was a panel of judges that included Sugar Ray's Mark Mc-Grath, who served as MC; Fertility Records co-founder/president Marc Messmer; and Billboard editorial director Bill Werde. —Jessica Letkemann



'Bubblin' hot ... The 2011 Billboard Music Awards ... proved to be an interesting show with some fantastic

performances from many of today's hottest in the industry."

Billeeard MUSIC² AWARDS WRAP-UF

DIAMOND JUBILEE

When Neil Diamond led a rousing audience singalong of his classics "Sweet Caroline" and "America." the singer proved that old school still rules. Diamond's spirited closing of the Billboard Music Awards also underscored why he was

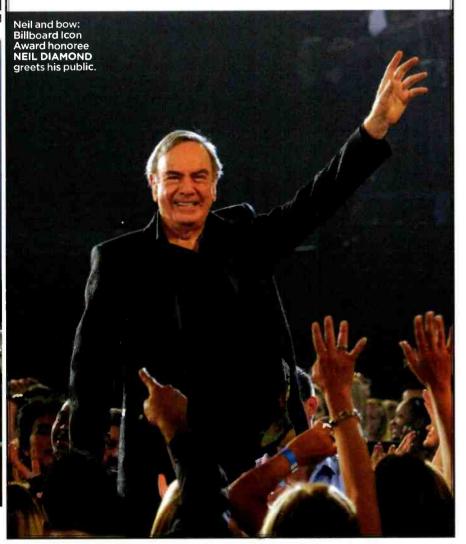
chosen to receive the Billboard Icon Award. "Glee" star Matthew Morrison presented the award, which honors the cultural impact of an artist whose extraordinary talent as a creator, writer and entertainer has stood the test of time.

KELLY ROWLAND

A Billboard charts mainstay for more than 40 years, Diamond has accumulated 39 top 10 singles and 18 platinum albums.

With 17 top 10 albums-including his first No. 1 in 2008, "Home Before Dark"—Diamond is one of only four male artists to scale the Billboard 200's top 10 in each decade since the '60s. "I would've settled for a

top 10 record," Diamond said jokingly, upon accepting the award. "You didn't have to do the whole award -Gail Mitchell thing.'



EXECUTIVE DECISIONS

"I attended with a few writers and managers; everyone's initial comment was the production and the performances were of a fun, borderpushing quality. The thought was, 'Can Billhoard be more cutting edge than other shows? And is it because it's Vegas?' It was great, a fun experience... It gave the people what they want . . . The huge ratings show that great songs from great songwriters and producers still resonate with America, and artists who deliver these songs uniquely and cleverly are a deep part of the American culture ... It is interesting to see awards that reflect the general public's involvement with music. Being in the business, I often think we're disconnected from what the good folks of the rest of the world enjoy, or we put pop music down as not critically important, but really it's more important that everyday people find enjoyment in the music. Song awards should be for the artists, songwriters and producers-the world needs to know these amazingly talented people." -JOHN RUDOLPH.

CEO, BUG MUSIC

"One of the best and most creative awards shows I've seen in years. Cee Lo loved the BBMA experience. He

appreciates Richard Beckman and the producers giving him the ability to express his creative genius. In addition to Cee Lo's groundbreaking performance... I thought Beyonce's performance was unbelievable . . . creatively, athletically and magically outstanding. I liked the fact that there were only a few high-profile awardsit made them more meaningful."

-LARRY MESTEL, PARTNER/ CEO, PRIMARY WAVE MUSIC

"This was a home-run show. The artists who performed had a blast and the whole atmosphere was relaxed and playful. There's such a need for these successful artists to be seen live on TV performing the smashes the public love. Not You-

BILLBOARD N **WARDS WI**

-TECHNORATI

50 CENT FLOYD MAYWEATHE

ARTIST AWARDS TOP ARTIST Eminem

TOP RAP ARTIST Eminem TOP NEW ARTIST Justin Bieber TOP COUNTRY

TOP R&B ARTIST

Usher

ARTIST

Train

ARTIST

Shakira

ARTIST

Lady Gaga

Taylor Swift

TOP ROCK ARTIST

TOP ALTERNATIVE

TOP LATIN ARTIST

Mumford & Sons

TOP DANCE/ ELECTRONIC

TOP CHRISTIAN

ICON AWARD

Neil Diamond

ALBUMS AWARDS

'Teenage Dream'

(tie)

TOP MALE ARTIST Eminem

TOP FEMALE ARTIST Rihanna

TOP DUO/GROUP The Black Eyed Peas

TOP BILLBOARD 200 ARTIST Taylor Swift

TOP HOT 100 ARTIST Katy Perry

TOP DIGITAL

TOP TOURING ARTIST

TOP SOCIAL ARTIST Justin Bieber

TOP STREAMING ARTIST Justin Bieber

TOP DIGITAL MEDIA ARTIST

Tube or Vevo-but the real thing. Bevoncé stole the show with her extraordinary performance. Taio Cruz won the biggest singalong reaction to the 5 million-selling monster that is "Dynamite," proving that the song and artist deserved the specific awards won. And the U2 arrival just sealed the show.'

-DAVID MASSEY, PRESIDENT, MERCURY RECORDS

"The show was really well-produced, exciting for the artists. They really enjoyed it, and they really appreciated the fan involvement aspect. Many of the artists were thanking fans from the stage. I was impressed with the ratings. I was at the last Billboard Awards—we had Janet Jack-

TOP R&B ALBUM Usher, "Raymond"

Eminem, "Recovery"

ALBUM

Taylor Swift,

'Speak Now'

Mumford & Sons,

ALBUM Mumford & Sons,

"Sigh No More

TOP ALTERNATIVE

TOP LATIN ALBUM

Enrique Iglesias,

"Euphoria"

TOP DANCE/

ELECTRONIC

TOP CHRISTIAN

ALBUM Skillet, "Awake"

TOP HOT 100

SONG AWARDS

SONG

Taio Cruz,

SONG Taio Cruz,

"Dynamite"

Bruno Mars, "Just the Way

You Are'

TOP RADIO SONG

"Dynamite"

TOP DIGITAL

Lady Gaga,

"The Fame

"Sigh No More'

TOP RAP ALBUM TOP STREAMING SONG (Video) Justin Rieber Featuring Ludacris, TOP COUNTRY "Baby'

TOP POP SONG Taio Cruz, "Dynamite" TOP ROCK ALBUM

> TOP R&B SONG Usher Featuring Will.i.am, "OMG"

TOP STREAMING

SONG (Audio) Nelly, "Just a

Dream"

TOP RAP SONG Eminem Featuring Rihanna, "Love the Way You Lie"

TOP COUNTRY SONG Lady Antebellum, "Need You Now'

TOP ROCK SONG Train, "Hey, Soul Sister"

TOP ALTERNATIVE SONG Neon Trees, "Animal"

TOP LATIN SONG Shakira Featuring Freshlyground, "Waka Waka (This Time for Africa)"

TOP DANCE SONG Edward Maya & Vika Jigulina, "Stereo Love"

TOP CHRISTIAN SONG Chris Tomlin, 'Our God'

son. It needed an overhaul in a sense. I think next year will be great. The label groups will be even more involved now that they see what it is. I really enjoyed the Rihanna and Britney performance—a great opening moment." -STEVE BARTELS, PRESIDENT/ COO, ISLAND DEF JAM



-MELISSA LONNER, SENIOR PRODUCER, NBC'S "TODAY"

TOP BILLBOARD 200 ALBUM Eminem, "Recovery" TOP POP ALBUM Justin Bieber, "My World"; Katy Perry,

Justin Bieber

TOP POP ARTIST Lady Gaga

ARTIST Chris Tomlin SONGS ARTIST Katy Perry SPECIAL AWARDS MILLENNIUM TOP RADIO AWARD SONGS ARTIST Beyoncé Rihanna TOURING AWARD

THE REVIEWS ARE IN!

"Musicians weren't the only ones in the spotlight during the show. 'Modern Family' [star] Eric Stonestreet was debazzling as an Elvis impersonator, along with master of ceremonies Ken Jeong." -THE INSIDER

"On a host scale of James Franco to Neil Patrick Harris, [Ken Jeong] ranked somewhere in the 'acceptable' range, especially when he reverted to the slightly gross humor we all love," -ENTERTAINMENT WEEKLY

BBMAS — HILSON BACKSTAGF STARS HAVE A LAUGH.

GIVE THANKS AND SHARE ASPIRATIONS

BY PHIL GALLO

Behind the scenes at the 2011 Billboard Music Awards, winners got face to face with the media during the show while presenters and performers found a place to hang out before entering the arena. Randy Jackson, who between his TV and producing jobs seems to know everyone in the music industry, truly held court in the hour that preceded the show. The "American Idol" host greeted Taio Cruz, members of Far*East Movement, background singers and even a few members of the production crew with bear hugs and hearty handshakes. A few more highlights from all the backstage banter:

Snoop Dogg heard part of a question thrown his way and he responded with a piercing "Is that Robin Leach?" Indeed, the "Lifestyles of the Rich and Famous" host-turned-Las Vegas newspaper columnist was inquiring about the MC's hairstyle. It didn't matter. Snoop immediately launched into a spot-on imitation of Leach's over-the-top "Lifestyles" introduction, rattling off his own accomplishments in a thick Australian accent that had the press room convulsing with laughter.

U2 made a surprise visit backstage after winning the top touring artist award. "It's a magic trick," Bono said, addressing how the band's team made the 360° tour feel intimate in stadiums. The Edge added, "Thinking about how many people came to the shows—7 million—1 still can't get my head around that figure." Bono mentioned that the band continues to work on new material. "There are lots of U2 albums," he said. "Why would they want another one? We're in the laboratory experimenting."



Of the seven Billboard Music Awards Justin Bieber won, he was most proud of earning top new artist. "The best moment," he said, "was seeing my mom's eyes and how proud she is."

Taylor Swift explained her approach to her upcoming tour: "Telling a story is one of my favorite things to do. [The show has] lots of moving parts. There are elements of surprise, pyro, very theatrical parts-lots of fun stuff that I finally get to do . . . We went on a song-by-song basis to make each special." Swift, who added three Billboard Music Awards to the staggering number of honors she's won in her short career, said, "I love being at these all-genre awards shows . . . I still freak out when my name is called. Fans have done it all for me.



It seems performers are always asked in the press room who they'd like to collaborate with. Among the answers: Bieber picked Jay-Z and Will.i.am; Swift said she'd like to co-write with Bruno Mars; Snoop was adamant about Sade; and Pitbull concluded his list with the late Celia Cruz-he wants to incorporate one of her recordings into one of his songs



PAUL **McGUINNESS TALKS 'CONCERT** PEOPLE'—AND Mary J.'s BBMA PERFORMANCE

U2 manager/business partner Paul McGuinness has long been an integral part of the band's success, and with the group winning a touring Billboard Music Award, performing on the "American Idol" finale and relaunching the most successful tour of all time. McGuinness and the band are as busy as ever. Billboard editorial director Bill Werde spoke with McGuinness about the ever-changing state of the music business, as well as the significance of U2's newest achievement.

—Alex Chapman

Congratulations on winning the top touring artist award. What does that mean to the band?

It's more important to be the best

than the biggest, but I think they've managed to do both.

I don't think you get to be the biggest unless you're the best, really. By the end of this tour, we'll have



grossed three-quarters of a billion dollars. But the really important figure to me is the number of people that will have seen it, which is well over 7 million. That number is bigger than anything anyone has ever done before. And it kind of shows what's happened in . . . the shift in the music industry, away from recorded music. There was a time when people in the record companies used to look down on the concert people, a little bit as if they were like circus folks.

Like live music was a secondhand operation.

It's changed enormously, and the record companies are trying to figure out how to monetize what they make. and I hope that will be achieved eventually. Morally, it's very clear to me what has happened. These multimillion-dollar industries have been built on the back of free content from the movie studios, from the record companies, and that's not fair. I wish the people that got the money would share it. Otherwise, we're going to have a very impoverished music industry in the years to come.

What was your favorite moment of the show?

I haven't seen much of the show. but I saw Mary J. Blige and that was brilliant.

TRAVIS BARKER WITH HIS KIE (L-R).ATIANA DE LA HOYA, LANDON BARKER AND ALABAMA BARKE

"It was a . . . mountain of memorable moments, from a mid-air spinning piano created by illusionist David Copperfield . . . with Cee Lo Green at the controls . . . to an S&M decked-out pillow fight between Britney Spears and Rihanna . . . Show director Lou J. Horvitz . . . was tight-lipped about the budget . . . he would only say it was 'huge for TV.' He used 18 cameras for the three-hour telecast and a crew of 300." —THE LAS VEGAS SUN

Billeeard MUSIC AWARDS WRAP-UP









BILLBOARD MUSIC Awards 2012? 'We'll bring it Back Next Year'

PLUS: BEHIND THE MAGIC MOMENTS OF THE 2011 BBMAs BY PHIL GALLO

The idea to revive the Billboard Music Awards began last summer. A May airdate was selected in December. Teams at Don Mischer Productions, ABC and Billboard parent company Prometheus Global Media began booking talent and discussing performances.

"At the beginning of the season and TV year, we saw room for a musical event in May," says Mark Bracco, VP of alternative series and specials at ABC Entertainment. "It appeared to be a good time to get artists promoting summer tours and new singles, and I think we were right, based on the response we got from the music community. This is a good time to get artists out."

Britney Spears was among the artists who appeared on the telecast with a tour to promote. Her two appearances were late additions, her presence not even noted on the show's call sheets or rehearsal schedule. In the end, her duets with Rihanna ("S&M") and tour mate Nicki Minaj ("Till the End of the World") were among the most chatted-about.

"The process for the creative elements starts with the artist," says Don Mischer Productions' Charlie Haykel, co-executive producer of the Billboard Music Awards. "The artist has the vision, the perspective, and we have the task of figuring out, How do we do this? How do we make this as true as possible to the artist's vision? You want a 'wow' factor."

Some moments, though, you just can't produce—the Justin Bieber/Selena Gomez kiss (while in the audience) or Eric Stonestreet singing "Sweet Caroline." In the end, Haykel says, quoting veteran Academy Awards producer Gil Cates, "You have to

MAJOR RATINGS/ Demographic victory

The Billboard Music Awards' May 22 return to TV was successful, guiding ABC to wins across the board in the important demographic races. Held at Las Vegas' MGM Grand Garden Arena, the show drew its biggest audience since 2003 and improved on 2006's numbers, the last year it was staged. The three-hour telecast was watched by 4.1 million viewers in the 25-54 demographic and by 3.9 million viewers in the coveted 18-49 demo, according to Nielsen. Overall, an average of 7.9 million viewers watched the show.

The audience tuning in to the Billboard Music Awards rose to more than 9.4 million viewers during the 9:00-9:30 p.m. slot. It was also the most-watched show between 8 p.m. and 9:30 p.m. The telecast dominated the season finale of NBC's "Celebrity Apprentice" by 7% in the 18-49 demo and by 76% in adults 18-34. —*Phil Gallo*

NICKI MINAJ



have the awards gods smile on you. We just create an environment where stuff can happen."

"Our ambition was to create an award show based on actual success and not opinion—focusing on the empirical," Prometheus Global Media CEO Richard Beckman says, "a show that moved, covered different musical styles and didn't take itself too seriously. We wanted to elevate the level of the show, to make artists happy so they'd enjoy the experience. That translated into tremendous energy in the room. All the artists I spoke with after the show said it was the most fun they'd had at an awards show in years."

And as far as 2012? "We'll bring it back next year," Beckman says. "We're committed to becoming a staple of television."

Haykel describes some of the night's visual spectacles and how they came together:

Cee Lo Green, flying and spinning: "He was inspired by a video of Keith Emerson in the 1970s. We had an A-team on our staff and one of the benefits of being in Vegas is that there are a lot of companies that make [aerial equipment]. I worked in the control booth but J went out into the house for that one because I wanted to see the audience. When it levitated it was cool; when it started to spin, people were surprised; and they went crazy when it moved vertically."

Ke\$ha, soaring: "She came to us with a really creative idea from two Australian designers. She wanted lasers to make an impression from the get-go, swoop down and then have a lot of fun."

Rihanna with Spears: "They brought that to the table, and they pulled it together. No one was expecting it—there was a roar of the crowd when Rihanna started and they went insane when they [saw] Britney."

Mary J. Blige and Lil Wayne: "Blige was passionate about the song. Wayne had a gig the night before so he flew in on show day. We're used to people coming in late so we designed a set that was similar to the video. They pulled it off with minimal rehearsal because they're two pros."

Minaj in the opening number with host Ken Jeong, and performing "Super Bass": "The level of commitment she put into the opening number elevated [it]. She did the same thing with her stage show for ["Super Bass"]."

Neil Diamond singing "Sweet Caroline" and "America": "When he started the song everyone was immediately into it. We always joke that we love a choir and from a production standpoint, it elevated the show. We want people to leave humming a song, feeling energized. The choir gave Neil a chance to take the song to another level—that is the magic of Don Mischer."



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MUSIC CITY MAGIC

Dave Stewart Spends A Week In Nashville And Delivers A Gem

From his legendary work with Eurythmics to his recent collaboration with Stevie Nicks on her latest album, "In Your Dreams," Dave Stewart has had a reputation for capturing magic in the studio. He does it again on his new album, "The Blackbird Diaries," due Aug. 23 on Weapons of Mass Entertainment/Surfdog Records/Razor & Tie.

Recorded in Nashville at John and Martina McBride's Blackbird Studio, Stewart's 12-song set features guest appearances by Nicks, Martina McBride, Colbie Callait and the Secret Sisters. The Grammy Award-winning veteran British artist/writer/producer decided to record his new project in Nashville after visiting the McBrides.

"I ended up just falling in love with the whole idea of Nashville and the whole idea of recording there," says Stewart, 58. "Two weeks after I met John and Martina, I flew back and started recording the album, but I forgot that I didn't have any songs, so I had to write them all on the spot."

The album was recorded in less than a week. "It was five days and nights, but the nights were mostly drinking vodka," he says. "There wasn't a lot of recording going on."

Stewart credits John McBride, who mixed the album, with helping him assemble a stellar band of studio musicians, including guitarist Tom Bukovac, drummer Chad Cromwell, bassist Michael Rhodes, steel guitarist Dan Dugmore and Mike Rojas on piano.

"I felt at home and people just accepted me as somebody who was one of them," says Stewart, who during his 30-year career has worked with Mick Jagger, Bono, B.B. King, Tom Petty and many others. "I know people who have gone to Nashville to make albums and come with some idea of making a country album, but I didn't go with any idea of that in my head. I just came because I was drawn towards it, and while I was writing songs on the spot, I just let it happen. It's got this weird mixture, like an Englishman landing in a country, blues and rock atmosphere, but it has kind of a quirky side to it too."

"Cheaper Than Free," his duet with Nicks, is included on both their albums and was inspired by a comment from actress Reese Witherspoon.



"People have gone to Nashville to make albums and come with some idea of making a country album, but I didn't go with any idea of that in my head."

-DAVE STEWART

"Reese Witherspoon was in the studio watching me and Stevie record, and when I said I was coming to Nashville for the first time she said, 'Oh, you can stay in my condo,' " Stewart recalls. "Stevie said, 'Yeah, that would be cheap,' and Reese said, 'What's cheaper than free?' I turned around and said, 'Hey, that's a great song,' and Stevie and I wrote it."

Stewart says closing track "Country Wine," featuring the Secret Sisters, was inspired by his Nashville experience. As he was finishing the album, he realized he hadn't written a country song. "I couldn't believe I'd been in Nashville with all these great country players and didn't write one country song, so 15 minutes later I came out with 'Country Wine,' " he says. "This is how Nashville made me feel. We all sang it and played it live together and that was the end of the album. It's like a sweet little end to the story."

Fans who visit his website, DaveStewart.com, can view the trailer for an upcoming film based on "The Blackbird Diaries." The clip features Joss Stone and Diane Birch. "We've been using this video to supplement our online press and marketing initiatives, as it's a fantastic introduction to the album," Razor & Tie product manager Matthew Amoroso says. "It gives an interesting look into Dave's world of songwriting—not to mention it's fun to watch Dave, Joss and Diane Birch cut their acting teeth."

In addition to "Diaries" and co-writing and producing Nicks' album, Stewart co-wrote and co-produced Stone's latest record. He has also written a musical adaptation of the 1990 Patrick Swayze/Demi Moore/Whoopi Goldberg film "Ghost" with writer/producer Glen Ballard.

"That's been a very big success in Manchester [England] and now it's moving to the West End of London to open in June," Stewart says. "I'm flying over for the premiere. I think next fall probably is the time it will open on Broadway."

In the meantime, Stewart is busy promoting "Diaries" with media appearances stateside. The album, Amoroso says, "will find a home with a wide demographic of listeners. Whether it's older fans of Dave's previous work with the Eurythmics to younger fans just discovering classic artists like Tom Petty, Dire Straits, Warren Zevon and Bob Dylan, anyone with an ear for well-written rock'n'roll will love this album."

ALBUMS

R&B

ARETHA FRANKLIN A Woman Falling Out of Love Producers: various

Aretha's Records Release Date: May 3

It's been a long time since we've had new music from the Queen of Soul-eight years since "So Damn Happy," not counting her 2008 Christmas album. And Franklin's unspecified health issues of the past year have only added to the anticipation for her new Walmart-exclusive set, "A Woman Falling Out of Love." The good news is that she's still in good form. Franklin's legendary voice is robust and still merits r-e-sp-e-c-t, particularly on the emotive gospel tracks "New Day" and "Faithful." the latter a duet with fellow Grammy Award winner Karen Clark-Sheard. Franklin-who penned three songs on the album and produced fivealso turns in a lusty rendition of B.B. King's "Sweet Sixteen" and offers a moving take on the theme from "The Way We Were" (featuring Ronald Isley). But the track "Theme From a Summer Place" is rendered a bit hokey by spoken parts. Elsewhere,

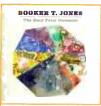


TINIE TEMPAH Disc-Overy Producers: various

Capitol Records Release Date: May 17 This young English MC first drew notice as a member of the United

Kingdom's hipster-beloved grime scene. Several years later, though, Tinie Tempah has more or less become Britain's B.o.B, churning out radio-bait singles with catchy, sung hooks and pop-rap production values. Last year his major-label debut, "Disc-Overy," was one of England's biggest commercial hits. Now the album arrives on U.S. shores equipped with three bonus tracks clearly designed to repeat the trick here: "Till I'm Gone" pairs Tempah with rapper Wiz Khalifa over a sparkly groove produced by duo Stargate, who also helmed the moody "Love Suicide" (featuring Ester Dean). For "So Addicted" the rapper recruited knobtwiddler Boi-1da (Drake, Eminem). Even without those U.S.-only cuts, "Disc-Overy" seems well-suited for an American breakthrough, though you sometimes wish Tempah sounded like he was having more fun on his ascent. Only "Miami 2 Ibiza," an appealingly trashy collaboration with Swedish House Mafia, shakes loose the stink of uncut ambition.-MW

"How Long I've Waited," "Put It Back Together Again" and the smoky "When Two Become One" follow a polished, contemporary path. And her presidential inaugural arrangement of the bonus track "My Country 'Tis of Thee" is a souvenir of a latecareer high point.—*GG*



BOOKER T. JONES The Road From Memphis Producers: Booker T. Jones,

Ahmir "?uestlove" Thompson, Rob Schnapf Anti-

Release Date: May 10

A slap of organ-driven funk that captures Booker T. Jones in a tighter setting than 2009 Anti- debut "Potato Hole," new album "The Road From Memphis" is as forwardthinking as it is a tribute to his days leading Stax Records house band the MG's. The Roots drummer Ahmir "?uestlove" Thompson, guitarist Captain Kirk Douglas and bassist Owen Biddle assume the roles of Al Jackson, Steve Cropper and Duck Dunn (respectively) in keeping the tracks-most of them Jones compositions-focused and intense, particularly on album highlights "Walking Papers" and "The Vamp." Guest vocalists deliver impressive results, especially the National's Matt Berninger, who duets with Sharon Jones on the smooth groove of "Representing Memphis." My Morning Jacket's Jim James and Lou Reed blend well on "Progress" despite their lack of traditional soul power. Confident performances and the richness in Jones' organ playing, along with Rob Schnapf's balanced and artful mix, give the album muscle, even with the dicey decision to cover Gnarls Barkley's "Crazy."-PG

MUSIQ SOULCHILD MusiqInTheMagiq

Producers: various Atlantic Records Release Date: May 3

"Now that I'm grown and I'm sexy . . . I'm ready for a change," Musiq Soulchild tells listeners early on his sixth album, "MusiqInTheMagiq." And there are changes afoot in these 12 songs. Still steeped in neo-soul stylings and a smooth, organic kind of buoyancy, the Philadelphiabred singer/songwriter spends most of the set pledaing devotion and fidelity. For instance, a chance encounter with a hottie at the gas station on "single" finds him driving away with only mild regret because his true love is back at home. And when things turn rocky on "backtowhere" and "dowehaveto." he's all about making it right rather than moving on. Music certainly makes it all sound right, from the club-tilted single "anything" (featuring Swizz Beatz) to the Motownstyle bounce of "lovecontract." Other noteworthy moments include the slick pop crossover of "waitingstill." the soulful glide of the John Legend-assisted "silver&gold" and an assortment of slow jams ("sayido," "medicine").

Maturing but hardly mellowing, Musiq Soulchild's credentials remain admirably intact.—*GG*

ROCK SARAH FIMM Near Infinite Possibility

Producer: David Baron Sarah Fimm Release Date: May 5 We always knew that Sarah



JENNIFER LOPEZ

Fimm-consummate song-

writer, enchanting singer/pi-

anist—could jam in her own

vibrant, transcendent kind of

way. But the steadfastly inde-

pendent artist has let her

inner rock child loose on new

album "Near Infinite Possibil-

ity." as her atmospheric

soundscapes now throb and

undulate with a new emphasis

on guitar, percussion and

Producers: various Island Def Jam **Release Date:** May 3

Buoyed by her job as the most discerning (and yes, beautiful) judge on "American Idol," Jennifer Lopez returns to the music spotlight with an album whose greatest strength, despite its title, lies in its precision: its actual sound, thematic diversity and the way it translates this now-41-year-old pop star's talents to 2011. Lopez was among the first to believably unite hip-hop, dance and pop, and the stable of hitmakers on "Love?" presents the artist with her best genre-mixing material in years. Not surprisingly, it leans most heavily on tension-building, four-on-the-floor productions, but there's also delicious R&B release to be found in songs like the-Dream-crafted bonus track "Take Care" and "I'm Into You" (featuring Lil Wayne). There are a few missteps: "Good Hit" is overwrought and echoes Nicki Minaj too closely, and the Lady Gaga contributions-"Hypnotico" and "Invading My Mind"-sound like possible discarded tracks from the forthcoming "Born This Way." But "Love?" almost always plays to Lopez's strengths, and when it does, it's a success.-MH

tempo. Classic influences from Led Zeppelin, Pink Floyd and Heart appear on the songs "Say No More," "Disappear" (which closes with a Hendrix-esque solo) and "Up From Dust." She also touches on old-school progressive rock with "Flames" and "Morning Time" while ruminating on higher consciousness and emotional paralysis. Although every cut is a worthy listen, the track "Everything Becomes Whole" is the clear champion: Its propulsive beat and Fimm's ardent performance indicate that it would be a fiery trip indeed if she decides to take a longer detour through alternative rock territory.-CT

FUNK

DENNIS COFFEY Dennis Coffey

Producer: Al Sutton Strut Records **Release Date:** April 26

Save for his 1971 instrumental hit "Scorpio," Dennis Coffey's name is probably best-known to funk and soul aficionados. He does, after all, have a Hall of Fame session résumé, primarily with Motown (the wahwah on the Temptations' "Cloud Nine" is on the tip of that iceberg)—but also with luminaries from Funkadelic to Quincy Jones and Barbra Streisand. Coffey's first album in five years shows that at 70 vears old he can still shred with the ferocity of Steve Vai and Joe Satriani. And mix those six-string fireworks with the cool taste of a true Funk Brother. "Dennis Coffey" covers all of those bases by mixing original instrumentalsincluding the shagadelic "7th Galaxy" and the feisty "Miss Millie"—with an army of guest vocalists joining for songs Coffey originally played on. Among them are Parliament's "All Your Goodies Are Gone" (with Mayer Hawthorne), Cold Fact's "Only Good for Conversation" (with Paolo Nutini) and 100 Proof (Aged in Soul)'s "Somebody's Been Sleeping in My Bed" (with the BellRays' Lisa Kekaula). All that makes for a revelatory set that should shine some overdue spotlight on this unsung hero.-GG

-REVIEWS-

SINGLES

BLACK VEIL BRIDES Fallen Angels (3:44) Producer: Josh Abraham Writers: Various Publishers: various Lava/Universal Republic



Anyone who's caught an earful of

Black Veil Brides through the years, especially 2010's "We Stitch These Wounds," won't be surprised by the large-scale soundscape of this first blast from the forthcoming "Set the World on Fire." Fusing biblical mythology with the quintet's penchant for encouraging affirmations-"Take joy in who you are," "We only want to be ourselves"-"Fallen Angels" powers along with tight, melodic punk/metal precision. After a big drumbeat and chant worthy of Def Leppard, the song takes off at full gallop, with twin guitar leads giving way to Andy Six's throaty growl. The chorus is an anthemic battle cry-"We scream! We shout!"-and guitarist Jake Pitts lets loose on a solo section that wouldn't sound out of place in a vintage Deep Purple or Iron Maiden song. This will certainly heat up anticipation for when "Fire" arrives June 14.-GG

HIP-HOP CURREN\$Y #JetsGo (3:12)

Producer: Rahki Writers: S. Franklin, C. Smith Publishers: Jets Life Publishing (BMI), Producer Pizza Publishing (ASCAP) Asylum/Warner Bros. Records Using a hashtag in a song title sounds like a shameless promotional gimmick, but it makes sense for Curren\$y, the New Orleans rapper who has built a cult following

through hip-hop blogs and mixtapes. "#JetsGo" illustrates how Curren\$y and his crew, the Jets, enjoy videogames, other men's girlfriends and an endless amount of weed with a relaxed coolness in place of the typical braggadocio of hiphop. Despite the levity of his subject matter and a lush, dreamy backdrop, Curren\$y delivers his rhymes with care and only breaks for a chorus once He raps, "Me and your



JORDIN SPARKS I Am Woman (3:31)

Producers: Ryan Tedder, Inflo Writers: R. Tedder, D. Josiah, A. Pierre Publishers: various 19 Entertainment/Jive Records

The first two singles released from

Jordin Sparks' last album, 2009's "Battlefield," represented a drastic songwriting change from the vulnerability featured on early hits "Tattoo" and "No Air": "Battlefield" and "S.O.S. (Let the Music Play)" were more confident, but also less personal representations of the pop force Sparks can be. New single "I Am Woman" follows in the same vein as a stirring call to arms with a commendable message-and a disappointing lack of the charisma that the 21-year-old clearly possesses. Ryan Tedder and Inflo's production revs up in the chorus, with bombastic drums accompanying Sparks' proclamation, "I'm a woman, I'm a woman, yes I am/Ain't nobody else can do it quite like we can." Unfortunately, the verses don't allow Sparks to celebrate her femininity in detail, instead opting to discuss stilettos and "the laws of attraction." Sparks' forthcoming third album heralds a welcome return, but "I Am Woman" lacks the personality that helped her win "American Idol" in 2007.-JL

girl just up on the set/Playing 'Black Ops,' let her drive my Chevy box to the corner store/Rocking Adidas flipflops and some J.Crew argyle socks/Now watch them speed bumps, love, don't fuck my rims up." His many Twitter followers might call that #Jetlife.-EN

DANCE/ELECTRONICA JUNIOR BOYS

Banana Ripple (9:15) Producers: Junior Boys Writer: J. Greenspan Publisher: Domino Publishing Domino

Most bands don't choose the dense, nine-minute closer from their new album as a lead single. Yet unlike Junior Boys, who specialize in latenight electronica, most bands aren't capable of crafting a nine-minute iam that can hold attention spans for its entirety. With "Banana Ripple" (from their upcoming "It's All True" album), Canada's resident dancefloor experts have thrown commercial logic out the window in order to follow their ass-shaking muse. Jeremy Greenspan and Matt Didemus layer on surefire boogie tricks-synth bass

LUKE BRYAN **Country Girl** (Shake It for Me)

(3:47) Producers: Mark Bright, Jeff Stevens Writers: / Brvan. D. Davidson Publishers: various Capitol Nashville Country music is a genre that's heavy on story lines, but



fare as Trace Adkins' "Honky Tonk Badonkadonk" and Tim McGraw's "I Like It, I Love It." While "Country Girl (Shake It for Me)" doesn't carry the gravity of Luke Bryan's previous hit "Do I," an ode to a relationship on the edge, or "The Car in Front of Me," which deals with the death of a loved one, the singer/songwriter's latest is still a tasty treat. The track is heavy on bass and light on the lyrics (the title says it all), but that's not necessarily a bad thing. Thanks to the addition of producer Mark Bright, who works here with Bryan's longtime producer Jeff Stevens, Bryan's fiddle- and banjoladen thumper is destined to be a club, concert and cruising favorite. -KT

pulses, chopped guitars, drum loops, strobe-light keys, digitized horn stabs-but the

mix stays slick and uncluttered. "No, you'll never see me," emotes a mysterious falsetto floating over a fluffy disco beat. Perhaps the listener can't actually see them. but it's unmistakably the good old Boys behind the

POP

boards -- RR

MATT NATHANSON Faster (3:28)

Producers: Mark Weinberg, Matt Nathanson Writers: M. Weinberg, M Nathanson **Publishers:** various Vanguard Records "You're so delicious/You're so soft/Sweet on the tip of

my tongue/You taste like sunlight/And strawberry bubble gum." No, those

LEGEND & CREDITS

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

CONTRIBUTORS: Phil Gallo, Gary Graff, Monica Herrera. Alisa Kolenovic, Jason Lipshutz, Evan Nabavian, Ryan Reed, Christa Titus, Ken Tucker, Mikael Wood

few lines in Matt Nathanson's "Faster." the first single from upcoming album "Modern Love." Spring is certainly a proper time to debut this upbeat melody, which is laced with rock, pop and folk elements. Nathanson previously gained prominence through TV and commercial synchs, and the catchy refrain of "Faster" sounds like the ideal soundtrack for a ubiquitous ad. With its joyful trumpeting and guirky lyrics reminiscent of Jason Mraz's hits, the tune has the listener picturing him- or herself frolicking in a field-preferably with a special someone who smells like strawberry bubble gum.-AK

aren't the lyrics of a new Brit-

ney Spears single-they're a

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

TV BY PHIL GALLO

It Was Written

Bravo's 'Platinum Hit' Seeks To Turn Songwriters Into Reality TV Stars



BC Universal's Bravo cable network has found its success in competition shows by making stars out of the magic-makers behind the curtain. Chefs whose names still appear in small print on menus, fashion designers without a personal label and hair stylists will soon be joined by yet another group of creatives working behind the scenes: songwriters.

