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BIG ON YOUTUBE: WHAT'S IT REALLY WORTH?

APRIL 30, 2011 www.billboard.com www.billboard.biz

THE LATIN ISSUE LUIS FOULTURALISM RIDES BRANDS & BICULTURALISM TO THE TOP OF THE CHARTS. A NATION OF U.S.-BORN SPANISH SPEAKERS SINGS ALONG

PLUS

HOW WRIGLEY, DR PEPPER, AT&T AND OTHERS UNDERWRITE THE GENRE

80+ FINALISTS For the latin Music Awards

24-PAGE Program Guide To the 2011 Latin Music Conference TOO LEGIT MC HAMMER'S Silicon Valley Street Cred

POP LIFE PRINCE SPRINGS 21 DATES ON LOS ANGELES

LEARNED TO FLY FOO FIGHTERS FINALLY GET A NO. 1 ALBUM

RIHANNA WHIPS UP A NEW RECORD

AND

THE MAYOR OF NASHVILLE, SOULJA BOY TRIES AGAIN, NARM GOES DIGITAL, FLEET FOXES REVIEWED, LAURA STORY BREAKS OUT AT CHRISTIAN, AND MORE

THE NUMBER ONE ALBUM IN THE WORLD! FOO FIGHTERS WASTING LIGHT

"ROCK IS <u>NOT</u> DEAD" - <u>US WEEKLY</u>

"A CAREER DEFINING RETURN ★★★★" -<u>Q</u>

> "UNDIMINISHED INTENSITY... ★★★*" -<u>PEOPLE</u>

"...(WASTING) LIGHT IS A MUSCULAR ROCK AND ROLL THROWDOWN...A-" - <u>ENTERTAINMENT WEEKLY</u>

"FOO FIGHTERS BLAZE LIKE NEVER BEFORE ★★★*" - <u>ROLLING STONE</u>

#1 ALBUM U.S. U.K. GERMANY CANADA AUSTRALIA SWEDEN NEW ZEALAND FINLAND NORWAY AUSTRIA SWITZERLAND SINGAPORE



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Billboard

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| 19 | DAVID GARRETT / ROCK SYMPHONIES |
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| 50 | MANA / DRAMA Y LLC |

THE BILLBOARD 200

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BLUEGRASS

GOSPEL DANCE/ELECTRONIC

WORLD

TOP LATIN

TOP R&B/HIP-HOP CHRISTIAN

TRADITIONAL JAZZ

CONTEMPORARY JAZZ TRADITIONAL CLASSICAL

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| 2 | KATY PERRY FEATURING KANYE WEST / | | | | |
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INSTRUMENTAL BUSINESS Fresh off its first headlining gig at Radio City Music 26 Hall, Explosions in the Sky stay hot with commercial, TV and featurefilm synchs.

PROGRAM GUIDE LM1

The 22nd annual Billboard Latin Music Conference & Awards presented by State Farm in association with AT&T, honors the genre's top players.

ON THE COVER: Illustration by Hellovon. Photograph by Raul Higuera

360 DEGREES OF BILLBOARD

JOE JACKSON

Online

COM EXCLUSIVES Visit Billboard.com for the latest video in our Tastemakers video series. This week, watch Peter, Biorn and John perform a trio of songs exclusively for Billboard and sit down for a Q&A.

Events LATIN CONFERENCE

Billboard's Latin Music Conference & Awards. presented by State Farm in association with AT&T, takes place April 26-28 in Miami and features a Q&A with Maná. To register, go to billboardlatin conference.com.

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COUNTRY SUMMIT

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



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>WMG EXPANDS **BIDDER POOL** After initially

deciding to limit a third round of bidding for Warner Music Group to three bidders the WMG board is leaving the door open to other suitors, sources say, The board is providing those parties with access to company financial data necessary to make informed bids. sources say. Bloomberg has identified the three main bidders as Ron Burkle's Yucaipa Cos., Len Blavatnik's Access Industries and the Gores brothers' **Platinum Equity and** Gores Group.

>>>U.K. COURT NIXES DIGITAL ACT APPEAL

The British High Court rejected an appeal from U.K. Internet service providers BT and Talk Talk that challenged the legality of the United Kingdom's Digital Economy Act. Of the ISPs' five objections. the only point upheld by the High Court related to a draft provision, which originally stated that ISPs would have to pay 25% of the administrative fees in establishing an appeals body. This clause will now be removed from the act

>>>TICKETFLY SECURES \$12M IN FUNDING

Ticketing startup Ticketfly has landed \$12 million in a second round of funding led by Mohr **Davidow Ventures** and with participation from existing investors, including **High Peaks Venture** Partners, Contour Venture Partners and angel investors **Roger Ehrenberg and** Howard Lindzon. The San Francisco-based company has now raised a total of \$15 million



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PERONI VIDEO BY ED CHRISTMAN

Stream Dreams

Online Music Videos Still Aren't **Generating Big Returns For Rights Holders**

Unless you're an artist with the star wattage of Lady Gaga or Justin Bieber, each of whose videos generated more than 1 billion views last year, chances are the big money from online music video streams isn't flowing in just yet.

Exactly how much money is pouring in is impossible to say, given the huge discrepancies in everything from advertising buys and sponsorship packages to accounting practices and artist contracts.

But by most accounts, it appears the real money is still at least a few years away. So while Katy Perry's video for "E.T" has generated north of 32 million views on YouTube and Rihanna's clip for "S&M" has amassed more than 22 million views, the dollars that those clicks generate remain only a fraction of what the artists earn from sales of those tracks.

"To be quite frank, video streams revenue doesn't add up to much," says Eric Custer, a partner at Los Angeles-based law firm Manatt, Phelps & Phillips. "Even if someone has tens of millions of views, you are still only talking tens of thousands of dollars."

Sources say that the cumulative amount paid per stream to all rights holders for officially sanctioned videos can range from about one-tenth of a cent per stream to about five-tenths of a cent, depending on the advertising buys. That translates into about \$1,000-\$5,000 per million streame While labels and such sites

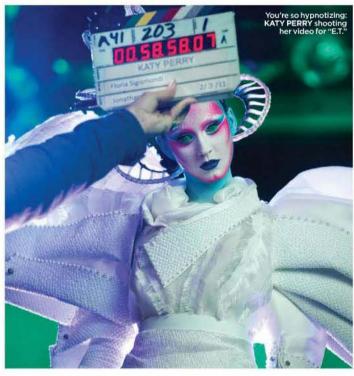
as Vevo can and do sell big sponsorships, that's often just one component of a more elaborate partnership between the artist and the brand, and isn't considered the norm when calculating music video streaming payments.

Although rates are trending upward, video streaming payments are all over the map. Each video's payout depends on the kind and amount of advertising it carries, and each type of advertising vehicle carries varying rates.

Popularity also plays a big role in determining the payout. The rates that advertisers pay for online video ads are based on the cost per one thousand impressions, or CPM. Although a nonsuperstar video may deliver a low CPM rate shortly after release, as its popularity grows, the CPM could increase, resulting in a blended rate that can confuse artists. Add to that the vagaries of the advertising market, and it all makes revenue pavments from streaming feel like a roller coaster

Another possible wild card: How the viewer accesses a video. Vevo, which serves as the back end for many official music videos on YouTube, sells advertising against premium packages of videos and specific artists; YouTube's sales force sells advertisers on reaching certain demos. Consequently, Vevo payouts tend to be higher per stream than YouTube.

In the world of music video advertising, the most desirable placement-and the most ex-



pensive-is referred to as instream video, which occurs before (pre-roll) and after (post-roll) the video plays. So-called in-video overlays, which usually involve a pop-up ad during the video, are less costly, while adjacent banner ads are cheaper still.

The rates are further dependent on whether the ad was bought at premium pricing or remnant pricing, the online equivalent to spot advertising on TV. A premium in-stream pre-roll can go for \$10-\$20 per CPM, and even higher for top superstars. Meanwhile, a remnant overlay might go for \$1-\$3 per CPM—a big reason why streaming music video payments can be all over the board.

In general, revenue is divided between the music video services and labels after subtracting for such expenses as sales commissions. Thus, if a video racked up \$10,000 in ad revenue in a month, some 30%, or \$3,000, would be taken off the top by the site; the remaining

\$7,000 is shared between the site and the label, with the label getting 50%-60%. (The latter pays out mechanical licensing royalties to music publishers.)

For official videos, YouTube pays performance royalties to ASCAP, BMI and SESAC, while the publishers collect mechanical royalties from the labels.

A senior music publishing executive says that publishers historically received about 10% of the revenue generated from continued on >>p8



>>>TICKET-MASTER INKS DEAL TO ROLL OUT DYNAMIC PRICING

Ticketmaster has partnered with analytics company MarketShare to create tools that will allow clients to set and adjust prices for live events. The company says the tools "will allow sports teams, artists, promoters and venues to better understand the value of their ticket inventory throughout the entire ticketing process-both prior to and during the on-sale."

>>>HOSTESS. WARNER MUSIC ASIA PACT

Hostess Entertainment and Warner Music South East Asia have reached a licensing agreement under which Hostess will gradually expand its footprint beyond Japan to southeast Asia. The partnership encompasses a wide range of artists and labels that Hostess represents in Japan. almost all of which are international repertoire. Hostess is an independent music marketing company in Tokyo whose international label partners include Domino **Recording, Beggars Group** and PIAS Entertainment Group.

>>>RADIOHEAD GIVES AWAY TWO TRACKS TO ALBUM BUYERS

Radiohead is giving away two new tracks to consumers who bought its latest album, "The King of Limbs," from its website before the album was made available at retail. "It's a thank you for being SO supportive of what we do," the band wrote in an email to album buyers. The two new songs, "Supercollider" and "The Butcher," were released as a limited-edition 12-inch single for Record Store Day (April 16).

Reporting by Ed Christman, Glenn Peoples, Rob Schwartz, Richard Smirke and the Associated Press.



UPFRONT

HOME FRONT

360 DEGREES OF BILLBOARD

KENNY CHESNEY TO BE SUPERSTAR Q&A AT BILLBOARD COUNTRY MUSIC SUMMIT

Country hitmaker Kenny Chesney will participate in a candid Superstar Q&A at the second Billboard Country Music Summit in association with the Country Music Assn. (CMA). The summit will be held June 6-7 at the Renaissance Nashville Hotel.

Ray Waddell, Billboard executive director of content and programming for touring and live entertainment, will conduct the rare public interview with Chesney, one of the world's most successful touring artists of any genre. Chesney has set a new standard for country artists in terms of tour production and ticket sales volume, regularly topping sales of 1 million every time he embarks on a tour.

After taking a year off from the road, Chesney is back with his North American Goin' Coastal trek, packing arenas, amphitheaters and stadiums and already selling nearly 800,000 tickets.

from >>p7 long-form music videos, such as concert DVDs or music video compilations. That rate is mostly holding up for music video streaming, the executive says. Another industry veteran familiar with music video payments says that the majors are paying music publishers about 13% of the net revenue. so in cases where a label is getting 55% of net revenue, 13% of the net revenue would go to the publisher, leaving the label with 42% and the video site with 45%.

But another publishing executive says an artist contract with a strong controlled composition clause, which categorizes a music video as a promotional item, could trigger a non-payment to the publisher. That clause is sometimes employed in instances involving independent publishers.

Payments from music video streaming to the artist can be just as tricky. Some labels treat revenue from interactive music streaming as a licensing deal, requiring a 50/50 split, while other labels treat it as a revenue stream and give artists their standard royalty rate. So if a contract calls for a 15% royalty, that's what the artist is paid on streaming revenue. And yet at other labels, the artist contract would determine if the act is paid a straight royalty rate or a 50/50 split. Executives at other labels say they're still working out how to make payments.

Representatives at all four major labels declined to comment. "We are treating it as a licensing deal," the GM of a large indie label says, while a senior execu-

tive at another large indie says his label pays artists a straight rovalty for music video streams.

The four-time CMA entertainer of the year has

racked up U.S. album sales of more than 30 million

units, according to Nielsen SoundScan, and his most

recent release, 2010's "Hemingway's Whiskey," de-

buted last October at No. 1 on the Billboard 200, his

"As someone who has followed Kenny Chesney's

career since he was playing in clubs, I have a huge ap-

preciation for all he has accomplished in country

music," Waddell says. "His insight into how his career

has developed, his musical vision and his successful

outside projects will make for an informative and en-

The summit will gather top artists and country music

executives to network and discuss all aspects of the

country music business. Carrie Underwood will also

participate in a Superstar Q&A during the summit.

tertaining session for summit attendees."

sixth album to achieve that feat.

At labels where artist contracts determine the payment. most new recording contracts are written so that digital revenue from streaming is paid as a straight royalty. A heritage artist's streams are treated as a license deal with a 50/50 split. Many multirights deals treat video streaming revenue as a licensing deal, with a 50/50 split, an arrangement that even new artists enjoy.

Although some labels treat streaming as a straight royalty play, artists and managers aren't fighting back since the revenue streams from music videos played on YouTube and Vevo are so small. But that could change. Industry sources say unofficial

As it did last year, the summit will kick off the activities leading up to the annual CMA Music Festival. which will be held June 9-12 in Nashville. For more information about the summit and to register, go to countrymusicsummit com

KYLE BYLIN NAMED BILLBOARD SOCIAL/STREAMING MEDIA CHART MANAGER

Former Hypehot editor Kyle Bylin has been named social/streaming media chart manager for Billboard. He will be based in Los Angeles and report to Billboard director of charts Silvio Pietroluongo.

Bylin will spearhead Billboard's new-media charting initiatives and oversee the recently launched Social 50 and Uncharted lists. The Social 50 chart ranks artist popularity using a formula blending their weekly additions of friends/fans/followers along with weekly artist page views and song plays on leading streaming and social networking sites. Uncharted, also a weekly ranking, uses similar metrics to track emerging artists who have yet to appear on a major Billboard chart.

Bylin was previously editor of music industry/technology website Hypebot, where he also oversaw the Music Think Tank, a forum for opinions and essays by music industry experts.

"We are thrilled to have Kyle join the Billboard familv in this important role as we continue to increase our social and streaming platforms," Pietroluongo says, "Kyle's experience, knowledge of digital media and analytical acumen were just what we were looking for to lead Billboard as we continue to chart the changing landscape of music."

ERIKA RAMIREZ NAMED

videos created by fans based on

original song masters generate

far smaller rates per stream than

official videos. But YouTube ex-

ecutives say that user-generated

videos are a growing source of

revenue for artists and labels.

and on a volume basis can account for one-third to one-half

"So far the conversation is

about official music videos, and

we're seeing that user videos are

becoming just as interesting in

terms of both views and finan-

cials," says Glen Brown, head of

music partnerships at YouTube.

payouts per stream have roughly

doubled during the past year for

some videos. (Vevo declined to

Sources also say that Vevo's

of their monthly payments.

BILLBOARD.COM ASSOCIATE EDITOR Erika Ramirez has been named associate editor at Billboard.com. She will be based in New York and report to Billboard.com editor M. Tye Comer.

Ramirez will spearhead the Juice, Billboard.com's hip-hop and R&B news and gossip column.

"Since its launch last spring, the Juice has become Billboard.com's most popular column, and Erika will play a key role in helping us build on its success," Comer says.

Ramirez was previously a researcher at Latina magazine, a freelance writer for MTV.com and an editor-atlarge at Honeymag.com. She has also written for other publications and websites, including Rolling Stone and New York magazine.

> comment on specific details about its pay rates.)

> One label executive thinks that once the business becomes more clearly defined in the next three to five years, if there is enough money involved, everyone will fight over the spoils in the next round of contract negotiations.

> Doug Mark, a lawyer who heads up Mark Music & Media Law in Beverly Hills, Calif., says he agrees. "Once music streaming becomes less of a moving target and more solidified, everything will work itself out," he says. "In the meantime, it's a total Wild West thing now."

Additional reporting by Antony Bruno.





SGAE is proud to congratulate its members Bebo & Chucho Valdés on their Honorary Doctorate from the Berklee college of music in recognition to their outstanding careers. Thank you for sharing your talent with all of us



UPFRONT

CHRISTIAN BY DEBORAH EVANS PRICE

Not Just Preaching **To The Choir**

DOVE

AWARDS

ginc

Christian/Gospel Artists Make Noise **On Mainstream Pop Chart**

When the Gospel Music Assn. (GMA) held its 42nd annual Dove Awards on April 20, the evening's winners weren't the only ones with something to celebrate.

As the Christian/gospel genre copes with the same sales challenges as the broader recorded-music market, a greater

focus on touring and nontraditional promotional platforms has helped artists make noise this year in the mainstream pop market.

Exemplifying this success have been acts like Red, Kirk Franklin and Mary Mary, all of whom have released albums this year that have enjoved top 10 debuts on the Billboard 200

Christian rock act Red. whose "Until We Have Faces" bowed at No. 2 in February, landed coveted appearances on NBC's "The Tonight Show With Jay Leno" and Conan O'Brien's late-night talk show on TBS and will hit the road with Hinder beginning May 8. Gospel star Franklin's

"Hello Fear" debuted in March at No. 5 on the Billboard 200 and has spent four consecutive weeks at No. 1 on the Gospel Albums chart, helped in part by his Gospel Comedy tour with comedian Steve Harvey,

And sister duo Mary Mary, which debuted at No. 10 this month on the Billboard 200 with "Something Big," has appeared on "The

Tonight Show" and BET's "Mo'Nique Show" and has recently penned a series of advice-oriented blog posts for Essence magazine's website.

"The church is very important and it's certainly part of our marketing plan, but it's more of a secondary layering as opposed to the foundation," says Mary Mary manager Mitchell Solarek, president of Maximum Artists Management and incoming chairman of the GMA.

Solarek adds that "from a retail standpoint and a publicity standpoint, TV bookers are recognizing that there are consumers out there who want to see these artists."

Meanwhile, helping break emerging acts has been the an-

FOR THE RECORD

A story in the April 23 issue of Billboard misidentified Michelle Ebanks as VP of Essence Communications. She is president. A list of festivals in the same issue misidentified the contact person for the Essence Music Festival as being Diane Baxter. Her name is Dana Baxter.

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nual multi-artist Winter Jam tour, which has helped launch the careers of acts like Red and 2011 Dove winners Francesca Battistelli and Chris August.

"Ever since the first Winter Jam 16 years ago, we have looked at the tour as a great way to help introduce exciting new artists to Christian fans and consumers," says Eddie Carswell, a member of Christian rock band Newsong, which founded the tour. "The platform has exposed

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their music and ministries to hundreds of thousands of people."

This year's Dove Awards reflected some of the growing mainstream ambitions of Christian/gospel music. The 2011 ceremony was held at Atlanta's Fox Theatre, marking the first time the GMA has held the annual show outside of the Christian music base of Nashville.

The awards show, which sold out the Fox, will be broadcast April 24 on the Gospel Music Channel an Atlanta-based cable channel that has aired the awards since 2008. Solarek acknowledges that the move to Atlanta was controversial but adds that the GMA was pleased by the awards' heightened media profile this year.

"The move to Atlanta wasn't completely unanimous within our membership," he says, "so we knew that coming here had to be a success,"

Battistelli was one of four

artists to take home three Doves this year, winning artist of the year, best female vocalist and pop/contemporary recorded song of the year for "Beautiful, Beautiful." The track appeared on her 2008 album, "My Paper Heart," which has sold 434,000 units in the United States, according to Nielsen Christian SoundScan. Her latest set, "Hundred More Years," debuted at No. 16 on the Billboard 200 in March on first-week sales of 70,000, according to Christian SoundScan.

August won Doves for new artist of the year, best male vocalist and pop/contemporary album of the year for "No Far Away," which has sold 51,000 copies, according to Christian SoundScan

Jason Crabb won song of the year for "Sometimes I Cry," inspirational recorded song of the year for "Joseph" and traditional gospel recorded song of the year for his rendition of "Go Tell It on the Mountain." Point of Grace won country album of the year for "No Changin' Us," Christmas album of the year for "Home for the Holidays" and country recorded song of the year for "There Is Nothing Greater Than Grace."

Other winners included NeedToBreathe, which was named group of the year; Red, which won rock recorded song of the year for "Start Again"; and Patty Griffin and Sandi Patty, who shared honors for inspirational album of the year for their "Downtown Church" and "The Edge of the Divine" releases, respectively.



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UPFRONT

Let's Get It Started

When MC Hammer Talks, Silicon Valley Startup Companies Listen

Is it possible for the music industry to learn something from an artist who hasn't had a hit song since the mid-'90s?

In the case of MC Hammer, it just might.

To many in the music industry, Hammer is a has-been rapper who squandered a fortune and eventually faded into musical irrelevancy. But in Silicon Valley, he's a respected entrepreneur, investor and adviser with a reputation as a sayvy early adopter of new technology.

That's quite an achievement in a region that views most celebrities with suspicion.

"Many folks I've met from the talent side have shown passing interest at a transactional level, but have quickly scurried away when there's no immediate deal with instant payoff to be had," says Tim Chang, a partner at Norwest Venture Partners in Palo Alto, Calif. "Hammer has authentic interest in what's going on."

It's a reputation developed during the course of nearly two decades, during which Hammer has invested in or advised dozens of companies. He helped Pandora founder Tim Westergren prepare for meetings with music executives when the service was still called Savage Beast. He gave marketing advice to Salesforce.com. He visited YouTube's offices when it was still located above a pizzeria in San Mateo, Calif.

More recently, Hammer has entered the business as cofounder of dance-based video network Dancelam, which Purevideo (now part of Source Interlink Media) acquired in 2009.

"Anybody in the Valley who invests around the commodity of music on the digital side, they know how to reach out to me," the Oakland, Calif., native



says. "It's a very, very small community up here. I'm usually just a text away."

In Silicon Valley, Hammer's rise and fall as a hip-hop star isn't seen as a mark of shame or ridicule, but as a valuable experience worth

learning from. "People are a little bit less judg-

mental here," savs Geoffrey Arone, Hammer's Dancelam co-founder and a former entrepreneur-in-residence

at Bessemer Venture Partners and Battery Ventures. "For all you hear about these great companies, remember the majority of them fail. But you try again. So there's something about the psychology here where no one is going to judge you about any challenges you had in the past, but more like, 'What did you do to succeed?' and 'How can we repeat it?' "

Today, Hammer is working

OFF THE WALL

Sceptre's Luna is an MP3 player with a surprising feature: It's also a projector that lets users display videos, photos and documents, Add a pair of portable speakers and users can mount multimedia slideshows on the go. Just an inch thick and featherlight at 2.6

ounces, the Luna supports such file formats as MP3. WMA AVI MOV MPEG and IPEG It also comes with a 2 GB microSD card, expandable to 32 GB, and black, pink and blue protective skins. -AB

The Luna retails for \$170.

dozen startups. He's an investor and adviser to Bump Technologies, a Mountain View, Calif., developer that makes an app to enable users to share contact information by simply touching their iPhone or Android hand-



with about a

sets together. He's an investor in Square, a San Francisco mobile payment service provider founded by Twitter co-founder Jack Dorsey. And Flipboard, the buzzed-about

iPad social magazine app, premiered Hammer's single "See Her Face" in February, the first time the company had featured music in its app.

Notice how none of them is a music company?

"Music is definitely not first," Hammer says. "I'm interested in companies that can have a global impact on enterprise in general; things that can make your connected life more interesting and easier. But always, I look for opportunities to support and expand the music business model or reinvigorate the music business model."

For instance, the former rap star, who has 2 million-plus Twitter followers (@MCHammer), hints at "big announcements" in the coming months related to new music files and formats to help artists monetize music on the social Web.

He's also begun advising music executives on how to



"They're somewhat taken aback by the development here in the Valley," Hammer says. "The developers are coming up with the ideas of how to better maximize music."

And he wants to show other artists, by example where possible, how they can expand their creative activities into new formats. "A lot of musicians and artists are shortchanging themselves because they have so much to offer other than just the song," he says. "Music is not just a song."

Just as artists extended their craft into music videos during the heyday of MTV, so should they be exploring new formats like social games, interactive technologies, and mobile or iPad apps. Hammer is experimenting with these areas himself, he says, having recorded and stored more than 300 tracks in his free time.

So does that mean we may see a comeback?

"Why not?" asks Hammer, who turned 49 in March. "Quincy Jones was 50 when he produced the 'Thriller' album It's not unprecedented."

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

BITS & BRIEFS

'GUITAR HERO' ON HIATUS?

Maybe the music game genre isn't dying after all. In February, Activision announced it was closing its "Guitar Hero" business unit. But in a recent interview with the blog Game-Industry.biz, Activision VP of developer relations Dan Winters claimed the company is merely putting the series "on hiatus" and that it hasn't ruled out restarting the franchise in the future.

SPRINT UPDATES MOBILE MUSIC STORE

Wireless operator Sprint was the first to sell fulltrack songs to mobile customers. But it's playing a bit of catch-up with its new Music Plus feature. Powered by RealNetworks (which already provides similar functionality to Verizon Wireless), Music Plus lets users buy ringtones, ringback tones and full songs from the same

RINGTONESTM

9 COUNTRY BOY 21 GEORGE JONES & CHARLIE DANIELS CTIA MEF

screen, rather than three different ones. It also includes music recommendations, playlist creation and sharing, and upgraded search features. It's available for Android and BlackBerry handsets, as well as certain Web-enabled phones.

SOUNDCLOUD **PROVIDES BERKLEE** SITE WITH SHARING FEATURES

BerkleeMusic.com, the online division of the Berklee College of Music that conducts Web-based music classes, has joined forces with SoundCloud, a Webbased tool that lets artists, labels and other creators upload, record and share music online. The partnership lets registered users of BerkleeMusic upload and share their music and collect feedback as part of the educational process. The deal will let students view listener feedback, get usage data and share music with friends and classmates.

30 Billboard

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| 14 | 19 | 4 | JUST CAN'T GET ENOUGH THE BLACK EYED PEAS | 1 |
| 15 | 11 | 22 | PRETTY GIRL ROCK KERI HILSON | |
| 16 | 17 | 9 | THE SHOW GOES ON LUPE FIASCO | |
| 17 | 16 | 9 | I WON'T LET GO RASCAL FLATTS | |
| 18 | 23 | 4 | THE LAZY SONG BRUND MARS | |
| 19 | 15 | 22 | GRENADE BRUND MARS | |
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UPFRONT

Mixitup Startup Legitmix Aims it could be a solution for remix artists

Startup Legitmix Aims To Help Remixers Make Money, Legally

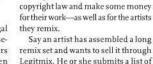
Remix artists who want to sell legal recordings of their work have to secure licenses from all rights holders whose recordings they use. Given the high number of source tracks found on a single remix, that can be a costly, time-consuming exercise.

Legitmix, a year-old startup company based in the Williamsburg section of Brooklyn, thinks it has a solution. And it has \$1.2 million in seed financing from family, friends and third-party investors who agree.

Company co-founder

and engineer/entrepreneur **Omid Mc-Donald** developed the idea for Legitmix after his friend **Booker Sim** couldn't obtain all the music licenses he needed for a documentary he was shooting about Queens hip-hop.

The product McDonald created doesn't address the exact issues that Legitmix co-founder/chief marketing officer Sim faced as a filmmaker. But



Legitmix. He or she submits a list of all the source tracks to the site, which provides customers with a downloadable file containing information

looking to work within the confines of

about all the source tracks, but no audio. Customers can then recreate the remix on their computer through the Legitmix site by purchasing any source tracks that Legitmix doesn't detect on their hard drive.

Because customers technically purchase the source tracks and then re-create the remix themselves on their computer (with Legitmix software), the company maintains that the remix isn't a commercial work but rather an example of "personal use" that doesn't require licenses from rights holders.

Legitmix works with digital fulfillment service provider MediaNet to sell tracks directly to consumers. The company considered selling tracks through iTunes or Amazon but wanted to minimize the number of clicks a buyer would have to make, McDonald says.

So far, Universal Music Group and Warner Music Group have agreed to let Legitmix sell tracks; McDonald says Legitmix is in talks with EMI Music as well.

Because all of the source tracks have to be purchased, remixes sold through Legitmix can be pricey. For instance, the source tracks for the company's first mix by **Diplo** cost \$14.46, assuming a customer doesn't own any of them.

That doesn't include the cost of the remix itself. Diplo isn't charging for his Legitmix remix beyond the cost of the source tracks, but McDonald says other remixers can charge for their work. The site splits the proceeds from the sale of remixes 70/30 with the remixer, and the source artists are compensated for the sale of their material.

"We're not going after the kids who just download everything for free," Sim says. "We're targeting the people who spend money on iTunes al-



ready and are maybe a little older and more affluent but still interested in new music."

That raises the central question about Legitmix: Will people used to downloading remixes off the black market for free suddenly be willing to pay a premium for what is essentially a playlist and a remix album?

Irving Ebert, co-founder of Canadian venture capital firm Purple Angel, one of Legitmix's investors, believes the answer is "yes." Purple Angel also invested in Mc-Donald's previous startup, Simbit, an Ottawa, Ontario-based mobile software company.

"I didn't have a clue about the remix market when Omid brought the idea to me, but the basic innovation of how to solve the copyright problem is brilliant," he says. "It's simple and implementable and elegant."

Legitmix launched in private beta in March so it's too early to say whether it will pan out. But it's refreshing to see someone take on the challenges that DJs face without resorting to calling for the death of copyright.



QUESTIONS with KARL DEAN by GLENN PEOPLES

Nashville has long been a major hub for music-related businesses beyond its historically important status as the capital of country music. In recent years, the local government and business community have sought new ways to make the local economy more attractive to the creative and entrepreneurial classes that have lent Music City much of its vitality.

A central player in these efforts is Karl Dean, who was elected mayor of the Metropolitan Government of Nashville and Davidson County in 2007. Dean is a key supporter of the Music City Center, a new convention center slated to open in 2013. And he worked with the local chamber of commerce and visitors bureau in 2009 to launch the Nashville Music Council, which comprises music industry executives and artists dedicated to enhancing Nashville's status as a global music capital.

On April 16, Dean, who co-chairs the council, presented area resident

Jack White and his Third Man Records

label with Nashville's first Music City

Ambassador Award. After the award

presentation, Dean spoke with Billboard about his music initiatives.

What's the overall goal of the Music Council?

We formed the Music Council to promote, develop and support the music industry in Nashville. The music industry is so key to our economy and our identity that it's something I want to be much more proactive about in terms of supporting. And [it's] an opportunity for the industry to work with the city. For instance, there's a big effortwe're doing together on music education in public schools.

What's been achieved so far?

The most dramatic thing is we've worked with the Metropolitan Housing and Development Authority on creating lowcost housing for artists, which would include musicians and songwriters.

We have a website [NashvilleMusicCouncil.com] that will be [expanded]



 and I want
 in the next couple weeks. [It will be]

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 specifically designed to encourage peo ple to go [see] live music, to do music

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 Nashville fyou're interested in music.

 nusic ed The [National] Folk Festival will be on

 Labor Day this year by Bicentennial
 Mall. It will be a huge event for the

 next three years. We're hoping to at tract somewhere between 100,000 and

 gand De 120,000 people a year. And then Mu

 which I think was a great success last
 which I think was a great success last

What's your pitch to companies considering a move to Nashville?

year. That will be expanded this year.

Companies I talk to may be in the technology field, they may be in health care or they may be in music. The music industry is based on creative people, people who come here because they have a talent to write a song or play a song. That level of creativity is what you want to attract to your city.

It's a low-tax city and state. The city is pro-business. And then you have this great artistic, creative community.

What attracts entrepreneurs to the city?

There's a spirit of risk-taking in Nashville, which I think the health care industry represents pretty dramatically. I think Jack White makes such a great first recipient of [the Music City Ambassador Award] because he is this interesting mixture of a guy who had already achieved a lot of success as an artist who chose to come to Nashville. He's invested in this city. He's an entrepreneur. And he's a smart businessman.

How has the live music business been doing in Nashville?

We rank well as a city for live music but we need to be doing more of it. One of the great transformations that has occurred in Nashville over the last 20 years has been Lower Broadway. When I was a young public defender, Lower Broadway was peep shows, massage parlors and not considered safe. We basically folded up our sidewalks after dark. Now I think it's one of the best entertainment corridors in the country. The excitement you feel when there's an event at the Ryman [Auditorium] or the Bridgestone [Arena] or a hockey game, you go out there at 10 o'clock at night and people are lined up to get into the clubs.

6 How is Nashville faring overall?

We're going up. I believe, for a whole lot of reasons, that Nashville is a city where our best days are yet to come. The business climate here is excellent. Again, the fact that we attract the creative people to our city is key. Our crime rate is going down. There is an energy and a buzz about this city that I think is going to position us well for the future.



BOXSCORE Convert Convert

| _ | GROSS/ TICKET PRICE(S) | ARTIST(S) Attendance |
|----|--|---|
| 1 | \$32,754,065 (52,209,980 reais) | Venue, Date Cepacity Promoter U2, MUSE |
| _ | \$238.39/\$112.92 | Estàdio do Morumbi, São Paulo, April 9-10, 13 Live Nation Global Touring, T4F-Time For Fun |
| 2 | \$20,550,302 (83,290,375 pesos) \$320,75/\$38,24 | U2, MUSE Estadio Unico Cludad de La Plata, 172,029 Buenos Aires, March 30, April 1-2 three selicuts Live Nation Global Touring, T4F-Time For Fun |
| 3 | \$8,531,415 \$250/\$175/\$140/ \$55 | CELINE DION The Colosseum at Caesars Palace, Las 50,842 Vegas, April 5, 67,940, 1243, 1547 2 selicuts Concerts West/AEG Live |
| 4 | \$7,550,446 (365531000 pesos) \$375.90/\$39.68 | U2, MUSE Estadio Nacional, Santiago, Chile, March 25. 77,765 selicut Live Nation Global Touring, T4F-Time For Fun |
| 5 | \$3,471,360 \$152/\$77/\$32 | ELTON JOHN Madison Square Garden, 36,338 Live Nation |
| 6 | \$2,037,580 (24,764,168 pesos) | IRON MAIDEN, MALIGNO |
| | \$61.71/\$18.92 \$1,976,484 | JANET JACKSON, MINDLESS BEHAVIOR |
| 7 | \$245.50/\$120.50/ \$95/\$55 | Radio City Music Hall, New York, March 18-19, 21 MSG Entertainment, Live Nation |
| 8 | \$1,681,740 (\$1,644,223 Australian) \$813.14/\$102.18 | USHER, TREY SONGZ, THE POTBELLEEZ Brisbane Entertainment Centre, 11,482 Brisbane, Australia, March State Sellout Frontier Touring |
| 9 | \$1,649,468 \$175/\$95/\$45/ \$15.60 | PRINCE, CEE LO Madison Square Garden, new York, Fob. 7 16,147 18,203 Live Nation |
| 10 | \$1,540,288 | ROD STEWART & STEVIE NICKS |
| | \$149.50/\$49.50 | United Center, Chicago, April 9 14,039 Live Nation ROD STEWART & STEVIE NICKS |
| 11 | \$1,419,297 \$152.50/\$52.50 | Weils Fargo Center, 13,127 Philadelphia, April 5 sellout Live Nation |
| 12 | \$1,415,830 (\$1,407,241 Australian) \$140.75/\$100.51 | RIHANNA Brisbane Entertainment Centre, 10,788 Brisbane, Australia, Feb. 25 11.88 Michael Coppel Presents |
| 13 | \$1,238,370 \$135/\$110/\$79.50/ | CONCIERTO DE ENAMORADOS: MARCO ANTONIO SOLÍS, RICARDO MONTANER Madison Square Garden, 14,446 New York, Feb. 12 14,446 Latin Events, 3-N-1 Entertainment |
| 14 | \$30.50 \$1,178,610 (1,958,195 reais) | OZZY OSBOURNE |
| | \$120.38/\$90.28 | Gigantinho, Porto Alegre, Brazil, 12,706 T4F-Time For Fun March 30 ELTON JOHN |
| 15 | \$1,011,298 \$137/\$77/\$27 | Spokane Arena, Spokane, Wash., 11,604 April 8 Live Nation |
| 16 | \$881,258 (\$836332 Australian) \$125,42/\$104.34 | A STATE OF TRANCE 500: ARMIN VAN BUUREN & OTHERS Acer Arena, Sydney, April 16 7,893 Selout Future Entertainment |
| 17 | \$866,388 \$250/\$72.50 | BOB SEGER & THE SILVER BULLET BAND, FRANKIE BALLARD BAND Van Andel Arena, Grand Rapids, 11,571 solitout Live Nation |
| 18 | \$863,942 \$85/\$39 | BOB SEGER & THE SILVER BULLET BAND, THE HOOTERS Atlantic City Boardwaik Hall, 10,342 selout Live Nation Live Nation |
| 19 | \$848,780 (\$835,422 Australian) \$814.52/\$109.88 | LIONEL RICHIE, GUY SEBASTIAN Brisbane Entertainment Centre, 5,663 Brisbane, Australia, March 25 5,809 Frontier Touring |
| 20 | \$765,786 | JOURNEY, NIGHT RANGER |
| 21 | \$89/\$69 \$745,622 | Coliseo de Puerto Rico, Hato 9,524 Rey, Puerto Rico, April 16 9,519 SEAL |
| 21 | (1.244.190 reais) \$269.68/\$59.93 | Gredicard Hall, São Paulo, 6,330 T4F-Time For Fun JANET JACKSON JANET JACKSON T4F-Time For Fun |
| 22 | \$741,144 \$133/\$43 | Santa Barbara Bowl, Santa Barbara, Calif., April 9-10 shows one sellout Nederlander Concerts |
| 23 | \$724,250 \$50 | THE STROKES, DEVENDRA BANHART & THE GROGS Madison Square Garden, 14,485 we York, April 1 |
| 24 | \$715,722 \$85/\$27 | KID ROCK, JAMEY JOHNSON KFC Yum! Center, Louisville, Kv., 16.022 Blue Deuce Entertainment, Red Mountain |
| 25 | \$704,018 (2.848,205 pesos) | Feb. 11 Sellaut Entertainment OZZY OSBOURNE |
| | \$98.87/\$35.84 | Estadio GEBA, Buenos Aires, 10,558 T4F-Time For Fun March 26 SUGARLAND, LITTLE BIG TOWN, MATT NATHANSON |
| 26 | \$672,310 \$74.50/\$24.50 | Bridgestone Arena, Nashville, April 16 The Messina Group/AEG Live |
| 27 | \$638,160 (\$809,635 Australian) \$87.46 | GOOD CHARLOTTE, SHORT STACK, NEW EMPIRE Rod Laver Arena, Melbourne, Australia, April 13 7,482 Michael Coppel Presents |
| 28 | \$615,212 (\$608,031 Australian) \$151,67/\$121,32 | JOE COCKER, GEORGE THOROGOOD & THE DESTROYERS Brisbane Intertainment Centre, 4/482 Brisbane, Australia, Feb. 4 Bit |
| 29 | \$614,488 (295,988,500 pesos) | BACKSTREET BOYS Movistar Arena, Santiago, Chile, 9,689 12,676 T4F-Time For Fun |
| 30 | \$114.18/\$36.54 \$567,354 \$45/\$35/\$30.50 | LCD SOUNDSYSTEM, LIQUID LIQUID |
| 31 | \$45/\$35/\$30.50 \$545,149 | Madison Square Garden, 13,781 New York, April 2 solicut The Bowery Presents RUSH |
| | \$93/\$44 \$534,057 | KFC Yumi Center, Louisville, Ky., 8,139 April 5 YANNI |
| 32 | \$175/\$125/\$85/ \$40.50 | Radio City Music Hall, New York, 5,961 April 9 Live Nation |
| 33 | \$533,755 (£327,914) \$56.97/\$28.49 | BOYZONE, GUY SEBASTIAN, WONDERLAND LG Arena, Birmingham, England, 9537 March 2 34 Entertainment |
| 34 | \$525,184 (£326,171) | THE X FACTOR LIVE |
| | \$52.33/\$26.16 \$517,465 | Brighton Centre, Brighton, England, March 15-17 OZZY OSBOURNE |

UPFRONT

Whenever, Wherever

On The

Road

RAY WADDELL

Prince's Spur-Of-The-Moment Scheduling **Keeps Live Nation On Its Toes**

Call it "guerrilla touring."

Prince is flying without a net on his current Welcome 2 America tour, rolling out multiples on short notice and keeping pro-

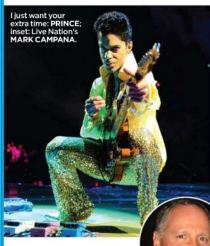
moter Live Nation on its toes.

After successful runs in Oakland, Calif.; New York; New Jersey; and the Carolinas, the big enchilada on Welcome 2 America is a planned 21-night stand at the Forum in Inglewood, Calif. The run began April 14 and will wrap-well, that's up to Prince. Live Nation doesn't

vet know when it will end—it just knows that it will be 21 shows. At press time, the last show on the schedule was April 23. But that would only be show No. 4.

"Everything comes from Prince," says Mark Campana, co-president of North America concerts for Live Nation. And, as Prince is prone to making quick decisions, the remainder of the tour after Los Angeles, or even when the L.A. run will wrap, is still up in the air.

"He has not discussed anything beyond L.A., and L.A. was decided literally as the trucks were



leaving the Carolinas [at the end of March]," Campana says. "The drivers needed to know what direction to go and Prince said, 'Head west.'

By the time they were halfway across the country, they were told to go to Los Angeles and we were announcing the shows and putting them on sale for the Forum. So spontaneity is in play on all levels."

Such a dynamic approach runs counterintuitive to a touring industry that plans, routes and books months-if not a year-in advance.

"Journey is a smash this summer, and we were working on that with [manager] John Baruck for almost two-and-a-half years," Campana says. "We knew exactly what was going to happen in the Journey world. [Prince] is so spontaneous, it allows us to kind of feel like the kids we used to be, when a band would say they wanted to play and you drag the stuff out of the garage and down to the local bar and

that night you've got a show. This is obviously much larger scale than that, but he is literally allowing his natural artistic tendencies to

guide him. There's no promoter or anyone in our company giving him any guidance in terms of what this show is about or where it's going."

Campana says this approach meshes with a recent Live Nation reorganization that seeks more input from local and regional promoter offices.

"The local offices are what allows us to do it." he says. "When you can call

up a pro like [Live Nation Carolinas chairman] Wilson Howard and give him 24 hours notice to mobilize his team in the Carolinas, you know it's going to come off without a hitch. Our infrastructure and resources seem to lend itself to that 24-hour-notice spontaneity that's going on with Prince. We're all waiting with bated breath as to where he's going after Los Angeles."

Madison Square Garden Entertainment is finalizing the purchase of the Forum from the

Faithful Central Bible Church, a deal in which Live Nation is involved. But that's not why Prince is playing the Forum. Prince is playing the Forum because Prince wants to.

"This has nothing to do with any relationship between Live Nation and the building. This really came from Prince wanting to support the church that's there, and it's not often that there's a building he felt was as related to and as close to a community as is the Forum," says Campana, who points out that there's a large charitable component to Welcome 2 America, with Prince donating money in all the communities he plays.

As for ticket prices, Campana says it was, again, Prince's call to have 85% of the tickets available at \$25. The other 15% will be made up of pricier VIP packages that help foot the bill. "He did not want price to be a barrier to attending the shows," Campana says.

Even though Prince is playing in a 360-degree configuration, the Forum's smaller size and the stand's affordable ticket prices mean that the shows aren't likely to touch his legendary run at the O2 in London in 2007. which was produced by AEG Live, grossed \$22 million and drew 351,527, according to Billboard Boxscore. The O2 shows were priced at \$62.73.

Would such a guerrilla approach to touring work with other acts? "If they were a superstar and they poured their

heart and soul into it like Prince does, it could," Campana says. "But there aren't many with his talent and fan base. You need extraordinary talent and a very, very rich fan base in order to pull this off. This is not for the faint of heart."



Movistar Arena, Santiago, Chile, 7,693 March 28

35

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T4F-Time For Fun

14 | BILLBOARD | APRIL 30, 2011

BY ED CHRISTMAN

NARM VP OF DIGITAL STRATEGY ND BUSINESS

DEVELOPMENT

THE BILLBOARD

With NARM's annual confab on the horizon, its digital strategist discusses urgent priorities on the industry's agenda.

Ison

The National Assn. of Recording Merchandisers' Bill Wilson makes no attempt to hide his disdain for the myriad conferences that purport to analyze what ails the recording industry. Such events, the NARM VP of digital strategy and business development says, offer little more than "the same talking heads repeating their public statements." To some, that might come off as a bit of artful salesmanship as NARM prepares for its annual convention May 9-12 at the Hyatt Century Regency Plaza in Los Angeles. But give Wilson and NARM president Jim Donio their due: Their organization has emerged as a vital force behind industry-wide initiatives to deal with some of the most intractable issues getting in the way of maximizing music sales on digital platforms.

Format standardization or metadata cleansing may not be exciting, headline-grabbing topics, but these are the vital, nuts-and-bolts issues that NARM is working with labels, retailers and digital services to resolve. Focused on addressing these issues are NARM's "Digital Think Tank" work groups, which will provide updates on their progress during the 2011 NARM convention.

"This year's convention programming is a continuing reflection of how NARM has been transforming itself," Donio says, adding that "since I brought Bill Wilson on in February 2009 to head up our digital strategy and business development, he has done a terrific job of ensuring that NARM plays a prominent and meaningful role in the digital community."

Wilson previously served as Atlantic Records senior director of mobile sales and business development. He has also held business development posts at mobile marketing and Web design companies, and has been a product manager at Relativity Records and a marketing director at Caroline Distribution. He also founded Blackout! Records, a label specializing in hardcore punk.

In an interview with Billboard, Wilson talks about NARM's top digital priorities.

One of NARM's key work groups focuses on digital supply chain operations. What are the main issues it's addressing?

It is examining how the industry identifies music [through standards like] the International Standard Recording Code and the International Standard Musical Work Code.

We are getting into developing standards for content so that the data being communicated is fully cleansed. It's making sure that the water runs through the pipeline cleanly and is not clogging it up. We are looking at the direction the music industry is headed and we see it is shifting from product-based to information-technology based.

What will that mean?

The music industry is evolving into a system of interoperable databases, both proprietary and independent, to create an ecosystem that has to be able to communicate in common standards with clean data. We are looking at how this all fits together. NARM is a part of the global efforts to determine how copyright information will be managed in the future. We are bringing the voice of the commerce community to those initiatives.

What is the digital supply chain work group doing to fulfill this mandate?

The database of physical music [that labels, retailers and distributors use for ordering and tracking inventory] is being expanded to a full-product platform. It is bringing in all the assets from product suppliers-digital, physical and mobile-to form a well of information to alleviate some of the common problems faced by our constituents on the retail side. It's coming up with standards-like, is it "Joan Jett and the Blackhearts" or "Joan Jett & the Blackhearts"? Or is it "featuring" or "feat."? We are pulling all this dirty data and creating clean data. The standards that we are using to build this database have been used by organizations like the Smithsonian Institute, the Library of Congress and the Centers for Disease Control, all of which manage a high volume of critical data.

Where do things stand with that effort?

If the digital [market] is the most vibrant part of the industry, the plumbing of the business is the most important ingredient in developing music as an information-technology industry. [NueMeta founder/ president] Nick Sincaglia, who has been in the data business for years, is the primary architect of the system. We are still building it and testing it and are looking forward to the beta coming out at the [convention].

After the NARM convention, we will implement all the features and make sure that product suppliers are onboard with all product types. And then there will be a full-court press to get the full version done by the summer, when we will get a consensus of what needs to be fixed and tweaked.

What are the Digital Think Tank's other work groups focusing on? We have metrics and sales analysis, which investigates solutions for better sales analytics and evaluates new technologies to gain better insights from retail data. It is examining the technology of measurement to better hone how we market and sell to the consumer.

We also have the product development working group, which is designed to reduce the friction between the legacy music business and the new crop of music entrepreneurs. It will also reach out to a new constituency to create products for the future.

We want to reach the new entrepreneurs and put them on the grid and let them use our resources and help them to have business relationships within the industry. Up until recently, it seems the only time there was communications between the groups it occurred during lawsuits.

NARM has also started a group for subscription services. The needs of a subscription company are different from the needs of a download service, so it was appropriate to create separate groups for each, kind of like the way NARM focuses on retailers, one-stops and rackjobbers. So we are replicating the whole NARM experience by catering to all these different types of [digital] retail.

What other initiatives do you have in development?

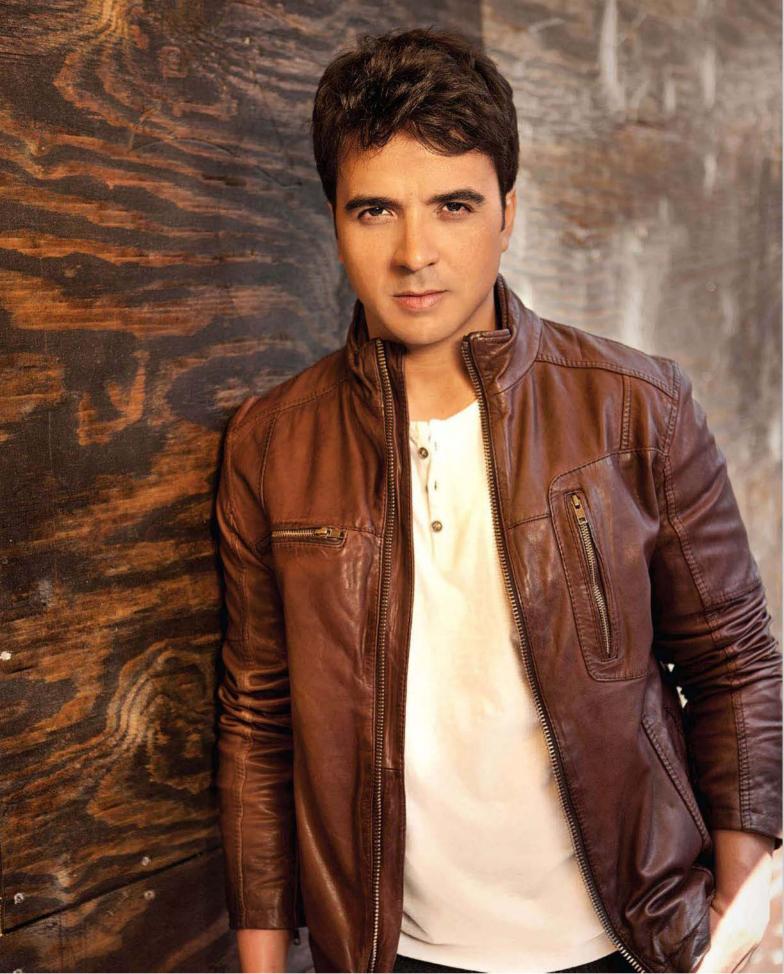
We also have two other pending working groups—one for apps and gaming, and one to work on the archival and contextual metadata of the business. For the latter, the products of the future will be based not just on music, but on editorial content. These are the things that need to be homed; the labels have vast libraries of content, of editorial and music videos, and all of this needs to be sorted and tagged.

We want to gather all these secondary and tertiary assets and formats and place them in a standard format. Why should new products be built from the ground up every time? The products of the future will require instantly scalable libraries of content. not just of music but of all the information surrounding it, including art, pictures, biographies, etc. In the semantic Web, everything will have context to something else, which could influence how it will be pulled into search engines. These are the heavy, thought-provoking issues that companies need to be engaged in to move the business forward.

The products of the future will require insta<mark>ntly sc</mark>alable libraries of content, not just of music but of all the information surrounding it."







n a recent Tuesday afternoon, with the strains of his new single, "Gritar" (Shout), playing in the background, Luis Fonsi—the Puerto Rican heartthrob with the plaintive voice and earnest, boy-next-door good looks—stood in front of a video camera in a park in downtown Miami and said in Spanish: "Congratulations to all moms. Let's all shout in happiness!"

"And shout, shout, shout!" played his song in the background, as Fonsi displayed his very white, open smile.

Fonsi's endearing. He's entreating. He sings and writes mainly in Spanish, but thinks in Spanish and English-a result of having been raised in Orlando, Fla., most of his life. And the duality spills into his music, which is Latin pop with hues of R&B in the vocals and rock in the arrangements. Fonsi has the sort of wide appeal that both labels and sponsors find increasingly valuable-a fact AT&T first seized upon in 2008, when the company used him and his single "No Me Doy Por Vencido" (I Won't Give Up) for a major campaign tied to the Summer Olympics. At the time, sales of Latin music in the United States were already on a downward spiral, but Fonsi bucked the trend, "Palabras del Silencio" (Universal Music Latino)-the album linked to the AT&T campaign singlesold close to 250,000 copies in the United States. according to Nielsen SoundScan, more than any of Fonsi's previous albums.

Now that AT&T has brought him back for a Mother's Day campaign, can Fonsi do an encore with his new set, "Tierra Firme," due out this summer?

The U.S. Latin population continues to climb —50.5 million in 2010, up from 35.3 million in 2000, according to the latest Census numbers. But sales of Latin albums—defined as those whose content is at least 51% in Spanish—hit an all-time low in 2010. According to Nielsen Sound-Scan, year-end sales of Latin albums for 2010 tallied 12.4 million, a 28% drop from the 16.9 million sold in 2009 (those figures don't include single downloads) and just a third of the 37.8 million sold at the height of the market in 2006. By contrast, overall album sales in the United States last year dipped 12.8%—from 373.9 million units in 2009 to 326.2 million units in 2010.

In the first three months of 2011, the decline has slowed somewhat. Across the U.S. market as a whole, album sales were down 5.3% compared with first-quarter 2010. For Latin, the first-quarter drop was 7.9%, from 3.4 million to 3.1 million albums sold, according to Nielsen SoundScan. Of those, only 266,000 were digital albums—a significant 29.8% increase over the 205,000 sold in the same period last year, but a minuscule number nevertheless.

Thus, the predicament: As the Hispanic population has grown, the market for Latin music hasn't kept pace—it's shrunk. For years, loss of retail space, the tough economy, physical piracy, immigration crackdowns and a still-developing Latin digital marketplace have all been named as culprits. But many in the industry also suspect that a potential audience for Latin music simply isn't being reached—either through marketing and promotional efforts or at a more visceral, emotional level, with the music and artists themselves. One big problem, says a label executive who asked to remain anonymous, is, "We segment too much. Latino this, Latino that, and we're not hitting this second, third-generation consumer that is not going to go to iTunes Latino or AOL Latino. They're going to go to the regular iTunes store. And yet, we continue segregating Hispanic artists from the rest of the bunch."

Labels in search of a solution are increasingly focusing on artists who have bilingual, bicultural appeal, while relying on sponsors for added exposure and expanding online marketing and sales efforts. And the emphasis, meanwhile, has shifted beyond mere music sales.

"It's no longer about how many albums we sell but how much we make overall," says Walter Kolm, president of Universal Music Latino/Machete, Fonsi's label. "How much is an artist's revenue from all his businesses and endorsements? Today, the marketing we do is notonly to sell albums but to increase an artist's success and generate income of all kinds."

As a result, artists like Fonsi, who can touch fans on both sides of the language divide, are increasingly more in demand.

"The [Spanish-only-speaking] niche has become smaller and smaller," says Guillermo Page, senior VP of commercial and sales for Sony Music Latin.

GROWING BILINGUAL POPULATION

According to U.S. Census data published in 2010, the number of Spanish speakers in the United States stood at 34.5 million in 2007, having grown by 23.4 million between 1980 and 2007, more than any other language. But among Spanish speakers, nearly as many were U.S.-born as foreign-born—17 million vs. 17.5 million, respectively. And 53% of all Spanish speakers reported speaking English "very well."

"Nowadays you have to really work on the general market," Page says. "The increase you see of Hispanics in the U.S. Census, those guys are fully acculturated and bilingual."

Such sentiment is borne out by 2010 Latin album sales, with Enrique Iglesias' "Euphoria" (Universal/Republic), Marc Anthony's "Iconos" and Shakira's "Sale el Sol" (both on Sony) finishing as the three top-selling Latin albums of the year, respectively, according to Nielsen SoundScan. No big surprise there: All three are major artists with broad crossover appeal. But similarly, the top-selling album by a new act was the self-titled debut by Prince Royce—a New York-born bachata singer bolstered by the radio success of his cover of "Stand by Me."

Despite being sung mostly in English, the track found airplay on top 40 Spanish-language stations that, especially in the past year, have become more willing to play English repertoire. Today, there are not only more English-language songs than ever on Billboard's Hot Latin Songs chart, but they're also staying on the chart longer.

In 2010, for example, 25 English-language tracks appeared on the Hot Latin Songs chart and 15 spent more than 10 weeks each on the tally, both unprecedented occurrences. By contrast, in 2009, 16 English-language tracks charted on Hot Latin Songs, but only four stayed for more than 10 weeks; in 2008, 14 English tracks charted and only one exceeded the 10-week mark.

"It was a question of timing," says Sergio George, president of Royce's indie label, Top Stop Music. "In the past, [Spanish-language] radio didn't want to play anything that was over 50% in English. But they totally embraced it. They're incorporating American music because they knew American kids weren't listening to them before. Maybe 'Stand by Me' wouldn't have played on Latin radio five years ago."

In fact, many things didn't happen five years ago, despite labels' best efforts. As recently as 2007, major pushes behind bilingual acts like Kat De Luna (who's now resurfacing) and the Dey fell short. Part of the reason, George says, is that those artists didn't have a Latin base to begin with.

While Spanish-language radio plays tracks in English, the reverse doesn't happen, so for Latin acts to get recognized in the mainstream, they have to record in English or get promoted on mainstream outlets. If an artist already has a Latin or bilingual base, the task is easier.

"It's tried and true. Enrique Iglesias, Ricky Martin; they've all had that Latin base first," George says. "Once you build that, you have that solid following. But pretending to hit the American and Hispanic market at the same time, it's never been done. Or I don't know about it."

Now, with radio a more willing player for such acts, with increasing online access for Hispanics, and with a younger U.S. Hispanic population ready to consume, simultaneously breaking acts in pop and Latin markets becomes more feasible.

If one looks at Billboard's Latin Digital Songs

"THE SPANISH-ONLY NICHE HAS BECOME SMALLER AND SMALLER."

-GUILLERMO PAGE, SONY MUSIC LATIN



Both sides now: Billingual, bicultural artists like LUIS FONSI, seen here with DAVID BISBAL (left) during their concert at Mexico City's Additorio Nacional last November, are increasingly more in demand by both labels and consumer brands.

chart, the top-selling Latin digital tracks of the year have consistently been those by crossover artists like Iglesias, Shakira and Pitbull.

According to "The Latino Digital Divide," a study published last July by the Pew Hispanic Center, the U.S. Latin population still lags behind the overall population in Internet and cellphone use; according to this and past Pew studies, 64% of Latinos aged 18-plus go online, compared with 78% of non-Latinos. And 76% of Latinos use a cellphone, compared with 86% of non-Latinos.

But nativity is a key factor in determining who uses cellphones and the Internet, according to Pew. Only half (51%) of foreign-born Latinos go online, for example, while 85% of U.S.-born Latinos do so. The figures are in line with numerous studies that have found Internet use is higher among younger Latinos—of which more are born here—than older Latinos, of which more are born abroad. According to this particular study, almost two-thirds (65%) of all Latinos aged 16-plus go online, at least occasionally, but use varies with age: 84% of Latinos ages 16-19 report that they email or use the Internet while only 74% of those ages 20-25 do so. Only 61% of those aged 26-plus use the Internet at all.

The nativity gap persists across age differences. Among those ages 16-19, for example, 92% of those U.S.-born use the Internet, but only 59% of those foreign-born do so.

BICULTURAL ORIENTATION

Last February, meanwhile, Telemundo Communications released what it called its "GenYLA" (Generation Young Latino Americans) study that delved into the preferences of young Hispanics ages 18-34. The study measured a sample of 400 in that age bracket—hardly definitive, but perhaps enough to provide interesting insight.

Slightly more than 37% of those surveyed identified themselves as both "Hispanic" and "American," identifying with both cultures equally; only 2% felt more American than Hispanic. Likewise, those surveyed said they moved easily between cultures, had both Latin and



non-Latin friends and spoke both English and Spanish. Spanish dominated with family (55%), English at work (74%) and school (79%). Between friends, Spanglish was cited as common.

Within this panorama, Fonsi is a sort of poster boy who travels with ease between both worlds. Even though he sings mostly in Spanish (he's released one English-language album, the little-noted "Fight the Feeling," in 2002), he sees his music as akin to country, "because it's song-driven," he says. "There's storytelling, there's emotion."

At a practical level, "I talk bilingual," Fonsi says. "I am 100% proud Puerto Rican, but have lived two-thirds of my life in the United States. So, there will be some things I write in English, but my main way of conversing with my audience is in Spanish, because at the end of the day, I'm a Latino. But I also understand how U.S. people think, because I've lived here so long and so many of my friends are 100% Americans."

Such understanding is often subtle. But it connects, says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula, "because of the type of music, the production, the sound, the themes he touches upon—and of course, we have future collaborations planned with English-speaking acts."

"Fonsi is a crossover artist because he's a second-generation Latino, bilingual, bicultural and raised in the U.S.," Lopez continues. "He uses Spanish to communicate his art, but he also uses English when we've thought it could be useful to his career."

On his social sites, Fonsi communicates mostly in Spanish, but tweets occasionally in English. Moreover, much of the warm-up campaign for his new album has taken place online, beginning in March when Universal released a teaser video on YouTube to promote "Gritar." Other elements followed, including personal messages from Fonsi to his nearly 900,000 Twitter followers and his Facebook fans (3.9 million "Likes"), asking them to register on his website to get the full lyrics to "Gritar," which premiered on both radio and Times on April 11.

Because Fonsi has such a visible online pres-

ence, the digital sales of "Gritar" will be an important marker, particularly because the Latin digital marketplace is still being developed. Last year, for example, overall digital album sales in the United States tallied 86.3 million copies, according to Nielsen SoundScan, a 13% increase over the 76.4 million tallied in 2009.

In contrast, of the 12 million-plus Latin albums sold in the United States, only 917,000 were digital, up by 201,000 units (or 28%) from the 716,000 copies sold in 2009. While the percentage growth was much higher than the overall market, it was still a drop in the bucket compared with the 4 million physical units lost.

But Sony's Page sees a Latin digital buyer beginning to emerge, and calculates that approximately 35% of his Latin music sales which skewed heavily toward Latin pop—are digital. Earlier this month, for example, the top-selling album on the iTunes Latino chart was "Morir y Existir" (Del Records/Sony) by regional Mexican up-and-comer Gerardo Ortiz, who also debuted at No. 1 on Billboard's Top Latin Albums chart. Of the 8.000 units Ortiz sold the first week, roughly 20% were digital, Page says, unusually high for a regional Mexican act.

In promoting Ortiz's release, Sony aggressively promoted it on all of his social networks, including Facebook, Twitter and Myspace, but always making the connection back to retail, in particular iTunes and Amazon, which allow for immediate purchase.

"Gerardo is reaching that acculturated audience that enjoys his music but is more [digitally] 'advanced' than the typical Latin consumer," Page says. "Gerardo Ortiz has been basically underground. It's only now that he's reaching that critical mass and exploding. We had very good digital numbers with his first album, so with the second album we knew what to expect. We knew that audience was there and we went after them."

Luis Fonsi will speak at the Billboard Latin Music Conference as part of BMI's "How I Wrote That Song" panel.

BRAND NEW KEY LATIN LABELS AND SPONSORS LINK UP FOR MUTUAL GAIN

Branding and sponsorship alliances, long entrenched in the mainstream realm are accelerating in the Latin music world as labels increasingly vie for partnerships to support marketing plans and provide added income. Although most-if not allnew signings nowadays incorporate ancillary revenue from areas other than music sales, many deals with established artists still don't tap into lucrative touring revenue. But increasingly, they do include a percentage of sponsorships. 'It's not that I won't release

"It's not that I won't release an album if I don't have a major sponsor attached," says Luis Estrada, GM of Universal Music Latino and Machete. "But these campaigns provide a super vitamin boost. They add marketing dollars that you simply cannot have otherwise."

Case in point: Luis Fonsi's AT&T TV spot, which touts the company's Samsung cellphones for a Mother's Day campaign and features Fonsi singing his new single, "Gritar." The campaign is one of four simultaneously running AT&T cam-

paigns involving Latin acts, developed by Miamibased ad agency the Bravo Group. Another features Natalia Jimenez, former singer of Spanish group La Quinta Estacion, who's releasing her first solo album on June 28, and whose first single, "Por Ser Tu Mujer," is also featured in an AT&T TV commercial for its Viva Mexico calling plan.

AT&T is running spots tied to Juanes' P.A.R.C.E. tour as well, following an extensive campaign in support of his similarly named album that was tied to the Windows phone. And a new AT&T smartphone TV spot features Ricky Martin riding a motorcycle with friends and singling by a fireplace. "We know two things: Lath-

nos, whether they're Englishor Spanish-dominant, are attracted by music. So it's a good marketing tool, no question," says Roberto Garcia, executive director of Hispanic marketing for AT&T, who's also in conversations with rock band Maná for its upcoming tour. "The other thing is the nature of our product," he says, noting the compatibility of music to AT&T's three screens: cellphone, Internet and TV.

Although Garcia declined to outline details, he said his budget had increased in recent years, and AT&T's "twoway relationship" with labels opens the company up to different types of acts. Last year, for example, AT&T featured Mexican electronica duo Belanova-hardly a superstar in the United Statesin its commercial for the BlackBerry Torch, as well as Chino y Nacho when the Venezuelan duo was just starting to pick up steam.

With the decline of retail, record labels—in this case, Universal—increasingly measure an act's success using a metric that considers branding as well as music sales. In Belanova's case, Estrada says, 50% of all album sales during the week the spot aired were digital, an overwhelming percent, age for a Latin release.

AT&T, in turn, measures



Hi, Mom: A Mother's Day-themed ad for AT&T features Luis Fonsi singing his new single, "Gritar."

success both by the memorability and impact of the campaign, and by its specific results—for example, subscriptions to the company's U-Verse service.

Beyond promotion of an album, tour or single, sponsorships have also gained importance at a time when an artist's brand equity is extremely valuable. Pitbull, for instance, secures sponsorships virtually year-round; he currently has ongoing partnerships with Kodak, Dr Pepper and, for his upcoming tour, Bud Light. He recently became a stakeholder in, and spokesman for. Voli light vodka, a low-calorie line that will be distributed nationwide in the fall.

Having several deals in place keeps his name out there, Pitbull says. "With the Census numbers coming back, I have to stay relevant all the time, because I see that in the near future we'll be the bridge to bring those two worlds together, Latin and non-Latin," he says. "It's not English and it's not Spanish. It's Spanglish."

Pitbull says highly visible deals like his one with Dr Pepper, which featured his song "Good Times (Vida 23)" in a TV spot, as well as Kodak's Easy Share cameras campaign, which included a spot featuring his T-Pain collaboration "Hey Baby" and a billboard in New York's Times Square, set the stage for more innovative deals like the one struck with Voli.

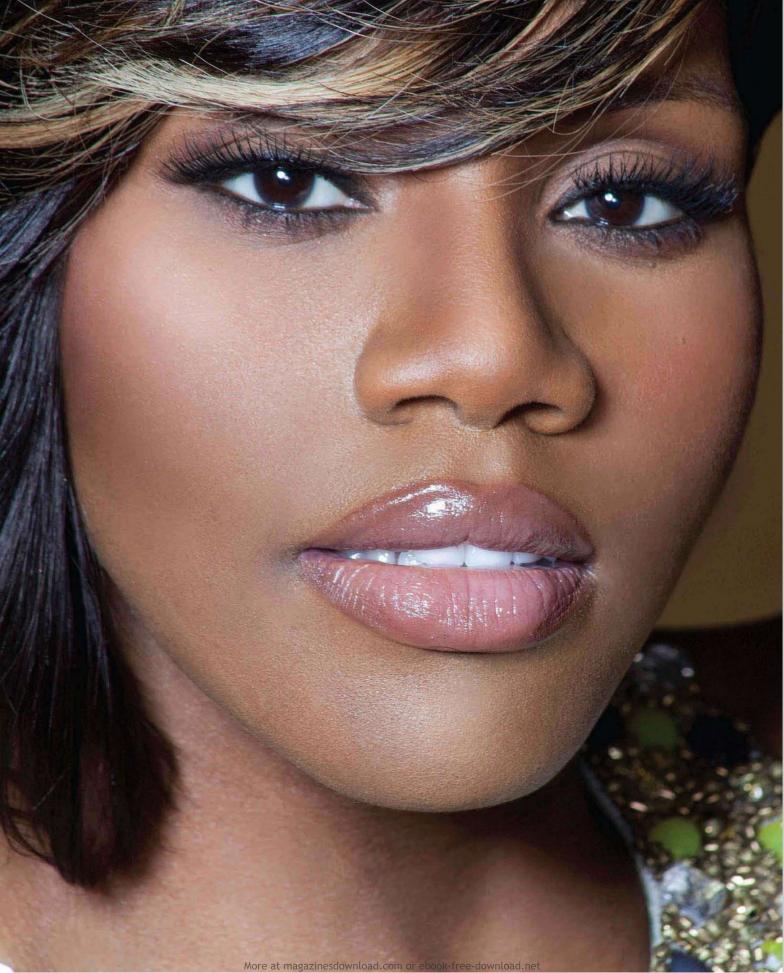
While having name recognition certainly helps to, say, put one's face on a billboard, many brands-recognizing music as a "passion point" with Hispanics-are open to new names and faces if the project is right. Western Union, for example, has Daddy Yankee as the face of its "Love in Any Language" campaign. But it also seeks to "discover" new talent through the campaign, which asks fans to submit videos to enter the competition.

Ditto for Wrigley's 5 Gum, which just launched its third annual Vive Tu Musica, an online competition

for unsigned Latin rock or pop bands where finalists compete to play at a grand finale also featuring major acts. This year, Vive Tu Musica has added a reality show element, which will air on LATV.

"Music is a crucial component, but we don't start the other way around, striking a deal with a music licensing company or a brand. We start with an understanding of what role music plays in the life of our consumer," says Luis Miguel Messianu, president/chief creative officer for advertising agency Alma. "I always tell my creatives, 'The dog needs to wag the tail.' " —LC

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THE RELEASING A GOSPEL AFTER RELEASING A GOSPEL ALBUM, **KELLY PRICE** IS GOING BACK TO HER R&B ROOTS WITH 'KELLY'

BY GAIL MITCHELL

When Kelly Price was nominated for a Grammy Award in the best female R&B vocal performance category last December, the nod caught many people off guard. Up until that point, Price hadn't released an R&B album since 2003's "Priceless." In fact, when she delivered the contemporary gospel album "This Is Who I Am" three years after that, most people assumed the soulful singer had chosen a new career path.