"Platinum Hit," a 10-episode songwriting competition that premieres May 30, assembles 12 unknown songwriters competing to win a music publishing deal with Sony/ATV and a recording deal with Sony's Jive/RCA label. The competitors have backgrounds in multiple genres—country, pop, R&B, hip-hop—and "Platinum Hit" forces them to work in areas foreign to their experience.

"We relish the creative process," says Shari Levins, the show's senior VP of production at Bravo. "This felt very much [like] our signature shows—we're not afraid to show people being as different as they are, and the judges are great and credible." Singer/songwriter Jewel serves as host and a judge, and former "American Idol" judge Kara DioGuardi heads a rotating panel of established artists that includes Leona Lewis, Natasha Bedingfield, Donna Summer, Jermaine Dupri and Taio Cruz. RCA/Jive Label Group senior VP of A&R Keith Naftaly is a recurring judge.

In each episode, contestants are given a songwriting task. The judges select a few winners and then create teams to finish and then perform the song. In the premiere, the challenge is to write a chorus about Los Angeles in a half hour, from which four hooks are selected and teams of three complete the tune. "Collaborations are essential to the show," Jewel says. "It's a battle of ideas to a complete song. The awkward moments that [arise during the collaborative process] are essential to making it watchable.'

Jewel and DioGuardi say the real-life nature of the tasks were the reasons they were attracted to the show. Both describe the life of being a collaborator in very specific terms-meeting your new partner at 11 a.m. and finishing a song before lunch and a few more by quitting time-and say the show serves as a wake-up call for contestants.

"The songwriters we have use more inspiration than craft," says DioGuardi, a co-writer on Ashlee Simpson's "Pieces of Me" and Christina Aguilera's "Ain't No Other Man," who is currently working with a number of country artists.

In the premiere, contestants' eyes roll when one of them semi-melodically shouts "love it or hate it" with little sense of craft or emotion. But to DioGuardi, the catchphrase was much more of a winner than any of the other earnest melodies reminiscent of Billy Joel, Elton John or modern country.

"The concepts are the big thing—a genius title that expresses an idea or emotion that you would not ordinarily say," DioGuardi says, mentioning Katy Perry's "E.T." and Ke\$ha's "Blow" as examples. She adds that one song that came out of the collaborations was strong enough to be considered for pop singer Charice's second full-length album. But it didn't make the cut.

"Platinum Hit" was shot last winter by True Entertainment and is one of six new shows airing on Bravo this summer. Glenda Hersh, Steven Weinstock, Evan Bogart, Tim Bogart, Faye Stapleton and Marvin V. Acuna are the program's executive producers.

Like all competition shows, "Platinum Hit" will dismiss contestants, but the premiere supplied by Bravo didn't include the final scene, and Jewel was hesitant to share the show's goodbye line. But she did hint that it might go something like this: "Songwriting is a hit or a miss. That was a miss."

SWEET HOME ALABAMA

Alabama returns to the top spot on Billboard's Hot Country Songs chart, as Brad Paisley's "Old Alabama," on which the group is featured, ascends 2-1.

Alabama had last reigned with "Reckless" the week of Nov. 27, 1993. The group's 17-year, sixmonth and one-week gap between toppers is the chart's second-longest after Elvis Presley, who waited 19 years, two months and two weeks between "Jailhouse Rock" (1957) and "Moody Blue" (1977). Alabama passes Buck Owens, who logged a 16-year, three-month span between his

No. 1s "Made in Japan" in 1972 and "Streets of Bakersfield," with Dwight Yoakam, in 1988.

"Old Alabama" marks Alabama's 33rd Hot Country Songs No. 1. (The track's bridge borrows the chorus of Alabama's sixth No. 1, "Mountain Music," which topped the May 1, 1982, chart.)

For Paisley, "Old Alabama" is his 17th Hot Country Songs No. 1, tying him with Kenny Chesney for most leaders on the ranking since Dec. 11, 1999, when Paisley spent his first week at the summit with "He Didn't Have to Be." -Gary Trust

kfast jam: BRAD EY (second from t) and members o AMA performing <u>C's "Good Mo</u> America" on May 24

	TOTAL NO. 1s	ARTIST	NO.1 SPAN
lere's a look at	44	George Strait	1982-2009
he acts with	40	Conway Twitty	1968-86
he most No. 1s 1 the 67-year	38	Merle Haggard	1967-88
istory of	35	Ronnie Milsap	1974-89
illboard's Hot	33	Alabama	1980-2011
ountry Songs	29	Charlie Pride	1969-83
art.	28	Eddy Arnold	1947-68
	26	Alan Jackson	1991-2010
25 24 24	25	Dolly Parton	1971-2006
	Reba McEntire	1983-2011	
	24	Tim McGraw	1994-2011





POP BY RICHARD SMIRKE

A League Of Her Own

Kate Bush Hits Big In The U.K. With 'Director's Cut'

Three decades after scoring her first hit, Kate Bush is once again troubling the top of the U.K. charts.

"Director's Cut," the British singer's first studio album since 2005's "Ariel" and her first new release through her label Fish People, debuted at No. 2 on the U.K. albums chart on May 22 with first-week sales of 34,800, according to the Official Charts Co. The 11track set—which features reworked versions of material from Bush's 1989 studio set, "The Sensual World," and 1993's "The Red Shoes"—is Bush's 10th U.K. top 10.

Though released on Fish People, "Director's Cut" continues the artist's career-

long association with EMI through a global services deal, in which the major will handle sales, distribution and marketing in most European territories. For the United Kingdom and other key markets, EMI partnered with Bush's own creative team-which includes former EMI Music worldwide vice chairman David Munns and one-time Warner Music senior executive Matthieu Lauriot-Prevost-to implement a comprehensive marketing strategy that focused on reengaging the singer's fan base.

"We approached 'Director's Cut' as being new material and we approached it with excitement and enthusiasm for being able to go into the marketplace with new Kate Bush music," EMI Music VP of label services Michael Roe says. "If you know Kate Bush's catalog, you'll understand right away the difference between this music and the songs on 'Sensual World' and 'Red Shoes.' "

Roe credits strong support from several BBC radio stations, including adult contemporary-formatted BBC Radio 2 and BBC 6 Music, as being key sales drivers behind the album's impressive chart bow. Highprofile interviews with Bush in such U.K. publications as music magazine Mojo also helped the label reach people who, Roe says, "were aware of Kate Bush but had maybe not bought her records in a long while.' The album has generated a strong response from media platforms throughout Europe. Roe adds

Still, despite the success, a stateside release of "Director's Cut" isn't currently on the agenda, and U.S. audiences are going to have to wait even longer to see Kate Bush in concert. The singer hasn't performed live since 1979 and has said that she doesn't plan to return to the stage.

AYO, TECHNOLOGY

On May 13, Chris Lighty, founder and CEO of Violator Management and Brand Asset Group and longtime manager of 50 Cent, launched his newest venture: Please Listen to My Demo (pleaselistentomydemo.com). The site offers up-and-coming artists a platform to submit their music directly to Lighty and a set of handpicked A&R representatives for consideration.

"We've already seen six or seven acts that we really like, want to try to help develop and hope that they're more than just a song," Lighty says. "The whole premise, if you have the right song, is that you will work with the management company. We will help develop your career in some sort of fashion, get you signed [or] pass [you] on to the right A&R."

But according to Lighty, Please Listen to My Demo is just one piece of a larger digital strategy he's looking to develop in the coming months. As 50 Cent readies the release of his upcoming, still-untitled fifth solo studio album, Lighty says that he and 50 are in talks with Zynga to develop a partnership similar to the one Lady Gaga used to promote sophomore set "Born This Way" through the game FarmVille.

Separately, in April 50 Cent announced his partnership with Uber-Media to launch a 50 Cent/G-Unitthemed version of UberMedia's popular Twitter client UberSocial for BlackBerry. Dubbed Uber50, the application offers exclusive artwork for BlackBerry users and sound effects created by the rapper.

"As the business changes and adapts to [this] kind of movement so should our marketing," says Lighty, who has propelled the careers of Busta Rhymes, Soulja Boy, Missy Elliott, Diggy Simmons and others since entering the business in 1989. "Right now no record label is on the Web. I hope this leads to [copycats]. Let's start to capitalize on the Internet." *—Erika Ramirez*

Listen here: 50 CENT and Violator Management CEO CHRIS LIGHTY



TWO-STEP

With three singles going to three different formats, gospel act Trin-i-tee 5:7 is targeting its diverse fan base with the release of its seventh studio album, "Angel & Chanelle" (Music World Gospel), on May 31. Lead single "Over & Over," featuring writer/producer P.J. Morton, is No. 7 on Billboard's Gospel Songs chart.

" 'Over & Over' is everybody's story. I know that's how we felt when we first heard it," Trin-i-tee 5:7's Angel Taylor says. "So many people have stories about how the song has touched their lives, and when we perform the song, we hardly have to sing it because the audience knows all the words. That's the most amazing feeling."

Music World is also working two other singles: "Heaven Hear My Heart" at adult R&B and "I Am Not Alone" at contemporary Christian. Videos for "Over & Over" and "Heaven Hear My Heart" have been released, and clips are in the works for "I Am Not Alone" and "God's Grace Remix," a remake of Trin-i-tee 5:7's first single.

"Angel & Chanelle" represents a new chapter for one of gospel's most successful female groups. Previously a trio—Taylor, Chanelle Haynes and Adrian Anderson—Trin-i-tee 5:7 became a duo when Anderson exited last fall to devote time to her cosmetics line. "She was our makeup artist before she joined the group and that's something she always wanted to do," Taylor says.

The New Orleans-based duo is on a 25-city promotional tour to support the new album, appearing on shows like BET's "106 & Park" and "The Mo'Nique Show," in addition to the Trinity Broadcasting Network and two JCTV specials. The act will also perform at the Essence Music Festival, set for July Fourth weekend in New Orleans. Music World plans to release "Angel & Chanelle" to retail in two versions—a standard 12-track set and a limited-edition deluxe version featuring 17 songs, available exclusively at Walmart. The album will also be released as an iTunes LP and the label will support the project with a multimedia rollout.

"We are seeding the marketplace with behindthe-scenes, making-of-the-music-video [footage]; track-by-track descriptions of the album; Ustream chats; and weekly blogs," Music World Gospel senior VP Nichelle Poindexter says. "Much of this content will be featured on strategic partners' sites such as Essence.com, BET.com and Centric.com."

Music World Entertainment founder and president/CEO Mathew Knowles sees "Angel & Chanelle" as "career-changing," adding, "We are positioned to further expand their audience and platform." — Deborah Evans Price Billeeare connect with the music industry's most important decision makers

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Adele In Elite Company, And 'Mormon' Rules

As expected, Adele's "21" album continues to cling to the No. 1 spot on the Billboard 200 for a ninth nonconsecutive week-just the fourth album since 2000 to spend that long at No. 1. It sold 137.000 last week, accord-

ing to Nielsen SoundScan (down 12%). In the history of the

Billboard 200-dating back to 1956-"21" is only the 12th album by a woman to spend nine weeks or more atop the list. The longest reign for a female album is Whit-

ney Houston's "The Bodyguard" soundtrack, with 20 weeks at No. 1.

The others? Carole King's "Tapestry" (1971, 15 weeks), Houston's selftitled album (1986, 14), Judy Garland's "Judy at Carnegie Hall" (1961, 13), Alanis Morissette's "Jagged Little Pill" (1995, 12), Mariah Carey's self-titled album (1991, 11), Houston's "Whitney" (1987, 11), Taylor Swift's "Fearless" (2008, 11), Paula Abdul's "Forever Your Girl" (1989, 10), the Singing Nun's selftitled album (1963, 10) and Janis Joplin's "Pearl" (1971; nine).

"21" has been a remarkably consistent-selling album-but if you're reading this, you're likely not surprised by this nugget. With 137,000 sold this past

M

A M

week, that marks the set's fifth straight week where it has sold at least 100,000 copies. Since its debut, it has yet to sell

> surface, seemed to be destined for huge success with NPR fans and triple A radio listeners, has generated a bona fide top 40 smash with "Rolling in the Deep." (It's No. 3 on Mainstream Top 40 airplay this week.)

work. It was sandwiched between Brittop five countdown at 9 a.m.

won't be No. 1 next week, as Lady Gaga's "Born This Way" is expected to bow atop the list with as many as 1 million copies sold.

The folks at Interscope and Universal Music Group Distribution left no stone unturned when it came to finding opportunities to promote the set-and to sell it in unconventional ways and locations. The one unconventional promotion that Gaga's record company wasn't affiliated with was Amazon MP3's amazingly low 99 cent one-day discount on the set on Monday, May 23. Sources indicate the stunt may have brought in more than 300,000 downloads of the album alone (see story, page 5).

If "Born This Way" hits the magic 1 million mark, it will be the 17th album to sell a million copies in one week, and the first to do so since Taylor Swift's "Speak Now" debuted at No. 1 on the Nov. 13, 2010, chart with 1.1 million sold.

Considering it was only two weeks ago when industry sources were projecting that "Born" was "only" going to do around 500,000, having it approach 1 million (even with Amazon MP3's 99 cent stunt goosing the first week) is mighty impressive.

HOT 'MORMON' ACTION: The original Broadway cast recording of "The Book of Mormon" (13,000) flies onto the Billboard 200 at No. 31, the highest-charting cast album since "Disney's The Little Mermaid" arrived at No. 26 on the March 15, 2008, chart (20,000). The start for "Mormon" is also the best debut sales week for a cast set since "Mermaid."

Naturally, "Mormon" also starts at



BOOK, MUSIC AND LYRICS BY TREY PARKER ROBERT LOPEZ MATT STONE

No. 1 on the Top Cast Albums chartthe 24th topper since the list began in 2006. Plus, "Mormon" notches the best sales week for a digital-only cast album, as its physical edition won't street until June 7.

The show—with music and lyrics by "South Park" creators Trey Parker and Matt Stone and "Avenue Q" co-writer **Robert Lopez**—recently earned 14 Tony Award nominations, the most of any show this year.

Ads touting the cast album have been running during airings of "South Park" on Comedy Central, while Parker and Stone have chatted up the show on everything from NBC's "Today" to "The Daily Show With Jon Stewart." The set also received prominent placement in the iTunes Store last week

Market Watch A Weekly National Music Sales Report nielsen For week ending May 22, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by. Weekly Unit Sales Year-To-Date oundScan Year-To-Date Album DIGITAL ALBUMS 2010 2011 CHANGE ALBUMS This Week OVERALL UNIT SALES Sales By Store Type 5.407.000 1.779.000 24.284.000 -1.0% 120.431.000 119,192,000 Albums ard Hot 100 for the first 5 679 000 1.826.000 24,787,000 60 million units Last Week s the "Glee " cast's cov 466,262,000 511.444.000 9.7% Digital Tracks -4.8% -2.6% -2.0% Change song from the 1971 film "Willy Store Singles 793 000 1.078.000 35.9% '10 '11 +16. Nonka & the Chocolate Factory enters at No. 59. Michael 5,324,000 1,535,000 21,991,000 This Week Last Year 7.5% Total 587.486.000 631,714,000 50 1.6% 15.9% 10.4% Feinstein's interpretation has charted on Jazz Digital Songs and Change 2.0% Albums w/TFA* 167.057.200 170.336.400 lent album sales (TEA) with 10 track do Kid Digital Songs, while Mariah Carey released a remix of her 1999 No. 4 Hot 100 hit, "I Still 'Includes track equiv to one album sale. Weekly Album Sales (Million Units) 40 30 ieve," that incorporated the cinema classic's melody. ALBUM SALES 30 25 >>Speaking of Carey, her 120.4 million '10 husband, multimedia entertainer Nick Cannon, debuts at No. 3 on 119.2 million 20 = 2011 medy Albums with "Mr. owbiz," released digitally May 20 16. (A physical version is due May 31.) The set is his first entry on Top 15 R&B/Hip-Hop Albums (No. 66) since 2003 when his self-titled SALES BY ALBUM FORMAT 10 10 86,747,000 79,576,000 -8.3% CD debut reached No. 15. 32 612.000 38.139.000 16.9% Digital 5 id Chart Beat ry week at Vinyl 1.058.000 1,453,000 37.3% n Mass Chain Indies Non 15,000 24 000 60.0% 0 Other

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'IDOL' IMPACT

After the Band Perry and

urrent Country Digital Songs

Thompson Square had their

hits (Nos. 4 and 5, respectively; see page 43) performed last week by

"American Idol" contestants, they post gains that exceed 50%. Meanwhile, Teen Italian vocal trio II Volo also benefits

entering the Billboard 200 at

from an "Idol" performance

IT'S NOT THE END

May 21 didn't live up to its

The rapture predicted for

hype. But people were singing along to R.E.M.'s "it's the End

of the World As We Know It (And I Feel Fine)" (10,000

AT LAST: NO. 1

Albums list with its 12th

>>NewSong finally grabs its first No. 1 on the Christian

charting effort as "One True God" debuts atop the list with

14,000. The act formed in 1981

and notched its first chart hit

downloads, up 634%) and Blondie's "Rapture" (3,000, up

No. 10

218%)



JJASONDJ

Over The

Counter

KEITH CAULFIELD

fewer than 88.000 copies in a week. What's more remarkable is that an album that, at least on the

I can't tell you how jar-

ring-yet triumphant and pleasing-it was to hear "Rolling" on KIIS Los Angeles one morning on the drive into ney Spears' "Till the World Ends" and Lady Gaga's "Judas" on the station's

GAGA, RAH RAH: Surely Adele's "21"

traditional Merchant Go to www.billboard.biz for complete chart data | 37

THE Billooard 200 JUN 4 2011

LAST WEEK 2 WEE AGO WEEKS	ARTIST Title	CERT. PEAK POSITIC		THIS	LAST WEEK	2 WEEK	ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
	#1 ADELE 21 SWES XL/COLUMBIA 44699 /SONY MUSIC (11.98) 21 SEETHER 21	2 1	CALC: N	M	49	45 20	ackor loc brotonikistic (stab)	ant Is You
	WIND-UP 13250 (11.98) Holding Onto Strings Better Left To Fray	2	2	52	30	7 3	SADE EPIC 90454/SONY MUSIC (17.98) The Ultimate C	Collection
2 3 3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95749/CAPITOL (18.98) NOW 38	2	With a 61,000 start,	53	24	- 2	MATTHEW MORRISON MERCURY 01550110JMG (13 98) Matthew	Morriso
10 12	JASON ALDEAN My Kinda Party	Z	album marks a career-high chart	54	46	26 3	COLT FORD Every Cha	ince I Ge
12 9 61	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	- 6	peak for the band	55	43	56 11	LUPE FIASCO 151 & 15TH/ATLANTIC 520870*/AG (18.98)	Lasers
6 2 3	BEASTIE BOYS BROOKLYN DUST 05639 CAPITOL (18.98) Hot Sauce Committee Part Two		and its best sales week since "Karma	56	NE	N 1	KATE VOEGELE	Happens
2	THE LONELY ISLAND UNIVERSAL REPUBLIC 015547:)UMRG (15 98 CD/DVD) ⊕ Turtleneck & Chain		and Effect" bowed	57	45	31 9	VARIOUS ARTISTS	For Japar
11 32 14	JUSTIN BIEBER		with 82,000 in 2005 (No. 8),	58	56	42	SARA EVANS	
8 4 3	FLEET FOXES		(59	55		RCA NASHVILLE 49693/SMN (10.98) FLORENCE + THE MACHINE	Stronge
NEW 1	IL VOLO			60			UNIVERSAL REPUBLIC 013170* UMRG (13 98) THE BLACK EYED PEAS	Lung
NEW 1	DANGER MOUSE & DANIELE LIUPPI STARRING JACK WHITE & NORAH JONES				52		INTERSCOPE 015039 //GA (13.98) The E SOUNDTRACK Glee: The Music, Season Two:	Beginnin
	CAPTIOL 46485 (17.98) Rome		11 The collaborative	61	61		20TH CENTURY FOX TV/CDLUMBIA 85852/SONY MUSIC (13.98)	volume
	ISLAND 014975 0JML 13 98 Love?		album from Danger	62	NEV		SIDEWALK 79233* (18.98)	illy Joke
NEW 1	EPIC 81982/SORV MUSIC (\$1.98) Michael Grimm CHRISTINA PERRI	13	Mouse and Daniele Luppi (23,000),	63	57	57 7	HOLLYWOOD UNDEAD American	Traged
4 - 2	ATLANTIC 525853 AG (13.96) ⊕ lovestrong.		which features the	64	44	8 3	MUSIQ SOULCHILD SONGBOUX ATLANTIC 52454: AG (18.98) musiqint	themagic
NEW 1	BEN HARPER 95067/VIRGIN (12.98) Give Till It's Gone	15	vocals of Jack White and Norah Jones,	65	59	51 12	MARSHA AMBROSIUS J 64826 RMG (9 98) Late Nights & Early 1	Morning
15 24 83	AD-COLOMBIA 31659 / SONT MDS/C (12.98)	I	just misses the top	66	60	46 22	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98) Countr	ry <mark>Str</mark> ong
TJ 14 6	SOUNDTRACK WALT DISNEY 013440 (13.98) Lemonade Mouth		10 by a handful of units.	67	63	35 3	RANDY TRAVIS WARNER BROS. 8635 EX/CRACKER BARREL (11.98) Ran	dy Travi
18 15 33	BRUNO MARS ELEKTRA 525393' (10.98) 🛞 Doo-Wops & Hooligans			68	64	39 44	MICHAEL W. SMITH REUNION 10133/SONY MUSIC (13.98) A New H	lalleluja
NEW 1	PARACHUTE The Way It Was	19		69	NEV	1	MOBY	estroye
17 13 6	FOO FIGHTERS ROSWELL/RCA 84493*/RMG (11.98) 🛞 Wasting Light	• 1		70	54 3	33 9	JENNIEER HUDSON	mber M
NEW 1	TINIE TEMPAH DISTURBING LONDON 70635/CAPITOL (12.98) Disc-Overy	21	ALC: NO.		67	73 32	BIG TIME RUSH NICKELODEON/COLUMBIA 42918/SONY MUSIC (8.98) BTR (Sou	undtrack
27 43 61	JUSTIN BIEBER SCHOOLBUY RAYMOND BRAUN ISLAND 014063/IDJMG (10.98) My World 2.0	2	No.	72	62 5	59 8	RADIOHEAD	Of Limbs
20 19 9	CHRIS BROWN UVE 88667/UC (11.98) F.A.M.E.		19	73	71 7	4 12	AARON LEWIS	Line (EP
16 6 3	STEVIE NICKS		The band, whose	74	69 (MIRANDA LAMBERT	evolutior
22 39	KATY PERRY		first album, "Losing Sleep," debuted	75	19		WARBEN HAYNES	
23 25 8	WIZ KHALIFA Police Deces		and peaked at No.		70		JUSTIN BIEBEB	n Motior
NEW 1	NEWSONG Ora Luc Cod		40 in 2009 with an 11,000 start, returns				SCHOOLBOTTRAYMOND BRAUNIISLAND 015084 EXIOJMG (12.98) MY WORIDS	
25 18 6	HHM 96209/NEWSONG MINISTRIES (14,98) One True God PAUL SIMON	21	with its second	1	74 7	-	NONESUCH 520266 /WARNER BROS. (15.98) KELLY PRICE	Brothers
	HAR 32814 (CONCORD (13.98) ⊕ So Beautiful Or So What THE CARS		effort and a debut of 18,000.	15	51 3		NY BLOCK/SANG GIRLI 32101/MALACO (14.98) CEE LO GREEN	Kelly
7 - 2	SYNCR0 4/HEAR 32872*/CONCORD (14.98) Move Like This TAYLOR SWIFT			79	68 E		RADICULTURE 525601/ELEKTRA (18.98) The La	ady Kille
26 28 30	BIG MACHINE TS0300A (18 98) + Speak Now			80	83 7		In: RELET W/E 80874/LG (11.98) Lov FLEETWOOD MAC	ve Letter
NEW 1	GHOSTLIGHT DIGITAL EX/SH-K-BDOM (10.98) The Book Of Mormon	31	45	81	38 1		WARNER BROS 3010" (18.98)	Rumours
5 - 2	XL 529* (11.98) Goblin P!NK Quint with the second		The companion	82	86 7	1 34	KENNY CHESNEY BNA 57445 SMN (11 98) ⊕ Hemingway's	Whiskey
28 21 27	LAFACE 80657 JLG (13 98) Greatest Hits So Far!!!		soundtrack to the	83	6 0 -	- 2	Shore cearer bacob Exernation (12.38)	ollection
29 20 8	BRITNEY SPEARS JIVE 85322/UG (13.98) Femme Fatale		fourth installment of the Disney film	84	72 6	4 27	101 000/ATEANTO 321002 /AG (10.58)	orn Free
33 29 35	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) You Get What You Give		franchise sets sail	85	77 6	9 28	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98) Loaded: The Best Of Blake	Shelton
42 65 134	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98) The Fame	3	with 11,000. The previous chapter,	86	80 7	2 28	BON JOVI ISLAND 014903/IDJMG (13.98) Grea	test Hits
37 38 26	NICKI MINAJ YDUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG (13.98) Pink Friday	-	2007's "At World's	87	66 5	3 31	SUGARLAND MERCURY NASHVILLE 014758'/UMGN (13.98) The Incredible I	Machine
15 35 27	RIHANNA SRP/DEF JAM 014927/IDJMG (13.98) ⊕ Loud	-	End," launched at No. 14 with 35,000.	88	50 1	0 3	SIXX: A.M. LEVEN 55VEN 860 (13.98) This Is Gor	nna Hurt
14 9	KIRK FRANKLIN F0 Y0 S0UL/VERITY 77917/JLG (11.98) Hello Fear	5		89	92 7	5 80	TRAIN COLUMBL 07736/SONY MUSIC (12.98) Save Me, San Fr	
6 23 5	SOUNDTRACK Glee, The Music Presents: The Warblers 20Th CENTURY FOX TV.COLUMBIA 89819/SDNY MUSIC (11.98)	1		90	81 7	7 131	ZAC BROWN BAND	
NEW 1	NEW BOYZ SHOTTY SZ231/WARNER BROS. (13,98) Too Cool To Care	41		91	58 4	0 6	MANA	na y Luz
NEW 1	DISPATCH Dispatch (ED)	42			100 7		THOMPSON SQUARE	
1 16 8	ALISON KRAUSS & UNION STATION				73 4	7 9	MARY MARY	_
3 48 32	GREATEST THE BAND PERRY		39		75 6		JOHNNY CASH/WILLIE NELSON	hing Big
WEW 1	SOUNDTRACK		The artist's				AMERICAN COLUMBIA SONY MUSIC CMG 58490/SONY MUSIC (6.98) VH1 STO	
4 - 2	RAPHAEL SAADIQ	40	10th studio album enters with 7,000.		93 ~	10	SCHOOLBOY RAVMOND BRAUN/ISLAND 013719/IDJMG (9.98) MY WO	orld (EP)
	COLUMBIA 62560*/SONY MUSIC (11.98) Stone Rollin'	14	On Top Electronic		88 8	5 04	COMPANY OF THIEVES	n Being
37 27	BIG MACHINE RF0100A (13.98) NOTHING LIKE THIS		Albums, where it bows at No. 2, it	97	NEW		SARAH JAROSZ	Gamble
9 27 69	CAPITOL NASHVILLE 97702 (18 98) Need You Now	8	marks his 11th set	98	NEW		SUGAR HILL 4062/WELK (12.98)	e Down
0 34 15	UNIVERSAL EMI/SONY MUSIC 46746/CAPITOL (18.98)		on the tally. (It's his fifth top two	99	118 14	6 16	bendberr en Triste	1 Hollow
7 44 48	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98) Recovery	1	album.)	100	21 -	2	MANCHESTER ORCHESTRA FAVORITE GENTLEMAN/COLUMBIA 74341 '/SONY MUSIC (11.98) Simp	ole Math
BILLB DAMS151 .1, 16 .104	AVENGEO SEVENFOLD. 119 JUSTIN BIEBER BRUND MARS 118 ERIC CLAPTON 108 C BUILDING 429 177 COMPANY OF THIEVES .97 KIM BURRELL 166 THE COUNTDOWN KIDS	DANGER MOUS DANIELE LUP JACK WHITE	PI STARRING SARA EVANS	.1 50, 11 2, 1	92 FLO 83 M/ 58 FOC COL	T FORD	THE MICHAEL GRIMM 13 IL VOLO 10 KESHA 132, 155 LA .59 Rs .20, 176 MICHAEL JACKSON .10 KEM .164 MI .54 HANK WILLIAMS JR .136 MICHAEL JACKSON .140 KID ROCK .84 AV	ADY ANTEBE ADY GAGA IRANDA LAN IRIL LAVIGN D ZEPPELIN