KELLY PRICE

ALBUM TITLE

"Kelly"

LABEL

My Block/Sang Girl!/Malaco

U.S. RELEASE

May 3

PUBLISHING

For the Write Price (ASCAP)

MANAGEMENT

Sang Girl!, Upfront Megatainment

WEBSITE

KellyPrice.com

TWITTER

@kellyprice4real

"It's never been a secret that I'm a preacher's kid," says Price from her Los Angeles home. "Gospel will forever be a part of my life; that's why I sing the way I sing. But I never said I was leaving R&B."

Now Price is adding an exclamation point to that declaration with the May 3 release of "Kelly" (My Block/Sang Girl!/Malaco). Not only does the project plant Price squarely back into the R&B scene, it's helped the singer achieve her first top 40 hit on Billboard's Hot R&B/Hip-Hop Songs chart in 11 years and sixth top 10 on Adult R&B; "Not My Daddy," featuring Stokley.

Price's sixth album also represents a career rebirth. In addition to partnering with producer Warryn Campbell's My Block Records, Price has hired a new co-manager, Devyne Stephens of Upfront Megatainment, as she eyes several brand-building ventures. In short, the artist known for belting out such hits as "Friend of Mine," "As We Lay" and "Heartbreak Hotel" is back with a whole new do-it-my-way attitude, ready to claim, in Campbell's words, "that big shot to show what she can really do. She's never had that look, in my opinion. But everybody needs to know how great and talented she is as a singer and as an amazing writer."

Price and her manager, husband Jeffery Rolle, began dressing the stage for her return three years ago when they relocated from Atlanta to Los Angeles. After the 2006 release of "This Is Who I Am" through Gospo Centric, Price continued performing, averaging between 200 and 250 dates per year. But the urge to return to writing—she had written songs for R. Kelly, Wynonna Judd, Ronald Isley and Faith Evans, among others and expand into film and TV began to take hold. That's when her attorney suggested she move to L.A.

Three days after the move, Price contacted Campbell, who first worked with her in the late '90s when she began recording with Island Def Jam and later Def Soul. Their subsequent discussions led to Price teaming her Sang Girl! Production company/label with Campbell's My Block Records, whose roster includes Mary Mary, the Soul Seekers and Campbell's younger sister, JoiStarr.

"My hiatus [between albums] wasn't really an accident or on purpose," Price says of her chance to refocus and re-energize. "It just worked out that way. When my break came from Def Jam, the timing was good to do something more personal to me—the

gospel album. And when I thought about going back to a major or doing something on my own, I thought I should have the opportunity to experience being in charge of my career—and benefit from it as well."

Price, Rolle and Campbell began testing the waters with "Tired," the anthemic ballad that opens "Kelly." At the time of its release, the trio hadn't yet secured distribution. But the single went on to earn a Grammy nod for best female R&B vocal performance (the last year for that honor in the wake of the Recording Academy's recent restructuring of award categories). And Price found herself competing against such peers as Faith Evans, Monica, Jazmine Sullivan and Fantasia, the last of whom won the statuette.

But that loss triggered bigger things, most notably the growing response to second single "Not My Daddy," featuring Mint Condition frontman Stokley Williams. Currently No. 9 on Adult R&B and No. 35 on Hot R&B/Hip-Hop Songs,

PHOTOGRAPH BY DEREK BLANKS

the compelling ballad expresses a frequently overlooked message: Don't forget to let love into your relationship. "You're not my daddy, you're my man/And I think it's time you understand/So just make me happy if you can." Its accompanying video, directed by actress Regina King, will premiere the week of April 25.

"Kelly understands the watchwords, the things that will turn your head," Williams says. "Just the title alone makes people wonder, "What is that about?" But it goes deeper than that, and that's why it's resonating across generations with everybody."

Married since she was 19 and celebrating her 19th anniversary this year, Price says "Not My Daddy" came to her as she was cleaning the house. "I was literally singing something I didn't know. So I stopped, sat down and got the song out. It's not based on one particular incident. It stems from the experience of being in a long-term relationship and how easy that dynamic can change when kids come into the picture."

Price's "I'm every woman" outlook stands at the heart of the other tracks on "Kelly." Having overcome her own share of issues—from body image and teen pregnancy to family tensions (both her mother and late mother-in-law were stricken with breast cancer)—Price tackles everything from self-forgiveness ("I'm Sorry [My Apology]") and empowerment ("The Rain") to addictive relationships ("HimAholic"). She even gets into party mode ("And U Don't Stop").

In addition to Campbell and Williams, the singer/songwriter collaborated with songwriter/producers Shep Crawford and Jazz Nixon, who are also longtime colleagues and friends. "I'm grown; that's what this record says," Price says. "I've made a whole lot of mistakes and dumb decisions but I'm not beating myself up over it. There's a lot of resolve here but happiness as well. I've come of age doing what I know how to do: soothing myself through music and hopefully helping someone else."

Another longtime industry relationship recently blossomed into a new co-management arrangement for Price. Rolle is now co-managing his wife's career with Devyne Stephens, who heads Atlantabased Upfront Megatainment. Its roster includes Akon, Kelly Rowland, Dave Hollister and Upfront/SRC newcomer Majic Massey.

"I've managed Kelly from day one," says Rolle, who'll still handle day-to-day responsibilities. "But now I don't have to do everything. In Devyne, I found someone who believes in Kelly like I do

and someone who works just as hard as she does."

Stephens says, "Kelly is one of the premier vocalists and songwriters of this generation; someone like a Maxwell and Sade who can come back and still sell. It's time to take her brand to the next level, diversifying into TV, film and other projects."

Those other projects include plans for a summer tour with Hollister and Angie Stone, an upcoming TV pilot, a clothing line, an audio version of her 2005 book "Inscriptions of My Heart," a cookbook and her ongoing philanthropic work on behalf of breast cancer. In the meantime, Price is slated to perform at the 2011 Essence Music Festival in July and is busy collaborating on new songs for Massey, Hollister, Toni Braxton and Keke Wyatt.

"I don't get much sleep these days," Price says. "But that's OK. Everything is lining up. My prayers are being answered."

Digitizing The Canon

INSPIRED BY DANCE MUSIC RETAILER BEATPORT, SONY'S ARIAMA BUILDS AN ONLINE SALES HUB FOR CLASSICAL MUSIC BY KERRI MASON DILLUST AATION BY PETER OUMANSKI

THE CLASSICAL-MUSIC BUYING EXPERIENCE of yore played out like a first-class flight of fancy.

Consumers would make a path through the front of the store, past the din of the pop racks, perhaps down or up a staircase and into a glass-walled or otherwise soundproofed room. Within this cloistered environment: rows and rows of music, fastidiously organized by a dedicated overseer. Sometimes to a curated soundtrack, sometimes in silence (a sort of aural palate-cleanser, perhaps), customers were left to browse freely and to discover new additions to their libraries.

But that was then, when brick-and-mortar still ruled. Today's experience—in major online music stores—is more like a bus ride. Noisy and crowded, with a smattering of relevant titles, lots of incorrectly sorted immaterial ones (like searching for "Tosca"—the Giacomo Puccini opera—and getting the electronic downtempo band instead) and no informed assistance. For the aficionado? Maddening. For the novice: alienating. It was into this environment that Sony Music launched Ariama.com in October 2010. The ambitious site acts like a retail portal—users can purchase physical as well as digital formats, from more than 200 labels, not just Sony—but with enhanced genre-specific search and sort capabilities, and an expert editorial voice that contextualizes and curates classical music with care and acuity. The resulting experience blends content and commerce, empowering the consumer and potentially providing the genre its best chance yet to break through to a new digital audience.

"We remember what it was like to go into that glass-enclosed room at Tower Records, and all of a sudden being in a world where it was all about your experience with classical," says Leslie Cohen, Sony senior VP of new products and services for global digital business. "We wanted to replicate that online, where you can explore, flip through different releases and take recommendations. You may have gone in for one thing, but you'll come out with three others."



Even its acolytes will say that classical isn't the sexiest beast, or the easiest nut to crack. Very few selections are under five minutes long, and some—Richard Wagner's epic operas, for instance—run more than four hours. The catalog is vast and daunting, with multiple recordings of the same works by different labels, orchestras and artists. There aren't any—or, at least, few (Beethoven's "Für Elise" might count)—hit singles. Mainstream press features are rare.

But classical is one of the few truly global genres, performed daily all over the world in dedicated venues. And its structures harmony, motif, theme—are reflected in myriad genres that evolved later. So for music enthusiasts, classical appreciation might be equated with eating your vegetables. This yields two camps: the finicky vegetarian hyper-fan, in many cases graying; and the omnivorous new initiate, tapping on the glass.

"There's an older consumer who used to buy in-store; as the stores dwindled, they need a trusted space to go to," says Collin Rae, senior manager of digital marketing for Naxos, a leading classical indie label and distributor. "Then there's the new kid studying in high school or college who you'd like to inform."

The idea of a niche classical sales site isn't new. Classics Online.com, ClassicalArchives.com and Passionato.com all offer downloads and beat Ariama to market. But Ariama took a problem/solution approach, taking both generations of potential users into account and building into its product offering three services that other sites didn't have: robust genre-specific search, authoritative content and curation, and downloads in the lossless format. The last of which seemed necessary for capturing the audiophiles among classical's core fans, who have resisted going digital because of what they perceived as the medium's poor sonic quality.

"It was more a gap analysis, that all of a sudden this was a need that someone had to fill," Cohen says.

Classical's situation parallels that of another niche genreelectronic dance music. In 2004, a group of media-savvy fans and nightclub promoters in Denver started a digital sales platform called Beatport.com. With specialty record stores all over the globe closing up shop, and the genre's dominant mediumvinyl-rapidly being replaced by illegal file-sharing, dance music was in a fight for its life. The advent of Beatport proved instrumental in keeping the genre's thousands of tiny labels alive, spawned the creation of thousands more and became dance music's built-in distribution platform and community hub.

"Beatport was one of the things that inspired us at a very early stage; how they were able to so successfully identify an underserved niche and then superserve it," Sony's Cohen says. "In our early conversations when we were developing the site, trying to figure out what the [user interface] should be, we would say, 'Well, something like Beatport.' They have such a broad selection, but a completely narrow focus on DJ and club music. To be able to offer what those fans hadn't been able to find anywhere else was a huge win."

Discomfort with digital sound quality among classical's old guard was Ariama's first hurdle. So Cohen, who also spearheaded the development of the Super Audio CD format for Sony, integrated a FLAC (free lossless audio codec) file option, and now 100% of digital inventory is available in the format.

It turned out to be Ariama's first success story. Sony was shocked by how many consumers opted for the bulkier and more expensive downloads (about 30% more expensive): FLAC is now Ariama's most popular format category, outpacing MP3 and physical sales across all categories (tracks, works and albums). In fact, digital sales are surpassing physical sales by more than 2-to-1—which suggests the audience that even Sony thought would be slow to adopt digital is already migrating.

Search was the next issue. By its very nature, classical demands a complex taxonomy; one that goes far beyond the pop model of artist, track title and album title, into composer, soloist, conductor, symphony, movement and so on. So Ariama built a new tagging back-end—one that could handle the several layers of metadata, or information attached to each track, required to facilitate deeper search. "The engine takes advantage of all that metadata and recaptures it so that when you went to search you can use multiple terms at once and refine results in a number of different ways," Cohen says.

Informed by and layered on top of this significant database is regularly updated content by Ariama's in-house editorial team and syndication partners like British magazine Gramophone and the BBC: articles, news items and artist biographies, as well as curated lists and recommendations.

"To me, content is Ariama's extreme strength," Naxos' Rae says. "The site is very dynamic in how it talks about and features artists; it's more than just a page with an album cover. I'm a classical music consumer even though I work in the business. I want to see the faces and the people who are cretaing the music we're listening to, and that there's an identity behind the service that's bringing it to me."

When searching Ariama for, say, Italian mezzo-soprano Cecilia Bartoli, the user can then refine the 51 results by several different fields: category of music, like opera, choral or vocal; the composer whose work she's performing, like Mozart or Handel; or the period the work is from, from classical to romantic to baroque; as well as record label and format. While the categories are deeper, search results are comparable to what's found on a site like Amazon or Rhapsody.

From there, Ariama editors are able to leverage the abundance of data with their own knowledge. When the user first searches Bartoli, he or she arrives on the artist's page, with biographical and critical information that puts Bartoli in the broader context of the classical music world. Once within the search results, additional categories like "definitive performances" and "Gramophone basic library" (recommendations from the magazine) serve to pinpoint her most relevant work. And because the site's overall voice is so authoritative, the user can trust that even the more typical categories are correctly sorted—that awayward release hasn't made its way onto the user's list, but critical ones have.

The Ariama database is an invaluable asset not just to consumers, but also to radio stations and venues that have partnered with the site. (Ariama currently has 12 strategic partners.)

"The biggest thing that people want to do on our site is get a playlist—'What did this on-air host play at 7 o'clock?' " says Graham Parker, VP of WQXR New York, an early Ariama partner. "Our limitation is that we haven't invested in the metadata. We're working on a plan in which we could access Ariama's metadata and pull in information about a given piece." The two are also exploring an affiliate relationship, which would pay WQXR a percentage of sales originating from the station's site.

Other Ariama strategic partnerships take different forms: New York's Lincoln Center offered its subscribers Ariama discount codes, distributed through direct mail and email. Ariama sponsored WFMT Chicago's recent membership drive, rewarding donations with gift certificates. Carnegie Hall and the London Symphony Orchestra recently signed on to curate special programming and features, found on their own dedicated brand pages. (All partners get one.)

Ariama is a Sony project, but the more partners and labels it takes on, the more it resembles a classical community hub.

"On the home page right now, I'm looking at my Mendelssohn Symphony No. 2 next to two Universal projects. My William Bolcom release is under 'must-haves,' with some Sony releases, some Decca. It's a nicely fair and balanced space," says Rae, who has also created exclusive holiday-themed releases for the site.

Still, half a year after its launch, Ariama is just beginning to prove itself. External traffic estimates place the site well under the 100,000 unique visitor mark. But the site has a loftier goal than just eyeballs—it's equipped and ready to make some classical converts.

"If we do this right, hopefully we'll bring in people who haven't bought classical in the past," Cohen says. "It's not just another opportunity to sell product." Neo-Classical

HOW A TATTOOED, WILD-HAIRED, POTTY-MOUTHED PIANIST BECAME CLASSICAL MUSIC'S NEXT GREAT CROSSOVER HOPE BY HAZEL DAVIS

JAMES RHODES IS A FAR CRY from your average classical pianist.

He looks more like he should be onstage at All Tomorrow's Parties than Carnegie Hall. He never went to music school; he gave up piano at the age of 18, got married as soon as he graduated and went to work in London. He's also spoken publicly about his struggles with mental illness, drug addiction and childhood abuse.

The obvious question: Why him? Of all the hothoused, competition-winning piano geeks the United Kingdom has produced, why does Warner Bros. think this self-taught, untrained 30-something who the label has signed to a six-album deal will have mainstream success?

That, Rhodes can't answer. "Maybe I was just really lucky," he says. "I think Warner were looking for someone who didn't just present an image based on an 18th-century watercolor. Fifty percent of my audiences haven't seen classical music before. Maybe it's that?'

Warner Music Entertainment president Conrad Withey says it's because Rhodes is unique in classical music: "He's passionate, he's fresh, and he's unlike any other classical musician. Most importantly, he will work across TV, radio, print and live performance-that's why we signed him."

Nowhere to be found with Rhodes are the classical music industry's gimmicky crossover tropes-classical musicians "getting down with the kids" (see Vanessa-Mae, Nigel Kennedy). Rhodes simply releases core classical albums with ordinary rock-like titles and delivers concerts that leave audiences rapt.

Rhodes previously released two albums with independent label Signum Classics ("Razor Blades, Little Pills and Big Pianos," "Now Would All Freudians Please Stand Aside"). Both albums are resolutely core classical (featuring works by Busoni, Beethoven and Chopin) and make no concessions to cross over. And why should they? Rhodes asks. "The music is the

only thing that doesn't need changing," he says. "What does need changing is this attitude that people are too stupid to listen to full works. These great classical pieces don't need to be cut down into chunks."

The industry has to alter how it presents classical music, Rhodes says: "There's massive segregation. For some reason we have 'music' and 'classical music.' I long for the day when you go to HMV for classical and you're not shunted downstairs like you're looking for pornography." Withey thinks Rhodes can change this. "James presents this music in a way that makes you listen to the music with new ears," he says, "and this will resonate with new audiences.'

Rhodes is candid about his mental health issues and drug addiction. "I haven't met many people who don't have mental health problems," he says with a laugh. "We are human beings and fragile."

The critics have been kind so far, especially for one almost designed to inflame purists. Famously outspoken critic Norman Lebrecht described his sound as "confrontational, brittle, intermittently seductive." Rhodes is self-deprecating: "I'm the first to admit that I'm never going to play as well as [Evgeny] Kissin or [Glenn] Gould, I just don't have the tools to do it. Not having played from the age of 4, you do end up with certain disadvantages, but anyway I am more interested in reaching rock

"I long for the day when you go to HMV for classical and vou're not shunted downstairs like you're looking for pornography." JAMES RHODES

critics and people who would not consider buying a classical disc in a million years."

America is next, TV appearances are lined up-"Something with CBS," Rhodes says—and U.S. album releases are prepped for later this year. "Land of the free" resonates with Rhodes. "I love America. In London, if you see a giant Bentley go past, you think, 'What a wanker,' but in America you cheer. You can do anything you set your mind to. I can't wait to go and perform there."

As for his next discs he says, "I've already got three lined up in my head. Maybe mixed-recital stuff or a full-length work. There's an embarrassment of riches. I could play eight hours a day 10 lifetimes over. There's so much to choose from."







Since the caller was Arcade Fire frontman Win Butler, Rayani agreed to play. "We ended up playing 2-on-2 with some other people...it was Win and I versus these other guys—and we murdered them." Rayani says. "The next day he calls me, and he's like, 'Hey, are you in Explosions in the Sky? Man, we love you guys.'...Fastforward about a year, and here came the call [from management]: 'Hey, you guys want to play some shows with Arcade Fire?' "

So you could kind of say that because Rayani dished some assists to Butter, Explosions in the Sky is opening for Arcade Fire on May 3 and 4 in Austin and Houston. One week earlier, "Take Care, Take Care, Take Care," the instrumental quartet's sixth opus of emotionally prodding guitar rock, will be released April 26 through Temporary Residence.

The serendipitous pickup game and the dream gig that resulted—is nothing new for a foursome whose ca-

reer has been filled with hard work and good fortune. One of Explosions' first major tours was supporting Austin alt-rock act. . . And You Will Know Us by the Trail of Dead in March 2002—two weeks after Pitchfork gave Trail of Dead's third album, "Source Tags and Codes," a perfect 10.0 rating and made the band a must-see.

But Explosions don't only happen onstage. In 2004, the band landed one of its first licensing deals when it agreed to score the Universal Pictures feature "friday Night Lights" and lend music to a 2006 TV spinoff. The NBC high school drama became a cult hit for five seasons and placed the band's moving guitar sound front and center. "The show has done wonders for us," Rayani says. "We're still feeling the ripples from years and years ago."

But the multiple strokes of luck underscore the unique commercial challenge that Rayani, guitarists Mark Smith and Michael James, and drummer Chris Hrasky have had to overcome since forming an instrumental rock group in 1999. While joining major tours has played a part in selling albums—a 2009 trek supporting the Flaming Lips helped the band's last effort, 2007's "All of a Sudden I Miss Everyone," sell 107,000 units, according to Nielsen SoundScan—the group's vocal-free, typically seven-minute-plus songs have yet to crack any of Billboard's singles charts.

With radio a non-factor thus far, Explosions in the

EXPLOSIONS IN THE SKY

LABEL Temporary Residence

PUBLISHING Explosions in the Sky Music (BMI)

| MANAGEMENT |
|------------------------|
| Constant Artists |
| Management |
| AGENT |
| Ben Dickey, |
| Billions Corp. |
| WEBSITE |
| ExplosionsInTheSky.com |
| TWITTER |

@eits

Sky have looked to more licensing deals, with songs featured in such films as "All the Real Girls" and "Love the Beast" as well as in TV ads for Cadillac and cable TV channel Versus. Rayani says the group has stayed selective with its synchs in order to let its licensed songs "infiltrate the collective consciousness" and connect with viewers on a deeper level. For instance, "Your Hand in Mine," an eightminute track on 2003 album "The Earth Is Not a Cold Dead Place," has sold 135,000 copies since being featured in key scenes in both the "Friday Night Lights" film and 2007 Academy Award nominee "The Diving Bell and the Butterfly. "They've turned down some mas-

sive opportunities in the past—and have done a lot of small things as well —based on purely the content of the spot," manager Ben Dickey says. "They were initially on the fence about licensing to film and TV. It's something they've done more of as time

has gone on, but it's something they look at very closely." While Dickey didn't disclose any licensing deals in

the works for the six tracks on "Take Care, Take Care, Take Care," he says the album might finally give the band its first taste of alternative radio airplay. Recorded in two weeks at Sonic Ranch studio in the West Texas desert, "Take Care" is the first Explosions in the Sky album to feature vocal snippets and samples, and at a scant 3:31, "Trembling Hands" made for an obvious first single. "That's something that we haven't had in such a succinct way in the past," Dickey says.

Temporary Residence founder/president Jeremy deVine says that a big draw for the album itself will be the physical packaging: The CD and vinyl each fold out into a 3-D box that resembles a house. And even before Rayan's basketball buddy came calling, Explosions in the Sky had mapped out a world tour this spring that includes upcoming stops at Bonnaroo and Primavera Sound Festival.

"The unique thing is the venues they're playing." deVine says, citing the band's first headlining show at New York's Radio City Music Hall on April 6 and a gig at the Hollywood Forever Cemetery on April 30. "There's some historic venues and a lot of places they haven't played... We're just doing it the same way we've always done it—but bigger."

FIVE TIPS FROM GARY CALAMAR, MUSIC SUPERVISOR FOR 'TRUE BLOOD' AND 'HOUSE'

Explosions in the Sky's "Friday Night Lights" synchs helped the group raise its profile, but how can an aspiring artist replicate the band's TV success? For unknown acts trying to land TV licensing deals, veteran music supervisor Gary Calamar ("True Blood," "House," "Dexter") has a few pointers.

1. FOLLOW THE SUPERVISOR

The best thing a band can do to separate itself from the dozens of pitches a music supervisor receives is to find out what project is most current. "If they're pitching me music for 'Dexter' while I'm working on 'House,' I probably won't listen to it for a while and it'll get lost in the piles," Calamar says. "It's hard for everyone to know what I'm working on, but it makes sense to know what's in production and pitch accordingly."

2. KNOW YOUR SHOW

If you're angling for a placement on an established show, study the sounds of that series and send music that fits the tone. Calamar says that he often receives what an artist thinks is a "perfect song" for "True Blood." "We never actually use a song with the word 'vampire' in it," Calamar says with a laugh. "That's just part of doing homework."

3. TAKE WHAT YOU CAN GET

Explosions in the Sky might turn down synch opportunities, but that doesn't mean an unknown artist should wait for the so-called ideal moment. "If you're a young band kind of struggling to make it," Calamar says, "I'd be pretty open to doing whatever's going to get your name out there."

4. DON'T PRICE YOURSELF OUT

Calamar says that a show's budget turns music supervising into a puzzle: One episode might have room to feature a major-label track, which could cost up to \$40,000-while a few tracks from unknown artists might cost \$1,000 each. Although Calamar says he often negotiates clearance prices to snag the perfect synch, artists shouldn't dissuade supervisors by slapping unrealistic price tags on songs.

5. SING!

An instrumental band like Explosions in the Sky is actually the exception for a successful TV synch band, since wordless music can often be handled inhouse. "It's rare that I like instrumental music, because our composer could do the type of music that an Explosions in the Sky might do," Calamar says. So if you're a group deciding between a vocal track and an instrumental for submission—let those pipes shine through. -JL



 For practical tips and analytics tools, turn to Billboard Pro (pro.billboard.com), a subscription-based service for developin and independent artists.



GET LOUD, BRO Felice Brothers redefine folk



MIX IT UP Coit Ford blends genres, defies radio

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HIGH PRAISE Nicole Mullen releases worship album

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ON THE MARCH Soulja Boy lines up "Juice" mixtape, movie

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NEVER TOO MUCH New music festival pops up in New York

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LATIN BY LEILA COBO

HEROWNMUSE Olga Tañón Comes Into Her Own On 'Ni Una Lagrima Mas'

Olga Tañón has always been willing to step out of her comfort zone.

As a Puerto Rican artist, she broke ground by singing merengue, an eminently Dominican genre, and won two Grammy Awards in the process. Once entrenched in the tropical world, she made waves by moving successfully into pop, including both ballads and dance tracks in many of her releases.

She began writing her own material, in her own studio, in 2005. And now, she's releasing her new alburn, "Ni Una Lagrima Mas," on her own Mia Musa label on April 26.

The album is distributed by Sony Music Latin, Tañón's only nod to the major-label structure that supported her for nearly two decades.

Tañón launched Mia Musa with her husband/ manager, Billy Denizard, who now refers to physical albums as "promotional filers." The label's first releases were two digital singles, put out in 2009, followed by "4/13," an EP and DVD that was released in November 2009 and featured five tracks and three videos.

"Technology had so much to do with it," Denizard says. "The labels, and us, were in a comfort zone. But technology changed the way people listened to music, and the label structures and the mind-set of many artists that grew under those structures suffered."

By 2009, Tañón parted ways with her last label —Universal Music Latino—and branched out on her own. Now, "Ni Una Lagrima Mas" is her coming-out of sorts, in more ways than one. The album features nine tracks, eight of them co-written by Tañón, including the title track, a duet with Samo of Mexican trio Camila.

The current single, "You Need to Know," jumps 25-13 on Billboard's Tropical Airplay chart, in its fifth week on the tally. The song is a hard-hitting cumbia, rather than Tañón's more traditional merengue.

"With this alburn, I want people to know I'm alive, that I have a new company, a new label, and that this is an alburn that was chosen by fans," Tañón says, "With all these Web resources, I took it upon myself to ask people what they wanted to hear. It's important to give fans what they want, because they are the ones who clap at the end of a show. Many artists don't think about that."

'Tañón herself didn't think about such things



OLGA TAÑÓN

until labels began going into crisis mode and she started getting increasingly involved in her musical and business decisions. It was a natural evolution that went hand in hand with her writing, which she began doing in earnest after she was diagnosed with dyslexia, churning out hits like "Bandolero" and "Flaca o Gordita" for her own publishing company, Mia Musa Music, administered by Sony/ATV.

"In her first 16 years in the business, Olga knew nothing about publishing or its importance," Denizard says. "We've been working on this for the past six years and we've slowly but surely made inroads. And it's a great advantage because if Olga ever wants to stop performing she has another income stream."

Tañón, as ithappens, has many income streams that have grown rapidly in the years since her husband started managing her. They include touring—her biggest income source—which is taking her to an increasing number of countries. Her Ni Una Lagrima Mas tour, for example, kicked off in Peru in January and has already taken her to Guatemala and Ecuador and soon to Colombia, a country Tañón hasn't visited in 15 years.

Tañón is also vested in branding, using her image as an artist and as a mother for several campaigns, including one to be launched in Puerto Rico by pharmaceutical company Merck to educate the public on asthma. Tañón also has her own clothing line, Fuego, which is sold in Peru and Puerto Rico.

Denizard oversees all aspects of Tañón's career, including touring, and supervises media efforts (handled by Bonnet Media) and promotion (LP Marketing and Promotions).

Together with Tañón, he also hopes to grow Mia Musa as a label and a publishing house.

"We're looking at two artists, but frankly their writing abilities are more important at this point than their singing abilities," Denizard says.

In the meantime, Tañón has recorded enough material to release a second album by year's end, as part of a strategy to release more albums, more often. "I won't be in the industry forever," she says. "And I want to perform less and devote more time to my children. I won't stop entirely, but I'll be writing and producing much more. But I'm happy. I have to accept I've had a great career. It'd be unforgivable of me to complain."

LATEST BUZZ

>>>LADY GAGA ANGRY ABOUT 'JUDAS' LEAK Lady Gaga is

devastated over her songs leaking online. Her latest single. "Judas," was rushed out April 15, after it leaked online. " 'Judas' is leaking. It's like a slow death," she said April 20 on her GagaVision YouTube channel. "[The leaks] were tearing at the song. First it was the arm, and then it was the liver." Gaga also described her songwriting process as "15 minutes of vomiting and then days, weeks, months, years of finetuning."

>>>MOBY PREPS ALBUM, BOOK RELEASE

When he hit the road in 2010, Moby assigned himself two projects-"One, to write music while on tour," he says, "and project two was to bring my camera along and document the strangeness of touring." The results of both efforts come to light May 17 when the artist releases a new album and photography book. both titled "Destroyed. "They're related in that they're made by the same person and made at the same time in the same environment." Moby says. "I don't know if they necessarily have a specific narrative relationship."

>>>JACKSON ESTATE SETTLES CHARITY SUIT

Michael Jackson's estate reached a settlement on April 19 that ended its lengthy fight with a nonprofit that claimed it was the successor to the singer's Heal the World charity. The deal came just as a trial was set to begin to decide ownership of lucrative trademarks. The singer's estate battled the Heal the World Foundation in federal court for more than 18 months, alleging it was misusing trademarks and likeness rights to create an association with Jackson's defunct charity.

Reporting by Gary Graff, Lindsay Powers and the Associated Press.



ROCK BY JUSTIN JACOBS

Plugging In The Felice Brothers Get Loud On 'Celebration, Florida'

After three LPs of young-but-wise folk rock, the Felice Brothers have spent their career fighting off Bob Dylan comparisons—and they're about to go electric.

But with "Celebration, Florida," due May 10 on Fat Possum Records, the Palenville, N.Y., band set out to blow past those comparisons right into outer space; the album is a dark, echoing set of synthesizer and drummachine dirges, complete with funereal horns, chopped-up

or those who still consider country rap an oxymoron, Colt Ford is working hard to change that perception with the May 3 release of his album "Every Chance I Get," which includes guest vocals by Tim McGraw, Charlie Daniels and Luke Bryan.

"I am a country artist. I live the country life," says Ford, a former professional golfer who lives near Athens, Ga. "What makes a country song a country song is the content."

Fans are embracing Ford's style. He performed more than 250 shows last year, and previous studio albums "Ride Through the Country" (2008) and "Chicken & Biscuits" (2010) have sold 240,000 and 168,000, respectively, according to Nielsen SoundScan.

Still, he's having trouble getting country radio to come to the party. "I would love nothing more than to have a big hit on radio, but there is nothing I can do to make that happen," Ford says.

Ford's new single, "Country Thang," is No. 56 on Billboard's Hot Country Songs chart. The video debuts on CMT and CMT.com during their Big New Music Weekend (April 22-24).

Ford sings solo on the title track, and the remainder of the 13-song album blends his raps with such guest vocal-

samples and a children's choir.

Those descriptions may well put the band's die-hard folkie fans in mourning. But, accordionist James Felice says, "You can't equate an acoustic guitar to honesty. It's the intention this music is as real and honest as anything we've ever done."

The Felice Brothers—who also include singer/guitarist Ian Felice, fiddler Greg Farley, drummer David Turbeville and bassist Christmas Clapton—first gained traction in folk circles in 2007. "Frankie's Gun" was gaining radio spins. The band's raucous, drunken shows kept growing, and barroom anthems like "Whiskey in My Whiskey" didn'thurt. The band's 2009 album, "Yonder is the Clock," crystallized the act's sound: dusty, straightforward roots rock.

But the group was restless. "Our last few records sound very similar to each other; we needed to try something new," Felice says.

UNTRY BY DEBORAH EVANS PRICE

other avenues of exposure. "I have

had a ton of success with online mar-

keting [company] Girlilla Marketing.

through Myspace and Facebook and

all of those platforms. I spend a lot

of time interacting with my friends

and fans online."

Joe Six String

Colt Ford Succeeds Despite Radio Silence

Building a studio in an abandoned upstate New York high school, the band began sculpting songs "in tandem with [programmed] beats."

"At the beginning, we really went off the deep end," Felice says. "But the songs didn't touch us. We still want people to connect."

The eventual finished batch of 11 songs fuses the band's thirst for experimentation with the familiar grit and emotion of the Felices' musical past. Lead single "Ponzi" finds Ian Felice's sandpaper croak crawling through a lacerating synthesizer line; on "Best I Ever Had," he's backed by only acoustic guitar

> Built tough: COLT FORD

and chirping crickets. But the sinister opener, "Fire at the Pageant," needed something different. Something innocent.

"There was a birthday party going on one day in the high school's old cafeteria, so we invited them up to the studio. We have 15 kids singing on that song," James Felice says. Written about a dead father who's returned to town, the track's anchored by children screaming, "Calm down! Calm down!"

"The idea was to make it fucked up and scary," Felice adds.

Fat Possum owner Matthew Johnson is "hoping the band can connect the dots" with "Celebration, Florida," because "they've already done a lot of grunt work." But he's not blindly optimistic. "They definitely took some risks on this album. Usually, in this business, you're not rewarded for taking risks, but when you are, you're really rewarded."

Some rewards, however small, have already come in. Of the band's new label, Felice says, "[Johnson] brought us \$100 worth of Popeye's chicken, and we signed with him." And whether or not "Celebration, Florida" proves polarizing or brings payoff, the Felice Brothers still make drinking music.

"Whiskey goes best with our previous records. This might be more of a tequila record," Felice says. But, of course, "nothing too fancy."

Ford says Music Row insiders underestimated he and Shannon Houchins when they opened Average Joe's Entertainment four years ago. The label, whose roster includes Corey Smith, Josh Gracin and Sunny Ledfurd, recently upped its profile by hiring former Sony Music Nashville VP of marketing Tom Baldrica as label president and signing multiplatinum duo Montgomery Gentry.

To launch Ford's new album, the label is working on promotions with Crowd Twist.com and running a contest on CamoSpace.com for fans to win autographed CDs. "It's affectionately referred to as a 'redneck Facebook' for outdoorsmen," Baldrica says. "We've got a great presence there."

Average Joe's now has an in-house radio promotion team that Baldrica says is already increasing Ford's presence at radio with more than 95 startions on the record, but the artist's live show remains his best asset.

"The fact that he doesn't have a hit on the radio is not deterring the fact that in a lot of these markets he can draw 6,000, 8,000 or 10,000 people," Baldrica says. "It is all radiating from the live show and the way he treats his fans. If he needs to stay and sign autographs for three hours after a show, heil stay and sign for three hours. He has built this the old-fashioned way."

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ists as McGraw, Daniels, Josh Thomp-

Ford admits that lack of radio

support has been frustrating. "I have

a lot of respect for radio but I feel

they don't have a lot of respect for

me," he says. However, he's found

son and Craig Morgan.

MUSIC



CHRISTIAN BY DEBORAH EVANS PRICE

MISSION ACCOMPLISHED

Nicole C. Mullen Comes Back With A Worship Album

After a three-year hiatus, Nicole C. Mullen is back with an album that many of her fans have been clamoring for her to record. "Captivated," due May 3 from Maranatha! Music, is the singer/songwriter's first worship album.

"Some people say, 'We want her to do dance music,' and some say, 'We want to hear her do worship,' " says Mullen, a seven-time Dove Award winner with two female vocalist titles and two song of the year awards to her credit.

Mullen originally thought her next album would be titled "Funkabilly by Nature," but then felt called in a different direction. "It came down to the audience of one: 'What would God have me do at this time?' "

she says.

Mullen began her career as a dancer/choreographer and background vocalist for Amy Grant and Michael W. Smith. She blossomed into a hit songwriter, penning the Jaci Velasquez classic "On My Knees" and became a successful artist in her own right with the award-winning anthem "Redeemer." She's also a sought-after speaker at clothing designer and a

mentor for young girls through her Baby Girls Club.

On "Captivated," Mullen worked for the first time with producer Ed Cash (Amy Grant, Chris Tomlin). The album includes the first song she ever wrote at age 12, the worship song "I'll Praise Your Holy Name." She also covers Andraé Crouch's "My Tribute," blending it with her "Redeemer." First single "Kingdom Come" is a duet with Michael O'Brien.

After more than a decade with Word Records, Mullen signed a deal with Maranatha! "I wanted an independent label again," says Mullen, who began her career on Frontline. "Maranatha! has the ability in the arena of worship to do great things and they gave me the freedom to be myself. This is the first time I've owned my masters, and I licensed it to Maranatha! For me, it's been a new model and a wonderful experience."

"Maranatha¹ Music, as a brand, is very recognizable in the church," Maranatha! president Randy Alward says. "Nicole and her new worship CD are a perfect fit here. We're honored to be a part of the team entrusted with introducing her new worship songs to the church."

To expose "Captivated," Mullen's team is working with Christian Copyright Licensing

International. "They reach about 70% of all the churches in America." says Linda Klosterman, president of TKO Marketing, an independent company handling marketing of the record. "We are working with CCLI to spread the word about Nicole's new CD to their community of churches using their online, TV and direct channels.

"We also have a partnership with Lifeway Worship," Klosterman adds,

"the Southern Baptist Convention's in-house worship label that creates music for the Southern Baptist denomination of churches, of which there are more than 45,000 in the U.S. They will be sharing Nicole's new songs by way of massive print music exposure, events, advertising and other means that reach these churches."

In addition to radio visits and TV interviews, Mullen is touring extensively. "I've done a lot of these songs in Africa," says Mullen, who returns to Zimbabwe in May. "To see how they have translated it across culture and across language barriers has been very encouraging for me."

QUESTIONS with JOE JACKSON by JIM ALLEN

Joe Jackson has enjoyed past lives as a scrappy power-pop practitioner—taking U.K. new wave to the U.S. top 40 with '70s smash "Is She Really Going Out With Him?"—and as an early MTV mainstay, with his cosmopolitan, keyboard-bedecked hit "Steppin' Out." Later, he ventured into classical composition, soundtrack music and more. But recently, Jackson's been a plano-pounding rock journeyman, reunited with his original skinny-tie-era rhythm section for trio shows that find an aural document in his appropriately titled new album, "Live Music," out June 7 on Razor & Tie. He also has an all-star Duke Ellington tribute in the works, with rock, R&B and lazz heavyweights contributing to his eclectic vision.

1 How does it feel performing with bassist Graham Maby and drummer Dave Houghton after all these years?

When you go on the road, there's always a bit of a danger of it being like the Marines or something. It's a lot easier if you do it with people you get along with. I've been amazed at how many bands that are out there touring don't get along—it's more than you would think. They're both very versatile players and they've both gotten better over the years. At the end of a show I have a feeling of triumph. I just know we're better than people expect us to be [laughs].

2 When you play some of the early songs live, how do you rearrange them for a guitar-less band?

I don't think you can really feature guitar and piano at the same time; they get in each other's way. It's a bit like having two divas on the same stage. But an interesting thing happens when you take the guitar away and feature the piano —the piano suddenly sounds huge; it sounds like an orchestra. Not like I have anything against guitars.

3 What's the concept behind your Duke Ellington tribute album?

The idea is to reinvent a lot of Duke Ellington tunes in a very contemporary way, and in a different way to what's been done. There's no horns. There's going to be a lot of guitar on it a guy called Vinnie Zummo, who I worked with a lot years ago, is going to play on it, and also Steve Vai. I'm also working with [jazz player] Regina Carter on violin, some guys from the Roots, Christian McBride on bass... it's starting to come together. It's very exciting.

4 You cover the Beatles' "Girl," David Bowie's "Scary Monsters" and Ian Dury's "Inbetweenies" on "Live Music." What's your favorite cover of one of your songs? I quite like Tori Amos' version of "Real Men." I's justvery different to how I would have imagined it. She did some things I wouldn't have thought of . . . she also changed the lyrics at one point. There's a line about "All the gays are macho," and she changed it to "All the guys are macho," which gives it a completely different meaning. It didn't bother me, it's just curious.

5 Where do you see yourself in relation to the rock mainstream these days?

We're in one of those stages where the mainstream is pretty bland again—glossy and rather boring—but there's interesting stuff sort of out on the edges. I don't think it's either a good or bad thing to be mainstream. I'd be quite happy if a lot of people liked [my music]. I don't really see that as a value judgment . . . I don't think it's heroic to be as obscure as possible. At the same time, the fact that something's all over MTV doesn't necessarily make it great.

6 You have several live albums to your credit now. What differentiates this one?

I think this is the best one. I think the performances are great—mostly Graham and Dave's performance, because it's harder for me to be objective about my own, but even there I think I've done pretty well. Every track shows a different facet of the song; none of them are just like the record. When people say, "How do you feel about your new record?" I always say, "It's fucking great!" Whatam I supposed to say? I might be the only person that thinks that.

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-NICOLE MULLEN

ALBUMS

PLAN B The Defamation of Strickland Banks Producers: various 679/Atlantic

Release Date: April 19

Plan B-the musical alter ego of English film actor Ben Drew-debuted in 2006 with "Who Needs Actions When You Got Words," a post-Streets rap album notable for the inclusion of a Hall & Oates-sampling cut titled "Mama (Loves a Crackhead)." But on his latest album, "The Defamation of Strickland Banks," Drew cleverly reinvents Plan B as a big-city retro-soul singer, a la Amy Winehouse or Daniel Merriweather. Last year, the set entered the Official Charts Co. album tally at No. 1 and has since been certified triple-platinum in the United Kingdom, thanks in large part to the exceedingly "Rehab"-ish hit single "She Said." Given Adele's huge success on U.S. shores with her recently released "21," "The Defamation of Strickland Banks" seems wellpositioned for an American breakthrough, even if the concept album's thorny storvline (in which Drew's alter ego embodies vet another one) puts off casual



FLEET FOXES Helplessness Blues Producers: Fleet Foxes, Phil Ek

Sub Pop

Release Date: May 3 "If I had an orchard, I'd work till I'm sore," sings Robin Pecknold on Fleet Foxes' sophomore album, "Helplessness Blues," and you don't doubt him.

Carefully composed and lovingly arranged, the set sounds like the work of musicians who find meaning in effort. (You needn't read any of Pecknold's recent interviews to envision the woodshedding he's described as part of the new album's creation.) Yet in spite of its considerable indie-folk intricacies—the delicate fingerpicked guitar on the track "Blue Spotted Tail," for example, or the lush choral vocals in opener "Montezuma"—

R&B fans. Listeners in that category should check out opener "Love Goes Down" and "Stay Too Long," a jumpy garage-soul gem that Raphael Saadiq might admire --MW



BOOTSY COLLINS Tha Funk Capital of the World Producer: Bootsy Collins Mascot Records

Mascot Records Release Date: April 26 Bootsy Collins, like the rest of the Parliament-Funkadelic universe, has never been one for small, subtle gestures. So it's not surprising that

his first new album in five years. "Tha Funk Capital of the World," is epic in scale, from its 16 mostly woofershaking tracks to the generation-spanning guest list. And, of course, Collins remains solidly in the center. There's a palpable phatness to every song, even such slow jams as "Chocolate Caramel Angel" and "Yummy, I Got the Munchies." But most visitors to "Tha Funk Capital of the World" would rather shake their booty than get some. Collins and company deliver on tracks like "Hip Hop @ Funk U" (with Snoop Dogg, Ice Cube and Chuck D), "After These Messages" (featuring Samuel L. Jackson) and the soulful "Don't Take My Funk" (with Bobby Womack and Bootsy's brother, the late Catfish Collins). And memorials to Jimi Hendrix, James Brown and P-Funk guitarist Garry Shider give the album some emotional heft without bringing the party down.-GG

Producers: Phil Ramone, Paul Simon Hear Music/Concord Music

Group Release Date: April 12

Twenty-five years ago, Paul Simon's "Graceland" made him the ambassador who brought Third World music to the New Yorker set. So the obvious move for his latest release. "So Beautiful or So What," would have been a sort of "Return to Graceland." After all, that album is the apex of an innovative career that saw him bring reggae and gospel into the U.S. top 10 during the '70s and creating one of the most musically diverse "pop" albums ever with Simon & Garfunkel's "Bridge Over Troubled Water." Yet obvious has never been his style. "So Beautiful or So What" is vintage Simon, but it's also all over the map stylistically, touching on blues, African, folk. Indian and more. The music is unmistakably his, but finds the artist challenging himself melodically and with his phrasing. The album's songwriting and sound are deceptively complex, gradually revealing their intricacy with each listen. It's natural and earthy, with percussion to the fore. The Afro-pop-flavored "The Afterlife" and bluesy "Love Is Eternal Sacred Light" are the standouts, but Simon rarely makes a misstep and continues to provide a stellar example of how a legend can age gracefully.—JA

acoustic instruments and

vou're impressed all the same.-MW



AIRBORNE TOXIC EVENT All at Once

FOO FIGHTERS

Producer: Butch Vig

Release Date: April 12

Going back to the garage

hardly means that the Foo

Fighters are slumming on

their seventh studio album.

Wasting Light

Roswell/RCA

"Helplessness Blues" neatly sidesteps the overworked

feeling that weighs down so much Pitchfork fare. In fact,

it might be the year's airiest outing so far, with a natural

melodic grace that recalls prime-era Simon & Garfunkel.

Only in closer "Grown Ocean," with crashing cymbals and

trilling woodwinds, do you get a sense that Fleet Foxes

are actively trying to impress you. Even then, though,

Producer: Dave Sardy Island Def Jam Release Date: April 26

Airborne Toxic Event frontman Mikel Jollett sings about just wanting to be "Numb"-hardly the first Los Angeles-based rocker to do that-early on his band's second album. The truth is that "All at Once" is anything but. Even more than its self-titled 2008 predecessor, this 11-song set is filled with anthemic drama and angsty passion, sharing a timeless emotive sensibility with such '80s sources as James and the Cure (whose "Kiss Me, Kiss Me, Kiss Me" is namechecked in the song "Strange Girl") and contemporaries like Muse and Modest Mouse. "All at Once" is powered by the thick, stadium-sized gallop of the title track, "All I Ever Wanted" and "Half Off Something Else," but Airborne Toxic Event turns on a stylistic dime for the folky Celtic stomp of "It Doesn't Mean a Thing" and gentler songs like "All for a Woman." "The Kids Are Ready to Die" and acoustic album-closer "The Graveyard Near the House." Jollett and company do it one more time, most definitely with feeling.-GG

"Wasting Light." Recorded in the garage of frontman Dave Grohl's home in Encino, Calif., the 11-song set is an explosive. high-octane burst of rock energy from a 16-year-old band that is tightly honed and righteously raw. Butch Vigwho worked with Grohl while producing Nirvana's landmark "Nevermind" (1991)-guides those two sensibilities into a potent attack. Some of the album's arch, twisting dynamics owe as much to Rush as they do to Led Zeppelin or the Sex Pistols. But the ebb-andflow power-rock melodicism that's the Foos' stock in trade is in fine form on such tracks as "A Matter of Time." first single "Rope." "Arlandria." "Back & Forth" and "Bridge Burning," while quests Krist Novoselic ("I Should Have Known") and Bob Mould ("Dear Rosemary") add emotional and sonic depth to Grohl's soul-searching peeks into his past.-GG

LATIN

DIEGO GARCIA

Producer: Jorge Elbrecht Nacional Records Release Date: April 12

Possessing a melodic pop sensibility with a nostalgic nod to romantic ballads of the '60s and '70s, former Elefant frontman Diego Garcia emerges with a stellar solo debut that's familiar in theme. The haunting "Laura" tugs at the sentiment of lost love; not knowing much about the central figure is irrelevant and captivating at the same time. Smooth harmonies and sweet Spanish guitars provide lavers and a steady, cohesive pace that connect the nine tracks poetically. The collection of music here works well mostly because the artist gives the listener an insight to his story, often tragic and understandable. At times the compositions take on chilling undertones, like the title track. which questions her departure: "Do vou still think of me. or must you still think of me when he whispers I love you in your ear?" Other songslike "Inside My Heart," "You Were Never There" and "Stay" -make the artist's genuine

intentions very clear.-JÁ

of an anotator of

REVIEWS

SINGLES

JANE'S ADDICTION

End to the Lies (3:01) Producer: Rich Costev Writer: Jane's Addiction Publishers: various Capitol

Jane's Addiction's first new material in eight years (a short wait compared with the 13-year period between the group's second and third albums) is in some ways both a homecoming and a step forward. After 2003's largely forgettable "Strays," the band has returned with a single that aims to reclaim its radio rock throne. At the same time. Perry Farrell and company have switched up their sound by dressing the track in a hypnotic tribal rhythm, undoubtedly a result of their recent work with Moroccan trance artists the Master Musicians of Joujouka. Dave Navarro's fuzzed-out guitar work is largely understated here, mostly relegated to the driving verse riff. But when Farrell sings "You never really changed like they said/You've only become more like vourself" in the chorus, the listener gets the sense he might be talking about the band itself.-EL

COUNTRY

TRACE ADKINS Just Fishin' (3:29)

Producer: Michael Knox Writers: C. Beathard. M. Criswell, E. Hill Publishers: various Show Dog/Universal In a generally consistent career. Trace Adkins' last single. "Brown Chicken, Brown Cow," was a misstep that stalled on the charts. On this new single, Adkins returns to form with a heartfelt tune, penned by hit writers Casey Beathard, Monty Criswell and Ed Hill "Just Fishin' " is an engaging midtempo song about a father and young daughter spending time together, with Dad relishing every minute because he knows the clock is ticking as his little girl grows up. As the father of five daughters, Adkins has found an angle that fits him perfectly; he wraps his warm, rich baritone around the lyric and serves up a tender performance. Adkins previously

examined parental emotion on such songs as "You're Gonna Miss This" and "All I Ask for Anymore " and this relatable track is a worthy addition to his lengthy list of hits.-DEP

ALTERNATIVE REDLIGHT KING Old Man (2:45)

Producer: Wax Ltd. Writer: Neil Young Publisher: Broken Fiddle Music (ASCAP) Hollywood Records Redlight King's "Old Man" grabs the 1972 classic by Neil Young, who approved a sampling of the song for the first time, and launches it into the 21st century. Young's song is sped up and updated with heavy percussion, while singer/ songwriter Mark Kasprzyk's vocals are laid over the track and present an ode to the singer's father. "My old man is a legend/ He cast a shadow so great/I think of how he is watchin'/ With every move that I make," he sings. Somehow, Kasprzyk's gruff voice and Young's thin warble blend seamlessly in the chorus, and "Old Man" ends up as the first single since Puff Daddy's 1997 hit "I'll Be Missing You" to immerse itself in a

sample of another track

Redlight King has achieved the near-impossible-and might have scored his first hit -with this respectful, modern reworking.-KM

POP OWL CITY

Alligator Sky (3:18) Producer: Adam Young Writers: A. Young, S. Chrystopher Publishers: Ocean City Park/Universal Music, Honour Role Music (BMI) Universal Republic You have to hand it to Adam Young, the producer and sole member behind Owl City's twinkly ballad-pop, for knowing his strengths and playing to them. In 2009, he broke out with the Billboard Hot 100-

LEGEND & CREDITS

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

CONTRIBUTORS: Justino Águila, em Aswad. Ricardo Gome: Gary Graff, Alisa Kolenovic, Evan Lucy, Katie Morgan, Deborah Evans Price, Ryan Reed, Mikael Wood

topping singalong "Fireflies," which boasted a sugar-coated refrain, wide-eyed lyrics and a proficiency for Postal Servicelike blips. Now he's back with "Alligator Sky," the first single from forthcoming album "All Things Bright and Beautiful," that demonstrates-along with a recurring fascination with animal life-a continuation of the formula that made him such a success. In fact, it's pretty much an exact rewrite of Young's original smash, from the bubbly electronics to the Ben Gibbard-approved melodic choices to the overblown optimism ("Harmonize with the singing satellites!"). Love him or hate him, you'll be hearing Owl City on the radio for years.-RR

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

10003, or to the writers in the appropriate bureaus

PITBULL FEATURING NAYER Producer: Afrojack ----

NE-YO, AFROJACK & Give Me Everything (4:16)

Writers: A. Perez, N. Van De Wall,

S. Smith

Publishers: Pitbull's Legacy (BMI), Afrojack Music/Talpa Music, Pen in the Ground Publishing/Universal Music-Z Songs (ASCAP)

Mr. 305/Polo Grounds/J/RMG

Pitbull's long list of successful collaborations just keeps growing: Following his last hit, "Hey Baby (Drop It to the Floor)," featuring T-Pain, the rapper plots his way back to the top of the charts alongside Ne-Yo. Afrojack and Naver on new single "Give Me Everything," Ne-Yo delivers the catchy melodic hooks, while Nayer's voice blends in unison with the lead synth line during the pre-chorus. Her soothing voice creates the impression of being suspended in the air before landing with the chorus' stomping beat. Pitbull's performances during the verses may not be his strongest, but his dynamic phrasing during the song's interlude quickly makes up for the underwhelming rhymes. Although the song's anticlimactic ending may fall short of listeners' expectations. Pitbull has produced another well-crafted smash for the club.-RG





AUBREY O'DAY Automatic (3:21)

Producer: Adonis Writer: A Shropshire

Publishers: Jaylen Adonis Music (EMI), Foray (SESAC) SRC/Universal Motown Records Singer Aubrey O'Day brought charisma and flair to "Making



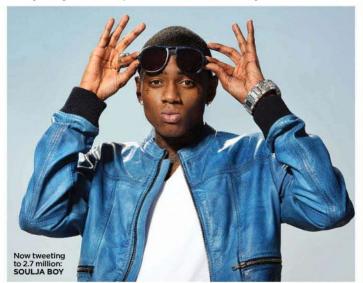
the Band" girl group Danity Kane, only to get fired by producer Sean "Diddy" Combs during a 2008 episode of the reality series. Fortunately, O'Day has decided to move forward with a solo venture and has brought those same talents to her explosive debut solo single, "Automatic." While its choppy rhythm and breathy vocals are similar to Danity Kane's 2008 single, "Damaged," "Automatic" is more urgent and abrupt, with O'Day's abrasive voice consistently delivering audacious lyrics. "Look at my body/lt's so official/Every time they see me/They shoot all there like a missile," O'Day growls with a coquettish rasp similar to Britney Spears. Like "Automatic," O'Day's solo career demands attention-and coupled with the recent launch of a new reality show. "All About Aubrey." she will most likely garner it.-AK

without sounding unoriginal.

HIP-HOP BY ERIKA RAMIREZ

Soulja Of Fortune

Soulja Boy Cranks Up Multitiered 'Juice' Project



Soulja Boy released a new mixtape on April 20, hosted by Atlanta's DJ Scream and DJ Swamp Izzo. The 22-track "Juice" features artwork inspired by the 1992 film of the same name starring rap icon Tupac Shakur. However, that's just the first step in Soulja Boy's ambitious rollout.

Music video director Rage, who helmed clips for Soulja Boy's "Crank That (Soulja Boy)" and "Kiss Me Thru the Phone," has signed on to direct videos for three mixtape tracks: "Juice," "Zan With That Lean" and "That Right" featuring Diamond of Crime Mob. Once those are released, a Rage-helmed "Juice" mini-movie will follow. Tentatively set to join Soulja Boy in front of the camera is original "Juice" cast member Jermaine "Huggy" Hopkins.

Soulja Boy insists—for him, at least—that the multitiered project isn't a warm-up for a fourth album. "Right after my third album ["The DeAndre Way"]. Interscope wanted me to put out a new CD," the 20-year-old rapper says. "Although I am capable of doing that, I feel like it's not just [about] music. It's my life. I want to focus on this mixtape and be excited. Then I'll worry about an album."

Released last November, "The DeAndre Way" (Collipark Music/Interscope) triggered talk when its lackluster sales didn't reflect the perceived power of Soulja Boy's 2.5 million Twitter followers (Billboard.com, Dec. 18, 2010) or even rival the performance of his 2008 sophomore set. Tallying first-week digital and physical sales of 2,000 and 11,000, respectively, "Way" has sold a total of 71,000 copies, according to Nielsen Sound-Scan. Predecessor "iSouljaBoy Tellem" has sold 369,000. The rapper's album debut, 2007; "souljaboytellem.com," has racked up 1 million.

Very much a singles artist, Soulja Boy's breakthrough single "Crank That" netted more than 4.6 million downloads. Yet he, too, was surprised by the sales reaction to his latest CD. "I felt 'Way' was one of my best albums," he says. "The reviews were all good: A- and 4.5 stars. Then the sales came in and they weren't what everybody had projected. I was confused. My first album was one of the higher-selling albums that year, and the critics bashed it."

Industry insiders say Interscope chose the wrong singles for "The DeAndre Way." Soulja Boy, however, believes the personal strife he was experiencing at the time of its release negatively effected sales. Last August, self-proclaimed "hiphop groupie" Kat Stacks recorded a videoclip of herself in what she claimed was Soulja Boy's hotel room in Atlanta, displaying cocaine that she alleged belonged to the rapper. Soulja Boy quickly denied the drug allegations, tweeting. "God knows I didn't do that. That's all that matters."

"I was going through a personal situation I'd never gone through in my life," Soulja Boy says. "It was crazy. Everybody knew me for my dancing. They would have never thought I'd be caught up in a media scandal; my personal life put on display. I was handling it in front of the whole world."

Now with 2.7 million Twitter followers in tow, the rapper plans to utilize an old hip-hop formula: taking it to the streets. Soulja Boy plans to personally hand out his mixtape to fans, starting in his home base of Atlanta.

Whether or not a new studio album is in Soulja Boy's immediate future, one key question remains: Has the rapper's recent roller-coaster ride cost him his core fans?

Soulja Boy remains circumspect. "I'm always going to make music that makes me feel good," he says. "I just hope that more people will like more of the tracks that I like. And when I say, 'Oh, man, I like this song right here' and some body else doesn't like it, it's just because they don't understand it."

RIHANNA'S PERFECT 10

Rihanna's "S&M" (featuring Britney Spears) rises 2-1 on the Billboard Hot 100 (see page 42), granting the singer her 10th No. 1 on the survey and ownership of two historic chart records.

Having first topped the Hot 100 the week of May 13, 2006, with "SOS," Rihanna logs the shortest span—four years, 11 months and two weeks— between a solo artist's first and 10th No. 1s, besting Mariah Carey's mark (five years, four months). Among all acts, Rihanna trails only the Beatles (one year, eight months and one week) and the Supremes (two years, eight months and three weeks) for the fastest accumulation of 10 leaders.

Rihanna is also the youngest soloist to notch 10 Hot 100 chart-toppers. At 23 years, two months and one week, Rihanna (born Feb. 20, 1988) likewise eclipses the record established by Carey, who was 25 years, eight months and one week old when she tallied her 10th No. 1.

Between "SOS" and "S&M," Rihanna commanded the Hot 100 with "Umbrella," featuring Jay-Z (2007); "Take a Bow"; "Disturbia"; "Live Your Life" (T.I. featuring Rihanna) (2008); "Rude Boy"; "Love the Way You Lie" (Eminem featuring Rihanna); "Only Girl (In the World)"; and "What's My Name?," featuring Drake (2010).—Gary Trust

10-TIMERS CLUB

Here is a look at the select nine acts to tally at least 10 Billboard Hot 100 No. 1s.

| 20 | The Beatles | and the second |
|----|-----------------|-----------------|
| 18 | Mariah Carey | -19 M - 21 - 11 |
| 13 | Michael Jackson | |
| 12 | Madonna | A llow |
| 12 | The Supremes | hop to |
| 11 | Whitney Houston | |
| 10 | Janet Jackson | 1 and |
| 10 | Rihanna | and a state of |
| 10 | Stevie Wonder | |





TOURING BY MITCHELL PETERS

Escape To New York

Best Coast, White Rabbits, Vaccines Confirmed For Inaugural Festival

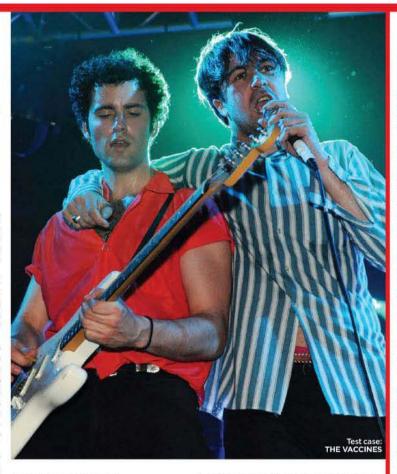
As the 2011 North American music festival season kicks into high gear during the next several months, U.K. fest organizer Fred Fellowes will test the New York market with a three-day lifestyle event in August modeled after his Secret Garden Party in England.

The inaugural Escape to New York festival will be held Aug. 5-7 on the Shinnecock Reservation in Southampton, N.Y. The initial lineup includes Best Coast, White Rabbits and the Vaccines, and a full list of performers will be announced in the coming weeks, a representative says.

"We're not coming out guns blazing with a huge mega-list of an event, by any means," says Fellowes, whose summertime Secret Garden Party annually draws about 30,000 people to Grange Farm in Cambridgeshire. Founded in 2003, the event has featured such acts as Phoenix, Florence & the Machine and the xx. "We are trying to start with a modest grass-roots type of approach with about 5,000 people and slowly grow it from there," Fellowes adds.

The idea to stage an event on an Indian reservation was spurred by a chance encounter Fellowes had five years ago at Austin's South by Southwest with entrepreneur Rocco Gardner, who had ties with the Shinnecock tribe.

"He had been looking at ways to help them out and take their desire to look at live events as a way to generate not income but a more positive image for how tribes can leverage their unique position in America," Fellowes says. "Due to the unique nature of the lure of an Indian nation land, in that the same permit laws don't apply, it seems more appropriate to bring over the boutique festival model—something that's been growing hugely in the festival market over the



last eight years in England."

With production duties handled by Dave Lory Productions, Fellowes stresses that Escape to New York is "much more of a lifestyle event rather than the traditional rock concert event in a field." In addition to musical performances, he says the festival will boast high-end food, camping and a range of activities including walk-around theater, spoken word, lectures and debates.

Single-day tickets will cost \$100 and a weekend pass runs \$275. In light of the U.S. economy, Fellowes hopes festival-goers will view Escape to New York as an alternative to an expensive vacation. "It's comparatively a cheap way to spend your time off," he says.

If all goes well the first year, Fellowes hopes to forge relationships with other Indian tribes across the United States and expand the event beyond the East Coast. "As it progresses into the future, we're looking to attract people from farther afield," he says.

"We're also looking at extending this relationship with other tribes on other reservations around America," Fellowes adds, "once the initial trust has been established and they can see that it's worked for the Shinnecok."

STORY TIME

Finding hope in hardship is a theme that's resonating globally for singer/songwriter Laura Story.

"We're starting to get emails from all over the world," Story says, referring to sophomore album "Blessings" (INO Records). "I got an email from someone in Japan saying, 'I translated the song ["Blessings"] into Japanese and I've been sharing it with my friends. It's really been a source of hope.' An email like that lets you know the song you've written is bigger than yourself."

Her project is resonating at home as well. The album debuted at No. 2 on Billboard's Christian Albums chart, while the title track lead single rises to No. 15 on Christian Songs. It also topped iTunes' Christian download chart for four weeks. Story is also again nominated for female vo-

calist of year at the Dove Awards (see story, page 10), airing April 24 on the Gospel Music Chan-

nel. She won her first Dove in 2009 (for inspirational album) for debut project "Great God Who Saves." Best-known for writing worship anthem "Mighty to Save" and the Chris Tomlin hit "Indescribable," Story melds pop sensibilities and faith on "Blessings," an uplifting collection that doesn't shy away from life's trials.

Story had been married less than two years when her husband, Martin, suffered a brain tumor in 2006. "He still has a vision and memory deficit," Story says, "so a lot of the songs I write come from asking questions. How do I still sing songs about the Lord? How do I still believe he's good when there are things that I'm praying for that aren't being answered the way I want them to be? [But] at the end of the day, there's still hope."

Six weeks before the album's release, INO set up

a presale campaign on Story's website, engaging her fans through Facebook, Twitter, Myspace and email. INO senior VP of marketing and promotions Dan Michaels says the label also utilized its music discovery site, FreeCCM.com, providing sample clips to further promote the release.

During street week, Story did interviews with more than 30 radio stations and performed at free listener appreciation shows for such stations as WAFY Augusta, Ga.; WRCM Charlotte, N.C.; WBFJ Greensboro, N.C.; and WCQR Johnson City, Tenn. INO sent other radio outlets a video of Story talking about the inspiration behind the single.

"It was important to set the tone," Michaels says. "This is a special and personal song specific to Laura that has a universal message." —Deborah Evans Price

SING A SIMPLE SONG

So maybe you don't have the chops of Mariah Carey, Matthew Bellamy or Alicia Keys. That still shouldn't stop you from singing to your baby.

Offering a coaching hand are Grammy Award-winning singer/songwriter/musicians Cathy Fink and Marcy Marxer with "Sing to Your Baby." The project, which spent four years in development, features a 32-page book and a companion audio CD of 11 songs designed to foster early communication and developmental skills as parents bond with their bables.

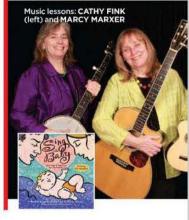
Fink and Marxer note that the CD isn't a traditional lullaby album. "Our goal was to create a new repertoire," says Fink, who, with Marxer, has been making folk and children's recordings for more than 25 years. "We didn't need another version of 'Twinkle, Twinkle Little Star."

Marxer adds, "This is a relationshipbuilder for one of the most personal and intimate times that parents will spend with a new child."

"Sing to Your Baby" features such Fink/Marxer originals as "Rockin' My Baby," "Love Is What I Feel for You" and "Bouncing." The songs appear in both "mom" and "dad" versions, the latter featuring Grammy-nominated musician and original "Jesus Christ Superstar" cast member Mike Stein. James Nocito colorfully illustrates the songs' lyrics and related sing-play activities. Rounding out the package is a parent guide penned by psychologist/educator Laura Brown.

Arriving May 3, "Sing to Your Baby" will retail for \$19.95, available through Sing To Your Baby.net and Amazon. Fink and Marxer are crisscrossing the country to promote the project at book fairs, concerts and workshops, and they plan to release an iPad version in the fall.

"Whether or not you're a good singer," Fink says, "you just have to want to sing to your baby. And your baby will think you're a rock star. That's what's really important." —*Call Mitchell*



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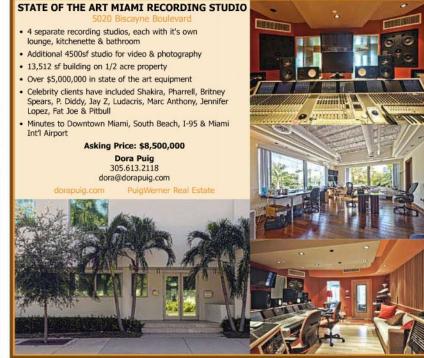
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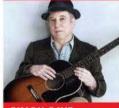


COUNTRY STRONG

Lady Antebellum's "Need ou Now" surpasses the 5 illion digital song sales mark is week, according to Nielsen SoundScan-just the ninth song to do so. A month ago, it passed Taylor Swift's "Love Story" as the biggest country download in history.

NEW 'ALABAMA'

Guesting on Brad Paisley's Old Alabama," Alabama otches its 51st top 10 on Hot ountry Songs (14-10). extending its mark among roups, and first since 1999. Alabama scored its first top 10 with its first of its 32 No. 1s,



SIMON SAYS

las a career igh debut at No. 4 on the Billboard 200 with "So Beautiful or So What" (68,000). It's his best sales week since Nielsen SoundScan began tracking data in 1991 and his highest rank since "Rhythm of the Saints" peaked at No. 4 in 1990.

ugh her "E.T.," featuring Kanve West, cedes the No. 1 spot na's "S&M," featuring Britney Spears, Katy Perry makes Billboard Hot 100 history, spending a record-setting 49th consecutive week in the chart's top 10. Perry's streak began with "California Gurls," featuring Snoop Dogg, which debuted at No. 2 the week of May 29, 2010, and continued with "Teenage Dream" and "Firework" prior to "E.T." Perry passes Ace of Base, which logged 48 straight weeks in the top tier with "All That She Wants," "The Sign" and "Don't Turn Around" from Oct. 16, 1993, through Sept. 10, 1994. Santana nks third with 42 consecutive frames in the Hot 100's top 10 (1999-2000), followed by Mariah Carey (41 weeks, 1995-96).

Read Chart Beat com

ery week at liboard.com/chartbeat.

Billeoard.

Foo Fighters' First No. 1; Record Store Day Buzz

Foo Fighters finally notch their first No. 1 album on the Billboard 200 as "Wasting Light" debuts atop the list with 235,000 copies sold, according to Nielsen SoundScan.

The start is the band's second-largest sales week, trumped only by the No. 2 launch of "In Your Honor" in 2005. which began with 311,000.



Foo Fighters have notched eight previous sets on the Billboard 200. with five earlier top 10s. Their last studio album, "Echoes, Silence, Patience & Grace," debuted at No. 3 in 2007 with 168 000.

The new album's first single, "Rope," debuted at No. 1 on the Rock Songs chart and continues to reign for an eighth straight week. On the Alternative Songs list, it's in its sixth week at reviewed performances on "Saturday No. 1—the band's eighth chart-topper.

ROCK'N'ROLL: Foo Fighters' arrival has to be good news for rock fans, Fighters also arrive at No. 1 on the considering the under-

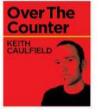
whelming numbers some big-name rock bands posted last year with new albums. Linkin Park's "A Thou-

sand Suns" bowed with 241,000 (down from the 623,000 that greeted its "Minutes to Midnight" in 2007), while My Chemi-

cal Romance's "Danger Days" did 112,000 in its first week, compared with the 240,000 that "The Black Parade" opened with in 2006.

We're thinking that Foo Fighters' back-to-basics, lo-fi approach to recording the album played well with fans, as well as those bloggers who like to hype a sexy angle in the press.

Also, because the band's pedigree is so deeply entrenched in rock historyprincipal Dave Grohl played drums for Nirvana before launching the Foos in 1995—its audience runs the demographic gamut: from older rock devotees who were kids when Nirvana's 1991 album "Nevermind" was released to new, younger fans earned this year from well-



Night Live" and at South by Southwest.