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EEK	WEEK 2 WEEK	WEEKS ON CHT	ARTIST TITLE TOURTING LAREL (PDICE)	CERT.	PEAK		THIS	
51)	NEW	30	FACE TO FACE	0	101		151	t
02	89 88	42	PEOPLE LIKE YOU 8234 (15 98) LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60	1	152	İ
03	128 149	-	KIDZ BOP KIDS Kidz Bop 19			119	153	1
04	95 91	10	AZOR & TIE 89244 (18 98) AEROSMITH The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67	The band's latest single and video,	1	
		-	GEFFEN 001101/UME (9.98) RISE AGAINST Endgame			for the album's "So		
05	103 110	-	DGCINTERSCOPE 015325 //GA (13.98)	4	10	Far Away," keeps making inroads: It's	156	
06	90 70	169	COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕ SOUTHEY'S Greatest This	¥	10	bulleted at No. 26 on Rock Songs,	157	
07	98 80	11	AVHIL LAVIGNE Goodbye Lullaby R6A 5587/040K6 (11 98) ⊕ ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection			while the video has	158	
08	94 95	21	CHRONICLES/POLYDOR 002759/UME (9.98)		66	garnered more than 1 million views on	159	
99	123 130	91	ARDENT INO/ATLANTIC 519927/AG (13.98)	-		YouTube.	2	
•	112 96	6	LAVA/UNIVERSAL REPUBLIC 015337/UMRG (10.98)				160	
11	84 30	3	MPCA 25742/8DG (14.98)		30		161	
12	97 93	96	EMINEM The Marshall Mathers LP WEBATERMATH 490629*/INTERSCOPE (13.98)	•			162	
13	105 81	25	TIM MCGRAW Number One Hits	-	1	139	163	
14	116 129	100	FANTASY 2"/CONCORD (17 98112 98)	8	67	His latest video, "I	164	
16	NEW	1	KILLER MIKE PI3dge GRIND TIME OFFICIAL GRAND HUSTLE/TREELEAF 341/SMC (15.98) PI3dge		115	Lift My Hands," premiered in the	165	
16	107 106	28	PRINCE ROYCE Prince Royce Prince Royce	2	77	iTunes store last	166	
17	104 105	13	CREEDENCE CLEARWATER REVISITED Extended Versions		74	week, prompting an increase for the	167	
18	85 -	2	BOOKER T. JONES The Road From Memphis	Ē	85	song's parent	168	
19	132 142	43	AVENGED SEVENFOLD Nightmare			album (up 20%).	169	
20	87 94	19	HUEY LEWIS & THE NEWS Greatest Hits CAPITOL 62996 (18 98) ⊕ Greatest Hits		70		170	
21	120 118	26	KANYE WEST R0C-A-FELLA/DEF JAM 014695 */IDJMG (13.98) ⊕ My Beautiful Dark Twisted Fantasy		1		171	
22	NEW	1	QUEENS OF THE STONE AGE REKORDS REKORDS 001*/DOMINO (11.98) Queens Of The Stone Age		122		172	
23	100	32	NEWSBOYS INPOP /1521 (13.98) Born Again	1	10		173	
24	41 -	2	BLACK LABEL SOCIETY The Song Remains Not The Same		41	The Band drummer/vocalist's	174	
25	76 82	4	EONE 2365 (9.98) This congitation with a card		76	new album (4,000)	175	
26	101 99	13	CHERRYTHEE/INTERSCOPE 015329/IGA (10.98) BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection		70	was recorded live at the Ryman	176	
27	111 171	-	MOTOWN CHRONICLES 00109//UME (9 98) BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers	1	59	Auditorium in	177	
	119 109		ARCADE FIRE The Suburbs		1	Nashville and boasts such guests	178	
		-	MARGE 385* (15.98) Hands All Over			as Sheryl Crow,	179	
29	127 108	-	A8M/0CTONE 014821/JGA (13.98) FOREIGNER Extended Versions		88	Buddy Miller and John Hiatt.	180	
		-	TRIGGER SONY MUSIC CMG 82725/SONY MUSIC (6.98)				181	
31	114 98		RCAISONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	-	85		182	
	108 102		KEMDSABE/RCA 80560/RMG (9.98)		15		-	
33	124 12	17	PHONOGENIC/EPIC 81227/SONY MUSIC (11.98)	1	1.00		183	
34	1	-	ABKC0 88392 (13 98)		60	Singer/songwriter's	184	
	125 11		INTERSCOPE 012887*/IGA (13.98)	1.0		album comes	185	
36	122 12	8	HANK WILLIAMS JR. Greatest Hits, Vol. 1 CURB 77533 (5.98)	5		charging back onto the list with its best	186	
37	110 10	8 8	BAD COMPANY ORIGINAL WAL COMPANY TOURING/SONY MUSIC CMG 80851/SONY MUSIC (6.98) Extended Versions		82	sales week in a	187	
38	121 10	26	SOUNDTRACK Burlesque		18	month, courtesy of Amazon MP3, which	188	
39	190 14	27	DI-11141 DIX51EPS 33444/SPARRUW (17.30)		17	offered it as a Daily Deal on May 22 for	189	
40	145 14	11	MJJ/EPIC 88998/SUNT MUSIC (14 90)	3	43	\$3.99. It's up 111%.	190	1
41	129	24	WALL DISNEY 005072 (13.96)		1		191	
42	126 97	4	THE AIRBORNE TOXIC EVENT Ali At Once MAJØRDOM0/ISLAND 015293/IDJMG (13.98) ⊕ Ali At Once		17		192	ł
43	139 10	16	VARIOUS ARTISTS WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs word-Curblemi CMG/VERITY 77918/JLG (13.98)		29	198	193	•
44	NEW	1	LEVON HELM DIRT FARMER/VANGUARD 79858/WELK (17.98) Ramble At The Ryman	E	144	As excitement grows for his "This	194	
45	146 13	2 35	BILLY CURRINGTON			Is Country Music"	195	
4	164	6	LAURA STORY INO/COLUMBIA 86417/SONY MUSIC (10.98) Blessings		102	album, which will impact the charts	196	
47	135 14	8 8	ROY ORBISON Sove IMA Custom MARKETING GROUP 05283/SONY MUSIC (5.98)	•	104	next week, his most	197	Í
48	189 -	11		2	7	recent set rises with a 136% gain. It also	198	Í
49	149 13	8 81	FIVE FINGER DEATH PUNCH War is The Answer		T	helps that Amazon	199	ļ
			PROSPECT PARK 50100* (13.98) SOUNDTRACK Tangled	-	44	MP3 sold it for \$3.99 on May 19.	200	j

				Z
2 WEEKS	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
	2	YOLANDA ADAMS Becoming N-HOUSE 100300 EX (13 98)		99
170	73	ERIC CHURCH Carolina Carolina	•	17
55	4	EMMYLOU HARRIS NONESUCH 525966/WARNER BROS (18.98) ⊕ Hard Bargain		18
136	8	STEVIE RAY VAUGHAN Martin Scorsese Presents The Blues: Stevie Ray Vaughan EPIC/SONY MUSIC CMG 26655/SONY MUSIC (6.98)		99
140	72	KESHA KENSABE/RCA 49209-/RMG (11.98) Animal		1
NTRY	3	BRETT DENNEN UOLITOR (1534* (13.98)		55
50	12	FRANCESCA BATTISTELLI FERVENT 88086 WARNER BR0S (18.98) Hundred More Years	T	16
-	2	CKKERVIL RIVER IS (14.98) I Am Very Far		32
137	7	JANJAOWAN 105 (14.36) JANIS JOPLIN Solv Music CM6 05280/SONY MUSIC (6.98)		113
159	128	NUCKELBACK NICKELBACK ROADRUMKE 618028 (18 98) Dark Horse	۵	2
119	28	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NATIVILIT 170280 UKBN (9.98)	•	78
156	7	MCA NAHVILLE 170280 UMIN (9:96) THE COUNTDOWN KIDS 50 Silly Songs Sonoma 3978 (6:98)		99
175	35	SELENA GOMEZ & THE SCENE A Year Without Bain	•	
133	40	HOLLYWOOD 004625 (10 98) ⊕ KEM Intimacy: Album III		1
	165	UNIVERSAL MOTOWN 014469 UMR6 (13.96) (*) BOB SEGER & THE SILVER BULLET BAND Greatest Hits	8	-
EW	1	CAPITOL 30334* (16.98) KIM BURRELL The Love Album	-	168
	29	SHANACHIE 5786 (18.98) KINGS OF LEON Come Around Sundown	•	
NTRY	282	RCA 64698*/RMG (13.98) METALLICA Metallica	¢	
NTRY		ELEKTRA 61113*/AG (18.98) TRAVIS BARKER Give The Drummer Some		0
INTRY	5 105	LASALLE/INTERSCOPE 015394*/IGA (13.98) Give the Drummer Dominer Domine	5	13
aut AU	40	GASOLINE ALLEY/MCA 111413*/UME (13.98) RICK ROSS Teflon Don		5
170		MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*//DJMG (9.98) DEADMAU5 4X4=12		47
178	23	MAUSTRAP 1518 ULTRA (15.98) TAY - 12 BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection		100
131	15	ISLAND CHRUNICLES IDJMG 000884/UME (9.98) TAYLOR SWIFT Fearless	6	
191		BIG MACHINE 0200 (18.98) + Fearings VARIOUS ARTISTS WOW Hits 2011		26
113		PROVIDENT-INTEGRITY/WDRD-CURB/EMI 09516/EMI CMG (17.98)		11
EUTRY		ROSWELL/RCA 36921*/RMG (11.98)		11:
=	2	ESSENTIAL 10932/SONY MUSIC (9.98)	1	-
	2	FRENCHKISS 048* (12.98)		82
	70	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)		
115	-	BEACH STREET/REUNION 10135/SONY MUSIC (11.98)		
120	-	RCA 53472'/RMG (11.98)		
1 6 6		LYRIC STREET 002764 (13.98)		
161	-	SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)		
152		WILLIE NELSON SONT BMG CUSTOM MARKETING GROUP 05812/SONY MUSIC (9.98) Super Hits		12
-	22	LADY GAGA The Remix		
145	44	JERROD NIEMANN SEA GAYLE ARISTA NASHVILLE 65720/SMN (9.98) Judge Jerrod & The Hung Jury		
155	8	REC SPEEDWAGON EPIC:SONY MUSIC (10, 48527/SONY MUSIC (12,98) The Second Decade of Rock & Roll 1981-1991		10
ENTRY	3	JOSH TURNER MCA NASHVILLE 015348 UME (7.98)		11
168	9	PANIC! AT THE DISCO DECAYOANCE S26550/FUELED BY RAMEN (10 98) DECAYOANCE S26550/FUELED BY RAMEN (10 98) DECAYOANCE S26550/FUELED BY RAMEN (10 98)		
158	10	SOUNDTRACK Country Strong: More Music From The Motion Picture SCREEN GEMS PRODUCTIONS 34817 MADISON GATE (10.98)		2
ENTRY	51	ONEREPUBLIC Waking Up		21
67	4	STEVE EARLE NEW WEST 6195* (17.98) ⊕ UND CREATED		24
2, 150	8	JIM CROCE GEMA SPECIAL PRODUCTS 57445/CAPITOL (6.98) Bad, Bad Leroy Brown & Other Favorites		11
ENTRY	27	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98) Hits Alive		
90	30	FLEETWOOD MAC Greatest Hits	8	1
88	7	THE COUNTDOWN KIDS 50 Fun Songs For Kids solvom 3980 (6.98)		10
107	7	MANDISA What If We Were Real SPARROW 67863 (13.98)		61
ENTRY	77	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98) American Saturday Night		
180	8	THREE DOG NIGHT MCA 112073/UME (9.98) The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	•	12
112	32	DARIUS RUCKER Charleston, SC 1966 CAPITOL NASHVILLE 26939 (18.98)	-	2



ALBUMS

COMPILED B. niclscn SoundScan

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THIS WEEK	Co LAST WFFK	MEEKS 00 CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING, LABEL-(PRICE) JASON ALDEAN My Kinda Party	CERT.
V	1	-	WKS BROKEN BOW 7697 (18.98)	
	4	66	GENTLEMAN OF THE ROAD 0109*/GLASSNDTE (12.98) ④	
3	2		FLEET FOXES Helplessness Blues	
4	HOT	SHOT BUT	BEN HARPER Give Till It's Gone BEN HARPER 95067/VIRGIN (12.98)	
	1	2	TYLER, THE CREATOR Goblin XL 529* (11.98)	
6		(ii)	DISPATCH Dispatch (EP) BOMBER DIGITAL EX (4.98)	
7	7	3	COLT FORD Every Chance Get	
8	1.		AVERAGE JOE'S 226 (14.98) KATE VOEGELE Gravity Happens	-
•	11	3	COMMUNIKATE 048 EX/ATO (9.98) RANDY TRAVIS Randy Travis	-
-		3	WARNER BROS 8635 EX/CRACKER BARREL (11.98) MOBY Destroyed	
10			LITTLE IDIOT 9502*/MUTE (14 98)	- Pro-
	10	8	XL/TICKER TAPE 001*/TBD (7.98)	5
12	12	12	AARON LEWIS Town Line (EP) STROUDAVARIOUS 01013 (7 98)	
13	9		KELLY PRICE Kelly MY BLOCK/SANG GIRL! 32101/MALACO (14.98)	
14	8	3	SIXX: A.M. This Is Gonna Hurt ELEVEN SEVEN 860 (13.98)	
1	19	15	THOMPSON SQUARE Thompson Square STONEY CREEK 7677 (13.98)	
16	N	EW	SARAH JAROSZ Follow Me Down	
07	21	16	SUGAR HILL 4062/WELK (12.98) GREATEST THE CIVIL WARS Barton Hollow	-
-	-	-	GAINER SENSIBILITY D17* (11.98) FACE TO FACE Laugh NowLaugh Later	_
18	N	EW	PEOPLE LIKE YOU 8234 (15.98)	
19	16	3	MPCA 25742/BDG (14.98)	
20	NE	W	KILLER MIKE PI3dge GRIND TIME OFFICIAL/GRAND HUSTLE/TREELEAF 341/SMC (15 98)	
21	17		BOOKER T. JONES The Road From Memphis ANTI- 87101**EPITAPH (16.98)	1
22	6	2	BLACK LABEL SOCIETY The Song Remains Not The Same EONE 2363 (9 98)	
23	22	42	ARCADE FIRE The Suburbs MERGE 385° (15.96)	
24			LEVON HELM Ramble At The Ryman	
25	25	77	DIRT FARMER/VANGUARD 79858/WELK (17.98) FIVE FINGER DEATH PUNCH War is The Answer	
26		2	PROSPECT PARK 50100* (13.98) ⊕ YOLANDA ADAMS Becoming	-
	18		N-HOUSE 100300 EX (13.98) BRETT DENNEN Loverboy	
27		-	DUALTONE 01534* (13.98)	in the second se
28	5	2	JAGJAGUWAR 185* (14.98)	1
29	24	15	THE COUNTDOWN KIDS 50 Silly Songs SONOMA 3978 (6.98)	
30			KIM BURRELL The Love Album SHANACHIE 5786 (18.98)	
31	30	24	DEADMAU5 4X4 = 12 MAUSTRAP 2518/ULTRA (15.98)	
32	15	2	THE ANTLERS Burst Apart FRENCHKISS 048* (12.98)	
33	29	4	SOUNDTRACK Country Strong: More Music From The Motion Picture SCREEN GEMS PRODUCTIONS 34817/MADISON GATE (10.98)	
34	23	90	STEVE EARLE I'll Never Get Out Of This World Alive	
35	28	10	NEW WEST 6195* (17.98) ⊕ THE COUNTDOWN KIDS 50 Fun Songs For Kids	
36	NE		SONOMA 3980 (6.98) BELA FLECK & THE FLECKTONES Rock-et > Scie-nce	
-			EONE 2133 (15 98) EXPLOSIONS IN THE SKY Take Care, Take Care, Take Care	
37	26		TEMPORARY RESIDENCE 199* (14.98) ASKING ALEXANDRIA Reckiess & Relentless	
38	31	3	SUMERIAN 50 (11 98)	
39	RE-EN	ITRY	SUB POP 915* (10 98)	
40	34	7	THE COUNTDOWN KIDS 50 Sing Along Songs For Kids SONOMA 0058 (6.98)	
41	35	U.	CAGE THE ELEPHANT Thank You Happy Birthday DSP 81421*/JIVE (13.98)	
42	NE	w	KRIZZ KALIKO S.I.C. (EP) STRANGE 94 EX/RBC (6.98)	
43	NE	w	VAMPIRES EVERYWHERE! Kiss The Sun Goodbye CENTURY MEDIA 8704 (15.98)	
44	32	4	SILVERSTEIN Rescue	
45	RE-EN	TRY	HOPELESS 726* (13.98) BRANTLEY GILBERT Halfway To Heaven	
46	RE-EN		A DAY TO REMEMBER What Separates Me From You	
			VICTORY 603* (13.96) FITZ & THE TANTRUMS Pickin' Up The Pieces	
47	RE-EN		DANGERBIRD 051* (15.98)	
48	36		EONE 2115 (17.98)	
49	49	30	RAY LAMONTAGNE AND THE PARIAH DOGS God Willin' & The Creek Don't Rise RCA 65086* (16.98)	
50	46		INTOCABLE 2011 G.I.M. 029/DASMI (15.98)	
- 20				

Selena Gomez moves 18-16 on the Social 50 thanks to a 2.2 million gain in Vevo plays (up 340%). Her latest single, "Who Says" (with the Scene), has brought in a massive 34 million plays and is bulleted at No. 19 on the Pop Songs chart. Last week she was in the news thanks to her shooting the last scenes for her hit Disney series "Wizards of Waverly Place," the release of her Teen Vogue cover and her Billboard Music Awards smooch with Justin Bieber.



SOCIAL/STREAMING Billbeard.

0)	S	OCIAL 50 TH
THIS WEEK	LAST	WEEKS ON CHT	ARTIST
1	1	26	#1 LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
2	2		JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
з	3		RIHANNA SRP/DEF JAM/IDJMG
-	4	26	SHAKIRA SONY MUSIC LATIN/EPIC
0		26	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
(.)	5	26	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
7	8	26	BEYONCE MUSIC WORLO/COLUMBIA
õ	7	26	KATY PERRY CAPITOL
9	10	25	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
10	21	26	
	9	26	NICKI MINAJ YOUNG MDNEY/CASH MONEY/UNIVERSAL MOTOWN
1	19	24	BOB MARLEY TUFF GONG/SLAND/UME
13	12	26	
14	16	26	
15	13	24	CHRIS BROWN JIVE/JLG
16	13	24	
	17	20	
10	-	<u> </u>	
18	14	12	
19	20	24	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
20	22	26	LINKIN PARK MACHINE SHOP/WARNER BROS.
21	24	3	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
22	25	26	USHER LAFACE/JLG
23	11	16	ADELE XL/COLUMBIA
24	32	23	WIZ KHALIFA ROSTRUM/ATLANTIC
25	30	26	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
26	28	24	SNOOP DOGG PRIORITY/CAPITOL
27	.85	1	DEADMAU5 MAUSTRAP/ULTRA
28	26	20	BRITNEY SPEARS JIVE/JLG
29	31	26	DAVID GUETTA GUM/VIRGIN/CAPITOL
30	90	24	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
31	27	25	LUDACRIS OTP/DEF JAM/IOJMG
32	34	26	50 CENT SHADY/AFTERMATH/INTERSCOPE
33	29	26	DON OMAR ORFANATO/MACHETE
34	42	26	TIESTO MUSICAL FREEDOM
35	35	26	KE\$HA KEMOSABE/RCA/RMG
36	41	13	JUSTIN TIMBERLAKE JIVE/JLG
37	23	4	BEASTIE BOYS BROOKLYN DUST/CAPITOL
38	38	26	GREEN DAY REPRISE
39	33	18	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
40	40	26	COLDPLAY CAPITOL
41)	46	19	ALICIA KEYS J/RMG
42	44	20	DEMI LOVATO HOLLYWOOD
43	37	4	AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.
44	45	24	P!NK LAFACE/JLG
45	RE·EI	ITRY	NICKELBACK ROADRUNNER
46	50	10	GUNS N' ROSES GEFFEN
47	RE-EI	TRY	METALLICA WARNER BROS.
48	NE	w	FLEET FOXES SUB POP
19	39	22	CHRISTINA GRIMMIE UNSIGNEO
i0	NE	w	MARIAH CAREY ISLAND/IDJMG
ľ		20	

Fleet Foxes make their debut on the Social 50, arriving at No. 48. The Seattle-based folk rock group made impressive gains on Facebook (40%) and Twitter (78%), with a weekly total gain of 16,000 fans and 2,100 followers, respectively. In support of their second album, "Helplessness Blues

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support of their second album, "Helplessness Blues," Fleet Foxes made their first U.S. TV performance on "Late Night With Jimmy Fallon" on May 20.

0)	Y	
THIS	LAST WEEK	WEEKS ON CHT	TITLE The week's most-streamed videos on Yahoo! Music. ARTIST (IMPRINT/LABEL)
1	-	1	WHAT ARE WORDS CHRIS MEDINA (19/INTERSCOPE)
2	4	7	E.T. KATY PERRY FEATURING KANYE WEST (CAPITOL)
	T	2	PERSONAL JESUS DEPECHE MODE (SIRE/REPRISE)
		2	I'M INTO YOU JENNIFER LOPEZ FEATURING LIL WAYNE (ISLAND/IDJMG)
		9	LOOK AT ME NOW CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
	8	16	F**KIN' PERFECT PINK (LAFACE/JLG)
T	6	5	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJMG)
*	-	1	STEAL YOUR HEART AUGUSTANA (EPIC)
9	9	34	S&M RIHANNA (SRP/DEF JAM/IDJMG)
10	11	18	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
.11	11	3	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
12	-	1	THE LAZY SONG BRUNO MARS (ELEKTRAIATLANTIC)
u.		1	I NEED A DOCTOR DR. DRE FEATURING EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
(0)()	-	2	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
38		4	ROLLING IN THE DEEP

0)	AS	OL RADIO AOL 🍉
THIS	LAST WEEK	50 E	
1	1	13	ROLLING IN THE DEEP
2	4	11	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
3	3	10	ON THE FLOOR JENNIFER LOPEZ (NO LABEL)
SII!	F.	4	IF I DIE YOUNG The Band Perry (Republic Nashville)
05	E	19	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
6	3	5	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	6	7	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
8	8	7	THE SHOW GOES ON LUPE FIASCD (1ST & 15TH/ATLANTIC)
9	11	3	THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)
-	9	U	GIVE ME EVERYTHING PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
11	15	2	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	14	3	ROLL UP wiz khalifa (rostrum/atlantic)
13	13		WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)
11	10	9	I NEED A DOCTOR DR. DRE FEATURING EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
15	-	1	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)

artists on the s and weekly

Dage reser

along with a an, Inc. All ri

distributors. SOCIAL 50: A ns of friends/fans/followers . LLC and Nielsen SoundSca

rumied via major branch o ding their weekly addition: Prometheus Global Media.

In bler 2011,

lects titles sold via independent distr srking sites. Artists' popularity is dete on billboard.biz for rules and explant

INDEPENDENT: leading social ne See Charts Lege 2

0								
TH1S WEEK	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.							
1	GENTLEMEN HALL							
	THE WEEKND							
	AMIR BESO							
3	VICCI MARTINEZ							
5	ABEL PINTOS							
	FRIDA GOLD							
7	BIRDY							
8	ZOMBI							
9	ANTH MELO							
10	INTO IT. OVER IT.							
11	AYSEL TEYMURZADEH							
12	MARY MAGDALAN							
13	WOLF PEOPLE							
14	LUKE PICKETT							
15	ACTION ITEM							
1								

Data for week of JUNE 4, 2011

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HOT 100

HOT 100 AIRPLAY

1			the second s
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	# E.T. 5 WKS KATY PERRY FEAT. KANYE WEST (CAPITOL)
2	2	10	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
3	3	13	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
0	4	12	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
0	5	11	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
6	8	6	GIVE ME EVERYTHING PITBULL (MR. 305 POLO GROUNDS/J/RMG)
0	10	10	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
8	12	12	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
9	6	23	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/OEF JAM/IDJMG)
10	9	15	LOOK AT ME NOW CHRIS BROWN (JIVE/JLG)
11,	7	16	S&M RIHANNA (SRP/DEF JAM/IDJMG)
12	14	11	ROLL UP wiz khalifa (Rostrum/Atlantic/RRP)
13	11	13	WRITTEN IN THE STARS TINIE TEMPAH FEAT, ERIC TURNER (JST.) BING LONDON/PARLOPHONE/CAPITOL)
12	17	16	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
15	13	20	F**KIN' PERFECT PINK (LAFACE/JLG)
16	16	26	F**K YOU (FORGET YOU) CEE LD GREEN (RADICULTURE/ELEKTRA/RRP)
17	15	16	BLOW KESHA (KEMOSABE/RCA/RMG)
10	22	5	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN)
19	18	18	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
20	19	43	JUST THE WAY YOU ARE BRUND MARS (ELEKTRA/ATLANTIC)
21	21	8	SURE THING MIGUEL (BLACK ICE BYSTDRM/JIVE/JLG)
22	26	8	OLD ALABAMA BRAD PAISLEY FEAT. ALABAMA (ARISTA NASHVILLE)
23	20	31	FIREWORK KATY PERRY (CAPITOL)
24	28	14	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)
25	29	6	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)

HOT DIGITAL SONGS

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 TITLE

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 ABRIST (MPRINT/PROMOTION LABEL)

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 State
 ADELE (KL/COLUMBIA)

5 11 THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC

HPE FLASCO (

JUST A KISS

14 15 BORN THIS WAY

ADY GAGA (STREAML

25 13 ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RF

E.T.

BULL FEAT NE-YO, AFROJACK & NAYER (MR. 305/

KATY PERBY FEAT. KANYE WEST (CAPITOL PARTY ROCK ANTHEM

6 13 BRUND MARS (ELEKTRA/ATLANTIC): 6 13 ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)

7 12 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)

SUPER BASS

TILL THE WORLD ENDS

THE EDGE OF GLORY

18 27 DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAMIDJMG)

12# WRITTEN IN THE STARS

17 39 F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/R

KESHA (KEMOSABE/RCA/RMG

HONEY BEE

BLAKE SHELTON

24 22 18 S&M RIHANNA (SRP/DEF JAM/ID

DIRT ROAD ANTHEM

33 6 MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MO

16 LOOK AT ME NOW CHRIS BIOWN FEAT UL WAYNE & BUSTA RHYMES (JME/JLG) 21 THE SHOW GOES ON

15TH/ATLANTIC) DIRTY DANCER ENRIQUE IGLESIAS WITH USHER FEAT UL WAYNE (UNIVERSAL REPUBLIC)

MUNE KONLIVE/INTERSCOPE

(NE/KONLIVE/INTERSCOPE)

HAIR LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)

LAST WFFK	SHI	
	N.N.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
31	7	MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
34	10	WITHOUT YOU KEITH URBAN (CAPITOL NASHVILLE)
24	29	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
36	8	MEAN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
25	15	HEART LIKE MINE MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
35	9	PRICE TAG JESSIE J FEATURING B.O.B (LAVA/UNIVERSAL REPUBLIC)
33	13	BACKSEAT NEW BOYZ FEAT THE CATARACS & DEV (SHOTTY/WARNER BROS.)
40	5	HONEY BEE BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)
27	23	MOMENT 4 LIFE NICKI MINAJ FEAT DRAKE IYOUNG MONEY/CASH MONEY/UWVERSAL MOTOWN)
38	10	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)
32	9	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
54	2	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
30	15	A LITTLE BIT STRONGER SARA EVANS (RCA NASHVILLE)
37	11	FAR AWAY MARSHA AMBROSIUS (J/RMG)
44	4	PARTY ROCK ANTHEM LMFA0 (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
45	14	BLEED RED RONNIE DUNN (ARISTA NASHVILLE)
43	7	TOMORROW CHRIS YOUNG (RCA NASHVILLE)
42	7	IF HEAVEN WASN'T SO FAR AWAY JUSTIN MOORE (VALORY)
48	3	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
59	2	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
49	6	SOMEWHERE ELSE TOBY KEITH (SHOW DOG-UNIVERSAL)
39	12	LIVE A LITTLE KENNY CHESNEY (BNA)
41	15	BORN THIS WAY
50	5	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)
60	3	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD)

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27 21 6 JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)

36 10 WHO SAYS SELENA GOMEZ & THE SCENE (MOLLYWOOD

4 TONIGHT TONIGHT

OT CHELLE RAE

31 21 F**KIN' PERFECT PINK (LAFACE JLG)

KATY PERRY (CAPITOL)

46 16 FOR THE FIRST TIME

CAC BROWN BAND FEAT JIMMY BUF

13 I WON'T LET GO RASCAL FLATTS (BIG MACH

7 TOMORROW CHRIS YOUNG (RCA NASHVILLE

43 8 MEAN TAYLOB SWIFT (BIG MACHINE)

1 BALLIN

42 31 FIREWORK

THE SCI KNEE DEEP

3

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52 4

SELENA GOMEZ & THE SCENE (HOLLYWOOD)
 URE IMAGINATION
 GLEE GAST (20TH CENTURY FOX TV/COLUMBIA)
 INEED A DOCTOR
 DR. DRE FEAT FMUMPLA & SEV AR FORM ATTENDED

DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/

20 ARE YOU GONNA KISS ME OR NOT

YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG)

YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)

HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)

5 COUNTRY GIRL (SHAKE IT FOR ME)

RUN THE WORLD (GIRLS)

19 ALL OF THE LIGHTS

 Hui chelle Rae (Jive/JLG)

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 JAR OF HEARTS CHRISTINA PERRI (MS PERRI LANE/ATLANTIC/RI

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 BOW CHICKA WOW WOW MER POSHE Rear LIN WAVE (JIDUO)

MIKE POSNER FEAT, LIL WAYNE (J/

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RINT/PROMOTION LABEL)

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WEEK	LAST		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	
1	1	5	ADELE (XL/COLUMBIA)	
2	3	28	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	Ģ
		2	(IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA)	
4		18	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
		-	COUNTRY SONG SEETHER (WIMD-UP)	
	5	28	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	•
7	4	45	DOG DAYS ARE OVER FLORENCE + THE MACHINE [UNIVERSAL REPUBLIC]	
8	11	31	MARRY ME TRAIN (COLUMBIA)	
9	8	44	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
10	-	1	KISS ME SLOWLY PARACHUTE (MERCURY/IDJMG)	
11	9	71	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)	
12		2	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMD/ISLAND/DJMG)	
13	18	53	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
14	18	72	HEY, SOUL SISTER TRAIN (COLUMBIA)	E
15	14	41	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYW000)	
Aver a				

R&B/HIP-HOP

2 4 7 SUPER BASS NICKI MINAL (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMP

LUPE FIASCO (1ST & 15TH/ATLANTIC COPE PASED (151 & 151 ALCANTO)
 COVE PASED (151 & 151 ALCANTO)
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 INTITEN IN THE STARS UNITED IN THE STARS

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 F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/A

NEW BOYZ FEAT, THE CATARACS & DEV (SH 16 I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (A) ALL OF THE LIGHTS

KANYE WEST (ROC-A-FELLA/DEF JAM/IDJM BALLIN YOUNG JEEZY FEAT. LIL WAYNE (CTE/OEF JAM/IDJMG RUN THE WORLD (GIRLS)

DANCE/ELECTRONIC

TITLE ARTIST (IMPRINT/LABEL)

3 3 6 JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)