RECORD STORE DAY RECAP: Foo

Tastemakers chart (viewable at billboard.biz/ charts) with "Wasting Light," while also entering at No. 17 with their previously unissued covers collection "Medium Rare," an album specially released for Record Store Day (April 16).

The Tastemakers tally, which ranks the top-selling albums at independent and small-chain stores, is flush with titles that were released for the annual celebration of record stores.

Additionally, the typically slowmoving Singles Sales chart looks especially lively. Basically, the entire chart Blake Shelton and Greyson Chanceis dominated by specialty 7-, 10- and 12inch vinyl singles released in time for Record Store Day. The biggest of the bunch is a reissue of the Rolling Stones' 7-inch for "Brown Sugar," which moved 2,000 copies.

Overall vinyl LP sales are up this week by 154%: A whopping 165,000 were sold in the week ending April 17 versus the

CHANGE

65.000 sold the previous week.

Singles sales volume jumped from 42,000 to 81,000 (up 93%), marking the biggest week for singles since the sevenday frame ending Aug. 5, 2007, when 85,000 were sold. (That was the third week where the CD single for "What Time Is It?" by the cast of "High School Musical 2" reigned atop the tally, irregularly inflating the chart.)

'TIS NOT THE SEASON: It may be spring, but Sting's 2009 Christmas album "If on a Winter's Night . . . " continues to climb the Billboard 200rising 189-95 with Pacesetter honors (up 88%) after re-entering last week. Credit its gains to going-out-of-business sales at Borders stores, where perhaps overstocked titles are finding their way to customers looking for rock bottom bargains.

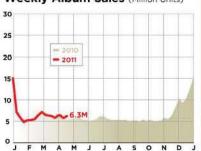
The left-field gains are reminiscent of when Circuit City closed shop in 2009 and pumped a re-entry for Janet Jackson's "Discipline" on both the Billboard 200 and Top R&B/Hip-Hop Albums. It ultimately rose back to No. 107 on the former and to No. 10 on the latter (when it was still fueled by Nielsen Sound-Scan's panel of R&B stores) on March 21, 2009. After that week, once Circuit City had permanently closed its doors. the title fell off both tallies.

nielsen

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

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| | |
| 000 1,857,000 23,167,0 | 00 |
| 7.6% 5.6% 3.9 | 9% |
| 000 1,542,000 22,098,0 | 00 |
| 5.7% 27.2% 8.9 | 9% |
| 5 | 7% 27.2% 8.1 In album sales. |

Weekly Album Sales (Million Units)





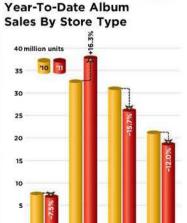
| Albums | 92,694,000 | 90,016,000 | -2.9% |
|--|---------------------------|-------------------------|------------|
| Digital Tracks | 356,844,000 | 386,345,000 | 8.3% |
| Store Singles | 604,000 | 830,000 | 37.4% |
| Total | 450,142,000 | 477,191,000 | 6.0% |
| Albums w/TEA* | 128,378,400 | 128,650,500 | 0.2% |
| 'Includes track equito one album sale. | ivalent album sales (TEA) | with 10 track downloads | equivalent |

DIGITAL TRACKS SALES

110

| 356.8 million |
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| 386.3 millio |

| SALES DI | ALBUM FORMAT | | |
|----------|--------------|------------|--------|
| CD | 66,997,000 | 60,002,000 | -10.4% |
| Digital | 24,894,000 | 28,928,000 | 16.2% |
| Vinyl | 792,000 | 1,068,000 | 34.8% |
| Other | 12,000 | 19,000 | 58.3% |
| | | | |



For week ending April 17, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

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| 3 | | EW | | ROUNDER 618685*(CONCORD (18.98) Paper Airplane | | 3 | Channel's TV movie |
| 4 | | EW | | HEAR \$2814*/CONCORD (13.98) . | | 4 | garnered 5.7 million viewers, making it |
| 6 | N | EW | | MANA Drama y Luz WARNER LATINA 526530 (16.98) ⊕ Drama y Luz | | 5 | the top-rated |
| 6 | 2 | 1 | | BRITNEY SPEARS Femme Fatale | | 1 | original cable movie so far this |
| 7 | 7 | 5 | | VARIOUS ARTISTS EMITWARNER BROS.SOMYUNVERSAL 80584/UMRB/UMRB/SOMY MUSIC/SOMY MUSIC (8.98) Songs For Japan | | 5 | year. Its soundtrack starts with 21,000. |
| 8 | 5 | 2 | | WIZ KHALIFA ROSTRUMATLANTIC 527099/AG (13.98) ⊕ Rolling Papers | | 2 | (To compare, the |
| 9 | 6 | 4 | | CHRIS BROWN JIVE 86967/JLG (11.98) F.A.M.E. | | 1 | premiere of "High School Musical" |
| 10 | 8 | 11 | | MUMFORD & SONS GENTLEMAN OF THE ROAD 0108*/DLASSNOTE (12.98) Sigh No More | - | 2 | attracted 7.7 million |
| 0 | N | EW | | JESSIE J LAVA/UNIVERSAL REPUBLIC 015337/UMRG (10.98) Who You Are | | 11 | viewers in 2006.) |
| 12 | N | EW | | TV ON THE RADIO INTERSCOPE 015455*/IGA (13.98) Nine Types Of Light | | 12 | |
| 13 | N | EW | | ATMOSPHERE The Family Sign | | 13 | 26 |
| 14 | 10 | 9 | | KIRK FRANKLIN F0 Y0 SOUL/VERITY 77917/JLG (11.98) Hello Fear | | 5 | After the movie was released on DVD |
| 15 | 12 | 23 | | JASON ALDEAN BROKEN BOW 7697 (18.98) My Kinda Party | | 2 | last week, both of |
| 16 | 4 | - | | HOLLYWOOD UNDEAD AMOUTONE 015275-7164 (13.58) American Tragedy | | 4 | its soundtracks re- enter the list. This |
| 17 | 21 | 14 | | RIHANNA Loud SRP/DEF JAM 014927/IDJMG (12.98) ⊕ Loud | | 3 | one gains by 667% |
| 18 | N | EW | | SUPUED TAIN 01492/10086 (12.58) SOUND TRACK WALT DISNEY 013440 (13.88) Lemonade Mouth | | 18 | while the second volume (No. 91) |
| 19 | 11 | 7 | | JENNIFER HUDSON | | 2 | vaults by 1,401%. |
| 20 | 14 | 17 | | ARISTA 60819/RMG (11.98) ⊕ THEINGHOLT ME KATY PERRY CATY PERRY Teenage Dream | | 1 | |
| 21 | 23 | 25 | 56 | JUSTIN BIEBER | 2 | 1 | 29 |
| 22 | 18 | 15 | | JUSTIN BIEBER | | 1 | The solo side project of Animal |
| 23 | 3 | 6 | | RADIOHEAD The King Of Limbs | | 3 | Collective's Noah |
| 24 | 19 | 12 | | VARIOUS ARTISTS NOW 37 | | 1 | Lennox bows with a personal best of |
| 24 | 19 | | | UNIVERSALIEM/SONY MUSIC 46746/CAPITOL (18.98) NOW 37 PINK Greatest Hits So Farili | | | 18,000—almost as many copies as AC's |
| | | 13 NTRY | | | - | 5 | last set, "Merri- |
| 26 | | Distant. | 17 | ZAC BROWN BAND | | 6 | weather Post Pavilion," started |
| 27 | 15 | | 30 | SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕ TOU GET WHAT YOU GIVE | - | 1 | with in 2009 |
| | 24 | 1.000 | | ELEKTRA 525393* (10.98) EDGGWODS & Hooligans | - | 3 | (25,000). |
| 29 | | EW | | PAW TRACKS 36* (13.98) | | 29 | |
| 30 | 25 | | | BIG MACHINE TS0300A (18.98) ⊕ Speak Now | 3 | 1 | 82 |
| 31 | | 20 | | YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*/LMRG (13.98) | - | 1 | The Starbucks greatest-hits |
| 32 | | EW | | NONESUCH 525874/WARNER BROS. (11.98) | | 32 | collection enters |
| 33 | 29 | 27 | | WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98) | | 1 | with 7,000, but includes only two of |
| 34 | 27 | 16 | | LUPE FIASCO IST & ISTWATLANTIC \$20870*/AG (18.98) Lasers | | 1 | her five top 40 Billboard Hot 100 |
| 35 | 34 | 30 | | RASCAL FLATTS Nothing Like This | | 6 | hits: "Something to |
| 36 | 28 | 35 | | LADY ANTEBELLUM CAPITOL NASHWILLE 97702 (18.98) Need You Now | 3 | 1 | Talk About" (No. 5) and "Love Sneakin" |
| 37 | 22 | 10 | | MARY MARY MY BLOCK/COLUMBUA 62330/SONY MUSIC (11.98) Something Big | | 10 | Up on You" (No. 19). |
| 38 | 30 | 21 | | MARSHA AMBROSIUS J 64826/RMG (9.98) Late Nights & Early Mornings | | 2 | |
| 39 | 39 | 36 | 54 | CASTING CROWNS BEACH STREET/REUMION 1013S/SONY MUSIC (11.98) Until The Whole World Hears | • | 4 | |
| 40 | 32 | 38 | | SARA EVANS RCA NASHVILLE 49693/SMN (10.98) Stronger | | 6 | 6 |
| 41 | 47 | 52 | | BIG TIME RUSH NICKELODEON/COLUMBIA 42918/SONY MUSIC (8.98) BTR (Soundtrack) | • | 3 | 35276 |
| 42 | 49 | 56 | 78 | ADELE XL/C0LUMBIA 31859*/SONY MUSIC (12.98) 19 | | 10 | 83 |
| 43 | 43 | 48 | 20 | THE BLACK EYED PEAS The Beginning | | 6 | For every one of the |
| 44 | 41 | 61 | | THE BAND PERRY REPUBLIC MASHVILLE 01485/WIMR6 (10.98) The Band Perry | • | 4 | compilations sold, \$8 will be donated |
| 45 | 89 | 47 | 28 | GREATEST FOO FIGHTERS GAINER ROSWELL/RCA 36921*/RING [11.98] ⊕ Greatest Hits | | 11 | to charity to raise |
| 46 | 31 | 26 | 6 | SOUNDTRACK 2011 OCHTORY FOX TWOOLUMBIA 65452/50WY MUSIC (13.98) Glee: The Music, Season Two: Volume 5 | | 3 | funds for maternal health relief |
| 47 | 48 | 46 | | KID ROCK Born Eree | | 5 | worldwide. Set |
| 48 | 9 | - | | ASKING ALEXANDRIA Backless & Balantiese | | 9 | includes Madonna (pictured), |
| 49 | 38 | 29 | 6 | AVRIL LAVIGNE | | 4 | Gwyneth Paltrow, |
| 50 | | 167 | | DAFT PUNK Trop: Legacy (Soundtrack) | | 4 | Jennifer Lopez and Sheryl Crow. |
| | | | | WKLI (Janer 0006/2 (13.98) | | | |
| TH | EB | BIL | B | OARD 200 ARTIST INDEX BOY2 # MEN | REVI JIM G | SITED . ROCE . | |

| | | 88 | e2 🗖 | | | NO |
|-------------|------|----------------|-----------------|--|-------|------|
| THIS | LAST | 2 WEEKS AGO | WEEKS ON CHI | | CERT. | PEAK |
| 51 | 45 | 18 | 4 | THE STROKES Angles RCA 53472*/FMG (11.98) | | 4 |
| 52 | 54 | 57 | 46 | FLORENCE + THE MACHINE Lungs | • | 14 |
| 53 | 13 | - | 2 | ROBBIE ROBERTSON 429 17621/SL6 (15.98) How To Become Clairvoyant | | 13 |
| 54 | N | W | | BETWEEN THE BURIED AND ME METAL BLADE 14999* (12.98) The Parallax: Hypersleep Dialogues (EP) | | 54 |
| 65 | N | W | 1 | BRETT DENNEN Loverboy | | 55 |
| 66 | 79 | - | 5 | JOHNNY CASH/WILLIE NELSON VH1 Storytellers | | 56 |
| 57 | 40 | 41 | 26 | SUGARLAND MERCURY NASHWILLE 814758*/UMGN (12.98) ⊕ The Incredible Machine | | 1 |
| 58 | 44 | 63 | 12 | SOUNDTRACK Tangled | | 44 |
| 59 | 50 | 51 | 7 | AARON LEWIS STROUDAVARIOUS 01013 (7.98) Town Line (EP) | | 7 |
| 60 | 91 | - | 37 | LYNYRD SKYNYRD MCA 111941 (9.98) The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection | 2 | 60 |
| 61 | 42 | 54 | 81 | MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98) Revolution | | 8 |
| 62 | 57 | 66 | 15 | MIGUEL All I Want Is You BLACK ICE/BYSTORMUIVE 75487/4L6 (9.98) | | 50 |
| 63 | N | W | 1 | THURSDAY No Devolucion | | 63 |
| 64 | 55 | 44 | 5 | RISE AGAINST DECINTERSCOPE 015325*/NGA (13.08) Endgame | | 2 |
| 65 | 64 | 68 | 48 | THE BLACK KEYS NON-BUICH S20269'/MARKER BROS. (15.98) Brothers | • | 3 |
| 66 | 92 | - | 16 | ERIC CLAPTON CHRONICLESPOLYDOR 062756/UME (9.98) The Best Of Eric Clapton: 20th Century Masters The Milennium Collection | | 66 |
| 67 | 87 | - | 2 | AEROSMITH GEFEN 001010/UME (9.98) The Best Of Aerosmith: 20th Century Masters The Millennium Collection | | 67 |
| 68 | 20 | - | 2 | JIM JONES DUE 215 (77.98) Capo | | 20 |
| 69 | 83 | 169 | 91 | EMIRE ATTS (17.98) EMINEM WEI/AFERMATH 490429*/INTERSCOPE (13.98) The Marshall Mathers LP | 1 | 1 |
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| 72 | 35 | 8 | 3 | SNOOP DOGG | | 8 |
| 73 | | W | 1 | LOW | | 73 |
| 74 | 108 | | 8 | SUB POP 965* (13.88) CHIGH CREEDENCE CLEARWATER REVISITED Extended Versions | | 74 |
| 75 | 62 | 69 | 126 | ZAC BROWN BAND The Foundation | 2 | 9 |
| 76 | 69 | 79 | 13 | RDAR/BIGBER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98) | - | 2 |
| COLUMN TO A | | - | | RIDE BOF KIDS KIDS KIDS KIDS KIDS KIDS KIDS KIDS | | |
| 77 | 60 | 59 | 10 | STONEY CREEK 7677 (13.98) | | 15 |
| 78 | 59 | 64 | 21 | ROC-A-FELLA/DEF JAM 014695*/DUNG (13.98) MY BEAUTION DAILY INISTED PAILASY | - | 1 |
| 79 | | W | 1 | LIGHTNING ROD 24652* (13.98) | | 79 |
| 80 | 77 | 78 | 23 | RADICULTURE 525601/ELEKTRA (18.98) | | 9 |
| 81 | | 73 | 29 | CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG (13.98) | • | 1 |
| 82 | | W | | RHIND CUSTOM PRODUCTS B632 EXISTARBUCKS (12.98) OPUS CONCELION: CONTENTING TO TAIL ACOULT | | 82 |
| 83 | N | W | 1 | STARCON 31809 EX/STARBUCKS (12.98) | | 83 |
| 84 | 58 | 67 | 29 | KENNY CHESNEY BNA 574456NW (11.98) ⊕ Hemingway's Whiskey | • | 1 |
| 85 | 123 | - | 5 | ELVIS PRESLEY Reason' Music commercial Music group 76971/SONY Music (6.98) An Afternoon In The Garden | | 85 |
| 86 | 122 | - | 3 | BAD COMPANY ORIGINAL BRID COMPANY TOURING/SONY MUSIC CMG 80851/SONY MUSIC (6.98) Extended Versions | | 86 |
| 87 | 74 | 77 | 129 | LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98) The Fame | 3 | 2 |
| 88 | 135 | - | 2 | FOREIGNER TRIGGER/SONY MUSIC CMG 62725/SONY MUSIC (6.98) Extended Versions | | 88 |
| 89 | 94 | 86 | 37 | ARCADE FIRE The Suburbs | | 1 |
| 90 | 46 | 22 | 4 | SOUNDTRACK Sucker Punch Sucker Punch | | 22 |
| 91 | RE-E | NTRY | 5 | SOUNDTRACK SCREEN GEMS PRODUCTIONS 34817/INVOISON GATE (10.58) Country Strong: More Music From The Motion Picture | | 23 |
| 92 | 75 | 71 | 23 | BON JOVI ISLAVID 014903/IDJMG (13.98) Greatest Hits | • | 5 |
| 93 | 71 | 74 | 21 | SOUNDTRACK Burlesque | | 18 |
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| 95 | 189 | - | 17 | SPACE STING SETTER CHERRYTREE/DO 813329^UNIVERSAL CLASSICS GROUP (16.98) ⊕ If On A Winter's Night | • | 6 |
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| 97 | 149 | | 23 | GEORGE STRAIT ACA NASHVILLE 17026/VIM6W (9.98) The Best Of George Strait: 20th Century Masters The Millennium Collection | • | 76 |
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|-------------------------------|-----------------------|---|--------------|-----------------------------|--|--------------------|--------------------|---|
|) 152 - | | HANK WILLIAMS JR. Greatest Hits, Vo | | 1015 012 02 | With a debut at No. | 151 | 121 112 | JUSTIN BIEBER JUSTIN BIEBER My World |
| 94233 | • | | 1000 A | 112 2326 | 2 on Christian Albums, the artist | 10000 | | EDIC CHURCH |
| NEW | 1 | IND/COLUMBIA 86417/SONY MUSIC (10.98) | gs | 102 | instantly bypasses | 152 | 107 144 | CAPITOL NASHVILLE 20818* (12.98) |
| 82 85 | 7 | FRANCESCA BATTISTELLI Hundred More Ye | ars | 16 | the Heatseekers Albums chart. (Any | 153 | 115 102 | HCA 64698-7/MD (13.88) |
| 151 - | 2 | THE COUNTDOWN KIDS 50 Silly Sor | igs | 104 | act that reaches the | 154 | 140 133 | 113 EMINEM SHADY/AFTERMATHINTERSCOPE 005881*/IGA (13.98/8.98) Curtain Call: The |
| 155 - | 3 | THE HIT CREW TURN UP THE MUSIC 2108 (12.98) Pop N Pa | arty | 105 | top 10 of Christian, | 155 | 190 126 | THE COM WARS |
| 159 - | 10 | BARRY WHITE The Bud Other White One Control Marker The Minder Colu | ton | 100 | Gospel, Country, Latin or R&B | 156 | 137 135 | WAKA FLOCKA FLAME |
| | | | _ | (Contraction of the second | Albums is ineligible | Contraction of the | and a record | DED LIGT CUILL DEDDEDC |
| 76 100 | 100 | REPRISE (NASHVILLE) 525092/WMN (18.98) | on | 24 | for the Heatseekers | 157 | RE-ENTRY | WARNER BROS. 48545 (18.98) Greatest |
| 61 32 | 4 | PANIC! AT THE DISCO DECAYDANCE 526550/FUELED BY RAMEN (10.98) Vices & Virtu | IOS | 7 | tally.) | 158 | 146 142 | TUFF GONG/ISLAND 422-846-219/DUING (13.98/8.98) CEGENC: THE BEST OF BOD Walley And The W |
| 160 - | 3 | STEVIE RAY VAUGHAN EPIC/SONY MUSIC CMB 26655/SONY MUSIC (5.98) Martin Scorsese Presents The Blues: Stevie Ray Vaug | han | 109 | 105 | 159 | 133 134 | 76 FIVE FINGER DEATH PUNCH PROSPECT PARK 50180* (13.98) ⊕ War is The Ans |
| 66 - | 2 | MANDISA SPARROW 87863 (13.98) What If We Were R | eal | 66 | It is still baffling | 160 | NEW | 1 THE COUNTDOWN KIDS 50 Sing Along Songs For |
| 88 95 | 21 | KE\$HA Commi | bal | 15 | how an album of studio musicians | 161 | 150 152 | VARIOUS ARTISTS |
| | | REMOSABE/RCA BOSBORRMG (9.88) | | | covering pop hits | | 111 103 | LINKIN PARK |
| 2 84 88 | 20 | JANIS JOPLIN | litts | • 27 | can sell 6,000 | 1000 | | MACHINE SHOP 525375-7WARNER BROS. (18.98) |
| 158 - | 2 | SONY MUSIC CMG 05280/SONY MUSIC (6.98) | lits | 113 | copies total—much less in a week. | 163 | 168 - | REPRISE (NASHVILLE) 524497/WMN (7.98) |
| 164 - | 3 | REO SPEEDWAGON EPIC/SONY MUSIC CM6 48527/SONY MUSIC (12.98) The Second Decade of Rock & Roll 1981-19 | 991 | 114 | Credit goes to | 164 | 157 171 | 105 MICHAEL JACKSON Number C |
| 5 95 110 | 30 | SELENA GOMEZ & THE SCENE A Year Without R | ain | • 4 | clearance pricing at | 165 | 167 176 | 6 VARIOUS ARTISTS PROVIDENT-INTEGRITY/EMI C/MG/WORD-CURB \$88166/WARNER BRCS. (17.98) WOW #1'S (Yel |
| 174 - | 3 | JIM CROCE | tes | 116 | big boxes, which continue to push | 166 | 114 128 | KEITH URBAN |
| | | SOUNDTRACK | 110 | | gains for many | | RE-ENTRY | BEYONCE |
| 90 99 | 20 | 2011 CONDITION | 84 | - 5 | catalog titles on the | 167 | 100000000000 | MUSC WORLD/COLUMBA 53949 EXSONY MUSC (13.98 CD/OVD) (* |
| 33 - | 2 | CAGED BIRD 5787/SHANACHE (18.98) | · | 33 | chart. | 168 | 180 185 | COLUMBIA/LEGACY B5889/SONY MUSIC (13.98) € JOUTHEY'S Greatest |
| 85 80 | 21 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUM/SLAND 015084 EX/IDUMG (12.98) My Worlds Acoust | itic | 7 | 123 | 169 | 130 125 | 44 DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.58) Thank Me L |
| 177 - | 3 | ROY ORBISON SDAY BING CUSTOM MARKETING GROUP 05283/SONY MUSIC (5.98) Super H | lits (| • 120 | The icon performed | 170 | RE-ENTRY | 27 FLEETWOOD MAC Greatest Greatest |
| 183 - | | THE COUNTDOWN KIDS 50 Euro Songe For K | | 121 | on "The Oprah | 171 | NEW | GEORGE THOROGOOD 10 Great Sc |
| | ŕ | SCHOMA 3980 (6.98) SCHOM SONGS FOR K | - | | Winfrey Show" last week, duetting with | | Income to a second | KEDI HILCON |
| 99 104 | 86 | ARDENT/INO/ATLANTIC 519827/AG (13.98) | ike (| • 2 | Avril Lavigne on | 172 | 138 105 | MOSLEV/ZONE 4/INTERSCOPE 015080/IGA (13.98) |
| NEW | 1 | PAT BENATAR CAPITOL 09436 (7.98) 10 Great Sor | igs | 123 | "Love is a | 173 | 161 161 | CAPITOL 30334* (16.98) |
| 70 39 | 6 | R.E.M. Collapse Into N WARNER BR05. 525611* (18.98) | ow | 5 | Battlefield." In turn, this set posts | 174 | 118 113 | 17 CRISTIAN CASTRO Viva El Prin |
| 188 - | 3 | WILLIE NELSON Super l | tits | 125 | an 83% increase. | 175 | 103 60 | BOBBY V Etu On The |
| | | TUDEE DOC NICHT | | 112 84715 | (Figure that its | Nextees. | 139 75 | |
| 178 - | 3 | MCA 112973/UME [5:96] VARIOUS ARTISTS | non | 120 | budget pricing at Walmart—\$5—and | | | |
| 97 89 | 11 | WORD-CURB/EMI CMG/VERITY 77918/JLG (13.58) WOW Obsper 2011. The real slot rop obsper Analisis And Sc | ngs | 29 | other stores also | 177 | RE-ENTRY | BAD BOY 101830*/AG (18.98) Greatest |
| NEW | 11 | BOB DYLAN COLUMBIALEGACY 84742*/SONY MUSIC (8.98) Bob Dylan In Concert: Brandeis University 15 | 63 | 128 | helped.) | 178 | 145 118 | 19 T.I. No M GRAND HUSTLE/ATLANTIC 523753*/AG (18.98) |
| 128 121 | 27 | NEWSBOYS NP09 71521 (12.98) Born Ag | ain | 4 | | 179 | RE-ENTRY | 28 LARRY THE CABLE GUY JACKWARNER BROS. (NASHVLLE) 49300/WWN (18.98) The Right To Bare A |
| 125 136 | 22 | CHRIS TOMLIN And If Out God Is For II | | 17 | 1 | 180 | RE-ENTRY | DEADMAU5 |
| | | SIXSTEPS 93444/SPARROW (17.98) | | 131 | 1000 | - | 117 98 | MAUSTRAP ZSTBIULTRA (15.98) |
| 197 - | 3 | RHINC 76039 (8.58) | 1932 | 1000 | at the set | Transi (| | ARISTA NASHVILLE 75676/SMN (11.98) |
| 119 129 | 67 | KEMOSABE/RCA 49299*/RME (11.98) | nal | 1 | 128 | 182 | 175 162 | MVR/604/MERCURY 014710/IDJM6 (8.98) |
| 100 97 | 97 | THE BLACK EYED PEAS The E.N INTERSCOPE B12887*/IGA (13.98) | .D. | 2 1 | Originally packaged | 183 | 156 145 | 53 EASTON CORBIN MERCURY NASHNILLE 013644/UMGN (10.98) Easton Co |
| 101 91 | 6 | KENNY ROGERS JOHN 316/MUSIC CATALOGUE 31602 EX/CRACKER BARREL (11.98) The Love Of G | od | 27 | as a bonus disc in a deluxe edition of | 184 | 181 170 | 203 GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98) Greatest |
| 93 106 | 23 | PRINCE ROYCE Prince Box | ice 1 | 2 77 | last year's | 185 | RE-ENTRY | TIM MCGRAW |
| | | CREEDENCE CLEARWATER REVIVAL | - | _ | "Witmark Demos" | - | | |
| 86 130 | 95 | FANTASY 24/CONCORD (17.98/12.98) Chromole The 20 Greatest P | lits | 67 | release, the long | 186 | 110 34 | METAL BLADE 14972* (15.98 CD/DWD) ⊕ |
| 81 58 | 4 | GUCCI MANE 1017 BRICK SQUAD 527374/WARNER BROS. (18.98) The Return Of Mr. Zon | e 6 | 18 | lost live gig finds a release of its own | 187 | 56 - | 5 VARIOUS ARTISTS xs DIBITAL EX (2.98) The 99 Darkest Pieces of Classical M |
| 112 137 | 27 | DARIUS RUCKER Charleston, SC 15 CAPITOL NASHWILLE 26839 (18.98) | 66 | • 2 | (5,000). | 188 | RE-ENTRY | 27 PRINCE The Very Best Of Pr WARNER BROS. 74272 (18.98) |
| 120 - | 2 | JOAN SEBASTIAN | ros | 120 | | 189 | NEW | JERRY CLOWER |
| 106 84 | | KESHA | - | - | | 190 | RE-ENTRY | DIDDY - DIRTY MONEY |
| | /4 | KEMOSABERICA 86508/RM6 (9.98) TAIN THE Dance Commander + 1 Command Tod is Dan | _ | 30 | E. T | | The second | BAD BOTHLEBAGOPE OF ABITURE (13.38) |
| 52 - | 2 | MUSICAL FREEDOM 001 (12.98) CILIDO LINE VOIDINE ONE: Casi Veg | Jas | 52 | - 000 | (191 | RE-ENTRY | ARISTA NASHVILLE 67030/SMN (7.98) |
| 104 93 | 30 | BILLY CURRINGTON Enjoy Yours | elf | 9 | | 192 | 182 187 | 123 NICKELBACK Dark H |
| RE-ENTRY | 3 | LIONEL RICHIE MOTOWN/CHRONICLES 057758/UME (9.98) The Best Of Lionel Richie: 20th Century Masters The Millennium College | tion | 143 | 188 | 193 | 172 175 | 18 JEREMIH All About MICK SCHULTZ/DEF JAM 014830/IDJMG (9.98) |
| 105 90 | 31 | TREY SONGZ | ure f | 0 2 | It's likely that both his performances on | 194 | NEW | GRATEFUL DEAD |
| | | | - | | "Lopez Tonight" | | 141 114 | GRATEFUL DEAD/PHIND FLASHBACK 527526/PHINO (5.88) Plashback with The Grateful L 17 JAMIE FOXX Best Night Of My |
| 131 116 | 1.1 | CAPITOL 47547* (18.98) @ | 101 | | (April 13) and the | Cetter- | | |
| 124 108 | 35 | UNIVERSAL MOTOWN 014469/UMR6 (13.98) | 10 | 2 | launch of his 21- night concert stand | 196 | 196 168 | HOPELESS/SIRE \$24026*/WARNER BROS. (18.98) |
| BE-ENTRY | 73 | TOM PETTY Full Moon Fe | ver I | 6 3 | In Los Angeles | 197 | 166 177 | 127 TAYLOR SWIFT Fear |
| 136 115 | 39 | JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98) Judge Jerrod & The Hung J | Jry | 7 | helped pump the | 198 | RE-ENTRY | 6 LUCINDA WILLIAMS Bles |
| 53 - | 3 | VARIOUS ARTISTS The 99 Most Essential Belaving Class | ins | 53 | 137% gain for the hits package. | 199 | 192 178 | SHINEDOWN The Second Of Medi |
| | | | | | nus porneges | - | 10000 | |
| 65 - | 2 | ACOUSTIC PEACH 525571/BIOGER PICTURE (18.98) Craig Campt | vell | 65 | | 200 | RE-EKTRY | PICTION/POL/DOR/CO-OP 2762328/DOWNTOWN (13.98) Build A Rocket B |
| | | 9 WAILERS | 3 DA | BILLS BLICK | ER | | 72 COUN | TRY STRONG |
| LAVIGNE | | | | | | | | |
| AVISNE Lewis Me Park | 49 59 81 163 | 9 MARY MARY | 32 RU: 35 | ISH | 100 BRITNEY SPE STING LAURA STOP | AR5 | .6 COUX 95 MUS | THY STRONG MORE THOMPSON SQUARE |

122 BURLESQUE

.114 .143 ..17 ..64 ..53 .134

93 TANGLED

.46 .18 .90 .58

.125 129

181 R.E.M

WILLIE NELSON .110

124

ROBBIE ROBERTSON KENNY ROGERS

WOW #1'S (VELLOW) 165 WOW GOSPEL 2011: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS 127

SOCIAL/STREAMING Billboord.

| 6 |) | U | |
|-----------------|----------|-----------------|--|
| ~ | | - | SOUND |
| WEEK | WEEK | WEEKS DN CHT | ARTIST MYSPACE PAGE |
| 1 | 2 | 14 | DJ BLOND WWW.MYSPACE.COM/BLENDIZZY |
| 2 | 4 | 13 | TRAPHIK WWW.MYSPACE.COM/TRAPHIK |
| 3 | 3 | 14 | JAVIER JOFRE WWW.MYSPACE.COM.UAVIER.JOFRE |
| 4 | 5 | 10 | TYLER WARD WWW.MYSPACE.COM/TYLERWARD |
| 5 | 1 | 14 | COLETTE CARR WWW.MYSPACE.COM/COLETTECARR |
| 6 | 7 | 9 | THE 40NTHEFLOOR WWW.MYSPACE.COM/THE4DNTHEFLDOR |
| 7 | 6 | 14 | |
| 0 | 8 | 10 | MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC |
| 0 | 44 | 13 | THE BLOCOY BEETROOTS - DEATH CREW 77 WWW.IMVSPACE.COM/THEBLOODYBEETROOTS |
| 10 | 10 | 10 | SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA |
| 11 | 9 | 14 | DIYAR PALA WWW.MYSPACE.COM/DIYARPALA |
| 12 | 12 | 10 | PORTA WWW.MYSPACE.COM/PORTA1 |
| 13 | 11 | 14 | DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS |
| 14 | 16 | 10 | JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANNET |
| 15 | 14 | 11 | YOUR FAVORITE ENEMIES WWW.MNSRKCE.COM/YOURFAVORITEENEMES |
| 16 | 17 | 13 | SOZAY WWW.MYSPACE.COM/S07AY |
| 17 | 15 | 11 | NANA www.myspace.com/nanaworld |
| 18 | 13 | 14 | DJ BAM BAM www.myspace.com/DJBAMBAM |
| 19 | 19 | 14 | ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL |
| 20 | 26 | 13 | SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD |
| 21 | RE-E | 100 | NICOLAS JAAR WWW.MYSPACE.COMMICOLASJAAR |
| 22 | 21 | 11 | GIRL TALK WWW.MYSPACE.COM/GIRLTALK |
| 23 | 22 | 14 | CALL US FORGOTTEN WWW.MYSPACE.COM/CALLUSFORGDTTEN |
| 24 | 33 | 3 | METRONOMY WWW.MYSPACE.COM/METRONOMY |
| 25 | 30 | 4 | MAREK HEMMANN WWW.MYSPACE.COMMAREKHEMMANN |
| 26 | 24 | 14 | YANN TIERSEN WWW.Myspace.com/yan/tiersen/Progress |
| 27 | 28 | 14 | NOISIA www.myspace.com/denoisia |
| 28 | 20 | | GALAXY FARM WWW.MYSPACE.COM/GALAXYFARM |
| 29 | RE-E | | SLEEPERSTAR WWW.MYSPACE.COM/SLEEPERSTAR |
| 30 | 29 | 13 | DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN |
| 31 | 34 | 14 | POMPLAMOOSE WWW.MYSPACE.COMPONPLAMOOSEMUSIC |
| 32 | 27 | 14 | AJ RAFAEL WWW.NYSPACE.COM/AJRAFAEL |
| 33 | 37 | 14 | NERO WWW.MYSPACE.COM/NEROUK |
| 34 | 37 | 13 | SAM TSUI WWW.MYSPADE.COM/SAMITSUI |
| 35 | 25 | 3 | BIG K.R.I.T. WWW.INYSPACE.COM/BIGKRIT |
| 36 | 38 | 3 | DIGGY SIMMONS WWW.MYSPACE.COM/DIGGYSIMMONS |
| 37 | 30 | 13 | ENTER SHIKARI WWW.MYSPACE.COM/DIGBYSIM/UNS |
| 37 | 31 | 7 | BONDAN PRAKOSO & FADE2BLACK WWW.mspkce.com/bondan/Fade2black |
| 39 | | 12 | OTENKI www.myspace.com/onteki |
| 40 | 40 | 2 | ARASH www.mrshace.com/unreal |
| 40 | 40 NE | | Chana de la cala se sono consectoro |
| 41 | 45 | 2 | |
| - | 45 | 10 | JORDAN JANSEN WWW.MYSPACE.COM/JORDANJANSEN JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC |
| 43 44 | 36 | | JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC MANGA WWW.MYSPACE.COM/MANGAWEB |
| - | 30 43 | 5 | PRETTY LIGHTS www.wrspace.com/mansakee |
| 45 46 | 43 | 2 | BLIND FURY WWW.MYSPACE.COM/THEREALBLINDFURY |
| | 42 | 4 | · · · · · · · · · · · · · · · · · · · |
| 47 | | | |
| 48 | 39 | 4 | |
| 49 | | W | |
| (50) | NE | W | HEMP GRU WWW.MYSPACE.COM/HEMPGRU |
| | | | |