21 HELLO
 HELLO
 HELLO
 HELLO
 HELLO
 WHERE THEM GIRLS AT
 BAYD GUETAFAIL RD BALA MCD MMAN MMATA MUSCASTRUMERY

EDWARD MAYA & VIKA JIGULINA (ULTRA

BARBRA STREISAND

POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSC

AVALINE/KONLI

NLVE/CHERRYTRE

2 1 9 TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)

6 72 I GOTTA FEELING THE BLACK EYED PEAS (INTERS STEREO LOVE

9 10 9 BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI (JIVE

BAD ROMANCE LADY GAGA (STREAMLINE/KON

13 35 TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (WALL

- 1 SAVE THE WORLD

SWEDISH HOUSE MAFIA 15 14 72 BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.A.WINTERSCOPE

THRE (BIG PLAY/INIVERSAL BEPUBLIC/UMBC

MOTIVATION KELLY ROWLAND FEAT LIL WAYNE

BEYONCE (COLUN

GIVE ME EVERYTHING

#1 3 WKS

4 3 27 THE SHOW FEAT LIL WAYNE & BUSTA RH LUP FARAD LIL WAYNE & BUSTA RH LUP FARAD LIC Y LETLAN WAYNE & BUSTA RH LUP FARAD LIC Y LETLAN WAYNE

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THIS WEEK LAST WEEK WEEKS

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15 14 7 RACKS

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CERT

Billboard,

SALES DATA COMPILEO B

nielsen SoundScan

	-	1	20	11
0)	C	OUNTRY	
WEEK	LAST WEEK	WEEKS ON CHT		CERT.
1	1	3	#1 JUST A KISS JWKS LADY ANTEBELLUM (CAPITOL NASHVILLE)	
2	3	10	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BDW)	
3	2	7	HONEY BEE BLAKE SHELTON WARNER BROS./WMN)	
4	15	49	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	
5	10	31	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)	
8		5	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)	
T	-	15	MEAN TAYLOR SWIFT (BIG MACHINE)	•
8	16	5	KNEE DEEP Zac Brown Band Feat. Jimmy Buffett (Southern Groundvatuantic Bigger Picture)	
•		20	I WON'T LET GO RASCAL FLATTS (BIG MACHINE)	
10	6	14	TOMORROW CHRIS YDUNG (RCA)	
11	11	6	OLD ALABAMA BRAD PAISLEY FEAT. ALABAMA (ARISTA NASHVILLE)	
12	8	36	A LITTLE BIT STRONGER SARA EVANS (RCA)	•
13	9	11	HOMEBOY ERIC CHURCH (EMI NASHVILLE)	
14	14	16	YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE)	
15	13	29	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSDN (BROKEN BOW)	

JUN

C

THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.			
1	1	40	TO ANZA KUDURO	_			
2	2	54	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	•			
3	3	12	TABOO DON DMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)				
4		72	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	2			
5	8	29	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)				
6	7	31	RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)				
7	9	72	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)				
	4	2	YOU ROMED SANTOS (SONY MUSIC LATIN)				
9	10	72	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UN/VERSAL MUSIC LATINO)				
10	11	36	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)				
11	6	3	ANGRY BIRDS RIO SALSA ROVID MOBILE (ANGRY BIRDS HOVID MOBILE)				
12	13	51	CORAZON SIN CARA PRINCE ROYCE (TDP STOP)				
13	11	18	EL AMOR QUE PERDIMOS PRINCE ROYCE (TOP STOP)				
14	-	66	STAND BY ME PRINCE ROYCE (TOP STOP)				
15		37	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)				

	\bullet)	C	LASSICAL	
CERT.	THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	CERT.
	1	-	1	O SOLE MIO INVK IL VOLO (OPERA BLUES/GATICA/RENTOR/GEFFEN/IGA)	
	2	1	72	YOU RAISE ME UP JOSH GROBAN (143/REPRISE WARNER BROS.)	
	3	2	72	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI (NEMO STUDIC/ANGEL/BLG)	
	4	j.	1	SMILE IL VOLO (OPERA BLUES/GATICA/RENTOR/GEFFEN/IGA)	
	5		1	IL MONDO	ļ
6	6	4	72	SUITE FOR SOLO CELLO NO. 1 IN Y0-Y0 MA (SONY CLASSICAL/SONY MASTERWORKS)	1
	7	3	63	THE PRAYER CELINE DION WITH ANDREA BOCELLI (EPIC/SONY MUSIC)	1
5	8	5	72	DEBUSSY: CLAIR DE LUNE CLAUDE DEBUSSY (NOT LISTED)	
	9	M	2	POMP AND CIRCUMSTANCE USAF HERITAGE OF AMERICAN BAND (COKER & MCCREE)	
	10		72	MOONLIGHT SONATA	
6	11	-	68	ALL I ASK OF YOU SARAH BRIGHTMAN (REALLY USEFUL/DECCA/UNIVERSAL CLASSICS GROUP)	1
4	1	-	10	PACHELBEL: CANON IN D JEAN-FRANCOIS PAILLARD & ORCHESTER DE CHAMBRE (SAVOY/SLG)	
	13	-	1	THIS TIME IL VOLO (DPERA BLUES/GATICA/RENTOR/GEFFEN/IGA)	
	14	17	28	PROLOGUE JOHN WILLIAMS (WARNER SUNSET/NONESUCH/ATLANTIC/AG)	
8	15	8	43	PACHELBEL: CANON IN D MAJOR	
			Max		

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VARNER BROS. (NASHVILLE)/WMM

4 POP/ADULT/ROCK Billboard.

SALES DATA nielsen nielsen RDC SoundSca

C	9	Μ	AINSTREAM
É		П	OP 40
	1		
	ST	EEKS	TITLE
5	53	30	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	# E.T. SWKS KATY PERRY FEAT. KANYE WEST (CAPITOL)
2	12	15	JUST CAN'T GET ENOUGH
	1200	-	THE BLACK EYED PEAS (INTERSCOPE)
3	3	10	ADELE (XL/COLUMBIA)
4)	4	11	TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG)
5		14	ON THE FLOOR
			JENNIFER LOPEZ FEAT. PITBULL (ISLANO/IDJMG)
6	6	12	THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC)
	9		WRITTEN IN THE STARS
1	1	10	THRE TEMPAH FEAT. EFIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL
-	7	18	KESHA (KEMOSABE/RCA/RMG)
G.	9	17	S&M BIHANNA (SRP/DEF JAM/IOJMG)
0	14	6	GIVE ME EVERYTHING
	-	-	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG
-	10	13	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
2	12	17	
	N.	1º	THE SCRIPT (PHONOGENIC/EPIC) PRICE TAG
3	14	6	JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC)
4	16	9	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
5	13	32	F**K YOU (FORGET YOU)
		-	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
6	15	20	PINK (LAFACE/JLG)
7)	17		BACKSEAT NEW BOYZ FEAT THE CATABACS & DEV (SHOTTY/WARNER BROST)
8	31	2	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
	51	2	GAINER LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	19	7	WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOO)
•		8	TONIGHT TONIGHT
			HOT CHELLE RAE (JIVE/JLG)
1	23	6	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
2	25	7	HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
3	20	5	GOOD LIFE
			DNEREPUBLIC (MOSLEY/INTERSCOPE)
4		7	PARTY ROCK ANTHEM LIMFAO FEAT. LAUREN BEINETT & GOONHOCK (PARTY ROCK/WILLLIAM/CHERRYTREE/INTERSCOPE)
5	20	15	BORN THIS WAY
	Gro		LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
	- 210	4	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
	39	2	DON'T WANNA GO HOME JASON DERULD (BELUGA HEIGHTS/WARNER BROS.)
8	22	13	BOW CHICKA WOW WOW
			MIKE POSNER FEAT LIL WAYNE (J/RMG)
	26	19	AVRIL LAVIGNE (RCA/RMG)
	34	5	LOOK AT ME NOW
1	24	11	CHRIS BROWN FEAT, LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
-	N.	11	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
2	33	9	BOYFRIEND BIG TIME RUSH (NICKELODEON/COLUMBIA)
			DIRTY DANCER
-	-		ENRIQUE IGLESIAS WITH USHER FEAT UL WAYNE (UNIVERSAL REPUBLIC) SAY HELLO TO GOODBYE
2	35	6	SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN)
i	29	14	SING MY CHEMICAL ROMANCE (REPRISE)
	40	2	SUPER BASS
	40	-	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	18,	6	JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
	ME		WHERE THEM GIRLS AT
	-		DAVID GUETTA FEAT, FLD RIDA & NECK MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
	38	19	BRITNEY SPEARS (JIVE/JLG)
	20	11	MOMENT 4 LIFE
	32	11	NICK! MINAJ FEAT. DRAKE (YDUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)

Pitbull logs his fastest trip to the Mainstream Top 40 top 10 as a lead artist, as "Give Me Everything," featuring Ne-Yo, AfroJack and Nayer, shoots 14-10 in its sixth week. Of his previous two top 10 ascensions with lead billing, "I Know You Want Me (Calle Ocho)" required 10 weeks to reach the region in 2009 and "Hey Baby (Drop It to the Floor)," featuring T-Pain, entered the top 10 in its 14th frame in March. "Give" marks Pitbull's sixth top 10 overall.

On Adult Top 40, as Adele's "Rolling in the Deep" rewrites the format record for most weekly plays (4,928) for a second consecutive issue, OneRepublic scores its 'Good Life" lifts 12-9. In th

have begun with better top 10 streaks: Goo Goo Dolls (13, 1996-2007). Daughtry (eight, 2007-10) and Matchbox Twenty (seven, 1997-2001). OneRepublic arrived as the featured act on Timbaland's six-week No. 1 "Apologize" in 2008.

	op 10—its entire chart output—a: 5 15-year history, only three grou	
	1-2-	
1		
N.	PITBULL	

		A	DULT
-			ONTEMPORARY"
HIS	AST	WEEKS	
1	2	33	JUST THE WAY YOU ARE
2		21	17 WKS BRUNO MARS (ELEKTRA/ATLANTIC)
3	3	0101	KATY PERRY (CAPITOL)
			DAUGHTRY (19/RCA/RMG)
		20	
5	5	24	
6		10	PINK (LAFACE/JLG) MINE
7	7		TAYLDR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
0	9	11	GREATEST GAINER ADELE (XL/COLUMBIA)
9	8	22	SECRETS DNEREPUBLIC (MOSLEY/INTERSCOPE)
10	10	11	HOLD ON MICHAEL BUBLE (143/REPRISE)
1	11	20	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
12	12	26	RAISE YOUR GLASS PINK (LAFACE/JLG)
13	13	17	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
14	14	16	BACK TO DECEMBER
15	16	10	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) F**K YOU (FORGET YOU)
16	15		CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
			THE SCRIPT (PHONOGENIC/EPIC) DOWNTOWN TRAIN
17	19	10	BOB SEGER & THE SILVER BULLET BAND (CAPITOL)
18	18	8	MATTHEW MORRISON (MERCURY/IDJMG)
19	20	4	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TDURDFORCE)
20	21	20	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
21	22	12	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)
22	25	6	GOD GAVE ME YOU DAVE BARNES (RAZOR & TIE)
	24	3	E.T. KATY PERRY (CAPITOL)
23			
23 24	23	13	
	23 26	13	STEVIE NICKS (REPRISE) BORN THIS WAY
24	1 Trans		STEVIE NICKS (REPRISE)
24	26	14	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
24	26	14	STEVIE NICKS (REPRISE) BORN THIS WAY
24	26	14	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
24	26	14	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
24	26	14	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
24 25	14ST WEEK	WEEKS DI CHI	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULT TOP 40 ¹¹⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) MIN ROLLING IN THE DEEP
24 23 Mex	26 TAST MEK	A SXBAN 24	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 ¹¹⁴ TITLE ARTIST (MAPRINT / PROMOTION LABEL) ADDELE (XL/COLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME
24 25 Mainter 2 2	26 1847 1 2	4 S H	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULT TOP 400 ¹¹⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 ROLLING IN THE DEEP AVXES ADELE (XL/COLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) E.T.
24 23 14 24 24 24 24 24 24 24 24 24 24 24 24 24	26 Iser 1 2 3	4 System 24 20 30	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 40 ¹⁰⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) MOLLING IN THE DEEP ADDEL (XU/COLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) E.T. KATY PERRY (CAPITOL) F**K YOU (FORGET YOU)
24 23 1 1 1 1 1 2 3 4	26 1871 1 2 3 4	4 9953 24 20 30 10	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 ¹¹⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) ARTIST (IMPRINT / PROMOTION LA
24 25 Interest 1 2 3 3 5	26 1str 1 2 3 4 5	4 SSE3 24 20 30 10 18	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 400 ¹¹⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) MICHAELE (AU/OLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) E.T. KATY PERRY (CAPITOL) F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON 5 (AAM/OCTONE/INTERSCOPE) I DO
24 29 SHI 2 3 4 5 6 7	26 1str 1 2 3 4 5 6 8	24 20 30 10 18 16	STEVIE NICKS (REPRISE) BORN THIS WAY LAY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 ¹¹⁴ TITLE ARTIST (MAPRINT / PROMOTION LABEL) ADDLLING IN THE DEEP ADDLLING IN THE DEEP ADDLLING IN THE DEEP ADDLLING IN THE DEEP ADDLLING SIN THE SIN
24 23 894 0 2 3 4 5 5 7 8 7	26 1847 1 2 3 4 5 6 8 10	24 20 30 10 18 16 16 16	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 400 ¹¹⁴ TITLE ARTIST (MAPRINT / PROMOTION LABEL) MADDING (CAPITOL) F**K YOU (FORGET YOU) CEL 10 GREEN (RADICUTURE/ELEXTRA/REP) NEVER GONNA LEAVE THIS BED MANDON 5 (AAM/OCTOME/INTERSCOPE) I DO COLUBIE CAILLAT (UNIVERSAL REPUBLIC)
24 23 3 4 5 6 7 7 0 9	26 1911 1 2 3 4 5 6 8 10 12	24 30 10 18 16 16 16 10	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 40 ¹⁰⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) WWW ROLLING IN THE DEEP ADELE (XU/COLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) E.T. KATY PERRY (CAPITOL) F**K YOU (FORGET YOU) CEE LO GAREN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON S (AM/OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
24 23 8 8 1 2 3 3 4 5 6 7 7 8 9 10	26 1811 1 2 3 4 5 6 8 10 12 7	4 20 30 10 18 16 16 16 10 24	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 400 ¹⁰⁴ TITLE ARTIST (MAPRINT / PROMOTION LABEL)
24 23 3 3 4 5 6 7 8 10 10 11	26 1817 1 2 3 4 5 6 8 10 12 7 11	24 20 30 10 18 16 16 16 16 10 24 12	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 TH TITLE ARTIST (IMPRINT / PROMOTION LABEL) MILE (IMPRINT / PROMOTION LABEL / MILE (IMPRINT / PROMOTION LABEL)
24 23 3 4 5 6 7 8 9 10 11	26 1541 1 2 3 4 5 6 8 10 12 7 11 14	24 20 30 10 18 16 16 16 10 24 12 18	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 ¹¹⁴ TITLE ARTIST (MAPRINT / PROMOTION LABEL) ADD LLING IN THE DEEP ADDLE (XU/COLUMBIA) F*KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCIPT (PHONOGENIC/EPIC) E.T. KATY PERRY (CAPITOL) F*K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON 5 (AAM/OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) GOOD LIFE DINARCY (MOSLEY/INTERSCOPE) GREENADE BRUND MARS (ELEKTRA/ATLANTIC) FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE) SING NY CHEMICAL ROMANCE (REPRISE)
24 23 3 3 4 5 6 7 8 10 10 11	26 1817 1 2 3 4 5 6 8 10 12 7 11	24 20 30 10 18 16 16 16 16 10 24 12	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 40 ¹⁰⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) INFORMATION (MPRINT / PROMOTION LABEL) INFORTHE FIRST TIME THE JOB (MURLING IN THE DEEP ADDLE (XU/COLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) E.T. KATY PERRY (CAPITOL) F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEXITRA/RRP) NEVER GONNA LEAVE THIS BED MARDON S (AM/OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) GOOD LIFE DNEREPUBLIC (MOSLEY/INTERSCOPE) GRENADE BRUND MARS (ELEXITRA/ATLANTIC) FALLING IN LIFENDUS (GEFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) EMENT AND CONSTRUCTIONS
24 23 3 4 5 6 7 8 9 10 11	26 1541 1 2 3 4 5 6 8 10 12 7 11 14	24 20 30 10 18 16 16 16 10 24 12 18	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 ¹¹⁴ TITLE ARTIST (MAPRINT / PROMOTION LABEL) AND GALLING IN THE DEEP AND GREEN (LAPICOL) F**K YOU (FORGET YOU) GEE LO GREEN (RADICULTURE/LEXTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON 5 (AGM/OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) GOOD LIFE DURARPUBLIC (MOSLEY/INTERSCOPE) GREENADE BRUND MARS (ELEKTRA/ATLANTIC) FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) CHEMENS THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC) THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC) HELAZY SONG BRUND MARS (ELEKTRA/ATLA
24 23 3 4 5 6 7 8 9 10 11 12 13	26 19 1 2 3 4 5 6 8 10 12 7 11 14 17	24 20 30 10 18 16 16 16 16 10 24 12 18 6	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 40 [™] TITLE ARTIST (MARRINT / PROMOTION LABEL) TOP 10 ROLLING IN THE DEEP ARDEL X/L/OLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONGENIC/EPIC) E.T. KATY PERBY (CAPITOL) F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE) I DO COLBE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANUY GRAMMER (S-CURVE) GOOD LIFE DINEREPUBLIC (MOSLEY/INTERSCOPE) SING MY CHEMICAL ROMARS (ELEKTRA/ATLANTIC) FALLING IN LIFEDOUSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMARS (ELEKTRA/ATLANTIC) UNCHARTED SARA BAREILLES (EPIC) WHAT THE HELL AVIEL AVIED (RA/RMG)
24 23 3 4 5 6 7 7 8 10 10 11 12 13 14	26 JSMM 1 2 3 4 5 6 8 10 12 7 11 14 17 16	24 20 30 10 18 16 16 16 10 24 12 18 6 18	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 [™] TITLE ARTIST (IMPRINT / PROMOTION LABEL) MULLING IN THE DEEP ARTIST (IMPRINT / PROMOTION LABEL) MULLING IN THE DEEP ARTIST (IMPRINT / PROMOTION LABEL) F**KIN' PERFECT PINK (LAFACE/JLG) F**K YOU (FORGET YOU) CEE LO GREN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON 5 (AAM/OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDO GRAMMER (S-CURVE) GOOD LIFE DINAERUBUIC (MOSLEY/INTERSCOPE) GRENADE BRUND MARS (ELEKTRA/ATLANTIC) FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) CHLATEST THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC) SARA BARELIES (EPIC) WHAT THE HELL AVRIL LAVIENE (RC/MKG) BORN THIS WAY
24 23 3 4 5 6 7 8 9 10 11 12 13 14 15	26 Isyn 1 2 3 4 5 6 8 10 12 7 11 14 17 16 13	24 20 30 10 18 16 16 16 16 16 16 16 16 16 16 16 16 16	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 ¹¹⁴ TITLE ARTIST (MAPRINT / PROMOTION LABEL) AND GALLING IN THE DEEP AND GALLING IN THE SCOPE) I DO COLBIE CALLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) GOOD LIFE DINARCY (CASTRA) GOOD LIFE BUNDO MARS (ELEKTRA/ATLANTIC) FALLING IN LIFENDSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) CHEMIST THE LAZY SONG BUNDO MARS (ELEKTRA/ATLANTIC) FALLING IN LIFENDSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) CHEMIST THE LAZY SONG BUNDO MARS (ELEKTRA/ATLANTIC) THE LAZY SONG BUNDO MARS (ELEKTRA/ATLANTIC) UNCHARTED SARA BAREILLES (EPIC) WHAT THE HELL AVRIL LAVIGNE (ROJ/RMG) BORN THIS WAY
24 23 3 3 4 5 6 7 7 9 9 10 11 12 13 14 15 16	26 1911 1 2 3 4 5 6 8 10 12 7 11 14 17 16 13 15	24 20 30 10 18 16 16 16 16 16 16 16 16 16 16 16 16 16	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 40 ¹⁰⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) TITLE ARTIST (IMPRINT / PROMOTION LABEL) TOP COLLING IN THE DEEP ARDEL (XL/COLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONGENIC/EPIC) E.T. KATY PERBY (CAPITOL) F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON 5 (AAM/OCTONE/INTERSCOPE) I DO COLBE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANUY GRAMMER (S-CURVE) GOOD LIFE DIREPUBLIC (MOSLEV/INTERSCOPE) SING MY CHEMICAL ROMARS (ELEKTRA/ATLANTIC) FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMARS (ELEKTRA/ATLANTIC) FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMARS (ELEKTRA/ATLANTIC) UNCHARTED SARA BAREILLES (EPIC) WHAT THE HELL AVRIL LAVIGINE (RCA/RMG) BORN THIS WAY LADY CAME TO THE EDGE
24 23 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	26 1941 1 2 3 4 5 6 8 10 12 7 11 14 17 16 13 15 18	24 20 30 10 18 16 16 16 16 16 16 16 18 18 19 15 16	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 TH TITLE ARTIST (MAPRINT / PROMOTION LABEL) ARTIST (MAPRINT / PROMOTION LABEL) F**K (N' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) E.T. KATY PERRY (CAPITOL) F**K YOU (FORGET YOU) CE LG GREN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MAROON S (AM//OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) GOOD LIFE DUNG MARS (ELEKTRA/ATLANTIC) FALLING IN LIFEHOUSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMANGE (REPRISE) FILENTST THE LAZY SONG BRUNG MARS (ELEKTRA/ATLANTIC) THE LAZY SONG BRUNG MARS (ELEKTRA/ATLANTIC) MY CHARTED SARA BARELLES (EPIC) WHAT THE HELL AVIELLAVIGUNE (RG//IMG) BOORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) CLOSER TO THE EDGE THIRTY SECONDS TO MARS (MAMOTIAL/VIRGIN/CAPITOL) SAVE ME, SAN FRANCISCO
24 23 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	26 1911 1 2 3 4 5 6 8 10 12 7 11 14 17 16 13 15 18 21	24 20 30 10 18 16 16 16 16 10 24 12 18 6 18 19 15 16 4	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 40 ¹⁰⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) TOP THE CONTROL ADDEL ROLLING IN THE DEEP ADDEL (XU/COLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) E.T. KATY PERRY (CAPITOL) F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MAROON 5 (ABM/OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) GOOD LIFE DIREPUBLIC (MOSLEY/INTERSCOPE) GRENADE BRUND MARS (ELEKTRA/ATLANTIC) FALLING IN LIFENUSE (GPIC) WHAT THE HELL AVRIL LAVIENE (REA/ATLANTIC) THE LAZY SONG BORN THIS WAY LADY GAMS TO THE EDGE THIST YSEONOS TO MARS (IMMOTIAL/VIRGIN/CAPITOL) SAVE ME, SAN FRANCISCO THING TO BELIEVE IN PARACHUTE (MERCURY/IDJMG) DON'T YOU WANNA STAY
24 23 3 4 5 6 7 8 10 7 8 10 7 8 10 11 12 13 10 11 12 13 14 15 16 10 10	26 Istin 1 2 3 4 5 6 8 10 12 7 11 14 17 16 15 18 21 19 21	24 20 30 10 18 16 16 16 10 24 12 18 6 18 19 15 16 4 3	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 TH TITLE ARTISTA (MAPRINT / PROMOTION LABEL) ADVICEDUMBIA F*KIN' PERFECT PINK (LAFACE/LIG) F*K (N' PERFECT PINK (LAFACE/LIG) F*K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/LEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON 5 (AAM/OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) GOOD LIFE ONARPUBLIC GOOD LIFE BRUND MARS (ELEKTRA/ATLANTIC) F4LLING IN LIFEHOUSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) CHEMICS MARCON LIFE BRUND MARS (ELEKTRA/ATLANTIC) F4LLING IN LIFEHOUSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) CHEMICS BRUND MARS (ELEKTRA/ATLANTIC) F4LLING IN LIFEHOUSE (GEFFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) CHEMICS BRUND MARS (ELEKTRA/ATLANTIC) SAR BAREILLES (EPIC) WHAT THE HELL AVRILLAVIGNE (RGA/RMG) BOON THE DGE SOMETHING TO BELIEVE IN PARCHUTE (MERCURY/IDJMG) DON'T YOU WANNA STAY JASON ALDEAN WITH STACON INFORMATICS DATES
24 23 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 11 15 16 10 20	26 1911 1 2 3 4 5 6 8 10 12 7 11 14 17 16 13 15 18 21 19 2	30 10 18 16 16 18 19 15 16 13	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 400 ¹⁰⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) TOP THE CONTROL (LING IN THE DEEP) ADELE (XU/COLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) E.T. KATY PERRY (CAPITOL) F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON 5 (AM/OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANUY GRAMMER (S-CURVE) GOOD LIFE BIRUD MARS (ELEKTRA/ATLANTIC) FALLING IN LIFENDISE (GEFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) ENERPEDISE (GEFEN/INTERSCOPE) SING MY CHEMICAL ROMANCE (REPRISE) ENERTIMENT THE HELL AVRIL LAVIGNE (REA/ATLANTIC) THE LAZY SOONG BORN THIS WAY LADY SEGNISS TO MARS (LIEXTRA/ATLANTIC) UNCHARTED SARA BAREILLES (EPIC) WHAT THE HELL AVRIL LAVIGNE (REA/RMG) BORN THIS WAY LADY GADA SIAS (MIMORTAL/VIRGIN/CAPITOL) SAVE ME, SAN FRANCISCO THEN SECONS TO MARS (IMMORTAL/VIRGIN/CAPITOL) SAVE ME, SAN FRANCISCO TAIN (COLUMBIA) SOMETHING TO BELIEVE IN PARACHUTE (MERCURY/IDJMG) DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW) PARIS BACE POTERS THE NOCTURINALS (RAGGED COMPANY/HOLLYWOOD) JUST CAN'T GET ENDUC
24 23 3 4 5 6 7 7 8 10 10 11 12 13 14 15 16 10 10 11 12 13 14 15 16 10 10 11 12 13 14 15 16 10 10 12 10 10 10 10 10 10 10 10 10 10 10 10 10	26 1991 1 2 3 4 5 6 8 10 12 7 11 14 17 16 13 15 18 21 19 2 20	24 20 30 10 18 16 16 16 16 16 16 18 18 19 15 16 4 13 4 13	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 40 [™] TITLE ARTIST (MAPRINT / PROMOTION LABEL) MUSICAL CONTROL OF A CONTROL OF
24 23 3 4 5 6 7 7 8 10 10 11 12 13 14 15 16 10 10 11 12 13 14 15 16 10 10 11 12 13 14 15 16 10 10 12 10 10 10 10 10 10 10 10 10 10 10 10 10	26 1911 1 2 3 4 5 6 8 10 12 7 11 14 17 16 13 15 18 21 19 2 20 24	30 10 18 16 16 18 18 16 16 16 17 18 18 16 16 17 18 19 15 16 4 30 7	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULLT TOP 40 ¹¹⁴ TITLE ARTIST (MAPRINT / PROMOTION LABEL) 41 ARTIST (MAPRINT / PROMOTION LABEL) 41 ARTIST (MAPRINT / PROMOTION LABEL) 41 F**KIN' PERFECT PINK (LAFACE/JLG) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCIPT (PHONOGENIC/EPIC) E.T. KATY PERR (CAPITOL) F**K YOU (FORGET YOU) CEE LO GREEN (RADICUTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARDON 5 (AAM/OCTONE/INTERSCOPE) I DO COLBIE CAILAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) GOOD LIFE DIRREPUBLIC (MOSLEY/INTERSCOPE) GOOD LIFE BRUNO MARS (ELEKTRA/ATLANTIC) FALLING IN LIFENDUSE (GEFFEN/INTERSCOPE) SING MY OHEMICAL ROMANCE (REPRISE) CHENERY MY OHEMICAL ROMANCE (REPRISE) CHENERY DUNCHARTED SARA BAREILLES (EPIC) WHAT THE HELL AVRIL LAVIRG (RA/MG) BORN THIS WAY LAY GLAGA (STREAMLINE/KONLIVE/INTERSCOPE) CLOSER TO THE EDGE THITY SECONDS TO MARS (IMMORTIAL/VIRGIN/CAPITOL) SAVE ME, SAN FRANCISCO TAIN (COLUMBIA) SOMETHING TO BELIEVE IN PARACHUTE (MEQLURY/IDJMG) DON'T YOU WANNA STAY JASON ALDEMINE (REQED ENDUGGH THE BLACK EYED PEAS (INTERSCOPE) CLOSER TO THE EDGE THINTY SECONDS TO MARS (IMMORTIAL/VIRGIN/CAPITOL) SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA) SOMETHING TO BELIEVE IN PARACHUTE (MERCURVIDING) DON'T YOU WANNA STAY JASON ALDEMINE (REQUERVIDING) DON'T YOU WANNA STAY JASON ALDEMINE (REQUERVIDING) DON'T YOU WANNA STAY JASON ALDEMINE (NOTINALS (RAGED COMPAN//HOLLYWOOD) JUST CAN'T GET ENDUGH THE BLACK EYED PEAS (INTERSCOPE) SLIL THE WORLD ENDS BITTEN SPEARS (JUFC/JLG) SAM
24 23 3 2 3 3 4 5 6 7 8 9 9 10 11 12 13 10 11 12 13 10 11 11 12 13 10 10 11 11 12 13 10 10 10 11 12 13 10 12 13 10 10 12 13 10 10 10 10 10 10 10 10 10 10 10 10 10	26 1911 1 2 3 4 5 6 8 10 12 7 11 14 17 16 13 15 18 21 19 2 20 24 25	24 20 30 10 18 16 16 16 16 18 18 16 18 19 15 16 4 3 4 3 4 3 7 7	STEVIE NICKS (REPRISE) BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) DULCT TOP 40 ¹⁰⁴ TITLE ARTIST (IMPRINT / PROMOTION LABEL) TOP THE CONTROL IN THE DEEP ADDEL (XU/COLUMBIA) F**KIN' PERFECT PINK (LAFACE/JLG) FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) E.T. KATY PERRY (CAPITOL) F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) NEVER GONNA LEAVE THIS BED MARON 5 (AMM/OCTONE/INTERSCOPE) I DO COLBIE CAILLAT (UNIVERSAL REPUBLIC) KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE) GOOD LIFE BNUND MARS (ELEKTRA/ATLANTIC) FALLING IN UNCHARTED SARB BAREILLES (EPIC) WHAT THE HELL AVIEL ANVIALE (REA/ATLANTIC) FALLING IN CHEMICAL ROMANCE (REPRISE) CHEMICAL ROMANCE (REA/REMINER ROMENTERSCOPE) CLOSER TO THE EDGE

		K	OCK SONGS"
en H	-	EEKS	TITLE
THIS	LAST	WEE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	TSWRS FOU FIGHTERS (RUSWELL/RCA/RMG)
2	2	11	COUNTRY SONG SEETHER (WINO-UP)
3	3	18	HELP IS ON THE WAY RISE AGAINST (OGC/INTERSCOPE)
4	4	29	THE CAVE
5	8	27	SHAKE ME DOWN
6	1	8	YOU ARE A TOURIST
ñ	10		DEATH CAB FOR CUTIE (ATLANTIC) PUMPED UP KICKS
			FOSTER THE PEOPLE (STARTIME/COLUMBIA)
8	5		INCUBUS (IMMORTAL EPIC) HOWLIN' FOR YOU
1122			THE BLACK KEYS (NONESUCH/WARNER BROS.)
10	1	15	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
U		13	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
12	14	14	CHANGING THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJM
13	16		WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
14	13	23	BURN PAPA ROACH (ELEVEN SEVEN)
15	12	51	TIGHTEN UP
16	15	7	THE BLACK KEYS (NONESUCH/WARNER BROS.) MAKE SOME NOISE
17	17	46	BEASTIE BOYS (BROOKLYN DUST/CAPITOL)
	-	+	STONE SOUR (ROADRUNNER/HRP)
10	18	20	ADELE (XL/COLUMBIA)
19	19	16	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
20	21	9	WARRIOR DISTURBED (REPRISE)
21	23	2	GREATEST PANIC GAINER SUBLIME WITH ROME (FUELEO BY RAMEN/RRI
22	20	19	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
23	22	13	SAIL
24	24	9	AWOLNATION (RED BULL)
25		12	REDLIGHT KING (HOLLYWOOD) DIE TRYING
-	25		ART OF DYING (INTOXICATION/REPRISE)
26	26	6	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
27	29	6	ADELITAS WAY (VIRGIN/CAPITOL)
28	31	9	10 YEARS (UNIVERSAL REPUBLIC)
29	28	11	YOUNG BLOOD THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC
30	32	4	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
31	30	4.	IRIDESCENT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
32	45	2	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
33	39	3	TWO AGAINST ONE
34	37	3	DANGER MOUSE & DANIELE LUPPI FEAT. JACK WHITE (CAPITOL
35	34	7	KORN FEAT. SKRILLEX (ROADRUNNER/RRP) WHAT YA GONNA DO
			HINDER (UNIVERSAL REPUBLIC)
36	27	19	HOLLYWOOO UNDEAD (A&M/OCTONE/INTERSCOPE)
37	36	3	BLACK STONE CHERRY (IN DE GODT/ROADRUNNER/RRP)
38	33	7	FROM THE CLOUDS JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
39	42	2	DIGITAL (DID YOU TELL) STONE SOUR (ROADRUNNER/RRP)
40	36	7	MISS AMERICA SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
41	-AC	5	SAINTS AND SINNERS GODSMACK (UNIVERSAL REPUBLIC)
42	43	3	FALLEN
41	41	1	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC) WINDOWS ARE ROLLED DOWN
44	47	14	AMOS LEE (BLUE NOTE/CAPITOL) THE BALLAD OF MONA LISA
			PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP)
45	48		RADIOHEAD (TICKER TAPE/TBD/ATD/RED)
46	aten 1		SCARS ON 45 (CHOP SHOP/ATLANTIC)
47	35	7	SAD SONG THE CARS (HEAR/CMG)
48	46	16	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
49	44	19	LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
50			THE AFTERLIFE PAUL SIMON (HEAR/CMG)

set starts at No. 2 on Bluegrass Albums (see

page 45), where her debut, "Song in Her

Head," reigned the week of Feb. 6, 2010.

ACTIVE ROCK ARTIST (IMPRINT / PROMOTION LABEL) #1 COUNTRY SONG 1 11

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2	3	13	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
3	2	13	ROPE
-	110	1	FOO FIGHTERS (ROSWELL/RCA/RMG)
4	1	16	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
5	6	14	WARRIOR DISTURBED (REPRISE)
0	7	24	DIE TRYING
ă	-		ART OF DYING (INTOXICATION/REPRISE)
U	5		RISE AGAINST (DGC/INTERSCOPE)
8	8	16	LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
9	10	9	SICK ADELITAS WAY (VIRGIN/CAPITOL)
10	11	12	FIX ME
-	40	-	10 YEARS (UNIVERSAL REPUBLIC)
0	12	7	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
	9	75	BURN PAPA ROACH (ELEVEN SEVEN)
13	15	6	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
14	13	33	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
15	16	10	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
16	14	10	MISS AMERICA SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
17		inger Tinger	WHITE TRASH MILLIONAIRE
-			GREATEST LOWLIFE
18	28	2	GAINES THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
19	20	6	DIGITAL (DID YOU TELL) STDNE SOUR (ROADRUNNER, RRP)
20	18	9	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
21	23	1	GET UP KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
22	21	15	WHITE RABBIT EGYPT CENTRAL (FAT LAOY/ILG)
23	19	14	FEED THE MACHINE RED (ESSENTIAL/RED)
24	24	8	SAINTS AND SINNERS GODSMACK (UNIVERSAL REPUBLIC)
25	29	5	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)

HERITAGE ROCK TITLE MPRINT / PROMOTION LABEL) #1 COUNTRY SONG 1 11 2 13 ROPE F00 FIGHTERS (ROSWELL/RCA/RMG 2 3 13 LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN) DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEOOWN (ATLANTIC) 4 4 29 5 14 RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/GAPITOL) SAY YOU'LL HAUNTO DR 7 5 6 46 STONE SOUR (RD/ WHITE TRASH MILLIONAIRE 10 7 8 NER/RRP) WORLD SO COLD THREE DAYS GRACE (JIVE/JLG 8 39 LOST IN YOU THREE DAYS GRACE (J 13 16 10 INFULC WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WAS 11 14 19 SIRE/WARNER BROS.) WHEN YOU'RE YOUNG 11 19 12 12 27 GYPSY WOMAN JONATHAN TYLER & THE NORTHERN LIGHTS (F-STOP/ATLANTIC) 13 16 10 MISS AMERICA 14 SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) GREATEST LOWLIFE GAINER THEORY OF A DEADMAN (604/F 15 23 2 18 18 IT'S A PARTY BUCKCHERRY (ELEVEN SEVEN) 16 SO FAR AWAY AVENGEO SEVENFOLD (HOPELESS/SIRE/WARNER BROS.) 19 17 27 5 FIX ME 10 YEARS (UNIVERSAL REPUBLIC 18 SAVIOR RISE AGAINST (DGC/INTERSCOPE 19 21 14 DIE TRYING ART OF DYING (INTOXICATION/REPRISE) 20 24 9 CONTE BU2B RUSH (ANTHEM/ATLANTIC) 20 9 21 NDULT (IT) FEELS SO GOOD STEVEN TYLER (COLUMBIA) 22 22 2 ę, 28 WARRIOR DISTURBED (REPRISE 23 0 DIGITAL (DID YOU TELL) 3 3 24 SICK ADELITAS WAY (VIRGIN/CAPITOL) 25 RE-ENTRY ROCK

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Billooard COUNTRY 4 2011

HOT COUNTRY SONGS

THIS	AST WEEK	MEEKS NGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT. PEAK POSITION	RAS.	THIS WEEK	LAST WEEK	AGO. WEEKS	TITLE Artist	PEAK
0	2	3	11	OLD ALABAMA IWK F.ROGERS (B.PAISLEY,C.DUBOIS,D.TURNBULL,R.OWEN)	Brad Paisley Featuring Alabama • ARISTA NASHVILLE	1		26	28 27	7	WON'T BE LONELY LONG Josh Thompson M.KNOX (J.THOMPSON A ALBRITTON.G.DUCAS) OC COLUMBIA	26
2	4	4	20	GREATEST I WON'T LET GO GAINER D.HUFF,RASCAL FLATTS (S.ROBSON,J., IELLERS)	Rascal Flatts	2		27	33 44	4	YOU AND TEQUILA Kenny Chesney Featuring Grace Potter	27
3	1	2	22	HEART LIKE MINE FLIDDELL,M,WRUCKE (M.LAMBERT,T.HOWARD,A.MONROE)	Miranda Lambert © COLUMBIA	1	Trio's 25th top 10 draws Greatest	28	29 30	0 1	CRAZY GIRL Eli Young Band M WRUCKE (L BRICE L ROSE) © REPUBLIC NASHVILLE	28
4	5	6	18	WITHOUT YOU D.HUFF.K.URBAN (D.PAHANISH, J.WEST)	Keith Urban © CAPITOL NASHVILLE		Gainer honors (up	29	30 33	3	LOVE DONE GONE Billy Currington C. CHAMBERLAIN & CURRINGTON (S. CAMP.M. GREEN) MERCURY	29
5	6	I.	12	MEAN N.CHAPMAN,T SWIFT (T.SWIFT)	Taylor Swift @ BIG MACHINE		4.2 million audience impressions) and	30	32 32	2	5 TAKE A BACK ROAD Rodney Atkins THEWITIR ATKINS (R AKINS,L,LAIRD) O CURB	30
	3	1	36	A LITTLE BIT STRONGER T.BROWN (L.LAIRO, H.LINDSEY, H SCOTT)	Sara Evans	1	reaches a new	31	31 31	1 2	L MILLER (J LEATHERS B GLOVER,R.THILBODEAU)	31
0	8	9		YOU LIE PWORLEY (B.HENNINGSEN, C.HENNINGSEN, A.HENNINGSEN)	The Band Perry • REPUBLIC NASHVILLE	7	peak at No. 2. Group has now	32	34 36	6	COUNTRY MUST BE COUNTRY WIDE Brantley Gilbert D.HUFF (M DEKLE.C.FORD.B GILBERT)	32
0	9	12		HONEY BEE S HENDRICKS (B HAYSLIP.R.AKINS)	Blake Shelton @0 warner BR05./WMN	1.8	entered the top 10 at least once each	33	35 34	4 1	A BUNCHA GIRLS Frankie Ballard M.KNOX (FBALLARD, B.HAYSLIPD, DAVIDSON, R.AKINS) • WARNER BROS, WAR	33
9	11	13	15	TOMORROW J.STROUD (C YOUNG,F.J.MYERS,A.SMITH)	Chris Young O RCA		year since 2000	34	36 38	5	TONIGHT Sugarland B.GALLIMORE K.BUSH.J.NETTLES (J.O.NETTLES,K.BUSH.K.GRIFFIN) OMERCURY	1
10	12	10		BLEED RED R.DUNN (A.DORFF,T.L.JAMES)	Ronnie Dunn ● ARISTA NASHVILLE	10	when its first single, "Prayin' for	35	37 37	7 1	LET IT RAIN David Nail FLIDDELL.C.AINLAY (0.NAIL.J.SINGLETON) O MCA NASHVILLE	35
1	10	4	15	IF HEAVEN WASN'T SO FAR AWAY J.STOVER (D DAVIDSON, R.HATCH.B.JONES)	Justin Moore • VALORY	10	Daylight," peaked at No. 3. On Country	36	HOT SHO DEBUT	OT 1	1 REMIND ME ERDGERS (B PAISLEY C DUBDIS, K LOVELACE) Brad Paisley Duet With Carrie Underwood ARISTA NASHVILLE	36
12	13	15	14	SOMEWHERE ELSE T.KEITH (T KEITH, B PINSON)	Toby Keith SHOW DDG-UNIVERSAL	12	Digital Songs, track	37	38 39	9 1	1,000 FACES A State S	37
13	1e	16	18	COUNTRY GIRL (SHAKE IT FOR ME) M BRIGHT J STEVENS (L BRYAN D DAVIDSON)	Luke Bryan © CAPITOL NASHVILLE	13	moves 38,000 downloads and	38	39 38	8	MR. BARTENDER Bradley Gaskin J RICH C PENNACHIO (B GASKIN) O COLUMBIA	38
14	17	17		DIRT ROAD ANTHEM M KNOZ (B GILBERT © FORD)	Jason Aldean BROKEN BOW	14	ranks at No. 9.	39	45 4	0	SHOTGUN GIRL The JaneDear Girls J RICH ID LEVERETT, O. RUITAN) O WARNER BROS / WMM	39
15	15	14		I CAN'T LOVE YOU BACK C.CHAMBERLAIN (C.CHAMBERLAIN.C OANIELS,J HYDE)	Easton Corbin MERCURY	14		40	41 -	-	I GOT YOU Thompson Square NV (S THOMPSON,K.THOMPSON J SELLERS,PJENKINS) O STONEY CREEK	40
10	16	18		AM I THE ONLY ONE J.R STEWART (J.BEAVERS.J.R STEWART.D.BENTLEY)	Dierks Bentley O CAPITOL NASHVILLE	16	5.19	41	40 4	1 1	WANNA TAKE YOU HOME Gloriana M SERLETIC (TGOSSIN.M SERLETIC W MOBLEY) © EMBLEM/WARNER BROS./WAR	40
17	20	28	3	JUST A KISS PWORLEYLADY ANTEBELLIUM (D HAWWOOD, C. KELLEYH SCOTT.D. DA	VIDSON) CAPITOL NASHVILLE	17		42	42 43	2 1	THE REASON WHY WKRKPATRICKLITLE BIG TOWN (KFARCHLD WKIRKPATRICKLSCHLAPMAN PSWEETJ WESTBROOK) CAPTIOL NASHALL	42
18	21	26	6	KNEE DEEP Zac Brown KILLZ BROWN (ZBROWN WDURRETTE,C BOWLES, LSTELE)	wn Band Featuring Jimmy Buffett O SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	18	Singer's fourth top	43	43 43	3	WHEN LOVE GETS A HOLD OF YOU Rebay D HUFF (J.ALEXANDER G. NICHOLSDN.J.R. STEWART) © STARSTRUCK VALORY	43
19	19	80		LOOK IT UP B.CANNON (A.PRESLEY, R.E. ORRALL)	Ashton Shepherd • MCA NASHVILLE	19	10 marks his quickest climb to	44	46 4	5	AMEN Edens Edge M BRIGHT (S BLACK.H BLAYLOCK.C GRAVITT.G D'BRIEN) O BIG MACHINE	44
20	18	1	10	TEENAGE DAUGHTERS B.Gallimore.m.mcbride (M.McBride, B.WARREN, B.WARREN)	Martina McBride © REPUBLIC NASHVILLE	18.	the upper tier,	45	44 5	0	GENERATION LOVE JEMARCUS (LOUIGLAS,H. MORGAN,R. COPPERMAN) O CAPITOL NASHVILLE	44
21	22	21		HOMEBOY J JOYCE (E.CHURCH,C.BEATHARO)	Eric Church	21	rising 11-9 in its 15th chart week.	46	47	•	E DIDN'T I James Wesley D.FRIZSELL, R CLAWSON (B.GLOVER.K. JACOBS, R.MONTANA) O BROKEN BOW	46
22	23	22		JUST FISHIN' M KNOX (C BEATHARD.M CRISWELL,E.M.HILL)	Trace Adkins SHOW DOG-UNIVERSAL	22	Each of his previous	47	59 6	10	STORM WARNING Hunter Hayes D HUFEH HAYES (H HAYES (G SAMPSON.BUSBEE) O ATLANTIC/WIM	47
23	24	23	30	I WOULDN'T BE A MAN FROGERS (R M BOURKE M.B REIO)	Josh Turner MCA NASHVILLE	23	top 10s also did time at No. 1, most	48	48 5	4	B BEAVERS (J CLEMENTLR FOSTER & SWEEREY) STAYING'S WORSE THAN LEAVING B BEAVERS (J CLEMENTLR FOSTER & SWEEREY) C REPUBLIC NASHVILLE	48
24	27	29		BAREFOOT BLUE JEAN NIGHT J MOL® CLAWSON (D.ALTMAN.E.PASLAY,T.SAWGHUK)	Jake Owen • RCA	24	recently when "Voices" topped	49	49 4	9	MARY WAS THE MARRYING KIND Kip Moore B.JAMES (K.MOORE,S.STEPAKOFE,D COUCH) OM MCA NASHVILLE	49
25	26	25		LAST NIGHT AGAIN D.HUFF (J.S.JONES,M.LINSEY,H.LINDSEY)	Steel Magnolia BIG MACHINE	25	the Feb. 19 chart.	50	<u></u> 5	1	Aaron Lewis Featuring George Jones & Charlie Daniels J.STROUD.A.LEWIS (A.LEWIS) O STROUDAVARIOUS	50

TOP COUNTRY ALBUMS"

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST	Title	CERT.	
1	1	1	29	JASON ALDEAN SWKS BROKEN BOW 7697 (18.98)	My Kin <mark>da</mark> Party		
*	2	5	30	TAYLOR SWIFT BIG MACHINE TS0300A (18.98) ①	Speak Now	3	5
	4	6	35	ZAC BROWN BAND SOUTHERN GROUND MAR STREEP FOTTLREATLANTIC 524722/AG (18.96) (*	You Get What You Give	•	
4	3	2	6	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane		
5	8	11	32	GREATEST GAINER REPUBLIC NASHVILLE 0148394WH9G (10.98)	The Band Perry	•	
6	7	8		RASCAL FLATTS BIG MACHINE RF0100A (13 98)	Nothing Like This		
	5	4	69	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now	3	
8		3	3	COLT FORD AVERAGE JOES 226 (14.98) Ev	ery Chance Get		
9	9	9	11	SARA EVANS RCA 49693/SMN (10.98)	Stronger		
10	-		1	HANK III CURB 79233* (18.98)	Hillbilly Joker		
	10	10	30	SOUNDTRACK RCA 72911 SMN (11 98)	Country Strong		
12	11	22		RANDY TRAVIS WARNER BROS 8635 EV/CRACKER BARREL (11.98)	Randy Travis		
13	15	18	12	AARON LEWIS STROUDAVARIOUS 01013 (7.98)	Town Line (EP)		
	14	14		MIRANDA LAMBERT COLUMBIA 46854 SMN (12.98)	Revolution		
15	19	17	34	KENNY CHESNEY BNA 5/445 SMN (11.98) •	ngway's Whiskey	•	
16	12			ROY ORBISON ORBISON LEGACY 89568 EX/STARBUCKS (12.98)	Opus Collection		
	16	16	28	BLAKE SHELTON REPRISE 525092 WMN (18.98) Loaded: The	e Best Of Biake Shelton		
18	13			SUGARLAND MERCURY 014 Set UMGN (13.98) The In	credible Machine		
19		19	131	ZAC BROWN BAND ROAR BIGGER PICTURE/HOME GROWIN/ATLANTIC 516981/AG (13.98)	The Foundation	2	
20	21	20		THOMPSON SQUARE STONEY CREEK 7677 (13.98)	hompson Square		
21	18	7	3	DONNY & MARIE MPCA 25742/BDG (14.98)	Donny & Marie		
22	22	21		TIM MCGRAW CURB 79205 (10 98)	Number One Hits	•	
23	24	25	35	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		
24	26	29	113	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		
25				EMMYLOU HARRIS NONESUCH 525966/WARNER BROS (18.98)	• Hard Bargain		

				the second s		
WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Tizle	CERT.	PEAK
3	27	27	45	JERROD NIEMANN SEA GAME ARISTA NASHALLE 65720/SMN (9.96) Judge Jerrod & The Hung Jury		1
2	38	37	9	PACE JOSH TURNER SETTER MCA NASHMILE 015348/MME (7.98) Icon: Josh Turr er		20
3	28	28	16	SOUNDTRACK SCREEK GENS PRODUCTIONS 34817 MADISON GATE (10 98) Country Strong: More Music From The Mation Poture		5
•	23	15		STEVE EARLE NEW WEST 6195* (17.98) (*) I'll Never Get Out Of This World Aive		4
0	•	31	28	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98) Hits Alive	•	
1	25	23		DARIUS RUCKER CAPITOL NASHVILLE 26939 (18 98) Charleston, SC 1966	•	
2	29	26	21	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98) Get Closer	•	
3	30	30		EASTON CORBIN MERCURY 013644 UMGN (10.98) Easton Corbin		4
4	32	33	26	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98) 34 Number Ones	•	
5	N	W	1	JOHN RICH WARNER BROS. 523992/WMN (7.98) Rich Rocks (EP)		35
8	33	39	66	ZAC BROWN BAND SOUTHERN BROUNDIATLANTIC 523726 AG (25 98 02 DVD) ④ Pass The Jar: Live	•	2
7	40	40	67	JOSH TURNER MCA NASHVILLE 013363 UMGN (13.98) Haywire		
в	35	38		BILLY CURRINGTON MERCURY 1520 UME (7.98) Icon: Billy Currington		2
9	36	34		BLAKE SHELTON REPRISE \$24497 WMN (7.98) All About Tonight (EP)		
D	37	35	33	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98) Bullets In The Gun		
0	39	42		BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98) Halfway To Heaven		19
2)	N	EW	1	MATRACA BERG DUALTONE 1531 (13.98) The Dreaming Fields		42
3	N	EW	N	JOHN RICH WARNER BROS. 527844/WMN (7.98) For The Kids (EP)		43
4	41	44		STEEL MAGNOLIA BIG MACHINE SM0100A (10.98) Steel Magnolia		
5	47	45	57	COLT FORD AVERAGE JOE'S 216 (14.98) Chicken & Biscuits		
6	42	36		REBA STARSTRUCK RM0200AVALORY (13.98) All The Women I Am		B
7	45	43		CRAIG CAMPBELL ACOUSTIC FEACH 525571 BIGGER PICTURE (18 98) Craig Campbell		14
в	44	44	40	TRACE ADKINS SHOW DOG-LAWERSAL 014268 (9.98) Cowboy's Back In Town		1
9	48	52		JAMEY JOHNSON MERCURY 013364* UMGN (19.98) The Guitar Scng	•	1
0	50	51	38	PATSY CLINE MCA NASHVILLE 014526/UME (7.98) Icon: Patsy Cline		42
-	-		-			

3

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BLUEGRASS ALBUMS

WEEK	LAST WEEK	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	PEDT.
1	1	7	ALISON KRAUSS & UNION STAT	TON Paper Airplan	e
2	NE	w	SARAH JAROSZ SUGAR HILL 4062/WELK	Follow Me Dow	1
3	2		STEVE MARTIN AND THE STEEP CANYON RANG 40 SHARE ROUNDER 610660* CONCORD	GERS Rare Bird Aler	t
4	4	51	DIERKS BENTLEY CAPITOL MASHVILLE 85410*	Up On The Ridg	e
	X	-	CHRIS THILE & MICHAEL DAVES SIE NONESUCH \$27603 WARNER BROS	ep With One Eye Ope	n
6	5	58	TRAMPLED BY TURTLES BANJODAD 07*	Palomin	D
	7	35	STEVE IVEY IMI 0017/SONOMA	Best Of Bluegras	S
	6	15	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Star	S
	8	66	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS.	Genuine Negro Ji	9
	9	11	SIERRA HULL ROUNDER 610658/CONCORD	Daybrea	k

BETWEEN THE BULLETS 'OLD' IS HOT AT NO. 1



Brad Paisley claims the quickest No. 1 in eight months on Hot Country Songs (11 weeks), scoring his 17th leader with "Old Alabama" and taking featured act Alabama to the summit for the first time in more than 17 years. The song is Alabama's 33rd No. 1, and only four acts have logged more overall leaders (see page 34).

Paisley also pops on at No. 36 with "Remind Me," a duet pairing with Carrie Underwood driven by unsolicited album play from Paisley's new "This Is Country Music" set. For more on these feats, go to billboard.com/chartbeat. —*Wade Jessen*

R&B/HIP-HOP Billeeard JUN 4 2011

C	.)	Ţ	OP R&B/HIP-HOP
			LBUMS
THIS	LAST	WEEKS	
1	2	3	BEASTIE BOYS HOT SAUCE COMMITTEE PART TWO BROCKLYN DUST OFGOPCMATKOL
2	1		TINIE TEMPAH DISC-OVERY DISTURBING LONDON 70635/CAPITOL
	4	9	CHRIS BROWN F.A.M.E. JIVE 86067/JLG
		8	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG TYLER, THE CREATOR
			GOBLIN XL 529*
6		26	PINK FRIDAY YOUNG MONEY/LANNERSAL MOTOWN 015021*/LMRG
7			LOUD SRP/DEF JAM 014927/IDJMG
		EM	HELLO FEAR FO YO SOUL/VERITY 77917/JLG
9		EW	TOO COOL TO CARE SHOTTY 522931/WARNER BROS.
10	12	49	STONE ROLLIN' COLUMBIA 62560*/SONY MUSIC
12	12	25	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA
13	10		ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
	10	11	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
		3	LASERS 1ST & 15TH/ATLANTIC 520870*/AG
16		12	MUSIQINTHEMAGIQ SONGBOOK/ATLANTIC 524542/AG
	15	9	LATE NIGHTS & EARLY MORNINGS J 64826/RMG JENNIFER HUDSON I REMEMBER ME ARISTA 60819/RMG (*)
18	14	3	KELLY PRICE
19	17	28	CEE LO GREEN THE LADY KILLER RADICULTURE 525601/ELEKTRA
20	19	23	R. KELLY LOVE LETTER JIVE 80874/JLG
#	18	4	MARY MARY SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
22	21	-	LIL WAYNE I AM NOT A HUMAN BEING CASH MONEY/UNVERSAL MOTOWN 015002/UN/RG
23	N	EW	KILLER MIKE PL3DGE GRIND TIME OFFICIAL/GRAND HUSTLE/TREELEAF 341/SMC
24	20	1	BOOKER T. JONES THE ROAD FROM MEMPHIS ANTI- 87101*/EPITAPH
25	24	27	KANYE WEST My BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLADEF JAM 014685 YILLING (*)
26	22		YOLANDA ADAMS BECOMING N-HOUSE 100300 EX
27	25		KEM Intimacy: Album III Universal Motown 01446: "JMR()
28	45	10	TRAVIS BARKER GIVE THE DRUMMER SOME LASALLEMITERSCOPE 015394*#CA
29	29	44	RICK ROSS TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/ADJMG
R.		100	PASSION. PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG PRAKE
31		50	
32	10	20	FLOCKAVELI 1017 BRICK SQUAD/ASYLIJM 522740/WARNER BROS
33 34	36	34 28	ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG
34	30	28	MAN ON THE MOON II DREAM ONGO.O.D.A.INVERSAL MOTOVN 014649*(UNFIG ⊕ T. I.
36	30	8	NO MERCY GRAND HUSTLE/ATLANTIC 523753*/AG
37	34	22	DOGGUMENTARY DOGGYSTYLE/PRIORITY 07952/CAPITOL KERI HILSON
38	33	22	NO BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/IGA
39	38	9	GUCCI MANE THE RETURN OF MR. ZONE 5 1017 BRICK SOLAD 527374/WARWER BROS.
40	40	38	THE REINFORM OF MIR. 2014 B 1017 BRICK SUDAU S27374WARNER BRUS. THE TEMPTATIONS ICON: THE TEMPTATIONS MOTOWN 014607/UME
41	35	23	TANK NOW OR NEVER MOGAME/SONG DYNASTY/ATLANTIC 525214/AG
42	NE	w	KRIZZ KALIKO S.I.C. (EP) STRANGE 94 EX/RBC
43	0	23	DIDDY - DIRTY MONEY LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014381/3CA
44			JIM JONES CAPO EONE 2115
45	44		CHARLIE WILSON JUST CHARLIE P MUSIC/JIVE 81696/JLG
46	53	26	PACE JAY-Z SETTER HTS COLLECTOR: VOL ONE ROC NATION DEF JAM 013621 MDJMG
47			JAMIE FOXX BEST NIGHT OF MY LIFE J 54860/RMG
48	19		NELLY 5.0 DERRTY/UNIVERSAL MOTOWN 014991/UMRG
49			MINT CONDITION 7 CAGED BIRD 5787/SHANACHIE
50	54	61	USHER RAYMOND V RAYMOND LAFACE 61552/JLG

Britney Spears re-enters the Rhythmic to 10 for the first time in nearly 11 years as "Till the World Ends" skips 11-9 in its 10t week. Her last trip to the upper tier occur in 2000 when "Oops! . . . I Did It Again" peaked at No. 8. In total, Spears has post 16 titles on the list, with four top 10s.

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	1	2	9	
	2	1	16	SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
	з	3	17	LOOK AT ME NOW
	(4)		11	MVIACT
	5		12	RACKS
	6		8	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UI SHE AIN'T YOU
			15	CHRIS BROWN (JIVE/JLG) DID IT ON'EM
	8		18	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWAY
	9		12	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
	10	10	14	MARSHA AMBROSIUS (J/RMG) HUSTLE HARD
	11		13	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
	12	16	9	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
	13	15	11	LOYD FEAT. AWESOME JONES (YOUNG-GOLDIE/ZONE 4/INTERS
1	14	13	19	DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERS)
1	15	12	22	TREY SONGZ (SONGBOOK/ATLANTIC) 6 FOOT 7 FOOT
	16	18	7	UL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWWA BEST NIGHT OF MY LIFE
	17	17	8	JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)
	18	22	5	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWA/U RUN THE WORLD (GIRLS)
	19	21	10	BEYONCE (COLUMBIA)
		19		KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSO BRING IT BACK
	20		15	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
		25	3	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
	22	23	7	MARY J. BLIGE FEAT. DIDDY & LIL WAYNE (MATRIARCH/GEFFEN/INTERS
	23	20	15	WAVA FLOCKA FLAME FEAT. KEBO GOTTI (1017 BRICK SOLIAD/ASYLUM/WARNER
	24	24	14	LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)
	25	26	7	K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)
	26	35	2	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/IDJMG) ALL YOUR LOVE
	27	28	13	K' LA (MUSIC LINE/IDJMG)
	28	29	4	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTI)
	29	31	2	RIHANNA (SRP/DEF JAM/IDJMG)
	30	32	2	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS 9 PIECE
	32	30	3	NCK ROSS FEAT LIL WAYNE OR T.I. (MAYBACH SLIP-N-SLIDE/DEF JAM/D.
	33	27	10	GOIN STEADY
	34	34	6	PLATINUM
i	35	36	5	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/PRIORITY/CAPI TWISTED
	36	33	6	GORILLA ZOE FEAT, LIL JON (BLOCK/ATLANTIC/EONE)
	37	37	3	YO GOTTI FEAT. CIARA (INEVITABLE)
	38		10	BIRDMAN FEAT LIL WAYNE MACKMAINE & T-PAIN (CASH MONEY/UNIVERSAL MOTOWNU WHAT YO NAME IZ
1	39	RE-ES		KIRKO BANGZ (LMG/UNAUTHORIZED/WARNER BROS.) THE SHOW GOES ON
and the second		RE-EN		LUPE FIASCO (1ST & 15TH/ATLANTIC) TAKE ME AWAY
				KEYSHIA COLE (GEFFEN/INTERSCOPE)
F	I I I I I	-1° VA	/E.E	
				Е ТЕМРАН Н
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		N	-	opens

REAM HOP™			RI	HYTH
DMOTION LABEL)	WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRI)
FION FEAT LEL WAYNE (UNIVERSAL MOTOWNUMING)	1	1	12	E.T.
YSTORM/JIVE/JLG)	2	3	17	THE SHO
NOW . WAYNE & BUSTA RHYMES (JIVE/JLG)	3	7	9	
BROWN (G.O.O.D./DEF JAM/IDJMG)	0	4	12	ROLL UP WIZ KHALIFA (F
PLAY/UNIVERSAL REPUBLIC/UMRG)	5	2	15	LOOK AT CHRIS BROWN
U .G)	6	6	12	JUST CAN THE BLACK EYE
Y/CASH MONEY/UNIVERSAL MOTOWIV/UMRG)	7	4	26	DOWN ON
IGHTS ELLA/DEF JAM/IDJMG}-			16	S&M RIHANNA (SRP/
J/RMG)	9		10	TILL THE
) ST/DEF JAM/IDJMG)			20	ALL OF T
M/ATLANTIC/RRP)	11	15	9	MY LAST BIG SEAN FEAT.
NES (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)	12	14		ON THE F
AT. TREY SONGZ (BAD BOY/INTERSCOPE)	13		6	SHE AIN'T
DK/ATLANTIC)	16-46		7	RACKS YC FEAT. FUTUR
T (CASH MONEY/UNIVERSAL MOTOWN/UMRG)			16	WRITTEN TINIE TEMPAH FEAT. E
OF MY LIFE (HALIFA (J/RMG)	16	10	18	BACKSEA NEW BOYZ FEAT.
(CASH MONEY/UNIVERSAL MOTOWN/UMIRG)	1	19	5	SUPER BA
RLD (GIRLS)	18	18	8	THE LAZY BRUND MARS (E
BROWN (MOSLEY/ZONE 4/INTERSCOPE)	19	H)	4	MOTIVATI KELLY ROWLAND
K R HOUSE/JIVE/JLG)	20	20	4	RUN THE BEYONCE (COLU
KE (SONGBOOK/ATLANTIC)	21			PARTY RC LMFA0 (PARTY R
LOVE ME (NAKED) LIL WAYNE (MATRIARCH/GEFFEN/INTERSCOPE)	22	25	5	SURE THI MIGUEL (BLACK
RTY GOTTI (1017 BRICK SOLIAD/ASYLUM/WARNER BROS.)	23	29	3	MAN DOW RIHANNA (SRP/D
RVE YOU EMIH (G UNIT/CAPITOL)	24	23	13	BLOW KESHA (KEMOSA
MES IMITTEE/JIVE/JLG)	25	92	15	I NEED A DR. DRE FEAT. EMIN
WAYNE (CTE/DEF JAM/IDJMG)	20	8		DON'T WA
/E 16)	27	30		BEST LOV
AD (Songz (1st & 15th/Atlantic)	28	34		ADELE (XL/COLU
VIDJMG)	29	28	20	F**K YOU CEE LO GREEN (F DID IT ON
OSS (MAYBACH/WARNER BROS.)	60	26	10	NICKI MINAJ (YOU
R T.I. (MAYBACH/SLIP-N-SLIDE/DEF JAM/DJ/MG) J E	31	33	3	ACE HOOD (WE T
BEST/CASH MONEY/UNIVERSAL MOTOWINUMING)	0	C O		OUT OF M
	33	40	~	LUPE FIASCO FEA
LLY (DOGGYSTYLE/PRIORITY/CAPITOL)	34	32	4	GORILLA ZOE FEA
ON (BLOCK/ATLANTIC/EONE)	35		2	JOHN
NEVITABLE)	36	31	0	LIL WAYNE FEAT. P
NE & T-PAIN (CASH MONEY/UNIVERSAL MOTOWIN/UMRG)	37	36		TRAVIS PORTER

)	R	HYTHMIC
WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMDTION LABEL)
1	12	E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL)
3	17	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
7	9	
4	12	ROLL UP
2	15	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
6	12	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG JUST CAN'T GET ENOUGH
1	26	THE BLACK EYED PEAS (INTERSCOPE)
	16	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG) S&M
	10	RIHANNA (SRP/DEF JAM/IDJMG)
	20	BRITNEY SPEARS (JIVE/JLG)
15	9	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
14		BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./OEF JAM/IDJMG) ON THE FLOOR
	6	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IOJMG) SHE AIN'T YOU
	7	CHRIS BROWN (JIVE/JLG)
	16	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
10	18	TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL) BACKSEAT
		NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.) SUPER BASS
19	5	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) THE LAZY SONG
18	8	BRUND MARS (ELEKTRA/ATLANTIC)
00	4	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN) RUN THE WORLD (GIRLS)
20	4	BEYONCE (COLUMBIA)
20		LMFA0 (PARTY ROCK/WILL LAM/CHERRYTREE/INTERSCOPE)
25	5	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
29	3	RIHANNA (SRP/DEF JAM/IDJMG)
23	13	KESHA (KEMOSABE/RCA/RMG)
22	15	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
8		JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) BEST LOVE SONG
30		T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG) ROLLING IN THE DEEP
34	2	ADELE (XL/COLUMBIA)
28	20	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
26	10	
33	5	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
e o		WHERE THEM GIRLS AT DAVID GUETTA FEAT FLO RIDA & NICKI MINAJ (MHAT A MUSIC/ASTRALWERKS/CAPITOL)
0	2	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
2	4	TWISTED Gorilla zoe Feat. Lil Jon (Block/Atlantic/Eone)
	2	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
3,1	5	JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN)
6	8	BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
36	2	BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI (JIVE/JLG)
5	11	BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (J/RMG)
		BEST NIGHT OF MY LIFE JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)

H HITS STATESIDE



London MC Tinie Tempah's debut set, "Disc-Overy," opens at No. 2 on Top R&B/Hip-Hop Albums with 16,000 copies, according to Nielsen SoundScan. The album has been a hit in England since its chart-topping debut in October and owes its high U.S. bow to the success of lead single "Written in the Stars" on the Rhythmic (No. 15) and R&B/Hip-Hop Digital Songs (No. 1) charts. Album cut "Till I'm Gone," featuring Wiz Khalifa, also debuts on the digital tally at No. 37 with 16,000.