Italian dance/electronica act the Bloody Beetroots-Death Crew 77 makes a huge leap on **Uncharted**, from No. 44 to No. 9. The jump is no doubt thanks to its performance during the April 15-17 weekend at the Coachella Valley Music and Arts Festival in Indio, Calif. The act racked up more than 67,000 SoundCloud and 38,000 Last.fm song plays last week.



| 40 Go to www.billboard.biz | for complete chart data |
|----------------------------|-------------------------|
|----------------------------|-------------------------|

| (0 |) | S | |
|------------|--------------|-----------------|---|
| NEEK | LAST WEEK | WEEKS ON CHT | ARTIST IMPRINT/LABEL |
| 1 | 1 | 21 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG |
| 2 | 2 | 21 | LADY GAGA STREAMLINE KONLIVE INTERSCOPE |
| 3 | 11 | 21 | RIHANNA SRP/DEF JAM/DJ/MG |
| 4 | 3 | 21 | EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE |
| 6 | 6 | 21 | AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN |
| 6 | 4 | 21 | SHAKIRA SONY MUSIC LATIN EPIC |
| 7 | 5 | 21 | KATY PERRY CAPITOL |
| 8 | 8 | 20 | LIL WAYNE CASH MONEYUNIVERSAL MOTOWN |
| 9 | 10 | 21 | THE BLACK EYED PEAS INTERSCOPE |
| 10 | 7 | 18 | BRITNEY SPEARS JINE/JLG |
| 0 | 18 | 19 | PITBULL MR. 205/FAMOUS ARTIST/POLD GROUNDS/SONY MUSIC LATIN/RMG |
| 12 | 12 | 21 | AVRIL LAVIGNE ARISTA/RMG |
| 13 | 13 | 21 | TAYLOR SWIFT BIG MACHINE |
| 14 | 32 | 18 | CHRISTINA GRIMMIE UNSIGNED |
| 15 | 14 | 21 | SELENA GOMEZ HOLLYWDOD |
| 16 | 17 | 21 | LINKIN PARK MACHINE SHOP/WARNER BROS. |
| 17 | 16 | 11 | |
| 18 | 20 | 21 | USHER LAFACE/JLG |
| 19 | 15 | 19 | CHRIS BROWN JVE/JLG |
| 20 | 9 | 21 | |
| 21 | 38 | 19 | BOB MARLEY TUFF GONBISLAND UME |
| 22 | 27 | 21 | NICKI MINAJ YDUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN |
| 23 | 22 | 20 | LUDACRIS DTP/DEF JAM/IDJ/Mg |
| 24 | 21 | 21 | |
| 25 | 23 | 21 | BEYONCE MUSIC WORLD/COLUMBIA |
| 26 | 24 | 2 | DEADMAU5 MALISTRAP/ULTRA |
| 27 | 31 | 19 | |
| 28 | | 19 | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN |
| 29 | 30 | 21 | ENRIQUE IGLESIAS UNIVERSAL MUSIC LATING/UNIVERSAL REPUBLIC |
| 30 | 28 | 21 | 50 CENT SHADY, AFTERMATH INTERSCOPE |
| 31 | 29 | 13 | KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG |
| 32 | 36 | 21 | |
| 33 | 26 | 21 | TIESTO MUSICAL FREEDOM |
| 34 | 35 | 21 | KESHA KEMOSABE/RCA/RMG |
| 35 | 33 | 7 | |
| 36 | 34 | 21 | GREEN DAY REPRISE |
| 37 | 39 | 5 | REBECCA BLACK REBECCA BLACK/ARK MUSIC FACTORY |
| 38 | 19 | 18 | WIZ KHALIFA ROSTRUMATLANTIC |
| 39 | | | DEMI LOVATO HOLLYWOOD |
| 40 | 50 | 8 | JUSTIN TIMBERLAKE JME/JLG |
| 41 | RE-E | NTRY | NICKELBACK ROADRUNNER |
| 42 | 37 | 5 | BRING ME THE HORIZON VISIBLE NOISE/EPITAPH |
| 43 | 41 | 19 | PINK LAFACE/JLG |
| 44 | 43 | 14 | BRUNO MARS ELEKTRA |
| 45 | RE-E | NTRY | ALICIA KEYS JRMG |
| 46 | RE-E | NTRY | MY CHEMICAL ROMANCE REPRISE |
| 47 | RE-E | NTRY | METALLICA WARNER BROS. |
| 48 | RE-E | NTRY | T.I. GRAND HUSTLE/ATLANTIC |
| 49 | 40 | 21 | COLDPLAY CAPITOL |
| 50 | RE-E | NTRY | GUNS N' ROSES GEFFEN |
| | | | |

Wiz Khalifa slides down the **Social 50**, moving 19-38 after the flutter of activity surrounding his "Rolling Papers" album release died down. This past week, he had a 19% decline in Myspace plays and a 28% decrease in new fans. The momentum behind the album propelled him 23-17 two weeks ago.



| - | | | |
|--|----------------|--|---|
| WEEK | LAST WEEK | WEEKS ON CHT | Title Artist (MPRINT(LABEL) |
| 1 | 4 | 1 | #1 ROLLING IN THE DEEP 1WK ADELE (XL/COLUMBIA) |
| 2 | 2 | 11 | F**KIN' PERFECT PINK (LAFACE/JLG) |
| 3 | 1 | 4 | LOOK AT ME NOW CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES (JIVE/JLG) |
| 4 | 5 | 2 | E.T. KATY PERRY FEATURING KANYE WEST (CAPITOL) |
| 5 | | 1 | GONE NELLY FEATURING KELLY ROWLAND (DERRTY/UNIVERSAL MOTOWN/UMRG) |
| 6 | | 1 | CHASING PAVEMENTS ADELE (XL/COLUMBIA) |
| 7 | 6 | 9 | S&M SBAM(JSRP/DEF JAM/IDJMB) |
| 8 | 7 | 6 | ALL OF THE LIGHTS |
| 9 | 9 | 16 | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) GRENADE |
| 10 | | 1 | BRUNO MARS (ELEKTRA/ATLANTIC) RIP TIDE |
| 11 | 3 | 4 | 21ST CENTURY GIRL |
| 12 | | 1 | WILLOW (ROC NATION/COLUMBIA) HIT THE LIGHTS |
| 13 | 11 | 13 | JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC/UNIVERSAL F**K YOU (FORGET YOU) |
| 13 | 20 | PROFESSION. | FIREWORK |
| 14 | 10 | 21 | |
| | | | ON THE FLOOP |
| 15 | 4 | 2 IL M | |
| 15 | 4 | 2 二 一 第 語 | IKE LIBRARIES: OST ADDED |
| 15 | LAST (| 2 ON CHT | ON THE FLOOR JEINITER LOPEZ FEATURING PITBULL (ISLAND.TOJANG) IKE LIBRARIES: OST ADDED TITLE ATTES (IMPRINT LABEL) |
| 15 SMI | · IAST (| 2 MERS | IN THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND.TOJAG) |
| | 4 INST 1 | WEEKS CONT | ON THE FLOOR JEINIFER LOPEZ FEATURING PITBULL (ISLAND. TOJAG) IKE LIBRARIES: OSTADDED TITLE ATTIST (MPRINT (LABEL)) TO PE |
| | MERK (| | ON THE FLOOR JEINIFER LOPEZ FEATURING PITBULL (ISLAND. IDJANG) IKE LIBRARIES: Mest added to social networking, TITLE ARTIST (IMPARTLAREL) Mest added to social networking, TO FootPointes Indowell/RCAINAG, |
| MIEX 1 2 | MERK (| LHO NO 1 13 | ON THE FLOOR JEINIFER LOPEZ FEATURING PITBULL (ISLAVID.IDJANG) IKE LIBBRARIES: Distance of the social networking, principy on Fasebock, by Like user: Data complete by Like.com TITLE TOD FORTERS (ROSHELLRCAMMG) ROLLING IN THE DEEP MEL (COLUMBA) DEAR ROSEMAN DEAR ROSEMAN D |
| XHANN 1 2 3 | MERK (| NEXT NO AL | ON THE FLOOR JEINIFER LOPEZ FEATURING PITBULL (ISLAND.IDJ/MG) IKE LIBRARIES: Most added to social networking, TITLE ARTIST (INPRINTLAREL) Most added to social networking, With the social networking, Primerry on Facebook, by ILke users. Data compiled by ILke. CON Flore Flore ROLLING IN THE DEEP Male (Inc. Columna) DEAR ROSEMARY PO Hentes, (ROSWELL/RCARMS) BRIDGE BURNING |
| State Name | MERK (| L 2 IN CHAR 1 1 13 1 1 | ON THE FLOOR JEINIFER LOPEZ FEATURING PITBULL (ISLAND.IDJ/MG) INCELING TADDEDED TITLE ATTIST (INPARTIALAEL) Most added to social networking, primarily on Facebook, by ILke users. Data compiled by ILke. STATIST (INPARTIALAEL) ROPET ROLLING IN THE DEEP MALE (IN COLOMBA) BRIDGE BURNING PO HONTES, (ROSVELL/ROATING) BRIDGE SURVILL/ROATING) BRIDGE SURVILL/ROATING) |
| XHI 1 2 3 4 5 | MERK (| NEXE 2 100 1 13 1 1 | ON THE FLOOR JEINIFER LOPEZ FEATURING PITBULL (ISLAND.IDJ/MG) INCELLING INTERCONTROLL TITLE ATTST (MPRINTLAREL) Most added to social networking, primarily on Facebook, by ILLe user, Data compiled by ILLe USE (DRICOLUMENT, ACARMS) ROLLING IN THE DEEP MELE (DRICOLUMENT) DEAR ROSEMARY PO DEMENS, AGSWELL (ACARMS) BRIDGE BURNING PO HENES, AGSWELL (ACARMS) BRIDGE SCHART PO REMENS, AGSWELL (ACARMS) BRICK & FORTH PO MENTES, AGSWELL (ACARMS) WALK PO NETTES (AGSWELL (ACARMS) |
| SHI 1 2 3 4 5 6 | MERK (| 8XH3M 1 13 1 1 1 | ON THE FLOOR JEINIFER LOPEZ FEATURING PITBULL (ISLAVID.10/J/4G) INCEL LIBBRARIES: Most added to social networking, PitTLE ATTST (MPRINTLAREL) Most added to social networking, PitTLE ATTST (MPRINTLAREL) Most added to social networking, PitTLE ROPE |
| 2 XBM 1 2 3 4 5 6 7 | MERK (| UHD N0 1 1 1 1 1 1 | ON THE FLOOR JEINIFER LOPEZ FEATURING PITBULL (ISLAVID.10/JAG) INCELLIBORARIES: OST ADDEED TITLE ATTST (IMPRIT LAREL) Most added to social networking, minuty on Facebook, by ILke.cor Not added to social networking, Not added to social networking, minuty on Facebook, by ILke.cor Not added to social networking, Not adde |
| XHAN 1 2 3 4 5 6 7 8 | MERK (| UN U | ON THE FLOOR JEINIFER LOPEZ FEATURING PITBULL (ISLAVID.10/JAG) INCELLIBORARIES: OST ADDEED TITLE ATTST (IMPRITLABLE) Most added to social networking, minuty on Facebook, by ILike water, Elastic compiled by ILike.com ROPE |
| ×Eam 1 2 3 4 5 6 7 8 9 | MERK (| Image: State State 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | ON THE FLOOR JENNIFER LOPEZ FEATURING PHBULL (ISLAVID.10/JAG) INCELLIBORARIJES INCELLIBORARIJES TITLE ARTIST (MARIATLAREL) Most added to social networking, munify on Facebook, by Like cor ARTIST (MARIATLAREL) ROPE ROPERTIER, INDOMESIA, INC.A.MAG) ROLLING IN THE DEEP ADDRIFTER, INDOMELLIRCA.MAG) ROLAR (INC.COMMAN) DEAR ROSEMARY FOO PHARTES, INDOMELLIRCA.RAG) ROLAR (INC.COMMAN) RES (INC.MASHLIR (INC.A.MAG)) RISS THE INC.MASHLIR (INC.A.MAG) ROLAR (INC.COMMAN) ROLAR (INC.C |
| XHANN 1 2 3 4 5 6 7 8 9 10 | MERK (| UHU2 NO 8 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | ON THE FLOOR JENNIFER LOPEZ FEATURING PHBULL (ISLAVID.10/JAG) INCELLIBORARIJES TITLE ATTST (INPARTICABLE) TITLE ATTST (INPARTICABLE) TO THE SOUTH AND |
| XHAN 1 2 3 4 5 6 7 8 9 10 11 | | LHQ NO 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | ON THE FLOOR JENNIFER LOPEZ FEATURING PHBULL (ISLAVID.10/JAG) INCELLING IN THE DEEP ANTIST (MARIATLAREL) ROLLING IN THE DEEP ROPER RODERING RODER |
| VEAN 1 2 3 4 5 6 7 8 9 10 11 12 | | LHO NO 1 13 1 1 1 1 1 1 1 1 1 1 1 1 5 | ON THE FLOOR JENNIFER LOPEZ FEATURING PHBULL (SLAVID.10/JAG) INTEL COPEZ FEATURING PHBULL (SLAVID.10/JAG) ROLLING IN THE DEEP ATTEL (NO FORTERS (ROSWELL/RCA/MAG) ROLLING IN THE DEEP ADDER (SOSWELL/RCA/MAG) ROLE (RLCOUNDAL) ROLE (|
| YEAH 1 2 3 4 5 6 7 8 9 10 11 12 13 |) Hann | SHEAD NO 1 13 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAVID.10/JAG) INCELLING AND ADDRESS STATES (MEMORYLAR AND ADDRESS) MAINS (MEMORYLARA AND ADDRESS) MAINS (|

Big Sound, Including leading social networking All rights reserved.

UNCHAFTE: A listing of the top new and devisoing artists who have wit to appear on a maine Billbard chart, regardings of courty of origin, Raiking is, based on a formula incorporating streamed play, page views and fars according to MoSpace, as well as scurses tracked by nonline aggregator hart is according to MoSpace, as well as scurses tracked by nonline aggregator hart is according to MoSpace, as well as according to MoSpace, as a surface, the MoSpace, as a stream and a scording to MoSpace, as well as according to MoSpace, as a stream a most according to MoSpace, as well as according to MoSpace, as well as according to MoSpace, as a stream a most according to MoSpace, as a stream a most according to MoSpace, as a set as a transform to MoSpace, as a stream a most according to MoSpace, as a stream a most according to MoSpace, as a set as a transform to MoSpace, as a stream a most according to MoSpace, as a set as a transform to MoSpace, as a set as a transformet to MoSpace, aset as a set as a transformet to MoSpace, as a set as a tran

| WEEK | ARTIST | 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 | 2PM | |
| 2 | CASPA | |
| 3 | MARCO DI MAU | IRO |
| 4 | NOISECONTRO | LLERS |
| 5 | HEADHUNTERZ | |
| 6 | REDLIGHT KING | 3 |
| 7 | WANG LEE HO | м |
| 8 | RAMY AYACH | |
| 9 | ANGERFIST | |
| 10 | KORSAKOFF | |
| 11 | HAMZA NAMIRA | 4 |
| 12 | HIGH CONTRAS | ST |
| 13 | MARIAJOSE | |
| 14 | MARK KNIGHT | |
| 15 | NATALIA Y LA F | ORQUETINA |

Data for week of APRIL 30, 2011

Billooard, LAUNCH PAD

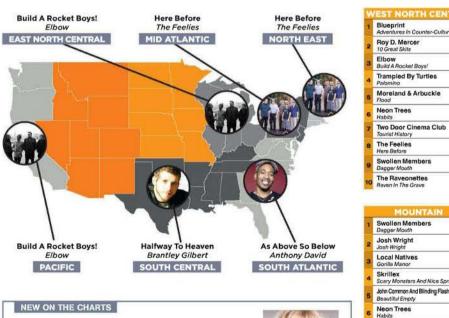
HEATSEEKERS ALBUMS

| 100 | | | | | | | P |
|----------------------------|---|----------------------------|-------------|--|-----|-------------------------------|---|
| AST AST (EEK FEEK | | STARE ODERC | Title | 1 | HIS | AST REEK REEKS REEKS | ARTIST |
| REFERT | TRY #1 ELBOW | Build & Ber | ket Boysl | After it was granted a physical release | 26 | 13 2 | BILL CALLAHAN Apocaly: DRAG (17 450* 117.85) |
| HOT SH | | 2762328/DDW/kTOW/r (13.98) | ere Before | last week, it returns | 27 | NEW | YOUNG WINOWS TEMPORATY RESIDENCE 188* (14,98) In And Out Of Youth And Lightne |
| NEW | SWOLLEN MEMBERS | - /// | ger Mouth | to the list for its first week at No. 1 | 28 | 35 9 | YUCK INTEGRATING (12.58) Y |
| | THE DAVE ONETTER | Raven In | The Grave | (up 418%). It's also | 29 | 48 5 | OH LAND EPIC 55185 (S01Y MUSIC (9.98) Oh La |
| 10 2 | 20 GREATEST TWO DOOR GAINER GLASSNOTE 110 (1 | CINEMA CLUB Tour | ist History | the band's first chart-topper. | 30 | NEW | THE ASTEROIDS GALAXY TOUR FI |
| Street in | 17 SKRILLEX BIB BEAT/ATLANTIC 526918/AB (5 | Same Manatan And Nice St | orites (EP) | | 31 | RE-ENTRY | BETH DITTO DECONSTRUCTION/CDLUMBIA 87650* EX/SONY MUSIC (7.98 VINVL) Beth Ditto (E |
| 3 1 | 2 RAY DAVIES DECCA 015310 (18.98) | | Ay Friends | 199 | 32 | 28 6 | ELLIE GOULDING CHERRYTREE/INTERSOPE 015329/IGA (10.98) |
| 16 2 | 24 FITZ & THE TANTRUM DANGERBIRD 051* (15.98) | S Pickin' Up 1 | he Pieces | Mark C NE | 33 | NEW | BELL X1 Bloodless Co |
| 6 4 | 4 ANTHONY DAVID PURPOSE 2097/EONE (17.98) | As Above | So Below | | 34 | RE-ENTRY | JOSH WILSON SPARROW 67859 (8.98) See 1 |
| 14 5 | 57 BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98) | Halfway | To Heaven | Amazon MP3's Daily | 35 | 20 7 | MIDDLE BROTHER PARTISAN 015* (11.58) Middle Brot |
| RE-ENT | NICOLE ATVING | Mor | do Amore | Deal on the set (\$2,99 on April 13) | 36 | 40 42 | THE LAURIE BERKNER BAND TWO TOMATES 23409 RAZOR & TE (9.98) The Best Of The Laurie Berkner B |
| RE-ENT | THE CRAND MACHOL | IAS The Grand | Magnolias | pushes it to a 808% | 37 | 2 2 | KINA GRANIS ONE HAVEN 00114 (12.96) Stairw |
| 26 5 | 5 BLACK JOE LEWIS & LOST HIGHWAY 015215*/UMGN (1 | | candalous | sales increase, surpassing its initial | 38 | 5 2 | FM STATIC T00TH & KAL 09557 (13.98) My Brain Says Stop, But My Heart Says |
| 27 5 | 57 NEON TREES MERCURY 013972*/IDJMG (10.98 | NPRY: | Habits | debut and peak of | 39 | 45 15 | YOUNG THE GIANT RANDRUNNER 617806* (13.98) Young The C |
| 19 3 | 34 CHRIS AUGUST FERVENT 888065 WARNER BRDS. | | Far Away | No. 13. | 40 | 24 6 | KURT VILE Smoke Ring For My |
| 31 7 | 7. FREELANCE WHALES | | thervanes | | 41 | NEW | LOS CUATES DE SINALOA SONY MUSIC LATIN 77513 (8.98) Tocando With The M |
| RE-ENT | THE HEAD AND THE | | The Heart | Colle B.D | 42 | NEW | KATCHAFIRE DRAMA 2011 (B.98) On The Road A |
| 21 2 | 21 YELAWOLF GHET-D-VISION/DSC/WTERSCOPE | Trunk ! | Auzik 0-60 | | 43 | RE-ENTRY | VOLBEAT Beyond Hell/Above Hell |
| 23 1 | 10 JAMES BLAKE | la | mes Blake | 46 & 48 | 44 | 42 15 | MIDDLE CLASS RUT BRIGHT AVITENIA 2338*/ILB (14.98) No Name No C |
| NEW | MINIAN CIDLE | | e The Joy | Thanks to two | 45 | RE-ENTRY | TROMBONE SHORTY VERVE FORECAST 014194/VG (10.98) Backat |
| 17 : | 5 AWOLNATION RED BULL 1086 (9.98) | Megalithic | Symphony | Record Store Day releases, the band | 46 | NEW | THE BLACK ANGELS Phosgene Nightr |
| NEW | BOY D MEDGED | 0L (7.98) 10 C | areat Skits | snares two debuts: a B-sides set (No. | 47 | RE-ENTRY | ALEVANDED |
| 18 | 4 CALIBRE 50 DISA 721639 UMLE (11.98) | De Sinaloa Para | El Mundo | 46) and double | 48 | NEW | THE BLACK ANGELS LIGHT IN THE ATTIC B66* EX (17.98 VINVL) Another Nice |
| RE-ENT | LOCAL NATIVES | Gor | illa Manor | pack of its first two EPs (No. 48). | 49 | NEW | GORDON GOODWIN'S BIG PHAT BAND That's How We TELARC 22263-CONCORD (15.98) That's How We |
| NEW | DED FANO | Murder The | Mountains | 1. | 50 | RE-ENTRY | |

HEATSEEKERS SONGS

| WEEK | WEEK | WEEKS ON CHT | TITLE ARTIST JUMPRINT / PROMOTION LABEL) |
|------|------|-----------------|--|
| 1 | 2 | 5 | H PARTY ROCK ANTHEM |
| 2 | T: | 8 | SURE THING MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG) |
| 3 | 3 | 4 | RACKS YC FEATURING FUTURE (BIS PLAY/UNIVERSAL REPUBLIC) |
| 4 | 10 | 7 | ACE HOOD (WE THE BEST/DEF JAM/IDJ/IG) |
| 5 | 7 | 5 | MY LAST BIG SEAN FEATURING CHRIS BROWN (G.D.O.D./DEF JAM/ID/MG) |
| 6 | 5 | 8 | BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JINE/JLG) |
| 7 | 4 | 5 | FRIDAY REBECCA BLACK (REBECCA BLACK/ARK MUSIC FACTORY) |
| 0 | 9 | 7 | FAR AWAY MARSHA AMBROSIUS (J/RMG) |
| 9 | 8 | 13 | FAMILY MAN CRAIG CAMPBELL (BIGGER PICTURE) |
| 10 | 6 | 10 | BOYFRIEND BIG TIME RUSH (NICKELDEON/COLUMBIA) |
| 1 | 14 | 6 | HOMEBOY ERIC CHURCH (EMI NASHVILLE) |
| 12 | 13 | 3 | HELLO MARTIN SOLVEIS & DRAGDNETTE (BIG BEAT/ATLANTIC) |
| 13 | 16 | 2 | TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLB) |
| 1 | N | EW | DETERMINATE BRIDGIT MENDLER, ADAM HICKS, NAOMI SCOTT & HAYLEY KIYOKO (WALT DISNEY) |
| 15 | 12 | 9 | I SMILE KIRK FRANKLIN (FD YD SOUL/GDSPO CENTRIC/VERITY/JLG) |
| 16 | N | EW | BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA NASHVILLE) |
| 17 | 15 | 6 | CRAZY GIRL ELI YOUNG BAND (REPUBLIC NASHVILLE) |
| 18 | N | EW | SOMEBODY BRIDGIT MENDLER (WALT DISNEY) |
| 19 | N | EW | BREAKTHROUGH BRIDGIT MENDLER, ADAM HICKS, NAOMI SCOTT & HAYLEY KIYOKO (WALT DISNEY) |
| 20 | RE-E | NTRY | GIVE IN TO ME GARAETT HEDLUND & LEIGHTON MEESTER (SCREEN GEMS PRODUCTIONS/MADISON GATE) |
| 21 | 11 | 7 | GEORGIA CLAY JOSH KELLEY (MCA NASHVILLE) |
| 22 | 18 | 6 | PUMPED UP KICKS FORTER THE PEOPLE (STARTIME/COLUMBIA) |
| 23 | 19 | 3 | LOOK IT UP ASHTON SHEPHERD (MCA MASHVILLE) |
| 24 | RE-E | NTRY | LLUVIA AL CORAZON MANA (WABNEN LATINA) |
| 25 | N | EW | AUTOMATIC AUBREY O'DAY (SRC/UNIVERSAL MOTOWN) |
| | | | |

REGIONAL HEATSEEKERS #1 ALBUMS



The Asteroids Galaxy Tour, "Fruit"

Though it was released in 2009, the set garners its best sales week yet and first visit to a Billboard chart (No. 30 on Heatseekers Albums; 1,000) thanks to the use of the single "The Golden Age" in viral and TV commercials for Heineken.



| 2 | Roy D. Mercer 10 Great Skits |
|----|--|
| 3 | Elbow Build A Rocket Boys! |
| 4 | Trampled By Turtles Palomino |
| 5 | Moreland & Arbuckle |
| 6 | Neon Trees Habits |
| 7 | Two Door Cinema Club Tourist History |
| 8 | The Feelies Here Before |
| 9 | Swollen Members Dagger Mouth |
| 10 | The Raveonettes Raven in The Grave |
| | MOUNTAIN |
| 1 | Swollen Members Dagger Mouth |
| 2 | Josh Wright Josh Wright |
| 3 | Local Natives Gorilla Manor |
| 4 | Skrillex Scary Monsters And Nice Sprites (EP) |
| 5 | John Common And Blinding Flashes Of Light Beautiful Empty |
| 6 | Neon Trees |

Two Door Cinema Club Tourist History

AWOLNATION Megalithic Sympho

Elbow Build A Rocket Boys!