Also bowing in the top 10 is California rap duo New Boyz with "Too Cool to Care," which starts at No. 9 with 12,000

copies-the act's best sales week. Debut set "Skinny Jeanz and a Mic" opened at No. 12 in October 2009 with only 2,000, reaching a sales high of 9,000 (Jan. 9, 2010). -Rauly Ramirez

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WEEK	LAST WEEK	WEEK ON CH	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	25	SWKS MARSHA AMBROSIUS (J/RMG)
2	4	18	GG I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)
3	2	19	4EVERMORE ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EQNE)
4		6	SO IN LOVE
5		26	JILL SCOTT FEAT, ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)
	-		R. KELLY (JIVE/JLG)
6		17	JENNIFER HUDSON (ARISTA/RMG)
7	7	19	NOT MY DADDY KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL!/MALACO)
		36	YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG)
		27	WALKING MARY MARY (MY BLOCK/COLUMBIA)
0	10	44	SHARE MY LIFE
		12	KEM (UNIVERSAL MOTOWN/UMRG)
		•	MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC)
12	15	10	KEM FEAT. CHRISETTE MICHELE (UNIVERSAL MOTOWN/UMRG)
Ð	14	7	PIECES OF ME LEDISI (VERVE FORECAST/VERVE)
4	13	15	GOOD MAN RAPHAEL SAADIQ (COLUMBIA)
5	12	19	GONE AND NEVER COMING BACK MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
6	17	15	BEAUTIFUL NOEL GOURDIN (MASS APPEAL/EONE)
7	16	6	STILL IN LOVE WITH YOU SADE (EPIC/COLUMBIA)
8	18	18	CAUGHT MY EYE MINT CONDITION (SHANACHIE)
9	19	6	COLLARD GREENS & CORNBREAD FANTASIA (S/19/J/RMG)
:0	20	5	CLOSER JOE (DEXTERITY SOUNDS)
:1	22	9	LOVE FACES TREY SONGZ (SONGBOOK/ATLANTIC)
)	28	3	FALL 5.0 BRIAN MCKNIGHT (HARO WORK/EONE)
:3	24	4	RADIO MESSAGE
:4	25	5	R. KELLY (JIVE/JLG) I CAN'T MAKE YOU LOVE ME TANK (MOGAME/SONG DYNASTY/ATLANTIC)
5	21	13	BABY JAGGED EDGE (SLIP-N-SLIDE/CAPITOL)
			and the cost (attrinistibe/owning)

RAP SONGS

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	TWIS CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
2	3	12	ROLL UP WIZ KHALIFA (RDSTRUM/ATLANTIC)
3		20	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
		9	MY LAST BIG SEAN FEAT, CHRIS BROWN (G.O.O.O./DEF JAM/IDJMG)
5	0	16	THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC)
6	4	10	RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
7	10	6	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLD GROUNDS/J/RMG)
8	7	24	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	9	23	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
10	4	14	DID IT ON'EM NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
1)	11	13	HUSTLE HARD ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
12	13	7	JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN)
	12	37	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
14	16	5	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
15	-	3	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16)	L.		
17	18	31	YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
18	14	15	BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BRDS.)
19	15		GROVE ST. PARTY WAXA FLOCKA FLAME FEAT KEBO GOTTI (1017 BRICK SQUAD/ASYLLIM/WARNER BROS.)
20	17	14	BRING IT BACK TRAVIS PORTER (PORTER: HOUSE/JIVE/JLG)
21)	20		YOUR LOVE DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE)
22	19	7	WRITTEN IN THE STARS TIME TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL)
23	=	14	I DON'T DESERVE YOU LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)
24		3	PARTY ROCK ANTHEM LMFA0 (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
25	24	2	9 PIECE RICK ROSS FEAT. LIL WAYNE OR TL (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
			THE REPORT OF THE TRATE THE TRATE OF THE TRATE. THE TRATE OF THE TRATE OF THE TRATE OF THE TRATE OF THE TRATE. THE TRATE OF THE TRATE. THE TRATE OF THE TRATE OF THE TRATE. THE TRATE OF THE TRATE. THE TRATE OF THE TRATE OF THE TRATE. THE TRATE OF THE TRATE OF THE T

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SALES DATA COMPILED BY AIRPLAY MONITORED BY

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bilboard bit board bilboard bit board barce/ELECTRONIC ALBUMS rules and explanations DANCE AIRPLAY: 6 dance stations are electronically monitored 24 hours a day. 7 days. TRADIT/ONAL_JAZZACEUNS, CARATE, TRADIT/ONE, CLASSICAL ALBUMS, CLASSICAL CROSSICAL CROS

See Charts Legend on the Charts Legend for 1 SMOOTH JAZZ SONGS:

Billboard, DANCE

DANCE CLUB SONGS

nielsen SoundScar

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST INPRINT / PROMOTION LABEL	THIS
1	2	8	ORIGINAL SIN NVK PROS FEAT ROB THOMAS & INTRODUCING DJ VALEIDYS PETROL ELECTRICIATOURHING	26
2	4	6	HOLLYWOOD TONIGHT MICHAEL JACKSON MJJ/EPIC	27
з		9	FADE KRISTINE W FLY AGAIN	28
	1	7	TILL THE WORLD ENDS BRITNEY SPEARS JIVE/JLG	29
	5		WORLD KEEPS TURNING SYLVIA TOSUN SEA TO SUN	30
6	16	4	JUDAS LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	31
7	10	7	MIRRORS NATALIA KILLS CHERRYTREE/INTERSCOPE	32
	6	9	KICK US OUT HYPER CRUSH UNIVERSAL MOTOWN	33
9	tt.	11	DANCING TONIGHT KAT DELUNA GLOBAL MUSIC BRAND/UNIVERSAL MUSIC BELGIUM	34
-	7	12	BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG	35
11	18	5	CALL YOUR GIRLFRIEND ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	36
	13	9	SAN FRANCISCO IS MY DISCO	37
13		8	ALL HERE NOW David Garcia & High Spies Feat, Sarah Tancer Solmatic	38
. 1	9	11	WHERE YOU AT JENNIFER HUDSON ARISTA/RMG	39
15	15	14	TURN IT UP Ultra Nate Deep Sugar/Strictly Rhythm	40
16	8	10	SWEAT SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	
	14	9	ROLLING IN THE DEEP	42
18	20	6	WE OWN THE NIGHT ANDREA ROSARIO HECHTIC	43
19	22	6	MOVE WITH IT LINNEA & CO.	44
20	28	5	CATCH A FIRE JOHN LEPAGE FEAT. DEBBY HOLIDAY & LFB GROOVE	45
21	19	9	CHANGES DIRTY VEGAS OM	46
22	32	2	POWER LAST FRIDAY NIGHT (T.G.I.F.) PICK KATY PERRY CAPITOL	47
23	21	13	PUSH IT Jessie and the Toy Boys Feat. Yelawolf Prospect Park	48
24	26	6	SEXY SEXY CHARO UNIVERSAL WAVE	49
25	31	5	PARTY ROCK ANTHEM	50

DANCE/ ELECTRONIC ALBUMS

WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	
1	1	134	HADY GAGA	3	
2	NE	w	MOBY		
-		-	DESTROYED LITTLE IDIOT 9502*/MUTE		
	2	24	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*	145	
-	3	24	DEADMAU5 4X4=12 MAU5TRAP 2518/ULTRA		
•	-	78	LADY GAGA THE FAME MONSTER (EP) STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE 013872*/IGA		
6	6	42	LADY GAGA THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA	-	
T		22	SKRILLEX Scary Monsters and Nice Sprites (EP) BIG BEAT/ATLANTIC 526918/AG		
	<u>.</u>	7	DAFT PUNK TRON: LEGACY RECONFIGURED WALT DISNEY 013540		
9	8	9	KE\$HA I am the dance commander + I command you to dance kennisaberica ageograms		
10	NE	w	LADY GAGA BORN THIS WAY STREAMLIME/KONIL/VE/INTERSCOPE 015373/IGA		
		6	GORILLAZ THE FALL VIRGIN 97588*/CAPITOL		Ī
12	10	7	TIESTO CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001		
13		25	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX		
	14	15	JAMES BLAKE JAMES BLAKE POLYDOR/UNIVERSAL REPUBLIC 02/UMRG		
15	12	17	VIC LATINO VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734		Ī
16	19	53	LCD SOUNDSYSTEM THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL		
17	31	32	VARIOUS ARTISTS		
18	6	47	30H!3 STREETS OF GOLD PHOTO FINISH 523412/AG®		
18	15	115	CUT /// COPY ZONOSCOPE MODULAR 134*®		
20	RE-E	NTRY	KYLIE MINOGUE APHRODITE PARLOPHONE 42903*/ASTRALWERKS		
21	25	6	VARIOUS ARTISTS BEST OF DISCO SONOMA 0045	Case dia	
22	RE-E	NTRV	SWEDISH HOUSE MAFIA		
23	NE-E	TRY	LOUIE DEVITO THE NEW DANCE MIX USA PHASE ONE 1009		
ži	22	40	DJ ENFERNO ULTRA DANCE 11 ULTRA 2317		
25	21	24	TIESTO MAGIKAL JOURNEY: THE HITS COLLECTION MAGIK MUZIK 2426/UUTRA		

	AST IEEK	IEEKS N CHT	
1	28	30	ARTIST IMPRINT / PROMOTION LABEL
1	43	2	ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA
-	94	4	EVA IN YA FACE/BUNGALO
	29	6	MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAPORT
	36	4	SEE THE NEW HONG KONG JOSIE COTTON SCRUFFY
	HOT DE	SMOT But	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE ISLAND/IDJMG
	3 0	6	DANCE WITH ME HOT ROD G NOTE
	33	4	TAKING OVER NOW HMC: HANNAH & MIAMI CALLING SNOWDOG
i		8	PERFECT STRANGER MAGNETIC MAN FEAT. KATY & COLUMBIA
1	40	3	PRICE TAG
	38	3	GAVE UP ON LOVE
		2	KELLI DENTZ
	47		SELENA GOMEZ & THE SCENE HOLLYWOOD
	41	3	DAVE MATTHIAS VS. JULISSA VELOZ CARRILLO HEY (NAH NEH NAH)
	23	13	RICO BERNASCONI VS. VAYA CON DIOS STARSHIT/CAPP/SILVER BLUE
	N	EW	WHERE THEM GIRLS AT David Guetta Feat FLD R da & NICKI MINAJ WHAT A MUSIC ASTRALWERKS(CAPITOL
	12	15	ARMY OF LOVE KERLI ISLANO/IDJMG
	37	14	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
	44	5	DO YOU WANT TO OR NOT? I LIKE IT ELECTRIC FEAT SOPHIA LOLLEY BEAT CONGRESS/STRICTLY RHYTHM
l	N	EW	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS/J/RMG
	45	3	ALL ABOUT SEX SARIAH REIGNING HEARTS
	35	15	E.T.
	27	13	
		EW	INDIA & PEPPE CITARELLA ANGEL EYES PRETTY UGLY
		EW	CAZWELL PEACE BISQUIT
	39	13	SULTAN & NED SHEPARO FEAT. NADIA ALI HAREM
		44	
2		D	ANCE
À		A	RPLAY
	⊢×	EKS	TITLE
	LAS	WE	ARTIST IMPRINT / PROMOTION LABEL
	1	8	WR. SAXOBEAT 3 WKS ALEXANDRA STAN ULTRA
	3	8	ADDICTION MEDINA ULTRA
	9	6	PARTY ROCK ANTHEM LMRAD FEAT LAUREN BENNETT & GOORROCK PARTY ROCKWILL LAURCHERRYTREEINTERSCOPE
	4	8	TILL THE WORLD ENDS BRITNEY SPEARS JIVE/JLG
		12	E.T. KATY PERRY FEAT. KANYE WEST CAPITOL
1	7	24	HELLO
	6	10	ROLLING IN THE DEEP
	-		ADELE XL/COLUMBIA

100		KATY PERRY FEAT. KANYE WEST CAPITOL
7	24	HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
6	10	ROLLING IN THE DEEP
13	8	NITON (THE REASON) ERIC PRYDZ ULTRA
11	2	WHERE THEM GIRLS AT DAVID GUETTA FEAT, FLO RIDA & NICKI MINAJ WHAT A NUSIC/ASTRAL/WERKS/CAPITOL
12	4	GIVE ME EVERYTHING PITBULL FEAT, NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS/U/RMG
19	5	CALL MY NAME SULTAN & NED SHEPARD FEAT. NADIA ALI HAREM
5	16	ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
n	21	FREEFALLIN' ZOE BADWI NIG BEAT/ATLANTIC
14	11	WRITTEN IN THE STARS TIME TEMPAH FEAT, ERIC TURNER DISTURBING LONDON/PARLOPHONE/CAPITOL
17	4	SUN & MOON ABOVE & BEYOND FEAT. RICHARD BEDFORD ULTRA
15	9	BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG
8	10	WALKIN' ON THE MOON KRIS MENACE FEAT. EMIL NERVOUS
16	19	MORE USHER LAFACE/JLG
18	5	WHAT A FEELING ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA
20	15	S&M RIHANNA SRP/DEF JAM/IDJMG
21	3	DROWNING Armin van Buuren feat. Laura v Ultra
NEW		SAVE THE WORLD TONIGHT SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
N	EW	ME AND MY MICROPHONE SEPTEMBER ROBBINS
N	EW	DANCE WITH ME HOT ROD G NOTE
RE-E	NTRY	RAINING KASKADE & ADAM K FEAT. SUNSUN ULTRA

$\overline{\mathbf{\cdot}}$			ADITIONAL ZZ ALBUMS	
WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	81	#1 MICHAEL BUBLE 71 WKS CRAZY LOVE 143/REPRISE 520733WARNER BROS. ④	2
2	4	8	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES HERE WE GO AGAIN BLUE NOTE 96388/BLG	5
3	6	17	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR The visit left of the Rat lack intern destremase securitivaries bros.	
•	3	12	HARRY CONNICK, JR. IN CONCERT ON BROADWAY COLUMBIA/LEGACY 77295/SONY MUSIC ①	
		34	SOUNDTRACK TREME: SEASON 1 HBO/GEFFEN 014910/IGA	
6	2	7	GRETCHEN PARLATO THE LOST AND FOUND OBLIGSOUND 113	
7	8	30	MICHAEL BUBLE HOLLYWOOD: THE DELUXE 143/REPRISE 526141/WARNER BROS.	
8	20	59	MICHAEL BUBLE SPECIAL DELIVERY 143/REPRISE DIGITAL EXWARNER BROS.	
9	11	14	NINA SIMONE S.O.U.L.: NINA SIMON BONY MUSIC CMG 83788/SONY MUSIC	
	7		KARRIN ALLYSON ROUND MIDNIGHT CONCORD JAZZ 32662/CONCORD	
	10	9	CHARLIE HADEN QUARTET WEST SOPHISTICATED LADIES EMARCY 015347/DECCA	
12	16	4	BILL FRISELL SIGN OF LIFE SAVOY JAZZ 17B1B/SLG	
B	RE-ENTRY		BRIAN CARPENTER'S GHOST TRAIN ORCH. HOTHOUSE STOMP ACCURATE 5062	
14	NE	W	JAMES CARTER CARIBBEAN RHAPSODY EMARCY 015172/DECCA	
15	13	4	J. REDMAN/A. PARKS M. PENMAN/E. HARLAND JAMES FARM NONESUCH 526294/WARNER BROS.	
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CONTEMPORARY

ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL BELA FLECK & THE FLECKTONES ROCKET > SCIE-NCE EONE 2133 BONEY JAMES CONTACT VERVE FORECAST 015375/VG

ESPERANZA SPALDING

TROMBONE SHORTY BACKATOWI VERVE FORECAST 014194/VG DAVE KOZ HELLO TOMORROW CONCORO 31753

HANACHIE 5184

FOURPLAY LET'S TOUCH THE SKY HEADS UP 32030/CONCORD

THE RIPPINGTONS FT. RUSS FREEMAN COTE D'AZUR FLAK 32580/CONCORD

HERB ALPERT & LANI HALL I FEEL YOU CONCORD JAZZ 32757/CONCORD

IGHT LIVE IN NEW ORLEANS ANTI- 87152/EP

TOWER OF POWER 40TH ANNIVERSARY TOP 300207 PATTI AUSTIN

KEIKO MATSUI THE ROAD ... SHANACHIE 5188 KENNY G HEART AND SOUL CONCORD 32048

VARIOUS ARTISTS

SOUND ADVICE :

GALACTIC

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CL JUN 4 2011

TRADITIONAL CLASSICAL ALBUMS TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL WEEKS ON CHT AST 1 1 4 2 23 MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR SOCIAL CHOIR SOCI 2 3 40 VARIOUS ARTISTS з 1/UNIVERSAL CLASSICS GROUP JOSH WRIGHT 4 5 MOUNTAIN 50559B1 JOSH WRIGHT S ERIC WHITACRE 5 25 LIGHT & GUIL DECLA UNBADUM WEISHL CUNSICS UNCUL J. KAUFMANN ACCADEMIA NAZIONALE DI SANTA CECILIA VERISMA DAIAD DECCA DI SUL UNSICS GOLP NILSSON RY SANEK LUDWIG VICKERS STEWART WACHER: DE WALKURE SON OL USA & 63308 SON MASTERWORKS 12 5 4 3 MEREDITH MONK 8 NEW ALEXANDRE THARAUD 9 S 42016/FMI CLASSICS J. FISCHER ORCHESTRE PHILHARMONIQUE OF MONTE-CABLO POEME DECCA 015535/UNIVERSAL CLASSICS GROUP 10 5 3 S. DINNERSTEIN KAMMERORCHESTER BACH: A STRANGE BEAUTY DNY MASTERWIRKS 18 11 CAMERON CARPENTER 12 RE-ENTRY CONCORD (CAMERON LIVE:: THE COTTHE DVD TELARC 31980 CONCORD · EMANUEL AX/YO-YO MA/ITZHAK PERLMAN 13 66 13 MENDELSSORN PIANO TRIOS ANDRE RIEU & HIS JOHANN STRAUSS ORCH. 14 11 13 ZUILL BAILEY/AWADAGIN PRATT BRAHMS: WORKS FOR CELLO AND PIANO TELARC 15 RE-ENTRY

0			ASSICAL OSSOVER ALBUMS	ртн
THIS WEEK	LAST	WEEKS ON CHT	ARTIST TILE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	RE-E	NTRY	IL VOLO	
2	NE	W	ALFIE BOE YOU'LL NEVER WALK ALONE EMI CLASSICS 96789	
2	1	4 4	DAVID GARRETT ROCK SYMPHONIES DECCA 014442	Ĩ
4	4	26	STING FT. THE ROYAL PHILHARMONIC STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA ③	Ĩ
5	NEW		JAMES CARTER CARIBBEAN RHAPSODY EMARCY 015172/DECCA	
	5	12	ALFIE BOE BRING HIM HOME DECCA 015330	
0	6	41	ZOE KEATING INTO THE TREES LOE KEATING 03 EX	
	3	27	JACKIE EVANCHO D HOLY NIGHT SYCO/COLUMBIA 81151/SONY MUSIC ①	-
	2	46	STING Symphonicities (Herrytree/OG D14464*/Junversal Classics Group	
10	7	48	KATHERINE JENKINS BELIEVE 143 REPRISE 522190 WARNER BROS.	
11	11	-5	MORMON TABERNACLE CHOIR) HEAVENSONG MORMON TABERNACLE CHOIR 5035926	
12	RE-ENTRY		IL DIVO An evening with IL DIVO syco/columbia digital evsony music	4
13	8	2	JOHN WILLIAMS THE MUSIC OF AMERICA MASTERWORKS 70636/SONY MASTERWORKS	
1	RE-ENTRY		THE IRISH TENORS THE VERY BEST OF THE IRISH TENORS EONE 2300	
15	RE-ENTRY		M. PATTON W ORCHESTRA FILARMONICA A. TOSCANINI Mondo cane ipecac 119	
11 8				

NC	100TH JAZZ DNGS	0		W	ORLE
ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS	LAST WEEK	WEEKS ON CHT	
3	#1 CONTACT SWKS BONEY JAMES VERVE FORECAST/VERVE	1	1	6 9	#1 CEL
1	BOTSWANA BOSSA NOVA DAVID BENDIT HEADS UP/CMG	0	2	13	CELTIC TH HERITAGE CELTI
9	IT'S TIME BRIAN CULBERTSON GRP/VERVE		3	14	CELTIC W
6	UNDUN STEVE COLE MACK AVENUE/ARTISTRY		5	1	LOREENA THE WIND THAT SHAKE
5	SUMATRA JEFF LORBER HEADS UP/CMG		0		DENGUE CANNIBAL COUR
5	ANYTHING'S POSSIBLE DAVE KOZ CONCORD/CMG	[6	8	YELLE SAFARI DISCO CLUB REG
7		0	-	-	JOHNNY O
5	STILL IN LOVE WITH YOU SAGE EPIC/COLUMBIA		9	32	COUNTDO
\$	PUSH TO START PAUL TAYLOR PEAK, EONE			11	VARIOUS MELE D HAWAR: SOMOS OF HU
7	ENCANTADORA BLAKE AARON FEAT, NAJEE INNERVISION	10	0	66	CELTIC TI
0	SPIN CYCLE DREW DAVIDSEN CREATIVE SOUL JAZZ	11	8	5	LES NUBI
6	I FOUND THE KLUGH GERALD ALBRIGHT HEADS UP/CMG	22	11	4	BOMBINC AGADEZ CUMBA
4	MASSIVE TRANSIT	13	12	2	VARIOUS NIGERIA 70: SWEET TI
3	S7VEN LARGE EUGE GROOVE SHAMACHIE	14	RE-E	NTA"	JAKE SHI PEACE LOVE UK
5	HEAVEN IN YOUR EYES ELAN TROTMAN FEAT. BRIAN SIMPSON SPECTRA JAZZ	15	RE-E	NTR"	VARIOUS IRISH FAVORITE

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and the owned			and the second se	
EX	EK	CHT	ARTIST	CEBT.
EN	NA.	MC	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	8
1	1	69	CELTIC WOMAN 28 WKS SONGS FROM THE HEART MANHATTAN 58360/BLG ①	
0	2	13	CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA	
-			CELTIC WOMAN	
	3	14	LULLABY MANHATTAN 47069/BLG	
	5		LOREENA MCKENNITT	
		-	THE WIND THAT SHAKES THE BARLEY OUNLAN ROAD/VERVE 015015*/VG	
			DENGUE FEVER CANNIBAL COURTSHIP FANTASY 32622/CONCORD	
	6	8	YELLE SAFARI DISCO CLUB RECREATION CENTER/V2/COOPERATIVE 76003/DOWNTOWN	·
-		-	JOHNNY CLEGG	
0			HUMAN APPLESEED 1124	
8	9	32	COUNTDOWN ORCHESTRA CELTIC FAVORITES SONOMA 3949	
-	i t		VARIOUS ARTISTS	
		11	MELE D HAWAR SONGS OF HAWAN SOME LISTOM MARKETING GROUPHEAR DIVISION SUPPLICES	
10	0	66	CELTIC THUNDER IT'S ENTERTAINMENT' CELTIC THUNDER 013924/DECCA	ł
11	8	5	LES NUBIANS	
-	11	4	BOMBINO	
M.,	11	4	AGADEZ CUMBANCHA 20	
13	12	2	VARIOUS ARTISTS NIGERIA 70: SWEET TIMES, AFRO-FUNK, HIGHLIFE & JUJU LAGOS STRUT 079	
10	RE-E	NTA"	JAKE SHIMABUKURO	-
-			PEACE LOVE UKULELE HITCHHIKE 1112	
15	RE-E	NTR"	IRISH FAVORITES SONOMA 0062	

Data for week of JUNE 4, 2011 | For chart reprints call 212.493.4023

AT Billboard. JUN 4 2011

TOP LATIN ALBU

WEEK WEEK

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19 16 NEW

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AIRPLAY MONITORED BY	SALES DATA Compiled B		
nielsen	nielsen		
BDS	SoundScar		

		H	OT LATIN SONGS
		SF	No. of the local division of the
THIS	LAST	WEEK ON CH	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	YOU ROMED SANTOS (SONY MUSIC LATIN)
2	3	12	TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
x	2	10	
	4	29	ME ENCANTARIA FIOEL RUEDA (DISA)
6	8	16	EL CULPABLE
	5	43	
T			VEN A BAILAR
8	6	24	GRACIAS A DIOS
0	10	15	CUANTO ME CUESTA
10	14	10	LA ARROLLADORA BANDA EL LIMON (DISA)
	1		DANZA KUDUBO
11	9	39	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
12	13	14	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
13	12		DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
14		13	CONTESTAME EL TELEFONO ALEXIS & FIDO FEAT. FLEX (DONY MUSIC LATIN)
15	15		EL TIERNO SE FUE CALIBRE 50 (DISA)
16	21	5	PROMETI INTOCABLE (G I M.)
17	16	18	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
18	20	5	NO ME DEJES CON LAS GANAS LOS HOROSCOPOS DE DURANGO (DISA/ASL)
19	17	15	LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO (FONGVISA)
20	22	15	TU ANGELITO
21	18	9	MAS
22	23	9	MI CORAZON ESTA MUERTO
23	lon!	11	HABITACION 69
24			ENTRE TUS ALAS
-	26	9	CAMILA (SONY MUSIC LATIN)
25	36	3	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
26	27	14	SIE7E (LA VIDA BUENA)
27	26	4	PTBULL FEAT. NE-YO, AFROLACK & NAYER (MR. 305/POLO GROUNDS/JRIMG) EL AMOR QUE PERDIMOS
28	28	17	PRINCE ROYCE (TOP STOP)
29	33	5	REIK (SONY MUSIC LATIN)
30	39	2	GRITAR LUIS FONSI (UNIVERSAL MUSIC LATINO) 30
31	34	18	LA ULTIMA SOMBRA GERARDO ORTIZ (DEL/SONY MUSIC LATIN) 31
32	4	4	LLAMA AL SOL TITO "EL BAMBINO" (SIENTE)
33	30		LA HUMMER Y EL CAMARO ESCOLTA DE GUERRA, VOZ DE MANDO Y JORGE SANTACRUZ (PATDREBEL)
34	37	+	MR. SAXOBEAT ALEXANDRA STAN (ULTRA) 34
35	43		MIENTRAS DORMIAS PESADO (DISA/ASL) 35
36	29	18	LA MELODIA JOEY MONTANA (CAPITOL LATIN)
37	31	13	ME RIO DE TI GLORIA TREVI (UNIVERSAL MUSIC LATINO) 37
38	38	1	S&M G
39	35	7	MI VIDA
40	-		TAN SOLO TU
41	32	6	
42	41	2	MI ULTIMA CARTA
43	46	6	PRINCE ROYCE (TOP STOP) ESTOY ENAMORADO
-			DANNY FORMARIS (ORFANATO/MACHETE/JIN/VERSAL MUSIC LATINO) SI NO LE CONTESTO
44	47	13	PLAN B (PINA)
45	48	14	EL BEBETO Y SUS BANDA PATRIA CHICA (DISA/ASL)
46	42	16	PITBULL FEAT. T-PAIN (MR 305 POLO GROUNDS/J/RMG)
47		2	THE BLACK EYED PEAS (INTERSCOPE)
48	45	4	ATACA Y ATRAPA EL COYDTE Y SU BANDA TIERRA SANTA (ISA)
49	44	3	LA REINA DEL SUR LOS CUATES DE SINALOA (SONY MUSIC LATIN)
50	NE	W	DONDE ESTAS PRESUMIDA CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)

Larry Hernandez reaches the top 10 of Hot
Latin Songs for the third consecutive time as
"El Ardido" jumps 14-10. On Regional
Mexican Airplay the cut moves 6-5, closing
in on his best peak when previous single
"Arrastrando Las Patas" hit No. 2-in-January.
"Arrastrando Las Patas" hit No. 2-In-January.

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		1	EN TOTAL PLENITUO FONOVISA 354570/UMLE 🛞				
4	33	15	TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE				
5	34	3	TERCER CIELO WAR A LAS ESTRELLA KASAMENEMUSICUMMERSAL MUSIC LATINO 654143/UNLE				
6	36	-	RIGO TOVAR 40 ANIVERSARIO FONOVISA 354633/UMLE				
7	37	14	LOS CUATES DE SINALOA TOCANDO WITH THE MAFIA SONY MUSIC LATIN 77513				
3	N	ew	LA DINASTIA DE TUZANTLA, MICH. TE SEGUIRE VENEMUSICUNIVERSAL MUSIC LATINO 654141/UMLE				
9	21		OLGA TANON NI UNA LAGRIMA MAS MIA MUSA 90020/SONY MUSIC LATIN				
D	17	4	SIE7E Mucha cosa buena la vida buena 8941				
0	44	9	LOS HURACANES DEL NORTE SOY MEXICANO MUSINORTE/DISA 721641/UMLE				
2)	46	27	VARIOUS ARTISTS TOP LATINO V5 DISCOS 605 76157/SONY MUSIC LATIN				
3	45	28	VARIOUS ARTISTS BANDA #1'S 2010 DISA 721622/UMLE				
1	39	5	JOAN SEBASTIAN 20-20: Romanticas Musart 4322/Balboa				
5	32	3	EL COYOTE Y SU BANDA TIERRA SANTA ESCUELA DE LA VIDA ISA 2112/MORENA				
3	091	8	LOS TITANES DE DURANGO MUY AFORTUNADOS DISA 721637/UMLE				
7	56	19	NOEL TORRES AL FRENTE Y DE FRENTE DEL 80677/SONY MUSIC LATIN				
3		45	JULION ALVAREZ Y SU NORTENO BANDA NI LO INTENTES DISA 721551/UMLE				
9	10	5	LIBERACION COMO EN LOS BUEN(OLX DISA 721644/UMLE •				
D	51	1	LOS INQUIETOS DEL NORTE VAMOS A DARLE CON TODO COLECCION DE CORRIDOS EAGLE MUSIC 3812 ④				
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e.,			Lis 2011 Aug 10 de Tracia I				
			his 20th top 10 on Tropical				
			ia Bella" leaps 20-8 with				
			nors in its second week				
			er impressions, up 146%).				
	nove ties Crespo with India and Wisin						
ndel for eighth-most top 10s in the 's 17-year history.							
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0	PLATIN ALBUMS	rM.	10	ŋ	R.	EGIONAL EXICAN AIRPLAY
	Contract of the local division of the local		A		ΜÌ	EXICAN AIRPLAY
CHIT	ARTIST TITLE (IMPRINT / PROMOTION LABEL)		NEEK	AST	WEEKS ON CHT	TITLE
NO.	TITLE (IMPRINT / PROMOTION LABEL)	3				
2	6 WKS DRAMA Y LUZ WARNER LATINA 526530 ④		U	1	17	2 WKS LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN
\$	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2]	14	2	31	ME ENCANTARIA FIDEL RUEDA DISA
5	ENRIQUE IGLESIAS EUPHORIA UNVERSAL REPUBLICIUNVERSAL MUSIC LATINO DI 444R/UMRG/UMLE		3	1	19	EL CULPABLE ESPINOZA PAZ DISA/ASL
π	CONJUNTO ATARDECER LLEGAMOS Y NOS QUEOAMOS DISA 721650/UMLE		14	3	30	GRACIAS A DIOS
;	CRISTIAN CASTRO		6	6	13	GREATEST EL ARDIDO
	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE CAMILA		-	1 -	1	CUANTO ME CUESTA
	DEJARTE DE AMAR SONY MUSIC LATIN 59881	4	6	5	18	LA ARROLLADORA BANDA EL LIMON DISA
	JOAN SEBASTIAN LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE		7	7	12	EL TIERNO SE FUE CALIBRE 50 0ISA
7	DON OMAR MEET THE ORPHANS: THE KING IS BACK, ORFANATOMACHETE 014957/UMLE ④		8	12	6	PROMETI INTOCABLE G.I.M.
	INTOCABLE 2011 G.I.M. 029/DASMI		9		1	NO ME DEJES CON LAS GANAS LDS HDROSCOPOS DE DURANGO DISA/ASL
T	SHAKIRA	-	10	8	17	LA CIUDAD DEL OLVIDO
-	SALE EL SOL EPIC 77433/SONY MUSIC LATIN WISIN & YANDEL	-	av.	10	28	EL TRONO DE MEXICO FONOVISA
	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE		and			JOAN SEBASTIAN FONOVISA NI LO INTENTES
	35 ANIVERSARIO FONOVISA 354608/UMLE		12	11	37	JULION ALVAREZ Y SU NORTENO BANDA DISA/ASL
1	GERARDO ORTIZ MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	>	13	13	12	HABITACION 69 BANDA LOS RECODITOS DISA
	TIERRA CALI UN SIGLO DE AMOR VICTORIAVENENUSIC/UNIVERSAL MUSIC LATINO 654133/UNILE		1	15	20	LA ULTIMA SOMBRA GERARDO ORTIZ DELISONY MUSIC LATIN
1	GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	2	15	14	9	LA HUMMER Y EL CAMARO
1	GLORIA TREVI		16	21	17	ESCULTA DE GUERRA, VOZ DE MANDO Y JORGE SANTACRUZ PATOREBEL. MIENTRAS DORMIAS
ì	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE		17	16	42	PESADO DISA/ASL ME DUELE
1	DEL RECORDS PRESENTA ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN				-	ROBERTO TAPIA FONOVISA
	SETTER 20 SUPER EXITOS MENDIETA/FOMOVISA 570058/J/MLE		18	17	42	BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/ASL
	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMÉRICA DISA 721627/UMLE		19	2.	17	ERES MI NECESIDAD EL BEBETO Y SUS BANDA PATRIA CHICA DISA/ASL
I	PITBULL ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	>	20	20	7	ATACA Y ATRAPA EL COYOTE Y SU BANDA TIERRA SANTA ISA
	VARIOUS ARTISTS 40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE					
1	GERARDO ORTIZ				-	
	EN VIVO: LAS TUNDRAS DEL 89177/SONV MUSIC LATIN		((O))			COPICAL
	SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE		A)		<u>A</u>	RPLAY
	MI NINA BONITA MACHETE 014142/UMLE	2	u di	ت	N CHT	TITLE
	CALIBRE 50 DE SINALOA PARA EL MUNDO DISA 721639/UMLE		WE	WEED	Ne	ARTIST (IMPRINT / PROMOTION LABEL)
	RICKY MARTIN MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	>	1	1	2	ROMED SANTOS SONY MUSIC LATIN
	BANDA SINALOENSE MS DE SERGIO LIZARRAGA		2	2	38	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
	AMOR ENFERMO DISA 721638/UMLE		3	4	6	VEN COMMIGO DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL
	AMANECER BAILANDO PLATINO 11097		4	3	44	CORAZON SIN CARA
1	UNA HISTORIA PARA SI DISA 721636/UMLE MARC ANTHONY		5	150	21	PRINCE ROYCE TOP STOP
	ICONOS SONY MUSIC LATIN 67402		-	8		TITO "EL BAMBINO" SIENTE
	JOAN SEBASTIAN El poeta del pueblo musart 4438/Balboa 🛞		6	11	5	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
	ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992		7	8	10	TABOO DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
-		J'	8	20	2	GREATEST LA NOVIA BELLA GAINER ELVIS CRESPO FLASH

CONTESTAME EL TELEFONO ALEXIS & FIDO FEAT. FLEX SONY MUSIC LATIN

MI CORAZON ESTA MUERTO

MUSA/SONY MUSIC LATIN

LATIN

HETE/UNIVERSAL MUSIC LATINO

ONX FEAT. TONY DIZE PINA

TONIGHT (I'M LOVIN' YOU)

7 32 BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN

EL AMOR QUE PERDIMOS PRINCE ROYCE TOP STOP

ME DUELE LA CABEZA

LLUVIA AL CORAZON

YOU NEED TO KNOW

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A		A	RPLAY"
THIS	LAST WEEK	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 LLUVIA AL CORAZON
2	3	2	YOU ROMED SANTOS SONY MUSIC LATIN
1		9	VEN A BAILAR JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
-		9	MAS RICKY MARTIN SONY MUSIC LATIN
	5	10	ENTRE TUS ALAS CAMILA SONY MUSIC LATIN
6	10	2	GRITAR Luis FDNSI UNIVERSAL MUSIC LATINO
7	6	15	TENGO TU LOVE SIE7E LA VIDA BUENA
•	7	45	CORAZON SIN CARA PRINCE ROYCE TOP STOP
•5.	8	39	DANZA KUDURO Don omar & Lucenzo yanis orfanato/machete/universal music latino
10	16	5	PELIGRO REIK SONY MUSIC LATIN
an)	15	36	ESTOY ENAMORADO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
12	9	14	CONTESTAME EL TELEFONO ALEXIS & FIDO FEAT. FLEX SONY MUSIC LATIN
13	25	4	RABIOSA Shakira feat. Pitbull or el cata epic/sony music latin
•	14	5	VEN COMMIGO DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL
15	17	10	MR. SAXOBEAT ALEXANDRA STAN ULTRA
16	18	5	TAN SOLO TU FRANCO DE VITA FEAT. ALEJANDRA GUZMAN SONY MUSIC LATIN
17	11	5	GIVE ME EVERYTHING PITBULL FEAT NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/J/RMG
18	21	11	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE
19	12	23	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
20	13	10	

Å)	Á	TIN RHYTHM RPLAY
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	40	DANZA KUDURO
2	4	15	TABOO DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATIND
3	×.	6	VEN COMMIGO DADDY YANKEE FEAT, PRINCE ROYCE EL CARTEL
4	2	17	CONTESTAME EL TELEFONO ALEXIS & FIDO FEAT. FLEX SONY MUSIC LATIN
	6	34	TU ANGELITO CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO
		40	ESTOY ENAMORADO WISIN & YANDEL WY MACHETE/UNIVERSAL MUSIC LATIN
		26	LLUEVE EL AMOR TITO "EL BAMBINO" SIENTE
8	9	13	
	7	34	DANDOLE GOCHO FEAT. JOWELL Y OMEGA NEW ERA/VENEMUSIC
	10	32	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
0	15	7	GREATEST LLAMA AL SOL
12	12	45	LA DESPEDIDA DADDY YANKEE EL CARTEL/SDNY MUSIC LATIN
13	11	22	LA MELODIA JOEY MONTANA CAPITOL LATIN
14	14	13	
1:5	13	16	ME ENAMORE ANGEL & KHRIZ MACHETE/UNIVERSAL MUSIC LATINO
16	16	18	ESTOY ENAMORADO DANNY FORNARIS ORFANATO MACHETE/UNIVERSAL MUSIC LATINO
Ð	17	T	TU SI QUIERES, TU NO QUIERES DMEGA PLANET
18	19	15	HOY LO SIENTO ZION & LENNONX FEAT. TONY DIZE PINA
19	18	22	VIP FITO BLANKO FEAT. FUEGO CHOSEN FEW EMERALD/CROWN LOYALTY
20	20	7	TU CUERPO PITBULL FEAT. JENCARLOS MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN

BETWEEN THE BULLETS CONJUNTO ATARDECER BOWS HIGH

NK E UNIVERSAL REPUBLIC



Conjunto Atardecer posts its 15th set on Top Latin Albums as "Llegamos y Nos Quedamos" opens at No. 4 (3,000 copies, according to Nielsen SoundScan). The duranguense act first appeared on the chart in 2003 with its self-titled album (No. 67) and has gone as high as No. 2 twice with "Contigo Para Siempre" (2009) and "Solo Junto A Ti" (2010). On Regional Mexican Albums, "Llegamos" bows at No. 1, marking its third consecutive No. 1 debut on the list. -Rauly Ramirez

Billeeard. HITS OF THE WORL JUN 4

		EURO	
		DIGITAL SONGS	
WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011	THIS WEEK
1	7	GIVE ME EVERYTHING PTBULL FT. NE-YO. AFROJACK & NAYER MR 305/POLD GROUNDS	1
1	1	PARTY ROCK ANTHEM LMFAD FL LAUREN BENNETT & GOONROCK PARTY ROCK WALLIAM CHERRYTREE	2
3	4	THE LAZY SONG BRUND MARS ELEKTRA	3
	5	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	4
5	8	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY	5
•	3	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	
7	10	JUDAS LADY GAGA STREAMLINE/KONLIVE	7
•	NEW	HAIR LADY GAGA STREAMLINE/KONLIVE	8
9	14	I NEED A DOLLAR ALOE BLACC STONES THROW	9
0	9	BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE	10

🔶 CANADA

WEEK WEEK

> 1 1

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BILLBOARD CANADIAN HOT 100

i ng Yer MR 305/Pold Grounds	1	NEW	WHITE KAT-TUN JOHNNY'S ENT.
IEM NATY ROCK WILLIAM CHERRYTREE	2	19	LASER BEAM PERFUME TOKUMA
	3	63	TAKE OFF 2PM ARIOLA
LLISLAND	4	76	TSUKI NO URAGAWA DIVA AVEX-J-MORE
A DOGGYSTYLE/PRIORITY	5	39	ESPERANZA KANA NISHINO SONY MUSIC
-S AT Icki minaj what a music		14	BOOM! MAIA HIRASAWA VICTOR
KONLIVE	7	2	SMILE BUMP OF CHICKEN TOY'S FACT
KONLIVE	8	17	I REMEMBER ME Jennifer Hudson Arista
DW	9	67	MOTTO. MAO ABE PONY CANYON
E BENASSI JIVE	10	22	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL

JAPAN

(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)

BILLBOARD JAPAN HOT 100

ANADA		Α	JSTRALIA
DARD CANADIAN HOT 100			DIGITAL SONGS
(NIELSEN SOUNOSCAN/BDS) JUNE 4, 2011	THIS	LAST WEEK	(ARIA) JUNE 4, 2011
ROLLING IN THE DEEP	1	1	PARTY ROCK ANTHEM UNIRO FT LAUREN BENNETT & GOOMPOCK PARTY ROCK WILL LAACHERRYTEE
ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND		T	GIVE ME EVERYTHING PTBULL FT. NE-YO, AFROJACK & NAYER MR. 305-POLO GROUND
GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305/POLD GROUNDS	з	4	ROLLING IN THE DEEP
E.T. KATY PERRY FT. KANYE WEST CAPITOL		-	OWN THIS CLUB MARVIN PRIEST UNIVERSAL
PARTY ROCK ANTHEM LMFAD PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	5	5	PRICE TAG JESSIE J FT. B.O.B LAVA
JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE	-	NEW	CALIFORNIA KING BED RIHANNA SRP
TILL THE WORLD ENDS BRITNEY SPEARS JIVE	7	10	WE RUN THE NIGHT HAVANA BROWN UNIVERSAL
THE LAZY SONG BRUND MARS ELEKTRA		Ť.	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORIT
BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	9	8	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSI
PRICE TAG JESSIE J FT, B.O.B LAVA/UNIVERSAL REPUBLIC	10	NEW	HAIR LADY GAGA STREAMLINE/KONLIVE
		100	

	S\	VEDEN			
Y	DIGITAL SONGS				
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2	201		
1	5	LIPSTICK Jedward Planet Jedward			
2	1	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER			
3	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND			
4	4	POPULAR ERIC SAADE KING ISLAND ROCKYSTAR			
5	7	RUNNING SCARED			
6	6	JUDAS LADY GAGA STREAMLINE KONLIVE			
7	2	FEST I HELA HUSET BASSHUNTER VS. BIGBROTHER WARNER			
	RE	COCONUT TREE MOHDMBI FT. NICOLE SCHERZINGER 2101			
9	NEW	I CAN BLUE BLUEWORLD			

10 9 WHAT ABOUT MY DREAMS?

O	S\	WITZERLAND
		DIGITAL SONGS
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011
	2	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
	6	PARTY ROCK ANTHEM LIMFAO FT. LAUREN BENNETT & GOONROCK PARTY ROCK/MILLI, AMICHERRYTREE
3	1	CALL MY NAME PIETRD LDMBARDI UNIVERSAL
4	NEW	DANZA KUDURO Don omar & Lucenzo yanis/orfanato
5	5	SWEAT SNOOP DOGG VS, DAVID GUETTA DOGGVSTYLE/PRIORITY
	NEW	GIVE ME EVERYTHING PTBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLD GROUNDS
7	8	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
•	9	HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY DY/CAPITOL
9	RE	ROLLING IN THE DEEP
10	4	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC

JUNE 4, 2011	THIS	LAST	(NIELSEN SOUNDS INTERNATIONAL)
LLISLAND	1	RE	POIKA (SAUNO POJU SKYSOUND
EM ARTY ROOK/MILLIAM/CHERRYTREE	2	5	IHANAA LEIJC A-TYYPPI SDNY MU
SAL	з	1	HAISSA JARE & VILLEGALLE
NIS/ORFANATO	- 43	NEW	TAIVAS VARJE FINNISH HOCKEY MAFIA F
	5	RE	SELVA PAIVA

4

SPERANZA Ana Nishino Sony Music	5	5	CHP
OOM! AIA HIRASAWA VICTOR	6	6	TH LAD
MILE JMP OF CHICKEN TOY'S FACTORY	7	3	DAV
REMEMBER ME Innifer Hudson Arista	8	11	JU LAD
IOTTO. AO ABE PONY CANYON	9	8	S VI SNO
N THE FLOOR	10	7	AO JEN
MINITEN EDFEZ FIL FILBUEL ISEAND		1	-
INNER LOFEZ FF. FILBULE ISLAND		B	
STRALIA		IT.	A
	0	IT.	AI
STRALIA	WEEK	LAST WEEK	
STRALIA DIGITAL SONGS	MEEK 1		D (NIE
STRALIA DIGITAL SONGS IRIA) JUNE 4, 2011 ARTY ROCK ANTHEM		LAST WEEK	
STRALIA DIGITAL SONGS IRIA) JUNE 4, 2011 ARTY ROCK ANTHEM ROFT LUNED BEWET & GOOMPOC REMYROXULL LUNCHERYTHEE TWC ME EVERYTHING		LAST WEEK	(NIE INTI DA DOP MF

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JUNE 4, 2011

		NDELL AL
	-	OWN THIS CLUB MARVIN PRIEST UNIVERSAL
5	5	PRICE TAG JESSIE J FT. B.O.B LAVA
	NEW	CALIFORNIA KING BED RIHANNA SRP
7	10	WE RUN THE NIGHT HAVANA BROWN UNIVERSAL
	Ť.	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
9	8	WHERE THEM GIRLS AT David Guetta FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC
10	NEW	HAIR LADY GAGA STREAMLINE/KONLIVE

NORWAY					
	DIGITAL SONGS				
THIS	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011			
1	1	WHAT ARE WORDS CHRIS MEDINA 19			
1		MR. SAXOBEAT ALEXANDRA STAN PLAY-DN			
3	4	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND			
	5	PARTY ROCK ANTHEM LINFAO FLIAUREN BENNETT & GOONROCK PARTY ROCK WILLIAM CHERRYTREE			
5	NEW	HAIR LADY GAGA STREAMLINE/KONLIVE			
	10	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS			
7	7	OLBRILLER ERIK OG KRISS MTG			
)	RE	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY			
9	9	RADIO CIR.CUZ COSMOS			
10	NEW	SOMEONE LIKE YOU ADELE XL			

	FI	NLAND	
		DIGITAL SONGS	
WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 4, 20
	RE	POIKA (SAUNOO) Poju skysound	
	5	IHANAA LEIJONAT, IH A-TYYPPI SDNY MUSIC	ANAA
1	1	HAISSA JARE & VILLEGALLE MONSP	

8	NEW	TAIVAS VARJELE! FINNISH HOCKEY MAFIA FT. ANTERO MERTARANTA SONY MUSIC
1	RE	SELVA PAIVA PETRI NYGARD OPEN RECORDS

- ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND MAAILMAN TOISELLA PUOLEN HALOO HELSINKII EMI 7 6
- DEN GLIDER IN . NEW
- HAIR LADY GAGA STREAMLINE/KONLIVE 9 NEW
- PARTY ROCK ANTHEM 10 10

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		SINGLES
	LAST	(THE OFFICIAL UK CHARTS CO.) JUNE 4, 2011
	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS
1	1	THE LAZY SONG Bruno Mars Elektra
	2	PARTY ROCK ANTHEM LINFAD FL LAUREN BENNETT & GOONROCK PARTY ROCK WILL LAW CHEPRYTREE
	9	I NEED A DOLLAR ALDE BLACC STONES THROW
	5	BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE
	6	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE
	3	WHERE THEM GIRLS AT David Guetta FT. FLD Rida & Nicki Minaj What a Music
	11	JUDAS Lady gaga Streamline/KOnlive
	8	SWEAT SNOOP DOGG VS. OAVID GUETTA DOGGYSTYLE:PRIDRITY
	7	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND

ITALY						
DIGITAL SONGS						
WEEK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011				
1	4	DANZA KUDURO DDN OMAR & LUCENZO YANIS/ORFANATD				
3	Ŧ,	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON				
3	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLANO				
4	1	SET FIRE TO THE RAIN				
5	NEW	HAIR LADY GAGA STREAMLINE/KONUVE				
6	6	FAR L'AMORE BOB SINCLAR/RAFFAELLA CARRA YELLOW				
7	7	LE TASCHE PIENE DI SASSI Jovanotti mercury				
8	10	PARTY ROCK ANTHEM LIMFRD FE LAUREN BENNETT & GOOMROCK PARTY ROCK/WILL LAW/CHERRYTREE				
9	NEW	GIVE ME EVERYTHING PTBULL FT. NE-YO, AFROJACK & NAVER MR. 305/POLD GROUNDS				
10	9	PRICE TAG JESSIE J FT. B.O.B LAVA				

DIGITAL SONGS						
WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011				
1	1	HAPPINESS ALEXIS JORDAN STARROC/ROC NATION				
2	L	AFSCHEID GLENNIS GRACE TROS				
3	4	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON				
\$	NEW	NO MERCY RACOON RACOON				
5	7	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND				
3	ſ.	HIJ GELOOFT IN MIJ DO UNDER CONTROL				
7	8	PRICE TAG JESSIE J FT. B.O.B LAVA				
	10	GIVE ME EVERYTHING PITBULL FT. NE-YO. AFROJACK & NAYER MR. 305/POLO GROUNDS				
	6	SET FIRE TO THE RAIN				
0	NEW	HAIR LADY GAGA STREAMLINE/KONLIVE				

	N	EW ZEALAND				
DIGITAL SONGS						
WEEK	WEEK	(NIELSEN SDUNDSCAN INTERNATIONAL) JUNE 4, 2011				
1	1	PARTY ROCK ANTHEM LMFAD FL LAUREN BENNETT & GOONROCK PARTY ROCKWILL I AM CHERRYTREE				
	F	GIVE ME EVERYTHING PTRULL FT. NE-YO, AFROJACK & NAVER MR. 305/POLD GROUNDS				
3	4	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND				
		THE LAZY SONG BRUND MARS ELEKĪRA				
5	6	ROLLING IN THE DEEP				
•1	NEW	CALIFORNIA KING BED RIHANNA SRP				
7	NEW	SOMEONE LIKE YOU ADELE XL				
	NEW	HAIR LADY GAGA STREAMLINE/KONLIVE				
	7	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC				
10	8	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY				

		SINGLES				
WEEK	LAST WEEK	(MEDIA CONTROL) JUNE 4, 2011				
1	1	CALL MY NAME PIETRO LOMBARDI UNIVERSAL				
2	3	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND				
3	4	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY				
4	6	A NIGHT LIKE THIS CARO EMERALO GRANDMONO				
5	7	PARTY ROCK ANTHEM LMFAD FT LAUREN BENNETT & GOONROCK PARTY ROCK WILL LANCHERRYTREE				
6	NEW	UNSER STOLZ BORUSSIA (DIE BVB-HYMNE 2011) KRYPTERIA LIBERATIO				
7	NEW	I CAN BLUE BLUEWORLO				
8	10	PRICE TAG JESSIE J FT. B.O.B LAVA				
9	5	WHERE THEM GIRLS AT DAWID GUETTA FT, FLO RIDA & NICKI MINAJ WHAT A MUSIC				
10	8	S&M BIHANNA SRP				

GERMANY

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BELGIUM

INTERNATIONAL)

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THIS WEEK WEEK

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NEW .

DIGITAL SONGS

SET FIRE TO THE RAIN

PARTY ROCK ANTHEM

RIVERSIDE AGNES OBEL AGNES OBEL

PRICE TAG JESSIE J FT. B.O.B LAVA

10 NEW THE LAZY SONG

MEXICO

DANCING ON MY OWN KATO 19

ROLLING IN THE DEEP

LLUVIA AL CORAZON MANA WARNER 2 2 DIA DE SUERTE ALEJANDRA GUZMAN CAPITOL

CUBA Robert Abigail & QJ Rebel FT. The Gibson Brothers Bip

SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY

GIVE ME EVERYTHING PTBULL FL NE-YO, AFROJACK & NAYER MR 305/POLD GROUNDS

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	PAIN		IR	ELAND
	DIGITAL SONGS			DIGITAL SON
WEEK	(NIELSEN SOUNOSCAN INTERNATIONAL) JUNE 4, 201	WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)
	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	1	1	LIPSTICK JEDWARD PLANET JEDW
	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	2	2	PARTY ROCK ANT
)	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUND	s 3	10	GIVE ME EVERYTH PITBULL FT. NE-YO, AFROJACK & P
and the second	LEAD THE WAY CARLOS JEAN NOVAEMUSIK	4	3	ON THE FLOOR JENNIFER LOPEZ FT. PITE
N	HAIR LADY GAGA STREAMLINE/KONLIVE	5	8	JUDAS LADY GAGA STREAMLINE
Ē	SOLAMENTE TU PABLO ALBORAN TRIMEGA ESTUDIOS Y PRODUCCIONE	s 6	DÌ	THE LAZY SONG BRUNO MARS ELEKTRA
	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	7	6	BEAUTIFUL PEOP CHRIS BROWN FT. BENNY
1	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUS	c 🗖	1	SOMEONE LIKE Y
	S&M RIHANNA SRP	9	RE	SWEAT SNOOP DOGG VS. DAVID GUE
2	JUDAS LADY GAGA STREAMLINE/KONLIVE	10	NEW	HAIR LAOY GAGA STREAMLIN

JUNE 4, 201

VI ROCKWILL LAW/CHERRYTREE

9	RE	SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
10	NEW	HAIR LAOY GAGA STREAMLINE/KONLIVE
-		
	A	USTRIA
	-	DIGITAL SONGS
WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011
1	NEW	LIPSTICK Jedward Planet Jedward
2	-	SWEAT SNOOP DOGG VS. DAVIO GUETTA DOGGYSTYLE/PRIORITY
з	1	CALL MY NAME PIETRO LOMBARDI UNIVERSAL
4		PARTY ROCK ANTHEM LMFAD FE LAUREN BENNETT & GOONROCK PARTY ROCK WILL LAM CHERRYTREE
5	3	A NIGHT LIKE THIS CARO EMERALD GRANDMONO
.6	5	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
7		WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC
8	RE	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305 POLD GROUNDS
9	NEW	SET FIRE TO THE RAIN ADELE XL
10	NEW	THE LAZY SONG BRUNO MARS ELEKTRA

FRANCE

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DIGITAL SONGS

PARTY ROCK ANTHEM

ROLLING IN THE DEEP

JUDAS LADY GAGA STREAMLINE/KONLIVE

TILL THE WORLD ENDS BRITNEY SPEARS JIVE

NEW GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR 305/POLD GROUADS

CHERIE COCO MAGIC SYSTEM & SOPRANO SHOWBIZ

L'HORLOGE TOURNE MICKAEL MIRO MERCURY

DIGITAL SONGS

LIPSTICK JEDWARD PLANET JEDWARD

PARTY ROCK ANTHEM LIMFAO FT. LAUREN BENNETT & GOONROCK PRATY ROCK WILL LAM CHERRYTREE

GIVE ME EVERYTHING PTBULL FIL NE-YO, AFROJACK & NAVER MR. 305/POLD GROUNDS

ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND

JUDAS LADY GAGA STREAMLINE/KONLIVE

BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE

SOMEONE LIKE YOU

JUNE 4, 2011

J'AIMERAIS TROP

PRICE TAG JESSIE J FT. B.O.B LAVA

SWEAT SNOOP DOGG VS. OAVIO GUETTA DOGGYSTYLE/PRIORITY

(NIELSEN SOUNDSCAN INTERNATIONAL)

EXICO	\varTheta BRAZIL				
AIRPLAY	ALBUMS				
(NIELSEN BDS) JUNE 4, 2011	THIS WEEK	LAST WEEK	(APBD/NIELSEN) MAY 8, 2011		
LLUVIA AL CORAZON MANA WARNER	1	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL		
DIA DE SUERTE Alejandra guzman Capitol	2	2	AO VIVO NO RIO LUAN SANTANA SOM LIVRE		
BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	3	3	25 ANOS AO VIVO EXALTASAMBA RADAR		
EL TIERNO SE FUE CALIBRE 50 DISA	4		INTIMO FABIO JR SONY MUSIC		
ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	5	RE	AS MELHORES DE ROBERTO CARLOS ROBERTO CARLOS SONY MUSIC		
SONE ZOE CAPITOL			COLLECTION ROXETTE SOM LIVRE		
ENTRE TUS ALAS CAMILA SDNY MUSIC	7	R.	E A MUSICA DE TOM JOBIM CAETANO VELOSO SONY MUSIC		
IMPERMEABLE HA*ASH SDNY MUSIC	8	8	BOLA DE CRISTAL AO VIVO FERNANDO & SOROCABA SOM LIVRE		
AMOR DEL BUENO REYLI FT, MIGUEL BOSE SONY MUSIC	9	10	INSENSATO CORACAO: NACIONA VARIOUS ARTISTS SOM LIVRE		
JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE	10	6	PISTA SERTANEJA REMIX VARIOUS ARTISTS SOM LIVRE		

4 SINGLES & TRACKS SONG INDEX.

Famamanem LLC Plane Music, ASC

Canada. SO

Music, ASCAP), AMP/HL, CS 25 LA ULTIMA SOMBRA (DEL Publishing, BMI) LT 31 THE LAZY SONG (Mars Force Music, ASCAP/Bughouse, SCAP/Bac Nation Music, ASCAP/Music

Jam Writers Group, ASUAP) US 35 LET'S GET TOGETHER (Phylvester Music, Inc., ASUAP/Travition Music, ASUAP) CS 55

LET Stort Tuber Inter, in rymosoi mutane, mu, ASCAP/Timulins Music, ASCAP (2015) (25:55 LIFE OF THE PARTY (form's krd Music, BM/Martas Pebbly Publishing, ASCAPI: Tother Music, BM/M Leidie Serano Music, BM/Dearna's Dthes, ASCAP/William Serano Pub-lishing Desgone, ASCAP, Pible H75 A LITTLE BIT STRONGER (Universal Music, - Careers, BM/High Powered Machime Music, BM/Rayfene Music, SCAP/PBI Administration, ASCAP/EMI Forg Music, SESAC/Hillary Dawn Sorgs, SESAC), AMP/H , CS 6, H100 49

Sc.SHCrititity Learning, Construction, B.W.Shane Minor 49 IVE A LITTLE (EMI Blackwood Music Inc., BM/Shane Minor Music, BM/Old Bespeados LLC, ASSAP/N2D Publishing Company. Inc., ASCAP/Carol Vincent And Associates, LLC ASCAP), HL, H100 83 LLAMA AL SOL (Sony/ATV Discos Music Publishing LLC ASCAP/Title El Patran Publishing, ASCAP/Perfect Music Corpo

Canon, ASCART LL 32 LLUVIA AL CORAZON (Tulum Music, ASCAP/WB Music Corp., ASCAP/Vallincito Songs. BM/Universal Music -

LUVIA AL CBRAZUM IULIIITI MUSIC ASULYTYIE MUSIC Corp. ASCAPVAIInoio Songs. BM/Universal Music -Caretes, BMJ, AMP 17.3 LOOK AT ME KOW (Songs Of Universal Inc, BM//Ouliure Beyond Uir Experience Publishing, BM/L Luke Turtles Music ASCAP/Downlow Music Publishing IL, CASCAP/Cherry Aane Music Publishing Company inc. ASCAP/Deary 315 Music. ASCAP/The Badga Guys, ASCAPMetiosh Music, Publishing, BM/Warner, Bandrage, BM/Charun Money Publishing Inc, BM/Warner, Bandrage, BM/Charun Money Publishing Inc, BM/Warner, Bernemare Publishing, Corp. BM/TZATI's Music. BM/Warner, Ben Music, BMI, AMP/CLMHL, H100 10, RBH 3 COK IT UP (Revised Publishing, BM/V/Song Money Publish-ing Inc, BM/Warner-Fameriane Publishing, SCAPP), MK Badan Music, ASCAP/DEMaal Publishing Corp. BM/Money To Be Mada. ASCAP/DeMaal Publishing Corp. Mer Rate Vision 93.