Cody Simpson

APR HOT 100, Billboard,

THE BILLBOARD HOT 100

| 1 | WE NE | WEE | TITLE Artist PRODUCER (SONGWRITER) MPRINT / PROMOTION LASEL VI INFRAME SAM Bibanna Featuring Britney Spearce | CERT. PEAK | | THIS | LAST WEEK | AGO | TILE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL |
|-----|---------------|-------|--|-----------------|---|--------|--------------|------|---|
| 2 | | 2 14 | INK GAINER/DIGITAL SWABATESANDY VE MS.BRIKSBILTEHERMANSEN.SWILHELME.DEMA @ SRPTOF JAMILING | 1 | The song blasts 19- 10 on Hot 100 | 66 | 66 8 | 8 | PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock PRITY ROCK IS KORDYSA SORDYLLISTENBE/BOHDEDERISULJAM O PARTY ROCK/WILLI.LAM/CHERRYTREE/INTERSCOPE |
| 1 | | 1 10 | GREATEST E.T. Katy Perry Featuring Kanye West GAINER / AIRPLAY OF LIKE MAX MARTIN ANNO (KPERRY SOTWALD JCCLEMA (MAX MARTIN) © CAPITOL | 1 | Airplay (61 million, | 57 | 54 4 | 7 2 | ROCKETEER Far*East Movement Featuring Ryan Tedder Stephness Heiserstein Stream Stream Ryan Tedder OcherRyTree/INTERSCOPE |
| 100 | | 3 9 | JUST CAN'T GET ENOUGH DJ AMMDR.ERKINS (MADWASA.PNEDA.JGOMEZS/ERRUSON,JADWREZS/SHADOMEN.R.JERKINS) @ INTERSCOPE | 3 | up 14%), granting | 58 | 63 7 | 1 6 | SURE THING Miguel H.PEREZ (M.PIMENTEL,N.PEREZ) @ BLACK ICE/BYSTORM/JWC/JLG |
| e | | 7 28 | DOWN ON ME Jeremih Featuring 50 Cent | 4 | Spears her first streak of three | 59 | 56 5 | 9 6 | WITHOUT YOU Keith Urban |
| - | | | M.SCHULTZ (J.FELTON, M.SCHULTZ, C.J.JACKSON, JR.) MICK SCHULTZ/DEF JAM/IDJMG F**K YOU (FORGET YOU) Cee Lo Green | | straight top 10s on | - | | | D.HUFF,K.URBAN (D.PAHANISH,J.WEST) O CAPITOL NASHVILLE RACKS YC Featuring Future |
| | | | THE SMEEZINGTONS (ICALLAWAXBRUND MARS PLAAREDICE ALEVINE CBROWN) OOO RADICULTURE (ELEKTRA/RRP | - ' | the list (following | 60 | 70 8 | | SONNY DIGITAL (R.BROOKS,S.C.UWAEZUOKE,N.WILBURN,C.MILLER) BIG PLAY/UNIVERSAL REPUBLIC |
| 1 | 0 1 | 10 15 | REPWORTH (A.ADKINS, REPWORTH) | 6 | "Hold It Against Me" and "3"). | 61 | 61 6 | 1 6 | B.CANNON,K.CHESNEY (S.MINOR,D.L.MURPHY) O BNA |
| 7 | 1 | 6 11 | LOOK AT ME NOW Chris Brown Featuring Lil Wayne & Busta Rhymes DIPL0,AFR0JACK, FREE SCHOOL (C.BROWN, R.BUENDIA, D.CARTER, T.SMITH, W/PENTZ, J.BAPTISTE) @ JIVE/JLB | 6 | | 62 | NEW | | RED NATION COOL 2DRE (J. TAILOR, D. CARTER, A.C. LYONS, M.A. VALEHCAND, E. GLETHER, E. SEMPER) Game Featuring Lil Wayne Game Featuring Lil Wayne Game Featuring Lil Wayne Game Featuring Lil Wayne |
| 4 | 6 1 | 8 8 | ON THE FLOOR Jennifer Lopez Featuring Pitbull REDOKE/KHARPELL (KHARATKHAMU,AJJINOR TSKYTEIDYSKYBHJJAC PREZGHERWOSAJIHERWOSA) | 5 | 23 M | 63 | 67 7 | 0 6 | TOMORROW Chris Young J.stRoud (C.Young,F.J.MYERS,A.SMITH) @ RCA NASHVILLE |
| | 1 | 12 2 | TILL THE WORLD ENDS Britney Spears | | 1.40 | 64 | 64 5 | | THE CAVE Mumford & Sons |
| - | | - | DR. LUKE MAX MARTIN, BILLBOARD (L.GOTTWALD, A.KRONLUND, MAX MARTIN, K.SEBERT) O JIVE (JLG JUDAS Lady Gaga | | | \sim | | | M.ORAVS (M.MUMFORD,B.LOVETT,T.DWANE,W.MARSHALL) G GENTLEMAN OF THE ROAD RED GLASSNOTE JOHN Lil Wayne Featuring Rick Ross |
| | IT SH DEBU | T I | LADY GAGA, REDONE (S. G. GERMANDITTA, N. KHAYAT) O STREAMLINE/KONLIVE/INTERSCOPE | 10 | 10 | 65 | 55 2 | 2 | POLOW DA DON,R HOLLADAY (D.CARTER, J.JONES, R.HOLLADAY, WROBERTS II) O CASH MONEY/UNIVERSAL MOTOWN |
| 2 | 0 2 | 27 8 | THE LAZY SONG Bruno Mars, PLAWRENCE, ALEVINE, K. WARSAME) Bruno Mars | 11 | After less than three | 66 | 59 7 | 5 1 | HOLD IT AGAINST ME DR. LUKE,MAX MARTIN,BILLBOARD (MAX MARTIN,L.GOTTWALD,M.JOMPHE,B.MCKEE) Britney Spears JVE/JLG |
| 1 | 1 1 | 11 18 | BLOW KeSha DR LUKE/MKXMWITIN BBLANCOKOOL KOJAK K/SEBETIK/AHLUNDLGOTTWALDAGRIGGBLEVIK/MXXMWITIN @ KEMDSABE/RCA/RMG | 7 | days of sales and | 67 | 62 E | 5 1 | BLEED RED Ronnie Dunn R.DUNN (A.DORFF.T.L.JAMES) @ ARISTA NASHVILLE |
| - | | 5 10 | BORN THIS WAY Lady Gaga Lady GagaLLARSEN/EGARBADUNHTE SHADOW (SEGERMANDTA, LIAURSEN) GOO STREAMLINE KONLIVE/INTERSCOPE | 1 | five days of airplay, the follow-up to | 68 | 78 9 | 2 7 | B.VIG (FO0 FIGHTERS) © ROSWELL/RCA/RMG |
| 1 | 4 1 | 19 9 | WRITTEN IN THE STARS Tinle Tempah Featuring Eric Turner | 14 | the single "Born | 69 | 65 3 | 7 | BEST LOVE SONG T-Pain Featuring Chris Brown |
| | | | ISHI (E.MUGHAL, POKOGWU, E.TURNER, C. BERNARDO) O DISTURBING LONDON, PARLOPHONE (CAPITOL THE SHOW GOES ON Lupe Flasco | | This Way" (No. 13) arrives with | - | | | Young Fyre (T-PAIN, C.BROWN, T.WINFREY) |
| | 6 2 | 24 15 | KAVE BEATZ (M.ACO.D.A.JOHNSOND.WBROWERJK.BROWNUBROCKE.J.DVD.GALLICO). | • 15 | 162,000 downloads | 70 | 87 | | LEX LUGER (A.MCCOLISTER) |
| 1 | 2 9 | 9 16 | MAX MARTIN, SHELLBACK (PINK, MAX MARTIN, SHELLBACK) | 2 | sold and 26 million | 0 | 69 6 | 2 | J.STOVER (D.DAVIDSON,R.HATCH,B.JONES) O VALORY |
| 1 | 5 1 | 15 18 | MOMENT 4 LIFE Nicki Minaj Featuring Drake THINUS (DTAWAJAGRAHWA TWILIAMSA). SETHERWAY | • 13 | in audience. The second single from | 72 | 84 9 | 7 4 | MY LAST Big Sean Featuring Chris Brown NO LD. (S.ANDERSON, E.WILSON, J.S.HARRIS IILTS, LEWIS, C.BROWN) @ 6.0.0.D./DEF JAM/DJMG |
| 1 | 9 2 | 20 11 | I NEED A DOCTOR ALEX DA KID (A.YOUNG,M.MATHERS,A.GRANT,S.GRAY) O AFTERMATHINTERSCOPE | 4 | the "Born This | 73 | 73 E | 8 1 | 2 LOVE FACES Trey Songz TTAYLOR,E.MILES (T.NEVERSON, TTAYLOR, E.MILES, T.SCALES) @ SONGBOOK/ATLANTIC |
| 2 | 3 2 | 26 16 | ALL OF THE LIGHTS Kanye West | 19 | Way" album, due | 74 | 79 8 | 2 5 | GROVE ST. PARTY Waka Flocka Flame Featuring Kebo Gotti |
| | | | K.WEST (K.WEST,J. BHASKER,M. JONES,W. TROTTER) | - | May 23, could vault next week following | - | | | LEX LUGER (J.MALPHURS,D.CHATMAN,L.A.LEWIS) IND SLEEP Wiz Khalifa |
| 1 | 7 6 | 50 8 | AFROJACK (A.C.PEREZ.N.VAN DE WALL,S.C.SMITH) MR. 205/POLO GROUNDS/J/MMG ROLL UP Wiz Khalifa | 17 | its first full frame. | 75 | 57 1 | / | B.BLANCO (C.J.THOMAZ,B.LEVIN) BRING IT BACK Travis Porter |
| 2 | 6 2 | 28 10 | STARGATE (C.J.THOMAZ,M.S.ERIKSEN,T.E.HERMANSEN) @@ ROSTRUM/ATLANTIC/RRP | 21 | | 76 | 75 7 | 6 5 | TMARKOUS ROBERTS, JR. (TMARKOUS ROBERTS, JR. H. DUNCAN, D. WOODS, L. MATTOX, O PORTER HOUSE/JIVE/JLG |
| 1 | B 1 | 14 26 | FIREWORK Katy Perry STARGATE, SANDY VEE (K.PERRY, M.S. ERIKSEN, T.E.HERMANSEN, S.WILHELM, E.DEAN) © CAPITOL | 2 1 | 11 | 7 | 76 7 | 8 6 | I CAN'T LOVE YOU BACK Easton Corbin C.CHAMBERLAIN (C.CHAMBERLAIN, C.DANIELS, J.HYDE) @ MERCURY NASHVILLE |
| 2 | 1 1 | 12 29 | GRENADE THE SMEEZINGTONS (BRUND MARS, PLAWRENCE, ALEVINE, B. BROWN, C. KELLY, A. WYATT) @ ELEKTRA/ATLANTIC | • 1 | Bounding 16-9 | 78 | 71 6 | 3 1 | YOU BE KILLIN EM Fabolous RLESLIE (J.D.JACKSON,R.LESLIE,H.RDONEY) O DESERT STORM/DEF JAM/DJMG |
| 4 | 0 4 | 10 11 | PRICE TAG Jessie J Featuring B.o.B | 24 | (124,000 downloads, up 42%), Mars has | 79 | 81 8 | | COUNTRY SONG Seether |
| | | | OR. LUKE (J.CORNISH,L.GOTTWALD,C.KELLY,B.R.SIMMONS, JR.) O LAVA/UNIVERSAL REPUBLIC COMING HOME Diddy - Dirty Money Featuring Skylar Grey | | reached the Hot | | | | B.0'BRIEN (S.MORGAN, SEETHER) OWIND-UP DIRT ROAD ANTHEM Jason Aldean |
| 2 | 4 2 | 23 21 | ALEX DA KID (A. GRANT,S.GRAY,S.C.CARTER,J.L.COLE) BAD BOY/INTERSCOPE | 11 | Digital Songs top 10 | 80 | 68 | - 2 | M.KNOX (B.GILBERT,C.FORD) BROKEN BOW |
| 2 | 7 2 | 21 19 | MORE Usher REDONE (N.KHAVAT,C.HINSHAW JR.,U.RAVMOND IV) @ LAFACE/JLG | 15 | with all five of his radio singles. (The | 81 | 80 7 | 7 1 | SING R.CAVALLO,MY CHEMICAL ROMANCE (EIERO,R.TORD,G.WAY,M.WAY) OR REPRISE |
| 2 | B 2 | 29 14 | WHAT THE HELL Avigne MAX MARTIN,SHELLBACK (A.LAVIGNE,MAX MARTIN,SHELLBACK) OG RCA/RMB | 11 | last three have | 82 | 74 8 | 6 5 | FRIDAY Rebecca Black C.JEY,RWILSON (RWILSON,C.JEY) © REBECCA BLACK/ARK MUSIC FACTORY |
| 2 | 2 1 | 18 29 | HEY BABY (DROP IT TO THE FLOOR) Pitbull Featuring T-Pain SANDY VEE (S.WILHELM, A.C.PEREZ,T-PAIN) @ MR. 205/POLO GROUNDS/J/BMG | 7 | billed him as lead | 83 | 86 9 | 1 5 | FAR AWAY Marsha Ambrosius JUST BLAZE (MAMBROSIUS,J.SMITH,S.SIMMS,L.DOZIER,B.HOLLAND,E.HOLLAND, JR.) @ JIRMG |
| 2 | 5 1 | 16 21 | DOINT TE LONGITUDE THAT IN THE STATE | 2 4 | act.) | 84 | 85 8 | 9 | FAMILY MAN Craig Campbell |
| | 5 3 | | BACKSEAT New Boyz Featuring The Cataracs & Dev | 30 | 31 | 85 | 83 8 | | K.STEGALL (C.CAMPBELL, LHENDERSON, J.SHEWMAKE) BOYFRIEND Big Time Rush |
| | | | BACKSEAT New Boyz Featuring The Cataracs & Dev he CARNAS ID A INDUSE HIRRUMM VIHOLIDARID SNERVARIDATE: 0 = 0 HITTY WARRE BROS. DON'T YOU WANNA STAY Jason Aldean With Kelly Clarkson | 1 1 1 1 1 1 1 1 | After the pair's April | | | | L.SECON (L.SECON,W.A.HECTOR,C.C.BROADUS JR.,D.A.THOMAS,E.H.BENJAMIN V) ONICKELÖDEON/COLUMBIA HOMEBOY Eric Church |
| 4 | 2 4 | 40 24 | III. KNOK (J. acticena, P. Jenkina, A. Gibaola) | • 31 | 14 performance on | 86 | 92 1 | 00 5 | J.JOYCE (E.CHURCH,C.BEATHARD) EMI NASHVILLE |
| 3 | 0 3 | 30 21 | PRETTY GIRL ROCK Keri Hilson CHUCK HAPMONY (S.C.SMITH,C.HARMON,R.MACDONALD,W.SALTER,B.WITHERS) @ MOSLEY/ZONE 4/INTERSCOPE | 24 | "American Idol," | 87 | 58 8 | 3 3 | BEGGIN' ON YOUR KNEES Victorious Cast Featuring Victoria Justice SHELLBACK,K.LUNDIN (SHELLBACK,S.KOTECHA) © NICKELODEON/COLUMBIA |
| 3 | 2 3 | 32 18 | 6 FOOT 7 FOOT S.CRAWFORD (D.CARTER.S.CRAWFORD.P.PANKY,W.ATTAWAYLBULGIE) @ CASH MONEY,UNIVERSAL MOTOWN | 9 | the song reaches a new Hot 100 peak | 88 | 82 7 | 4 6 | WHERE YOU AT Jennifer Hudson R.KELLY.H.MASON, JR. (R.S. KELLY) @ ARIISTA/RMG |
| 2 | 9 3 | 31 13 | COLDER WEATHER Zac Brown Band | 29 | (59,000 downloads, | 89 | 72 7 | 2 1 | LITTLE MISS Sugarland |
| | 4 3 | | KSTEGALIZEROWN (ZEROWN(WDURRETTELLOWREVC.ROWLES) | | up 64%) and bows at No. 39 on Adult | 90 | NEW | | B.GALLIMORE,K.BUSH,J.NETTLES (J.Q.NETTLES,K.BUSH) MERCURY NASHVILLE SHE AIN'T YOU Chris Brown |
| | | | THE SMEEZINGTONS, NEEDL2 (BROND MARS, PLAWHENGE, ALLEVINE, K. GAIN, K. WALTON) U ELEKTRA/ATLANTIC | | Top 40. | | | 200 | FREE SCHOOL (C.BROWN, J.BAPTISTE, R.BUENDIA, K.MCCALL, J.BOYD, J.BETTIS, S.PORCARD, B.A.MORGAN) |
| 3 | 9 4 | 42 16 | D.0'DONDGHUE,M.SHEEHAN (D.0'DONOGHUE,M.SHEEHAN) PHONOGENIC/EPIC | • 36 | | 90 | 91 | - 2 | M.SOLVEIG (M.SOLVEIG,M.SORBARA) |
| 3 | 1 3 | 33 5 | WHO SAYS Selena Gomez & The Scene E.KIRIAKOU (E.KIRIAKOU,RR.HAMILTON) O HOLLYWOOD | 24 | COLONIA DE LA | 92 | 77 6 | 4 1 | B NEVER SAY NEVER JUST Bieber Featuring Jaden Smith |
| 9 | 5. | - 2 | OLD ALABAMA FROBERS (B.PAISLEY,C.DUBDIS, D.TURNBULL, R.DWEN) Brad Paisley Featuring Alabama | 38 | 12 1 7 1 | 93 | NEW | | TONIGHT TONIGHT E.KIRIAKOU (R.K. FOLLESE, N. DVERSTREET, E.KIRIAKOU, E.K. BOGART, L. ROBBINS) O JIVE/JLG |
| 3 | 3 2 | 25 29 | JAR OF HEARTS Christina Perri | 17 | | 94 | NEW | | DETERMINATE Bridgit Medler, Adam Hicks, Naomi Scott & Hayley Kiyoko |
| | | | B. YERETSIAN (C.PERRI,B.YERETSIAN,D.LAWRENCE) BOW CHICKA WOW WOW Mike Posner Featuring Lil Wayne | | 93 | | | | TWIN, LAKE (N. MOLINDER, J. PERSON, J. ALKENAS, C. MASON, E. BURKS, A. HICKS) O WALT DISNEY |
| | 1 4 | | THE SMEEZINGTONS (M.POSNER,BRUNO MARS,PLAWRENCE,ALEVINE,C.S.BROWN,D.CARTER) O JAMS A LITTLE BIT STRONGER Sara Evans | 40 | The quartet | 95 | 90 9 | | KRAWLNHMARTIN KRAWKINETIKKETLISHARRIS ILTSLEWS) GO FO YO SOUL/GOSPO CENTRIC/VERTY/JLG BAREFOOT BLUE JEAN NIGHT Jake Owen |
| 3 | B 4 | 45 16 | T.BROWN (LLAIRD,H.LINDSEY,H.SCOTT) G RCA NASHVILLE | • 38 | includes Nash Overstreet—son of | 96 | NEW | | J.MDI,R.CLAWSON (D.ALTMAN,E.PASLAY,T.SAWCHUK) RCA NASHVILLE |
| 3 | 7 3 | 38 28 | RAISE YOUR GLASS PInk MAX MARTIN,SHELLBACK (PINK,MAX MARTIN,SHELLBACK) @ LAFACE/JLB | 1 | country singer Paul | 97 | RE-ENT | RY 3 | I DO Colbie Caillat G.WELLS (C.CAILLAT,T.GAD) @ LAVA/UNIVERSAL REPUBLIC |
| 3 | 6.3 | 34 18 | ARE YOU GONNA KISS ME OR NOT Thompson Square New VOICE (J.COLLINS,D.L.MURPHY) © STONEY CREEK. | • 32 | Overstreet and | 98 | 97 | - 3 | GOOD LIFE OneRepublic OneRepublic MATEDDER.B.KUTZLE,N.ZANCANELLA,E.FISHER) ONESLEY.INTERSCOPE |
| 4 | 3 4 | 4 46 | DYNAMITE Taio Cruz | 3 2 | brother of "Glee" cast member Chord | | 100 | - 2 | SOMEWHERE ELSE Toby Keith |
| | | | OR. LUKE,B.BLANCO (L.GOTTWALD,MAX MARTIN,B.LEVIN,B.MCKEE,T.CRUZ) MIRANG ALAMBET Miranda Lambert | | Overstreet. | - | | | TKEITH (TKEITH.B.PINSON) SHOW DOG-UNIVERSAL CRAZY GIRL Eli Young Band |
| | 4 5 | | FLIDDELL, M.WRUCKE (M.LAMBERT, T.HOWARD, A.MONROE) © COLUMBIA (NASHVILLE) | 44 | | 100 | 96 9 | a i | M.WRUCKE (L.BRICE,L.ROSE) REPUBLIC NASHVILLE |
| 4 | 9 5 | 50 12 | D.HUFF,RASCAL FLATTS (S.ROBSON, J.SELLERS) | 46 | BETWEEN | THE | BUI | LE' | TS |
| 1 | 3. | - 2 | HONEY BEE Blake Shelton S.HENDRICKS (B.HAYSLIPR.AKINS) GO WARNER BRDS. (NASHVILLE)/WMN | 13 | CHA | IN | Er | 1 | MELODY: 'S&M' REIGNS |
| 4 | 5 4 | 41 28 | STEREO LOVE Edward Maya & Vika Jigulina EMAYA (E.M.ILIE,Y.CORNEVA) © ULTRA | 16 | | IIN | | · · | MELODI. Sam REIGNS |
| | 0 5 | | DID IT ON'EM Nicki Minaj | 49 | | | | As " | S&M" rises 2-1 on the Billboard Hot 100, Rihanna becomes one of just |
| | | | SDRWHFORD (DTINRAUSCOWFORD, EELINGTON, SAMUELS) O YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN NO HANDS Waka Flocka Flame Featuring Roscoe Dash & Wale | | | 2 | _ | | ts to notch at least 10 No. 1s in the chart's history (see page 34). "S&M" asce |
| | 7 4 | | DRUMMA BOY (JJONES, JL, JOHNSON, OLAKINTIMEHIN, C GHOLSON) | • 13 | | . 6 | | | to note a reast to not is in the chart's instory (see page 54). See a second as |
| 4 | B 6 | 67 5 | MEAN Taylor Swift N.CHAPMAN,T.SWIFT (T.SWIFT) BIG MACHINE/UNIVERSAL REPUBLIC | 11 | 1 A | - | | | uring Britney Spears. All versions of the song sold a combined 293,000 dc |
| 5 | 1 5 | 53 16 | THIS Darius Rucker EROGERS (D. RUCKER EROGERS,K. DIOGUARDI) @ CAPITOL NASHVILLE | 51 | A A | 70 | | | s (up 108%), according to Nielsen SoundScan, with the Spears-assisted ver |
| | 11.00 | 52 17 | WHAT DO YOU WANT Jerrod Niemann | 52 | 1 | 15 | | | unting for 66% of the song's overall digital sum in the April 11-17 tracking w |
| 5 | 3 5 | | D.BRAINARD, J.NIEMANN (J.L.NIEMAN, R.BROWN, R.BRADSHAW) G SEA GAYLE/ARISTA NASHVILLE | | | V | | | |
| | 3 5 | | YOU LIE The Band Perry PWORLEY (B.HENNINGSEN, C.HENNINGSEN, A.HENNINGSEN) @ REPUBLIC NASHVILLE | 52 | 1 and a second | | | NOW | listed as featured artist on "S&M," Spears earns her fifth Hot 100 No. 1 |

8

Impressions measured by Nielsen Broad-sast Data Systems and sales data compiled by Nielsen piby an awardes, respectively, for the ingrest ofgala tasks and salesy forcesses on the chart. 8 2011, Promethics Gibbal Media, LLC and Nielsen Soundscan, Inc. All rights nearved.

audiance i Gainar/Ain Janations 6

t popular songs, according to all-format an. Greatest Gahar/Digital and Greatest sogerd on billboard.biz for rules and expl

The mo Sounds Charts

| AIRP | TORED | BY |
|------|-------|----|
| niel | sen | |

HOT 100 nielsen Soundscan

HOT 100 AIRPLAY

SALES DATA

nielsen

| THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (MPRINT/PROM |
|----------------|--------------|-----------------|--|--------------|--------------|-----------------|---|
| 0 | 1 | 11 | #1 S&M RIHANNA (SRP/DEF JAM/IDJM8) | 26 | 22 | 28 | PINK (LAFACE/JLG) |
| 0 | 2 | 8 | E.T. KATY PERRY FEAT. KANYE WEST (CAPITOL) | 27 | 27 | 12 | WHAT THE HEL |
| 3 | 3 | 21 | F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE ELEKTRA/RRP) | 28 | 35 | 5 | THE LAZY SON |
| 4 | 4 | 18 | DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJ/MG) | 29 | 34 | 7 | LIVE A LITTLE KENNY CHESNEY (BNA) |
| 5 | 6 | 18 | MOMENT 4 LIFE INCO MINA FERLENARE (COURS NOVE/CASHINONEYLM/EISAL MOTORM) | 30 | 29 | 7 | DID IT ON'EM |
| 6 | 5 | 15 | F**KIN' PERFECT PINK (LAFACE/JLG) | 3 | 33 | 14 | THIS DARIUS RUCKER (CAPITO |
| 0 | 11 | 10 | LOOK AT ME NOW CHRIS BROWN (JIVE (JLB) | 32 | 30 | 44 | DYNAMITE TAIO GRUZ (MERCURY/10 |
| 0 | 14 | 8 | JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE) | 33 | 36 | 10 | HEART LIKE MI |
| 0 | 18 | 11 | BLOW KESHA (KEMUSABE/RCA/RMS) | 34 | 41 | 10 | A LITTLE BIT S |
| 1 | 19 | 7 | TILL THE WORLD ENDS | 35 | 37 | 26 | STEREO LOVE |
| 11 | 7 | 10 | BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) | 36 | 39 | 6 | I NEED A DOCT |
| 12 | 10 | 24 | GRENADE BRUNO MARS (ELEKTRA/ATLANTIC) | 37 | 31 | 15 | 6 FOOT 7 FOOT |
| 1 | 20 | 6 | ON THE FLOOR JENNIFER LOPEZ FEAT, PITBULL (ISLAND/IDJMS) | 38 | 40 | 13 | WHAT DO YOU JERROD NIEMANN (SEA 6 |
| 14 | 8 | 21 | TONIGHT (I'M LOVIN' YOU) ENROLE KLESIAS FEAT LUDACRIS & DJ FRANK E UNVERSAL REPUBLICI | 39 | 32 | 12 | COLDER WEAT |
| 15 | 12 | 26 | FIREWORK KATY PERRY (CAPITOL) | 40 | 25 | 20 | PRETTY GIRL R |
| 16 | 13 | 13 | ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG) | 41 | 38 | 13 | ARE YOU GONN THOMPSON SQUARE (STO |
| 17 | 15 | 15 | MORE USHER (LAFACE/JLG) | 42 | 46 | 8 | BACKSEAT NEW BOYZ FEAT THE CATAR |
| 18 | 17 | 38 | JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA ATLANTIC) | 43 | 47 | 9 | I WON'T LET GO RASCAL FLATTS (BIB MA |
| 19 | 21 | 5 | ROLLING IN THE DEEP | 44 | 43 | 15 | DON'T YOU WA |
| 20 | 9 | 25 | HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLD BROUNDS/J/RMG) | 45 | 45 | 30 | NO HANDS WAKA FLOCKA FLAME (1017) |
| 21 | 16 | 19 | COMING HOME DIDDY - DIRTY FEAT, SKYLAR GREY (BAD BOY INTERSCOPE) | 46 | 44 | 19 | ROCKETEER FAR*EAST MOVEMENT FEAT R |
| 22 | 24 | 7 | THE SHOW GOES ON LUPE FIASCO (1ST & 15TH ATLANTIC) | 47 | 52 | 4 | RACKS YC FEAT. FUTURE (BIG PL |
| 23 | 26 | 6 | ROLL UP WIZ KHALIFA (RDSTRUM/ATLANTIC/RRP) | 48 | - | 1 | JUDAS LADY GAGA (STREAMLIN |
| 24 | 23 | 8 | WRITTEN IN THE STARS THE TEMPH FEAT ENC TURNER (DISTURENS) (DISONPAROPHONE CAPITOL) | 49 | 50 | 5 | WITHOUT YOU KEITH URBAN (CAPITOL I |
| 25 | 28 | 11 | FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) | 50 | 59 | 6 | FAR AWAY |
| C. Contraction | | | | - | | | |

| WEE | WEEK ON CH | ARTIST (MPRINT/PROMOTION LABEL) |
|-----|---------------|---|
| 22 | 28 | RAISE YOUR GLASS PINK (LAFACE/JLG) |
| 27 | 12 | WHAT THE HELL |
| 35 | 5 | THE LAZY SONG BRUND MARS (ELEKTRA ATLANTIC) |
| 34 | 7 | LIVE A LITTLE KENNY CHESNEY (BNA) |
| 29 | 7 | DID IT ON'EM NICKI MINU (YOUNG MONEYCASH MOREYUN/VERSAL MOTOWA) |
| 33 | 14 | THIS DARIUS RUCKER (CAPITOL NASHVILLE) |
| 30 | 44 | DYNAMITE TAIO CRUZ (MERCURV/IDJMG) |
| 36 | 10 | HEART LIKE MINE MIRANDA LAMBERT (COLUMBIA (NASHVILLE)) |
| 41 | 10 | A LITTLE BIT STRONGER SARA EVANS (RCA NASHVILLE) |
| 37 | 26 | STEREO LOVE EDWARD MAYA & VIKA JIGULINA (ULTRA) |
| 39 | 6 | I NEED A DOCTOR DR. DRE FEAL EMINEM & SKYLAR GREY (AFTERMATH INTERSCOPE) |
| 31 | 15 | 6 FOOT 7 FOOT LIL WANNE FEAT. COPY GUILZ (CASH MOREY/UNIVERSAL MOTOWR) |
| 40 | 13 | WHAT DO YOU WANT JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE) |
| 32 | 12 | COLDER WEATHER ZAC BROWN BAND (SOUTHERN GROUNEWATLANTIC BIGGER PICTURE) |
| 25 | 20 | PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE) |
| 38 | 13 | ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK) |
| 46 | 8 | BACKSEAT NEW BOYZ FEAT. THE CATAPACS & DEV (SHOTTY WARNER BROS.) |
| 47 | 9 | I WON'T LET GO RASCAL FLATTS (BIB MACHINE) |
| 43 | 15 | DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW) |
| 45 | 30 | NO HANDS WAKA FLOCKA FLAME (1017 BRICK SOLIADIASYLLM WARNER BROS.) |
| 44 | 19 | ROCKETEER FAR*EAST WOVEMENT FEAT, RYAN TEDDER (CHERRYTREE/INTERSCOPE) |
| 52 | 4 | RACKS YC FEAT: FUTURE (BIG PLAY/UNIVERSAL REPUBLIC) |
| - | 1 | JUDAS LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) |
| 50 | 5 | WITHOUT YOU KEITH URBAN (CAPITOL NASHVILLE) |
| 59 | 6 | FAR AWAY MARSHA AMBROSIUS (J.RMG) |
| | | |

| WEEK | LAST | WEEKS ON CHIT | TITLE ARTIST (MPRAYL/PROMOTION LABEL) | CERT |
|----------|------|------------------|--|------|
| 6 | 1 | 23 | # FOR THE FIRST TIME 2WK8 THE SCRIPT (PHONOGENIC EPIC) | • |
| 3 | 4 | 40 | DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) | |
| | 2 | 26 | MARRY ME TRAIN (COLUMBIA) | |
| | 3 | 23 | THE CAVE MUMFORD & SONS (SENTLEMAN OF THE ROAD(RED)GLASSNOTE) | • |
| | 5 | 39 | LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSIN/TE) | |
|) | 7 | 6 | COUNTRY SONG | |
| | 6 | 36 | RHYTHM OF LOVE | |
| 3 | 17 | 5 | ROPE FOO FIGHTERS (ROSWELL/RCA/RMG) | |
| 3 | 3 | 1 | BLACK BETTY RAM JAM (EPIC/LEGACY) | |
| . | 8 | 31 | | |
| | 15 | 13 | PUMPED UP KICKS FOSTER THE PEOPLE ISTARTIME/COLUMBIA | |
| 2 | - | 0 | WALK | |
| 3 | 11 | 18 | SING MY CHEMICAL ROMANCE (REPRISE) | |
| 4 | 16 | 52 | ANIMAL NEON TREES (MERCURY/IDJMG) | |
| 5 | 13 | 19 | COUNTRY BOY | |

R&B/HIP-HOP

CHRIS BROWN FEAT LIL WAYNE & BUSTA RHYMES GIVE 4 27 F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE EL EXTRA ATL 6 9 WRITTEN IN THE STARS

HATLANTI

5 23 DOWN ON ME 2 2 11 LOOK AT ME NOW

> TIME TEMPINI FEAT ENIC TURNER (D 3 GIVE ME EVERYTHING PITOL FOR NEW AFRANCE AND IN 3257 22 THE SHOW GOES ON LIPE FIASO (1ST & 15TH AT ANTO

LUPE FIASCO (1ST & 15

I NEED A DOCTOR

DR DRE FEAT EMINEM & SKYLAR DREY (AFTE) ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC)

NEW BOYZ FEAT. THE CATARACS & DEV (SHOT

KERI HILSON (MOSLEY/GEFFEN/INTER

TITLE ARTIST (MPRINT) (ABEL) 1 3 SUSSEE VERTICE BEGGIN' ON YOUR KNEES

- 1 DETERMINATE 8. MENDLER, A. HCKS, N. SCOTT & H. KYOKO (WALT DESIEV)

BIG TIME RUSH (NICKELODEON COLUMBI

- 1 MORE THAN A BAND A VEIDURA HOSK IS SOTTA YORGA & MOREL (MILTOSIE 4 17 I SEE THE LIGHT MANY WARDS & SOTTA YORGA & MOREL (MILTOSIE

HERE WE GO
 HOUTE & CACHARY LEW (WALT DISNEY)
 HERE WE GO
 HOUTEN, MON HOUS & RALEY KYOKO WALT DISNEY
 WHEN WILL MY LIFE BEGIN
 MANOY MORPH (WALT DIRNEY)

TIL I FORGET ABOUT YOU BISTIME RUSH INCREDICTION COLUMENA SOMY MUSIC I KNOW YOU KNOW BISTIME RUSH (VECKELDEEDN COLUMENA SOMY MUSIC

MANOY MOORE (WALT DISNEY

 14
 9
 27
 BIG NIGHT BIG NIGHT BUSH ALFREDORING ULARM SOM YAU

 15
 1
 LIVIN' ON A HIGH WIRE BIGST INSULER, ADMINISTIA AND SOOTT (MA

BREAKTHROUGH B. MENDLER A. HCKS, N. SCOTT & H. KNYOKO (MALT DISNEY

TURN UP THE MUSIC & VEHILER A HOLE IL SOUT, R. STOND & B. MCHAE, MATTORN SHE'S SO GONE

3 2 SOMEBODY

27 BOYFRIEND

10 15 ALL OF THE LIGHTS KAMYE WEST (ROC-A-FELLA/DEF JAM/IDJ/ 14 9 BACKSEAT NEW 8007 FER IN STORES

11 11 21 COMING HOME DIDDY - DIRTY MONEY FEAT SKYLAR GREY

13 18 6 FOOT 7 FOOT

14 17 21 MOMENT 4 LIFE

18 21 MORE

KID

1

8

28

13 3

2 5

9

10

11

12

2

2

.

17 BRICK SOLWOASYLUNYWARNER BROS

12 23 PRETTY GIRL ROCK

USHER (LAFACE/J

9

10

5 3 3 8

7

10

12

13

15

MEEA

Billeoard.

SALES DATA

APR 30 201

COUNTRY

| Time | | | | |
|--------------|--------------|-----------------|---|-------|
| THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (MPRINT/PROMOTION LABEL) | CERT. |
| 0 | 6 | 24 | #1 DON'T YOU WANNA STAY 3 WKG JASON ALDEAN WITH KELLY CLARKSON (BECK): BOW | • |
| 2 | 14 | 1 | OLD ALABAMA BRAD PAISLEY FEAT, ALABAMA (ARISTA NASHVILLE) | |
| 3 | 2 | 14 | COLDER WEATHER ZAC BROWN BAND (SOUTHERN BROUNDATLANTIC BIGGER PICTURE) | |
| 4 | 1 | 2 | HONEY BEE BLAKE SHELTON (WARNER BROS.,WMN) | |
| 5 | 3 | 26 | ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK) | • |
| 6 | 4 | 31 | A LITTLE BIT STRONGER SARA EVANS (BCA) | • |
| 7 | 5 | 10 | MEAN TAYLOR SWIFT (BIG MACHINE) | |
| 8 | 8 | 15 | I WON'T LET GO RASCAL FLATTS (BIG MACHINE) | |
| 9 | 9 | 11 | YOU LIE THE BAND PERRY (REPUBLIC NASHVILLE) | |
| 10 | 10 | 11 | HEART LIKE MINE MIRANDA LAMBERT (COLUMBIA) | |
| 11 | 3 | 5 | DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW) | |
| 12 | 15 | 9 | CHRIS YOUNG (RCA) | |
| 13 | - | 6 | GIVE IN TO ME WHET HELLING & LEDATION HELSTER SCHEM (2) IS PROLICIONES AND SON GATES | |
| 14 | 13 | 39 | STUCK LIKE GLUE SUGARLAND (MERCURY) | - |
| 15 | 12 | 7 | WITHOUT YOU KEITH URBAN (CAPITOL MASHVILLE) | |

| WEEK | LAST WEEK | WEEKS OM CHT | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | CERT. |
|------|--------------|-----------------|---|-------|
| 1 | 1 | 49 | WAKA WAKA (THIS TIME FOR AFRICA) | 3 |
| 2 | 3 | 35 | DANZA KUDURO DOMONIA MUCENZO MANSCHAMIO MACHTEMMERSAL MUSICI, ATMO | |
| 3 | 2 | 67 | I KNOW YOU WANT ME (CALLE OCHO) | 2 |
| 4 | 4 | 24 | BON, BON PITBULL MR. 305 FAMOUS ARTISTISONY MUSIC LATIN | |
| 5 | 6 | 67 | HIPS DON'T LIE SHAKIRA FEAT, WYCLEF JEAN (EPIC SOM MUSIC LATIN) | |
| 6 | 5 | 31 | LOCA SHAKIRA FEAT, EL CATA (EPIC/SONY MUSIC LATIN) | |
| 7 | 1 | 46 | CORAZON SIN CARA PRINCE ROYCE (TOP STOP) | |
| 8 | 8 | 67 | HEROE ENRIQUE IGLESIAS INTERSCOPE UNIVERSAL MUSIC LATINO: | |
| 9 | 38 | 67 | OYE COMO VA SANTANA (COLUMBIA/LEGACY) | |
| 10 | 14 | 5 | LLUVIA AL CORAZON | |
| 11 | 10 | 67 | LOBA SHAKIRA (EPIC/SONY MUSIC LATIN) | • |
| 12 | 11 | 24 | SI NO LE CONTESTO PLAN B (PINA) | |
| 13 | 12 | 61 | STAND BY ME PRINCE ROYCE (TOP STOP) | |
| 14 | 13 | 13 | EL AMOR QUE PERDIMOS PRINCE ROYCE (TOP STOP) | |
| 15 | 9 | 32 | THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT) | |

| L | 2 | Ĭ | OSPEL | |
|--------------|--------------|-------|--|------|
| THIS WEEK | LAST WEEK | WEEKS | TITLE ARTIST (IMPRINT/LABEL) | CERT |
| 1 | 1 | 9 | #1 I SMILE S WASS NEW FOND FOND SOLL ROSPO CENTRICHERTIVILGE | |
| 2 | 2 | 19 | WALKING MARY MARY (MY BLOCK/CDLUMBIA) | |
| 3 | 3 | 67 | OOH AHH GRITS FEAT. TOBYMAC (GOTEE) | |
| 4 | 34 | 40 | I GIVE MYSELF AWAY WILLIAM MCDOWELL (EDNE) | |
| 6 | 5 | 38 | NOBODY GREATER VASHAWN MITCHELL (EMI BOSPEL) | |
| 6 | - | 1 | OVER & OVER TRIN-TEE 57 FEAL RJ WORTON MUSIC WORLD GUSPEL MUSIC WORLD | |
| 7 | 6 | 56 | HE WANTS IT ALL FOREVER JONES (EMI GOSPEL) | |
| 8 | 8 | 16 | WELL DONE DEITRICK HADDON (TYSCDT/VERITY/JLS) | |
| 9 | 1 | 66 | THE BEST IN ME MARVIN SAPP (VERITY/JLG) | |
| 10 | - | v | DEAR GOD (LIVE) SMOKIE NORFUL (TREMYLES/EMI GOSPEL) | |
| 11 | - | 1 | RISE UP SECOND BAPTIST CHURCH FEAT, LAUPEN CAMEY (ABBADAD) | |
| 12 | 9 | 4 | GOD IN ME MARY MARY FEAL KIERRA TKIK" SHEARD MY BLOCKDOLUMBA) | |
| 13 | 11 | 29 | BACKGROUND LECRAE FEAT, C-LITE (REACH) | |
| 14 | 10 | 67 | NEVER WOULD HAVE MADE IT | |
| 15 | 17 | 31 | I CHOOSE TO WORSHIP | |

b

25

100

HOT

#1 S&M E.T.
 E.T.
 E.T.
 JUST CAN'T GET KANYE WEST (CAPTOL).
 JUST CAN'T GET ENOUGH
 THE BLACK EYED FEAS (MERGEOPE)
 JUDAS
 LOY GMA (STREAMLINE KONLIVE INTERSCOPE)
 ADUDAS
 MOVEMAN INTER DEEP ADELE (RUCOLUMBIA)
22 DOWN ON ME
JEREMIN FEAT. 50 CENT (MCK SCHULT2/DEF JAANIDJANS)
8 ON THE FLOOR ADELE OU JENNIFER LOPEZ FEAT, PITBULL (ISLAND/IDJMG) LOOK AT ME NOW CHRISTIC UNITS A SUSTA RHYMES (A E.J.S THE LAZY SONG G ATLANTI BRUNO MARS TILL THE WORLD ENDS 11 34 F**K YOU (FORGET YOU) CEE LO GREEM WRITTEN IN THE STARS GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFRICANCK & NAVER (MPL 305/FCL) BLOW KESHA (KEMOSABE/RCA/RMG) THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC PRICE TAG 11 I NEED A DOCTOR DR. DRE FEAT EMMEM & SKYLAR GREY (AFTE 10 10 BORN THIS WAY 10 LADY GAGA (STREAMLINE KONLIVE INT 8 ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOO) SELENA GOMEZ & THE SCENE (HOLLYWODD 7 BOW CHICKA WOW WOW MIKE POSINE FRAT, LU WAVIE (JPRMS) 14 ALL OF THE LIGHTS KANYE WEST (ROC-AFELLA DEF JAN IDJN 23 DON'T YOU WANNA STAY JASON ANDEW WITH KEUP LURKSCH RÖRDEN JAM IDJM6 JASON ALDEAN WITH KELLY CLARKSON (BROKE) BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTYWAR 49 OLD ALABAMA BRAD PAISLEY FEAT. ALABAMA (ARIISTA NASHVILI 49 32 NO HANDS 1 50

HOT DIGITAL SONGS

PRINT PROMOTION LABEL)

| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|------|--------------|-----------------|--|
| 26 | 26 | 21 | COMING HOME DIDDY - DIRTY MONEY FEAT, SKYLAR GREY (SAD BOY/INTERSCOPE) |
| 27 | 25 | 14 | WHAT THE HELL AVRIL LAVIGNE (RCA/RMG) |
| 28 | 21 | 26 | FIREWORK KATY PERRY (CAPITOL) |
| 29 | 22 | 28 | JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP) |
| 30 | 23 | 16 | F**KIN' PERFECT PINK (LAFACE/JLG) |
| 31 | 30 | 18 | 6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEYUNIVERSAL MOTOMI) |
| 32 | 29 | 20 | PRETTY GIRL ROCK KERI HILSON (MOSLEY/GEFFEN/INTERSCOPE) |
| 33 | 20 | 12 | COLDER WEATHER ZAC BROWN BAND (SOUTHERS GROUNDWITANTICRIGGER ACTURE) |
| 34 | 4 | 2 | HONEY BEE BLAKE SHELTON (WARNER BROS. (MASHVILLE) WWW) |
| 35 | 36 | 15 | MOMENT 4 LIFE NON MINAUFERT DRAKE YOUNG NONEYOWGESAL NOTOWIN |
| 36 | 33 | 29 | GRENADE BRUNO MARS (ELEKTRA/ATLANTIC) |
| 37 | 38 | 16 | MORE USHER (LAFACE/JLB) |
| 38 | 32 | 29 | HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT T-PAIN (MR: 205-POLO GROUNDS/JRMS) |
| 39 | - | 1 | RED NATION GAME FEAT. LIL WAYNE (GEFFEN/INITERSCOPE) |
| 40 | 37 | 15 | ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK) |
| 41 | 39 | 7 | A LITTLE BIT STRONGER SARA EVANS (RCA NASHVILLE) |
| 42 | - | 1 | MOTIVATION Kelly Rowland Feat LIL WAYNE (LINAERSAL MOTOWN) |
| 13 | 62 | 3 | PARTY ROCK ANTHEM INNI HALIANEN NENET & KORKOL (SATY FROM MULANDERFY HEM RENET OF COMPANY |
| 44 | 48 | -11 | FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) |
| 45 | 34 | -4 | NO SLEEP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP) |
| 46 | 41 | 3 | MEAN TAYLOR SWIFT (BIS MACHINE) |
| 17 | 52 | 8 | I WON'T LET GO RASCAL FLATTS (BIG MACHINE) |
| 18 | 42 | 21 | TONIGHT (I'M LOVIN' YOU) ENROLE DLESAS FEAT. LUDIACRES & DJ FRANKE (UMBRISAL REPUBLIC) |
| 49 | 47 | 28 | BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC) |
| | | | |

POP/ADULT/ROCK Billboard.