10 BB Wattle, ASUAPT/URHAUT DUMINITING, ASUAPT JPACE TO 97 LOVE DOINE GONE (International Dog Music, BM/VBioy Yellow Dog, LLC BW/Scampore Music, BM/VBiner-Famefane Publishing Corp., BWI, AMPCS 29 COVE DOINT EWI (MMe Cub Music, BM/VBiner-Famefane BW/9T One Songs ASCAP/Arises Music, ASCAP/Little Clampion Music LL ASCAP/Dream Rock Music, Inc., ASCAP1, AMPCS 31 LOVE FACES (April's Boy Musik, BM/VBiner-Famefane Pub-Isting Corp. BW/Nob CubryChene Music Publishing, BW/IDownfolym DMP Spongs, BM/E Miteshusic, BM/Songs Of Lewared Little, BM/CPB Hindrale Music, DBM/Sbinding,

lishing Corp., BMVNo Quincydence Music Publishing, BMU/Downtown DMP Songs, BMVE MilesMusic, BMU/Son 01 Universal. Inc., BMV/chef Huxdable Music Publishing, BM//EMI Backwood Music Inc., BMI), AMP/HL, H100 99.

HIGH 11 LOVE LETTER (R Kelly Publishing, Inc., BMI/Universal Music 2 Senar BMI/DBH 20

MAN DOWN (Publishing Designee BM/Universal Music Co-poration, ASCAPAning Music, IC, BM/Sholay BM/Merokee Music, ASCAP, AMPAL, RBH 40 Mappy Machine

MARY WAS THE MARRYING KIND (Music Of Stage Three.

BIW300MWATU Cross Reg's Music Publishing, AsD.4P, HL LS 49 (Dharmik Music Publishing, BMV/EMI Blackwood Music Publishing, LC ASCAP/Blue Kraft Music Publishing LL C, ASCAP/Blue Kraft Music Publishing, BMV/Cowie, SCAP/Blue Kraft Music, Publishing, BMV/Cowie, SCAP/Blue Kraft Music, BMV/Bayer Santar Music, BMV, Tee Publishing, Company, BMV/Taylor Switt Music, BMI, HL CS 5 H100 34 Mexic Publishing, BMV/Peterdo Music Publishing, BMV/Peterdo Music Publishing, BMV/Peterdo Music Publishing, BMV/Peterdo Music, Publishing, BMV/Peterdo Music, BMS Batta Music Publishing, BMV/Peterdo Music, Publishing, LC, SCAP/SU LJ 37

Music Publishing LLC, ASCAP) LT 37 MUSic Publishing LLC, ASCAP) LT 37 MI CORAZON ESTA MUERTO (Los Magnifikos Music Publish

MIENTRAS DORMIAS (Marcha Musical Corporation, ASCAP)

LI 35 MI ULTIMA CARTA (Songs Of Top Stop Music Publishing,

MI VIOA (Luar Music Publishing BMI/Raul Lopez Publishing,

MI VUM (Lad Music Hollishing BM/Faul Loper Honshing, BMI) [13 9] MONENT 4 LIFE (Harajuku Barbie Music, BM/Money Maok Music, BM/Songo Ul unvesal, ine. BM/Life WhiteLLC, BM/EMB Blackwood Music Inc. BM/Biother Bagz Publishing BM/Wamei-Bareline Hubitismic Crog. BM/Biother Bagz Publishing, SOCAN), AM/PHI, H100 47 RBH 22 MOTIVATION (EWB Blackwood Music Inc. BM/J/Simple Music BM/EMI Foray Music, SESAC/Reo Love Is Sinf A Rapper. SESAC/Pynothe Baels, BM/Predix Inc. Binl / A Rapper. SESAC/Pynothe Baels, BM/Predix Music Inc. BM/Young Money Hubitishin (Inc. BM), AM/PHI, H100 21 RBH 1 MR: BARTENDER (Songs of Program 360, ASCAP/Do Write Music, LLC, ASCAP) CS 38 MR: SAXOBEAT (Mediaho Music Entertainment, SOCAN), LT 34

34 MY GIRL (Conjunction Entertainment, BMVEMI Blackwood Musici nic: SMWBootleggers Stop ASCAP/Universal Music Corporation, ASCAP/Globe Music rice, BMV/Sony/ATV Songs LLC, BMV/VLP Music, BMV/Servinfenten, BMV/Songs OI Universal, Inc. BMVSecondhand Starship, ASCAP), AMP/HL neu 42

FBBH 43 MY LAST (FF To Del Publishing, LLC: BM/Let The Story Begin Music Publishing, ASCAP/Chrysalis Music, ASCAP/EMI April Music, Inc., ASCAP/Flyle fyme lunes inc., ASCAP/Songs Of Universal, Inc., BM/Culture Beyond UF Expensere Publishing, BM/II, AMP/HL. H100 46, RBH 5 MY MAN (EMI April Music, Inc., ASCAP/Francis Satabert Edi-tions, ASCAP/Universal Music - MGB Songs, ASCAP), AMP/HL H100 94

NATURAL HIGH (Curtis Young Publishing, BMI/Allen Bundy

Publishing, BMI) RBH 88 NEVER GONNA LEAVE THIS BED (Universal Music - Careers

NOBODY GREATER (RefreshNlunez, ASCAP/Vimage Music,

SESAC) RBH 90 NO 85 (Songs Ol Universal, Inc., BMI/Culture Beyond Ur Experi-ence Publishing, BMI/KMac Muzic, BMI/West Coast Livin Pub-lishing, ASCAP/Henderworks Music Publishing, BMI).

IIIsimg, ASCAP/PenderWorks Music Publishing MWI), AMP/HL RBH 35
NO HANDS (Juaquinmalphurpublishing, ASCAP/Roscoe Dash Publishing, ASCAP/Dead Stock Music, BM/WB Music Corp ASCAP/Drive Soudd LLC, ASCAP/Oung Drumma, ASCAPI.

AMP. RBH 37 NO ME DEJES CON LAS GANAS (Ferca Publishing, BMI) LT

18 NO ONE GONNA LOVE YOU (Dam Rich Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 89 NOT MY DADDY (For The Write., Price, ASCAP/Roynet Music Aschap Japan Jac

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OH MY (Not Listed) RBH 54 OH, TONIGHT (Pretty Damn Tough ASCAP/RandDazz, ASCAP)

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OLD ALABAMA (House Of Sea Gayle Musc. ASCAP/Works & Music. ASCAP/Cortle C Songs. ASCAP/ Builts Music. ASCAP/Full Carele Musc. Publishing. LLC. ASCAP/Sony/ATV iree Publishing Company. BMU: AMPHL. CS 1. H100.38 ONE MIGHT STAND (Songs Of Universal, inc., BMU/Culture Beyond UF Depender Publishing. BMU/Midee Mazc. BMU/C Sun Musc. ASCAP/Met Ink Reit Music. ASCAP/EMI Agni Music. Inc. ASCAP, AMPHL. RBH 32 ON MY LEVEL (PGH Sound Publishing, ASCAP/MB Music Corp. ASCAPEMI Blackwood Music Inc., BMU/Ampub Music. BMU/Cold Antibory Share Publishing Desgnee BMU/Hypnotic Beats, BMU/Rebel Made LLC. BMU/Songs 01

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y Second Music, Inc., BMI/Valentine, niversal Music - MGB Songs, ASCAP),

tions, ASCAP/Univer AMP/HL, H100 94

BMI/Songs Of Cornman BMI/Songs From The Couch. BMI/Sony/ATV Cross Keys Music Publishing, ASCAP). HL, CS

P/Roc Nation Music, ASCAP/Music YEMI April Music, Inc., ASCAP/Toy For Art's Sake Music, ASCAP/Art-ASCAP/Sony/ATV Music Publishing

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blishing America, Inc., BMI/KMSA, 8MI

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TABOD (Crown P.Music Publishing, BM/EM/Blackwood Music inc, BM/EMI Songs France, SARL) LT 12 TAKE A BACK NOAD (EMI Blackwood Music Inc, BM/Rihell-neck Music BM/Universal Music Carees BM/Rihel Pow-erd Machine Music, BM/South Care Carees BM/Ning Fow-erd Machine Music, BM/South South South Care Care Structure Music, BM/Songs Of Southside Independent Music Publish-ng, U-External Combuston Music, Inc. ANSCAP/Didn't Have To Be Marcia 65740 M erg C Music, Inc. ASCAP/Didn't Have To Be Marcia 65740 M erg C Satta South
uomi, noc.nr/chmi April Music, Inc., ASCAP/Didn'i Have To E Music, ASCAP), HL, CS 60 IAKE ME AWAY (She Wrote II: ASCAP/BMG Songs, SESAC/Universal Music Corporation, ASCAP/Solcilerz Touch Inc., ASCAP/Sony/ATV Tures LLC, ASCAP/Teray, ASCAP), AMP/HL BH 55

AMM/PAL, HBH 55 TAN SOLO TU () LT 40 TE AMO Y TE AMO (Serca Music Publishing Inc., BMI) LT 2 TECNAGE DAUGHTERS (StyleSonic Music, BM/PMI Black

wood Music Inc . BM/Delemmava Music Publishing, BMI). AMP/HL, CS 20 **TENGO TU LOVE** (Warner-Tamerlane Publishing Corp . BMVI.aVrida Buena Music Publishing, BMI) LT 26 EL **TERNO SE FUE** (Marcha Musical Corporation, ASCAP) LT

15 **TILL THE WORLO ENDS** (Kasz Money Publishing, ASCAP Warner/Chappeli Music Scandinava AB, STIM/Mara-tone AB, STIM/Kobalt Music Publishing America, Inc ASCAP/Dynamite Cop Music, BM/Where Da Kasz AI, BMI).

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 TIL THE END OF TIME (Beyond The Sky, BMI/Rondor Musics, BMM/Songs OI Universal, Inc., BMW V Bozeman, BMU).
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 AMF H4 91
 TOMORROW, Runnin Behnd, Publishing, ASCAP/SMI April Music, BMK/Song, DHL 100 48
 TOMIGROW, Runnin Behnd, Publishing, ASCAP/SMI April Music, BMK/Song, HL, CS 9, HOU 04 8
 TOMIGHT (Jennifer Nettles Publishing, ASCAP/DirkyI Music, BMK/Song, JMK, BMU) CS 34
 TOMIGHT (Jennifer Nettles Publishing, Core, BMU/ Farak Publishing, ASCAP/Arist Publishing Group, West, ASCAP/SMI April BMK/Vaner-Berlere Publishing Core, BMU/ Tarek Publishing, ASCAP/Arist Publishing, Group, BML/Carcing Group, BMK/Song, Farak Publishing, ASCAP/Arist Publishing Group, West, ASCAP/SMI April BMK/Vaner-Berlere Publishing, Core, BMU/ Tarek Publishing, ASCAP/Arist Publishing, ASCAP/Reing Hubishing, ASCAP/Reing Hubis

39 TWENTY-ONE (Shooting Moon Music, ASCAP) CS 57 TWISTED (Gorilla Zoe Music LLC, BMI/Ulita Empire Music

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Ing America. Inc., ASCAP/Maratone, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), H100 64 WHEN LOVE GETS A HOLO OF YOU (Vslawile Music. ASCAP/Hopeless Rose Music. ASCAP/Sony/ATV Cross Keys

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sr.1. SACEMF-Class Publishing, BM/EM Blackwood Music ine, BM/Aagulw Battler Music, BM/Agul On Sunzigr Music, BM/AgulWahry Mark Music, BM/Agul On Sunzigr Music, ASCAPPiga-No Shirt Music, ASCAPEI/A April Music Inc. ASCAP/Senois Scriptures, ASCAP/Skillz For Skillz And Play Musik, ASCAP/Som/ATV Songs LLC BM/Som/ATV Tunes LC, ASCAP/Maria A Rubishing (LD, SACEMT AM/APL, L100)

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STIM/Warrer/Chappell Music Scandinava AB STIM/EMI Apri Music, inc., ASCAP/EMI Music Publishing Scandinava AB, STIM/EMI Blackwood Music Inc., BMI/Enc Tumer Publishing Designee, BMI/Charlie Bernardo Publishing Designee, BMI), AMP H100 16

YES (45lh & 3rd Music Publishing Inc., BMI/Soni/ATV Songs LLC, BM/Studio Beasi Music, BM/Wamer-Tamertane Publish-ing Corp., BMI), AMP/HL, RBH 67 YOU (Mayimba Music, ASCAP/Palabras De Romeo, ASCAP) LT

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IIII MUSIC BMULZBUS MOSEY MUSIC BMU) HL C5 /, H100 53 YOUR BOOY IS THE BUSINESS (Grindlime, BMU/Songs Of Humersai, Inc., BMU/Berrs Bolion, BMU/Batsdabysy Music Publishing, ASCAP/SMPH, IBMU BMU/Sany/ATV Songs YOUR LOVE (FIST N Golf Publishing, BMV/Sany/ATV Songs YOUR LOVE (FIST N Golf Publishing, BMV/Sany/ATV Songs ULC BMU/My De Starts Tomorow, Inc. BMV/Sangs Of Uni-versal, Inc. BMU/Nares With Antrudes, BMI/TheCircles-Full. BMU/Sounds OJ Angels, BMU/Can Tabar) Ben The Shhn. BMU/Fincess Dva Music, BMC/Aon G Music, Inc. ASCAP/A Blunts LT 41 Once Atvishing, BMI/Morng Music, Inc. BMU/Beyond The Sky, BMI), AMP/HL, RBH 23

Data for week of JUNE 4, 2011

(Hot Latin Songs) Music Dist., Chart,

Billboard Hot 100); LT (- Licensing Org) Sheet

Codes: CS (Hot Country Songs); H100 (The Hot R&B/Hip-Hop Songs) TITLE (Publisher

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AMP/HL RBH 87 VEN A BAILAR (Songs OI RedOne, BMV/Sony/ATV Songs LLC, BMV/2110 Songs, BMV/Atbull's Legacy Publishing, BMV/Lni-versal Music - Careers, BMV/EMI April Music, Inc. ASCAP/EMI Songs France, SARU/Sony/ATV Tunes LLC ASCAP), AMP/HL.

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Music, BMI/Songs Of Universal, Inc., BMI/Makither Music Publishing, SESAC/Perfect Attendance, LLC, ASCAP/Einnor Music, ASCAP/WB Music Corp., ASCAP/Ee-Bass Music Inc BMI/EMI Blackwood Music Inc., BMI/Aitine Music Inc., BMI/Wonda Songs. BMI), AMIP/HL, RBH 27

PAPER HEART (No Such Music, SOCAN/Bug Music, ASCAP/Music Of Windswept, ASCAP/Songs Of Southside Independent Music Publishing, L/Baylene Music, ASCAP/EMI Blackwood Music Inc, BM/Weilds With Ears Music, BM/BMG Ruthb Management, GmbH), HL, CS 59 PARTY ROCK ANTHEM (Party Rock, ASCAP/Sony/ATV Melody, BM/Three Wise Boys Music LLC, BM/Fude Music,

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ASJ-APYVainner-temetiane Publishing Corp., BMI). AMP/HL BRH 60. PDP THAT (Not Listed) RBH 85 PRETTY GIRL BQCK (Universal Music - 2 Tunes LLC ASCAP/Pan In The Ground Publishing. ASCAP/Compound Entertainment, BM/Chark Hamory's House Publishing. ASCAP/Pointuss Co., LLC, ASCAP/Normataris Music Pub-lishing, ASCAP/Pan Jane Music, Inc., ASCAP/Antisa Music Inc., ASCAP/Chery Lare Music, Publishing Company Inc., ASCAP/Diren Via Music, Inc., ASCAP/Arthan, BRH 46 PMICE TAG (Son/ATM Music Publishing UK-PRS-Studio Beast Music, BM/Wame-Tameriane Publishing Corp., BM/Kasz Money Publishing, ASCAP/Tem Squad Music, BM/Kasz Money Publishing, ASCAP/Tem Squad Music, BM/Kasz Universal, Inc., BM/Chardy Music Publishing, LLC, BMI). AMP/HL, HN0 31

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PURE IMAGINATION (Taradam Music, BMI) H100 59

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36 RIGHT THERE (EMI Blackwood Music Inc., BMI/Jimipub Music, BMI/Dat Damp Deap Music, BMI/Peermusic

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ROLL UP (PGH Sound Publishing, ASCAP/WB Music Corp., ASCAP/EMI April Music, inc., ASCAP), AMP/HL, H100 13,

BBH 13 ROPE (M J Twelve Music: BM/Songs Of Universal, Inc. BM/J Love The Punk Rock Music: BM/Luving Under A Rock Music, ASCAP/Universal Music Corporation, ASCAP/Flying Eartorm Music, BM/Rbig Music, Inc., BM/Fluthensmear Music, BM/), Manau Luron 22

AMP/HL, H100 93 RUN THE WORLO (GIRLS) (2082 Music Publishing,

ASCAP/VB Music Corp., ASCAP/EMI April Average, Inc., ASCAP/VB-Day Ubilismon, ASCAP/Switch Werd Music, ASCAP/I Line Suttilles Music, ASCAP/Music By Idan, Inc. BM/Jack Russell Music Ltd., PRS/Tenyor Music, BMI), AMP/HL, H100 50, RBH 30

SHARE MY LIFE (Songs Of Universal, Inc., BMV/Kernunity Sonn Chest, BMV/Uncle Buddie's Music, Inc., ASCAP),

AMPAHL, BBH 38 SHE AINT YOU (Songs Of Universal, Inc., BM//Culture Be UP Expension Publishing, BM//Cherry Lane Music Publish ACCAPUTATION ACCAPUTATIS Music ASCAPUTA

Ur Experience Publishing, BM/Cherry Laine Musice Publishing Company Inc., ASCAP/Cherry 315 Musice, ASCAP/The Bad Bad Guys, ASCAP/Metrici Musice Publishing, BM/Matanti-cent, BM/Poo B.Z.Publishing Inc., ASCAP/Bug Music, ASCAP/VB Music Corp., ASCAP/Som/ANT Umes LLC. ASCAP/Bam, Jams, BMI), AMP/CLM/HL, H100 43, BHI 6 SMITCHIN GHL, Son/ANT Organ, Sey Music Publishing, ASCAP/Daneile Leverett Publishing Company, ASCAP), HL, Scond

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CS 39 THE SHOW GOES ON (Hey Lu Chill Music. BM/Heavy As Heaven Music. BM/Unversal Music. Carees, BM/Songs Of Unversal, Inc. BM/Artis Publishing Goup West. ASCAP/Dustin William Brower Publishing Designee. ASCAP/Song/AIN Harmony, ASCAP/Die Best Dessed Chick-en Town. ASCAP/Song/AIN Harmony, ASCAP/One Best Dessed Chick-en Town. ASCAP/Song/AIN (Harmony, ASCAP/One Best Dessed Chick-en Town. ASCAP/Song/AIN (Harmony, ASCAP/One Best Dessed Chick-en Town. ASCAP/Song/AIN (Harmony, ASCAP/One Best Dessed SING (Better Lung) Industries, ASCAP/Olgy Casanova Music, ASCAP, AMPHL (H100 9) SING (Better Lung) Industries, ASCAP/Olgy La str., ASCAP/AID atom Deam Music, BM/PH-Lung) IS BM/2412 Songs LLC, BM), AMP/HL, LT 38, BRH 94 SO IN LOVE (Blue's Baby Music, ASCAP/Olgy Music, Better SO IN LOVE (Blue's Baby Music, ASCAP/Olgy Industries, BM/Erd Music Inc., BM/Marky Atter Music, BM/CHEVINGING DI Unversal, Inc., DM/Marky Atter Music, BM/CHEVINGING DI Unversal, Inc., DM/Marky Atter Music, BM/CHEVINGINGINGING Unversal, Inc., DM/Marky Atter Music, BM/CHEVINGINGINGINGING Unversal, Inc., DM/Marky Atter Music, BM/CHEVINGINGINGINGING SUM (La Kasa Son CasCAP)/EMIN (Incl Instein Berl 79) SUMEONE TO UNVER (Incl Market) (Not Lister) BBR/2412 SUM (La Kasa Son CasCAP)/EMIN (Incl Instein Berl 79) SUMEONE TO UNVER (Incl Market) (Not Lister) BBR/2412 SUM (La Kasa Son CasCAP)/EMIN (Incl Instein Berl 79) SUMEONE TO UNVER (Incl Market) BBR 79)

ASCAP), AMP/HL, RBH 16 SOMEONE TO LOVE ME (NAKED) (Not Listed) RBH 29 SOMEWHERE ELSE (Tokeco Tunes, BMI/Music Of Stage Three, BM/Bobby's Song and Salvage, BM/Stage Three

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BMU/Three Minute Movie Music, BMU/Super 99 Music, LLC, BMM, AMR CS 48 B STAY UP LATE (Black Tongs, BMU/Sole, BMU/Nashws-baille Songs, BMU/Song Lasso, Music, BMU/W BMusic Cong, ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP, AMR/CS 51 STILL IN LOVE WITH YOU (Pipon The Frendly R anger Music Company, LL, ASCANex33–HV9Gram International Publish-ing, ASCAP), AMP/HL, BBH 58 STORM WARMING (Songs Of Universal, Inc. BMU/Hagoy Little Mark Publishing, BMU/Baste Music, ASCAP/Bogthouse, ASCAP/Big Music, ASCAP/Mong Pathwark Songs, BMU/Hellot Love You Music, BMI), AMP/HL, CS 47 HE STORY OF US (Song/ATV free Publishing Company). BMU/Bayor SMI Music: BMU, HL, H100.88

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a Music Group: BMI/Nayvadius Maximus Hopher Miller Publishing Designee, BMI)

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1,000 FACES (Sony/ATV Tree Publishing Company BMI/Tomz, BMI), HL, CS 37 (Soup Sandwich Music, ASCAP/Bug Music, i Music, ASCAP/Daddy's New Bowtie ssion In Theory, ASCAP1 BBH 24 4EVERMORE (

ASCAP/Expression In Theory, ASCAP) RBH,42 **FOOT 7 FOOT** (Young Money Putilishing Inc., BM/Warner-lameriane Hulkishing Corr., BM/WCalass, Foreign Floss Pub-Ishing, Inc. BM/WChery Lane Music Publishing Company Inn SCAP/Cashe Music Corr., ASCAP/Chrystals Der Music LLC, ASCAP, AMP/CLM-H, RBH 15 **9 FIECE** (First Your Cold Publishing BM/Sony/ATV Songs LLC BM/Warnari Music BM/Songs OT Mizay Entertainment, Inc. BM/Warnari Remarizae Publishing Corp., BM/Young Money Publishing Inc., BMI), AMP/ATL H 100 86 RBH 45

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ALL OF THE LIGHTS (Please Gimme My Publishing Inc., BM/SMI Blackwood Music Inc., BM/Way Apove Music, BM/Sony/ATV Songs LLC: BM/Universal Music Corporation ASCAP/Jahr Ia Myne ASCAP), AMPHL, HUOZ 7 RBH 7 AMEN (Sony/ATV Tee Publishing Company BM/401 Kye Music, BM/Fuelter River, BM/Kyeya con Dice Publishing BM/Min Pen Marra Music, SESAC/Songs of Max Publishing SCBA/Tunes of R and T Direck, SESAC/Syn dry Sophie Songs, SOCAV/Music Services, BMI), HL, CS 44 AM THE ONLY ONE (Sony/ATV Tee Publishing Company, BM/Reaventie Tures, BM/Reyrsong Publishing Company, BM/Reaventie Tures, BM/Reyrsong Publishing Comp
CS 16 H10758 ELAMOR QUE PERDIMOS (Songs O Top Stop Music Pub-lishing, BM/Dh2 Stang Music Publishing, BM) L1 26 ANTTHING (Soul Child Music, ASCAP/Universal Music Corpo-tation ASCAP/H28-Bass Music Inc. BM/VBM Bekwood Music Inc. BM/Atline Music Inc. BM/VBM Bekwood Music Inc. BM/Atline Music Inc. BM/VBM Bekwood BM/Appen Music Publishing, BM/SonyAN Songs LLC, BM/Swuz Beat2 Publishing StSAC/EMPArts Janit Music, Inc. SSAC/Songs O Universal, Inc. SSA/CPM April Music, Inc. ASCAP/Lintin Crarles Music & Media Publishing ASCAP). AM/PHL, BH 44

EL ARDIDO (DEL Publishing BMI) LT 10 ASTON MARTIN MUSIC (First N' Gold Publishing, BM/Sony/ATV Songs LLC, BM/Colione Rook Barto Publish-ing, BM/Wamer-Tametane Publishing Corp. BM/EMI Black wood Music Inc., BM/Live Write LLC, BM/EMI Foray Music SESAC/Christete Michele Music, SESAC/Fork Kings Produc-tion Inc., SESAC/A Blunts Lif At Once Publishing, BMI),

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

Music, Inc., ASCAP/LUCky June musice HL, RBH 82 BACKSEAT (New Boyz Publishing LLC BMU/Primary Wave Rean BMU/Nies Hollowell-Dhar Publishing Designee, Charleng Designee, ASCAP/Devir Bran, BM/Miles Hollowell-Dhar Publishing Designee, ASCAP/David Singer-Vine Publishing Designee, ASCAP/Devin Tailes Publishing Designee, ASCAP/Indie Pop Music ASCAP/Sony/ATV Tunes LLC ASCAP), HL H100 30 BACK TO BLACK (EMI Blackwood Music Inc., BMI) HL, H100

82 BALLIN' (Young Jeezy Music Inc. BMI/EMI Blackwood Music Inc. BMI/Copyright Control/Young Money Publishing Inc. BMI/Warne-Tamerlane Publishing Corp., BMI). AMP/HL, H100 Criticolare-Tamerlane Publishing Corp., BMI).

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52 Go to www.billboard.biz for complete chart data

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BACKBEAT





BMI FILM/TV AWARDS

BMI hosted its annual Film/TV Awards on May 18 at the Beverly Wilshire Hotel in Los Angeles. Among the composers honored were Richard Kirk Award recipient David Arnold ("The Chronicles of Narnia: The Voyage of the Dawn Treader"), Atticus Ross ("The Social Network"), Brian Tyler ("Hawaii Five-Q," "The Expendables") and Harry Gregson-Williams ("The Town," "Unstoppable," "Prince of Persia: The Sands of Time," "Shrek Forever After").

LEFT: From left: David Buckley ("The Good Wife"), David Arnold, BMI VP of film/TV relations Doreen Ringer Ross, George S. Clinton and Nathan Barr ("True Blood"). PHOTO: RANDALL MICHAELSON

RIGHT: Known for his work on James Bond films, **David Arnold** (center) was honored with the Richard Kirk Award. BMI president/ CEO **Del Bryant** and VP of film/TV relations **Doreen Ringer Ross** presented the award to Arnold after a clip reel showed his score highlights. PHOTO. RANDALL MICHAELSON



Brian Tyler could've used an extra set of hands to carry his BMI Film/TV Awards for work on "Battle: Los Angeles," "The Expendables," "Fast Five" and "Hawaii Five-O." PHOTO: RANDALL MICHAELSON





BMI composer and Academy Award winner **Atticus Ross** shows off his two awards for his work on "The Social Network," which he scored with Trent Reznor. They're currently scoring a U.S. version of "The Girl With the Dragon Tattoo," due in December. PHOTO: RANDALL MICHAELSON



BACKBEAT

EDITED BY MITCHELL PETERS and ED CHRISTMAN





NARM CONFERENCE

The National Assn. of Recording Merchandisers convention made a triumphant return to Los Angeles after a 21-year absence. About 1,000 delegates attended the May 10-12 event to catch up on all the music industry's hot-button issues. PHOTOS LESTER AUSTIN/UNIVERSAL IMAGE, ORLANDO, FL

ABOVE LEFT: Kenneth Gamble (at podium) and Leon Huff received NARM's outstanding achievement award for musical collaboration.

ABOVE RIGHT: Metal Blade Records CEO Brian Slagel, RED president Bob Morelli and senior VP of product development Alan Becker (from left) talk about plans for the upcoming new release from the Black Dahlia Murder.

BELOW CENTER: Hastings president/chairman/CEO **John Marmaduke** (left) is presented with NARM's President's Award for sustained executive achievement by president **Jim Donio**.







TAG Strategic managing partner **Ted Cohen** (left) and A2IM president **Rich Bengloff** hold court during the convention's opening panel, "Music Business Crash Course."



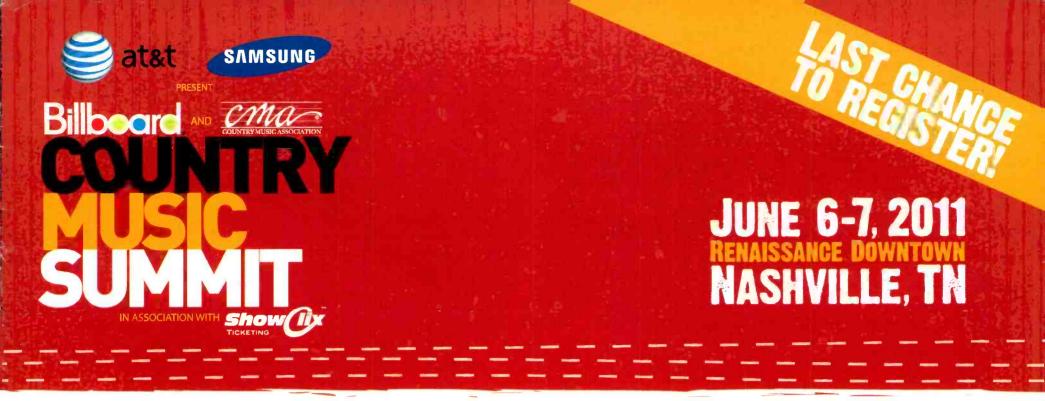


ABOVE: From left: Anderson Merchandising president **Bill Lardie**, Sony Music Entertainment executive VP of sales **Darren Stupak** and NARM president **Jim Donio** huddle before the convention's closing awards dinner. **BELOW:** RightsFlow senior VP of sales and marketing **Michael Kauffman** (left)

BELOW: RightsFlow senior VP of sales and marketing **Michael Kauffman** (left) tells Rocket Science founder **Kevin Day** (center) and GM **Mike Regan** that not only is there life beyond Universal Music Group, where all three formerly worked, but there's life beyond the retail and sales side of the industry.



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