AIRPLAY MONITORED BY SALES DATA nielsen nielsen BDS

| 6 | | _ | |
|-----------------------|-------------|-----|---|
| (C | | M/ | AINSTREAM |
| A | | 10 | DP 40 |
| 9 X | AST VEEK | EKS | TITLE |
| WEE | ME | | ARTIST (IMPRINT / PROMOTION LABEL) |
| 0 | 2 | 8 | #1 E.T. TWK KATY PERRY FEAT. KANYE WEST (CAPITOL) |
| 2 | 1 | 12 | S&M RIHANNA (SRP/DEF JAM/IDJMG) |
| 3 | 3 | 27 | RIHANNA (SRP/DEF JAM/IDJ/MG) F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) |
| 4 | 6 | 13 | BLOW |
| 5 | 5 | 15 | KESHA (KEMDSABE/RCA/RMG) F**KIN' PERFECT |
| 0 | 10 | 10 | PINK (LAFACE/JLG) JUST CAN'T GET ENOUGH |
| - | | | THE BLACK EYED PEAS (INTERSCOPE) BORN THIS WAY |
| 7 | 4 | 10 | LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE) |
| 0 | 11 | 14 | AVRIL LAVIGNE (RCA/RMG) |
| 0 | 12 | 6 | TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG) |
| 10 | 7 | 19 | MORE USHER (LAFACE/JLG) |
| 0 | 14 | 9 | ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMS) |
| 12 | 8 | 22 | HEY BABY (DROP IT TO THE FLOOR) |
| 13 | 9 | 21 | PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG) COMING HOME |
| | 1 50 | | DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY INTERSCOPE) WRITTEN IN THE STARS |
| C | 15 | 10 | THE TEMPH HEAT ERIC TURNER (DISTURBING LONDOL PARLOPHONE (CAPITOL) |
| 1 | 16 | 8 | JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG) |
| Œ | 17 | 7 | THE LAZY SONG BRUND MARS (ELEKTRA/ATLANTIC) |
| Ø | 18 | 12 | FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC) |
| 1 | 19 | 11 | PRICE TAG JESSIE J FEAT. B.O.B (LAVA/UNIVERSAL REPUBLIC) |
| 19 | 24 | 5 | ROLLING IN THE DEEP |
| 20 | 21 | 6 | MOMENT 4 LIFE |
| 21 | | | NCK NINA FEAL DRAKE (YOUNG MONEYCASH MONEYUMVERSAL MOTOM) |
| - | 20 | 13 | KERI HILSON (MDSLEY/ZDNE 4/INTERSCOPE) |
| 22 | 22 | 6 | DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH INTERSCOPE) |
| 23 | 27 | 8 | BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (JIRMG) |
| 24 | 23 | 20 | ROCKETEER FAR*EAST MOVEMENT FEAT, RYAN TEDDER (D-EPRYTHEE/NTERSCOPE) |
| 25 | 28 | 6 | BACKSEAT NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS) |
| 20 | 30 | 9 | SING |
| 2 | 32 | 4 | MY CHEMICAL ROMANCE (REPRISE) THE SHOW GOES ON |
| 28 | 26 | 14 | HOLD IT AGAINST ME |
| 29 | | 14 | JAB OF HEARTS |
| - | 25 | | CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP) |
| 30 | N | EW | GAINER LADY GAGA (STREAMLINE KONLINE INTERSCOPE) |
| 31 | 33 | 5 | CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL) |
| 32 | 35 | 3 | TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG) |
| 33 | 37 | 2 | WHO SAYS SELENA GOMEZ & THE SCENE (HOLLYWOOD) |
| 34 | 36 | 4 | BOYFRIEND BIG TIME RUSH (NICKELODEON/COLUMBIA) |
| 35 | N | EW | GIVE ME EVERYTHING |
| 36 | 31 | 16 | PITBULL FEAT, NE-YD, AFROLMCK & NAMER (MR. 305/POLO GROUNDSUPING) MARRY ME |
| - | | | TRAIN (COLUMBIA) PARTY ROCK ANTHEM |
| 37 | 38 | 2 | LIMING FERE LIQUEBIEBENETT & GOORROOK PARTY FROMWILL LAUCHERPYTHE, INTERSCOPE |
| 38 | 40 | 2 | HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC) |
| 39 | NE | EW | ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP) |
| 40 | N | EW | SAY HELLO TO GOODBYE SHONTELLE (SRP/SRC/UNIVERSAL MOTOWN) |
| and the second second | | | |

Katy Perry's "Teenage Dream" becomes just the third album in the Mainstream Top 40 chart's 18-year history to yield a quartet of No. 1s, as "E.I.," featuring Kanye West, ascends 2-1. The song follows "California Gurls," featuring Snoop Dogg, the title cut and "Firew to the top of the tally.

The only prior albums to generate four Mainstream Top 40 No. 1s apiece were Justin Timberlak's "HutureSexTloveSounds" (2006-07), with "SexyBack," "My Love" (featuring T.I.), "What Goes Around . . . Comes Around" and "Summer Love"; and Lady Gaga's "The Fame"

(2009), with "Just Dance" (featuring Colby O'Donis), "Poker Face," "LoveGame and "Paparazzi,"

With a twin 2-1 coronatio for "E.I." on Dance Airplay (see page 49), Perry also logs a fourth No. 1 on the list from "Dream," The only other set to produce four leaders on the chart was Madonna's "Confessions o a Dance Floor" (2005-06).

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|--------|----------|---|
| - | 411 | |
| - | 110 | |
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| 21 | 111 | |
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| | 10-1-1-5 | |

| C | 6 | | | 1 |
|---|---|---|--|--|
| Ă | | 2 | DULT DNTEMPORARY [®] | - 1 |
| | | | | |
| NEEK | NEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) | THES |
| 0 | 1 | 28 | #1 JUST THE WAY YOU ARE | 6 |
| õ | 2 | 16 | 13WKS BRUND MARS (ELEKTRA/ATLANTIC) FIREWORK | 2 |
| 3 | 4 | 36 | SEPTEMBER | 3 |
| 4 | 1.00 | | DAUGHTRY (19/RCA/RMG) MARRY ME | - |
| 4 | 3 | 15 | TRAIN (COLUMBIA) | 4 |
| 5 | 5 | 58 | THE SCRIPT (PHONDGENIC/EPIC) | 5 |
| 6 | 6 | 35 | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) | 6 |
| 0 | 7 | 19 | PLAIN WHITE TS (HOLLYWDOD) | 7 |
| 8 | 8 | 42 | KING OF ANYTHING SARA BAREILLES (EPIC) | 8 |
| 9 | 9 | 21 | RAISE YOUR GLASS PINK (LAFACE/JLG) | 0 |
| 10 | 10 | 28 | WILLT DO WOLL DOTO | 10 |
| Ð | 12 | 12 | BREATEST F**KIN' PERFECT GAINER PINK (AFACE/JLG) | 11 |
| 12 | 11 | 17 | | 12 |
| 13 | 13 | 15 | JAR OF HEARTS | 13 |
| - | | 1000 | HOLD ON | |
| • | 15 | 6 | MICHAEL BUBLE (143/REPRISE) | C |
| 15 | 14 | 12 | BRUNO MARS (ELEKTRA/ATLANTIC) BACK TO DECEMBER | 15 |
| 10 | 16 | 11 | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) | 16 |
| Ø | 17 | 6 | ADELE (XL/COLUMBIA) | Œ |
| 10 | 18 | 18 | DYNAMITE TAIO CRUZ (MERCURY/IDJMG) | Œ |
| 19 | 20 | 5 | F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP) | 19 |
| 20 | 19 | 16 | ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG) | 20 |
| 21 | 22 | 8 | SECRET LOVE STEVIE NICKS (REPRISE) | 21 |
| 22 | 21 | 5 | DOWNTOWN TRAIN BOB SEGER & THE SILVER BULLET BAND (CAPITOL) | 22 |
| 23 | 29 | 15 | DJ GOT US FALLIN' IN LOVE | 2 |
| | 1000 | 10000 | USHER FEATURING PITBULL (LAFACE/JLG) | |
| 0 | 26 | 4 | FOR THE FIRST TIME | 21 |
| 24 | 26 | 4 | FOR THE FIRST TIME THE SCRIPT (PHONDGENIC/EPIC) FELT GOOD ON MY LIPS | 24 |
| 24 25 | 26 23 | 4 | | 25 |
| 25 | 23 | - | FELT GOOD ON MY LIPS | 25 |
| - | 23 | 11 | FELT GOOD ON MY LIPS TIM MCGRAW (CURBIREPRISE) | 25 25 27 |
| 25 | 23 | 11 | FELT GOOD ON MY LIPS | 25 26 27 28 |
| 25 | 23 | 11 | FELT GOOD ON MY LIPS TIM MCGRAW (CURR REPRISE) | 25 27 28 29 |
| 25 R SHA | 23 | NEEKS ON CHI | FELT GOOD ON MY LIPS TIM MCGAAW (CURRITEPRISE) | 25 26 27 28 |
| 25 Reference to the second sec | 23 LIVI 1 | 11 MERKS | TILLE ANTES (MARINET / PROMOTION LABEL) | 25 27 28 29 |
| 25 (CA SHA 1 2 | 23 1897 1 2 | 11 SXEM 15 13 | | 25 27 28 29 30 |
| 25 25 800 1 2 3 | 23 1397 1 2 5 | 11 SHEW 15 13 19 | FELT GOOD ON NY LIPS TIM MCGAAW (CURRINEPRISE) | 25 27 28 30 31 |
| 25 (CA SHA 1 2 | 23 1897 1 2 | 11 SXEM 15 13 | FELT GOOD ON NY LIPS TIM MCGAAW (CURR REPRISE) | 25 27 28 30 31 32 |
| 25 25 800 1 2 3 | 23 1397 1 2 5 | 11 SHEW 15 13 19 | | 25 27 28 29 29 29 29 29 20 20 20 20 20 20 20 20 20 20 20 20 20 |
| 25 SHL 1 2 3 4 | 23 1911 1 2 5 4 | 11 SHEW NO 15 13 19 25 | FELT GOOD ON NY LIPS TIM MCGAAW (CURR REPRISE) | 25 26 27 28 30 31 31 32 33 34 |
| 25 SHA 1 2 3 4 5 | 23 1911 1 2 5 4 3 | 11 SHEW 15 13 19 25 19 | FELT GOOD ON NY LIPS TIM MCGAAW (CURR REPRISE) DULLT TOP 40° TITLE ATTST (UNPRESENT / PROMOTION LARES,) TOP F*K YOU (FORGET YOU) CELLO GREEN (RAACELAG) FOR THE FRST TIME FOR THE FRST TIME FOR THE FRST TIME FIRE WOME BIND MAIS (ELEKTRA ATLAVITC) FIREWORK MAIN SELEKTRA ATLAVITC) FIREWORK MAIN SELEKTRA ATLAVITC) FIREWORK MAIN SELEKTRA ATLAVITC) FIREWORK MAIN SELEKTRA ATLAVITC) FIREWORK MAIN SELEKTRA ATLAVITC) FIREWORK MAIN SELEKTRA ATLAVITC) FIREWORK | 25 26 27 28 30 31 32 33 34 34 34 |
| 25 SHI 1 2 3 4 5 6 | 23 1807 1 2 5 4 3 6 | 11 SHEAD 15 13 19 25 19 24 | FELT GOOD ON MY LIPS TM MCGAAW (CURB REPRISE) DULT TOP 40° TITLE ATTST (MRINET / PROMOTION LABEL) FIT (MRINET / PROMOTION LABEL) FOR THE FIT (FROMOTION LABEL) FOR THE FIT (FROMOTION LABEL) FOR THE FIT (MRINET / PROMOTION LABEL) FIT (MRINET / PRO | 260 277 280 301 311 322 333 344 356 360 377 |
| 25 SHI 1 2 3 4 5 6 | 23 1811 1 2 5 4 3 6 7 | 11 SHEAN OF 15 13 19 25 19 24 10 | FELT GOOD ON NY LIPS TIM MODAWI (CUBR REPRISE) | 260 277 260 310 311 322 333 344 360 377 360 377 360 |
| 25 SHA 1 2 3 4 6 7 8 | 23 1911 1 2 5 4 3 6 7 8 | 11 SHEAD OF 15 13 19 25 19 24 10 28 | FELT GOOD ON NY LIPS TIM MODAWI (CUBR REPRISE) | 25 26 27 28 29 30 31 31 32 33 34 35 35 35 35 35 |
| 25 SHL 1 2 3 4 5 6 7 8 9 | 23 1991 1 2 5 4 3 6 7 8 10 | 11 SELECTION 15 13 19 25 19 24 10 28 11 | FELT GOOD ON MY LIPS THE MEGNAW (CHER REFREG) | 200 200 200 200 200 200 200 200 200 200 |
| 25 SHA 1 2 3 4 3 6 7 8 9 10 11 | 23 1901 1 2 5 4 3 6 7 8 10 16 12 | 11 SHEW 15 13 19 25 19 24 10 28 11 5 26 | FELT GOOD ON MY LIPS THE MEGRANY (CHER REFRISE) DULT TOP 400° DULT TOP 400° THE MITTE (MURRINT / PROMOTION LABES) | 200 200 200 200 200 200 200 200 200 200 |
| 25 SHI 1 2 3 4 5 6 7 8 9 10 11 | 23 1901 1 2 5 4 3 6 7 8 10 16 12 14 | 11 State 15 13 19 25 19 24 10 28 11 5 26 11 | FELT GOOD ON MY LIPS THE MEGRANY (CHER REPRISE) | 200 200 200 200 200 200 200 200 200 200 |
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| 25 weight 1 2 3 4 5 6 7 8 9 10 11 12 13 14 14 | 23 IST I I I I I I I I | 11 State 15 13 19 25 19 24 10 28 11 5 26 11 14 13 | FELT GOOD ON MY LIPS TM MCGAAW (CUBE REPRISE) | 200 200 200 200 200 200 200 200 200 200 |
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| 25 X X X X X X X X | 23 1991 1 2 5 4 3 6 7 8 10 16 12 14 13 11 15 17 19 20 18 21 | 11 11 13 19 25 19 24 10 28 11 5 26 11 13 7 11 13 13 13 16 11 13 13 16 11 13 16 11 13 19 10 10 10 10 10 10 10 10 10 10 | FELT GOOD ON MY LIPS TM MODAWI (CUBR REPRISE) DULLT TOP 40° DULLT TOP 40° DIAGASE F** KIN' PERFECT DIAGASE F** KIN' PERFECT DIAGASE F** KIN' PERFECT DIAGASE F** KIN' PERFECT DIAGASE TIME 40° DIAGASE DIAGA | 255 267 277 265 301 302 303 304 305 305 305 305 305 305 405 405 405 405 405 405 405 405 405 4 |
| 25 WW 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 19 20 20 20 20 20 20 20 20 20 20 | 23 IST I 2 5 4 3 6 7 8 10 16 12 14 13 11 15 17 19 20 18 21 24 | 11 11 13 19 25 19 24 10 28 11 13 10 28 11 13 13 16 11 13 13 16 11 13 13 19 25 19 25 19 25 19 25 19 25 19 25 19 25 19 25 19 25 19 25 19 26 10 10 25 10 26 10 10 26 10 10 26 10 10 26 10 10 26 10 10 26 10 10 26 10 10 10 10 10 10 10 10 10 10 | FELT GOOD ON MY LIPS TM MODAWI (CUBR REPRISE) DULLT TOP 40° TITLE DULLT TOP 40° DULLT TOP 40° DIARCE AND 40° D | 255 277 275 277 275 275 275 275 275 275 |
| 25 A WW 1 2 3 4 3 6 7 8 0 10 11 12 13 14 15 15 17 19 20 21 22 1 | 23 1901 1 2 5 4 3 6 7 8 10 16 12 14 13 11 15 17 19 20 18 21 24 22 | 11 Example 15 13 19 25 19 24 10 28 11 5 26 11 13 7 11 13 16 11 9 5 | FELT GOOD ON MY LIPS THE MODAWI (CHRISTERERS) | 255 277 255 257 257 |
| | 23 1 1 2 5 4 3 6 7 8 10 16 12 14 13 11 15 17 19 20 18 21 24 22 23 | 11 Image: Second sec | FELT GOOD ON MY LIPS THE MODAWI (CHRINE REPRISE) | 255 cml 25 cm |

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| - | | 92 E | and the second |
| WEEK | LAST WEEK | WEEK | TITLE ARTIST (MPRINT / PROMOTION LABEL) |
| 0 | 1 | 8 | #1 ROPE swits FOO FIGHTERS (ROSWELL/RCA/RMS) |
| 2 | 2 | 24 | THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD, RED, GLASSNOTE) |
| 3 | 3 | 13 | HELP IS ON THE WAY |
| 4 | 4 | 6 | RISE AGAINST (DGC/INTERSCOPE) |
| 5 | 5 | 22 | SHAKE ME DOWN |
| 6 | 6 | 32 | CAGE THE ELEPHANT (DSP/JIVE/JLG) WAITING FOR THE END |
| - | | 1 | UNKIN PARK (MACHINE SHOP/WARNER BROS.) HOWLIN' FOR YOU |
| 0 | 9 | 15 | THE BLACK KEYS (NONESUCH/WARNER BROS.) TIGHTEN UP |
| 8 | 7 | 46 | THE BLACK KEYS (NONESUCH/WARNER BROS.) ADOLESCENTS |
| 9 | 13 | 2 | INCUBUS (IMMORTAL/EPIC) |
| 10 | 8 | 18 | PAPA ROACH (ELEVEN SEVEN) |
| 11 | 12 | 41 | SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP) |
| 12 | 10 | 45 | LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD RED GLASSNOTE) |
| 13 | 11 | 21 | DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC) |
| 14 | 17 | 3 | YOU ARE A TOURIST DEATH CAB FOR CUTIE (ATLANTIC) |
| 15 | 16 | 22 | AWAKE AND ALIVE SKILLET (ARDENT/ING/ATLANTIC) |
| 16 | 14 | 30 | DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) |
| 17 | 19 | 10 | RIP TIDE |
| 10 | 22 | 14 | PUMPED UP KICKS |
| 19 | 15 | 15 | FOSTER THE PEOPLE (STARTIME/COLUMBIA) ROLLING IN THE DEEP |
| 20 | 18 | 14 | ADELE (XL/COLUMBIA) MY BODY |
| - | | 1111 | YOUNG THE GIANT (ROADRUNNER/RRP) |
| 21 | 21 | 8 | SIXX: A.M. (ELEVEN SEVEN) GREATEST MAKE SOME NOISE GAINER BEASTIE BOYS (BROOKLYN DUST/CAPITOL) |
| 22 | 28 | 2 | GAINER BEASTIE BOYS (BROOKLYN DUST/CAPITOL) |
| 23 | 23 | 11 | THREE DAYS GRACE (JIVE/JLG) |
| 24) | 24 | 14 | HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE) |
| 25 | 27 | 9 | CHANGING THE AIRBORNE TOXIC EVENT (MAJORDDMO/ISLAND/IDJMG) |
| 26 | 29 | 14 | LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC) |
| 27 | 25 | 10 | UNDER COVER OF DARKNESS THE STROKES (RCA(RMG) |
| 28 | 26 | 18 | HESITATE STONE SOUR (ROADRUNNER/RRP) |
| 29 | 34 | 4 | WARRIOR DISTURBED (REPRISE) |
| 30 | 32 | 8 | SAIL |
| 31 | 31 | 11 | PEOPLE SAY |
| 32 | 36 | 7 | DIE TRYING |
| - | | 11 | ART OF DYING (INTOXICATION/REPRISE) |
| 33 | 35 | 13 | THE DECEMBERISTS (CAPITOL) WHEN YOU'RE YOUNG |
| 34 | 30 | | 3 DOORS DOWN (UNIVERSAL REPUBLIC) |
| 35 | 39 | 4 | FIX ME |
| 36 | 41 | 4 | 10 YEARS (UNIVERSAL REPUBLIC) |
| 37 | 37 | 6 | YOUNG BLOOD THE INVED AND INVOLUSION AND DEALED POLYDORUM DRSAL REPUBLICI |
| 38 | 38 | 18 | MONEY GRABBER FTZ & THE TANTRUMS (DANGERBIRD) |
| 39 | 42 | 6 | THE BALLAD OF MONA LISA PANICI AT THE DISCO (DECAYDANCE; FUELED BY RAMEN RRP) |
| 40 | 33 | 12 | PYRO KINGS OF LEON (RCA/RMG) |
| 41 | 44 | 6 | WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE)CAPITOL) |
| 42 | HOT | SHOT BUT | SICK ADELITAS WAY (VIRGIN/CAPITOL) |
| 43 | NE | EW | SO FAR AWAY |
| 44 | 50 | 2 | AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.) WHAT YA GONNA DO |
| 45 | | NTRY | HINDER (UNIVERSAL REPUBLIC) FROM THE CLOUDS |
| 46 | 47 | 2 | JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) MISS AMERICA |
| - | | | SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) |
| 47 | 46 | 3 | RADIOHEAD (TICKER TAPE/TBD/ATO/RED) |
| 48 | | EW | CODSMACK (UNIVERSAL REPUBLIC) |
| 49 | 43 | 10 | APOCALYPTICA FEAT. BRENT SMTIH (DRAGNET/JIVE/JLG) |
| 50 | 49 | 2 | SAD SONG THE CARS (HEAR/CMG) |
| ether | SCOT | as jite | fourth Active Rock No. 1, |
| "Cou | intry ! | Song | " scoots 2-1. The band |
| eviou | (200 | igner | d with debut entry "Fine Remedy" (2005) and |
| ake I | t" (20 | 007). | "Country" introduces the |
| nd's | Fifth s Bette | studio r Left | album, "Holding On to to Fray," due May 17. |
| | - mt | - | |

| ¢ A | | A | |
|--------|--------------|-----------------|---|
| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| 0 | 2 | 6 | #1 COUNTRY SONG 1WK SEETHER (WIND-UP) |
| 2 | 1 | 8 | ROPE FOO FIGHTERS (ROSWELL/RCA/RMG) |
| 3 | 3 | 20 | BURN PAPA ROACH (ELEVEN SEVEN) |
| 0 | 5 | 8 | LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN) |
| 5 | 4 | 28 | AWAKE AND ALIVE SKILLET (ARDENT/IND/ATLANTIC) |
| 0 | 6 | 26 | LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC) |
| õ | 7 | 11 | RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) |
| õ | 9 | 15 | HEAR ME NOW HOLLYWOOD UNDERD (A&M/OCTONE/INTERSCOPE) |
| õ | 12 | 6 | WARRIOR DISTURBED (REPRISE) |
| 10 | 10 | 12 | HELP IS ON THE WAY RISE AGAINST (DGC:INTERSCOPE) |
| 11 | 8 | 25 | DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC) |
| 12 | 13 | 11 | LOST IN YOU THREE DAYS GRACE (JIVE/JLG) |
| 13 | 14 | 19 | DIE TRYING ART OF DYING (INTOXICATION/REPRISE) |
| 14 | 16 | 7 | FIX ME 10 YEARS (UNIVERSAL REPUBLIC) |
| 15 | 15 | 29 | FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK) |
| 10 | 17 | 5 | MISS AMERICA SAVING ABEL (SKIDDCD/VIRGIN/CAPITOL) |
| Ø | 22 | 4 | SICK ADELITAS WAY (VIRGIN/CAPITOL) |
| 10 | 20 | 9 | FEED THE MACHINE RED (ESSENTIAL/RED) |
| 19 | 27 | 5 | FALLEN VOLBEAT (VERTIGD/UNIVERSAL REPUBLIC) |
| 20 | 23 | 3 | WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GODT/ROADRUNNER/BRP) |
| 21 | 32 | 2 | GREATEST GAINER ANONGED SEMENFOLD (HOPELESS/SIFE/MARKER BROS.) |
| 22 | 19 | 13 | MOVE YOUR BODY MY DARKEST DAYS (MVR/604/MERCURY/IDJMG) |
| 23 | 25 | 4 | WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC) |
| 24 | 24 | 10 | WHITE RABBIT EGYPT CENTRAL (FAT LADY/ILG) |
| 25 | 26 | 6 | BADASS SALIVA (ISLAND/IDJMG) |

HERITAGE ROCK TITLE

| F3 | 23 | 30 | |
|----|----|----|---|
| 0 | 1 | 8 | #1 ROPE awks FOO FIGHTERS (ROSWELL/RCA/RMG) |
| 2 | 2 | 24 | DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC) |
| 3 | 4 | 6 | COUNTRY SONG SEETHER (WIND-UP) |
| 0 | 5 | 8 | GREATEST LIES OF THE BEAUTIFUL PEOPLE GAINER SOC: A.M. (ELEVEN SEVEN) |
| 5 | 3 | 14 | WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC) |
| 6 | 6 | 34 | WORLD SO COLD THREE DAYS GRACE (JIVE/JLG) |
| 7 | 7 | 35 | PORN STAR DANCING |
| 8 | 8 | 41 | SAY YOU'LL HAUNT ME |
| 9 | 9 | 22 | HESITATE STONE SOUR (BOADBUNNER/BRP) |
| 10 | 10 | 28 | ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL) |
| 0 | 15 | 9 | RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL) |
| 12 | 13 | 24 | WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BRDS.) |
| 13 | 14 | 22 | GYPSY WOMAN JONATHAN TYLER & THE NORTHERN LIGHTS (F-STOP ATLANTIC) |
| 14 | 11 | 38 | LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC) |
| 15 | 12 | 26 | THE ANIMAL DISTURBED (REPRISE) |
| 16 | 16 | 17 | BURN PAPA ROACH (ELEVEN SEVEN) |
| Ø | 20 | 5 | MISS AMERICA SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL) |
| 18 | 17 | 11 | LOST IN YOU THREE DAYS GRACE (JIVE/JLG) |
| 19 | 18 | 13 | IT'S A PARTY BUCKCHERRY (ELEVEN SEVEN) |
| 20 | 19 | 4 | BU2B BUSH (ANTHEM/ATLANTIC) |
| 21 | 21 | 14 | GOD BLESS SATURDAY |
| 22 | 25 | 2 | WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP) |
| 23 | 24 | 4 | DIE TRYING ART OF DYING (INTOXICATION/REPRISE) |
| 24 | 22 | 13 | NOT STRONG ENOUGH APOCALYPTICA FEAT. BRENT SMTH (DRAGNET/JIVE/JLG) |
| 25 | 27 | 11 | COUNTRY BOY AMON LEWIS FEAT GEORGE JONES & CHARLIE DAMELS (STROUDAWRIOUS |

TOP 40, ADULT CONTENPORARY, ADULT TOP 40: 132, BI and BB stations, respectively, are electronically monitored 24 frours a day, 7 days a week 174 allorement post stations, including 55 **SATVRE POCK and 10 MBH/MAE BOCK** pandices, and electronically monitored 24 frours a day, 7 days a st capacitor on bilbawadibit for rules and espectancian 2010, Potentitatus Global Media, LLC and Nilesian Scantidscan Iur. Allrights nerved.

SONGS:

MAINS ROCK

Strings Better Left to Fray," due May 17.

Billboard, COUNTRY

HOT COUNTRY SONGS

| THIS | WEEK | AGO WEEKS | TITLE PRODUCER (SONGWRITER) | Artist | CERT. PEAK POSITION | | THIS WEEK | LAST WEEK | 2 WEEKS AGD WEEKS | | TITLE Artis Roducer (congwriter) imprint & number / promotion lab | | PEAK |
|------|------|--------------|---|---|---------------------------|---|--------------|--------------|-------------------------|------|--|---------|------|
| 0 | 2 | 4 23 | THIS EROBERS (D. RUCKER, F. ROBERS, K. DIOGLARDI) | Darius Rucker © CAPITOL NASHVILLE | 1 | | 26 | 33 | 37 | | AM I THE ONLY ONE Dierks Bentle IR STEWART (J BEAVERS J.R. STEWART () BENTLEY(© CAPITOL NASHVIL) | | 26 |
| 2 | 4 | 6 11 | LIVE A LITTLE B.CANNON,K.CHESNEY (S.MINDR,O.L.MURPHY) | Kenny Chesney | 2 | 22.5 | 27 | 28 | 29 | | AST NIGHT AGAIN Steel Magnol HUFF [J.S.JONES M.LINSEY,H.LINDGEY] @ BIG MACHI | ja | 27 |
| 3 | 5 | 8 17 | HEART LIKE MINE | Miranda Lambert | 3 | Artist scores his | 28 | 20 | 30 | G | COOD TO BE ME Uncle Kracker Featuring Kid Roc O TOP DOG ATLANTIC DIGGER PICTUR O TOP DOG ATLANTIC DIGGER PICTUR | | 21 |
| • | 7 | 9 31 | A LITTLE BIT STRONGER T.BROWN (L.LAIRD, H.LINDSEY, H.SCOTT) | Sara Evans | 4 | second No. 1 from "Charleston, S.C., | 29 | 30 | 31 2 | . V | VON'T BE LONELY LONG Josh Thompson A ALBRITTON, 6. DUCAS) @ COLUMB | n | 29 |
| 5 | 1 | 1 18 | COLDER WEATHER KSTEGALLZBROWN (ZBROWNWIDLRFETTE/LIDWREVCBOWLES) | Zac Brown Band | 1 | 1966" album and | 30 | 32 | 32 2 | | BEAUTIFUL EVERY TIME Lee Brid | 90 | 31 |
| 6 | 6 | 7 30 | WHAT DO YOU WANT D. BRAINARD, J. NIEMAN, R. BRADSHAW) | Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE | 6 | the fifth of his career, "Come Back | 31 | 39 | 49 | | DIRT ROAD ANTHEM Jason Aldea AkNOX (B.GILBERT,C. FORD) @ BROKEN BO | an W | 3 |
| 7 | 3 | 2 34 | ARE YOU GONNA KISS ME OR NOT | Thompson Square | 1 | Song," lead single | 32 | 35 | 38 | J | IUST FISHIN' Trace Adkir A KNOX (C BEATHARD M CRISWELL & M HILL) SHOW DOG-UNIVERS. | 18 | 3 |
| 0 | 10 1 | 10 15 | I WON'T LET GO | Rascal Flatts | 8 | from his latest set, led for two weeks | 33 | 34 | 33 | C | CRAZY GIRL Eli Young Ban AWRUCKE (LIBRICE LIROSE) O REPUBLIC (NASHVIL) | nd | 33 |
| 9 | 11 1 | 11 11 | WITHOUT YOU D. HUFFK, URBAN (D. PAHAMISH J. WEST) | Keith Urban | 9 | last fall. He will perform on "Late | 34 | 36 | 34 1 | . L | OVE DON'T RUN Steve Ho MILLER I JLEATHERS, B. GLOVER R. THILBODEAU; OC CU | ly | 3 |
| 10 | 14 1 | 16 | | rad Paisley Featuring Alabama | 10 | Night With Jimmy | 35 | 37 | 36 | K | KEEP IN MIND LoCash Cowboy STELLE (J STELLE S MINOR) @ STROUDAVARID | /5 | 3 |
| 1 | 12 1 | 15 19 | YOU LIE PWORLEY (8.HENNINGSEN, C.HENNINGSEN A.HENNINGSEN) | The Band Perry REPUBLIC NASHVILLE | 11 | Fallon" on April 25. | 36 | 41 | 43 | B | BAREFOOT BLUE JEAN NIGHT Jake Owe MOIR CLAWSON (DALTMAN E PASLAY I SAWCHUK) O R | en | 3 |
| 12 | 17 1 | 7 7 | MEAN N.CHAPMAN, I.SWIFT (I.SWIFT) | Taylor Swift | 12 | AN ADDA | 37 | 40 | 39 | A | A BUNCHA GIRLS Frankie Ballar (NDX (FBALLARD, BHAYSLIPD, DAVIDSON, R. AKINS) @ WARNER BROS./W) | rd | 3 |
| 13 | 15 1 | 13 11 | BLEED RED R DUNN (A DORFELL JAMES) | Ronnie Dunn Ø ARISTA NASHVILLE | 12 | No. C | 38 | 38 | 35 1 | In N | ME AND TENNESSEE Tim McGraw & Gwyneth Paltro Gallimore, TMCGraw & Gwyneth Paltro | w | 3 |
| 14 | 16 1 | 4 30 | FAMILY MAN K STEGALL (C.CAMPBELL, J.HENDERSON J.SHEWMAKE) | Craig Campbell ACOUSTIC PEACH/BISSER PICTURE | 14 | 100 | 39 | 42 | 40 | S | SONGS LIKE THIS Carrie Underwoo B.BRIGHT M. DODSON, J.FLOWERS, T.SHAPIRO) @ 19/ARISTA NASHVIL | d | 3 |
| 15 | 18 1 | 18 23 | I CAN'T LOVE YOU BACK C CHAMBERLAIN (C CHAMBERLAIN, C DANIELS J, HYDE) | Easton Corbin @ MERCURY | 15 | After bowing atop | 40 | 43 | 41 1 | 1 | I,000 FACES Randy Montan JUYCE IR MINITANA (LOUGLAS) @ MERCU | 18 | 3 |
| 16 | 19 2 | 21 10 | TOMORROW J.STROUD (C. YOUNB F.J.MYERS, A.SMITH) | Chris Young | 16 | Country Digital Songs | 41 | 44 | | C | COUNTRY MUST BE COUNTRYWIDE Brantley Gilbe | ort | 4 |
| 17 | 20 2 | 20 10 | IF HEAVEN WASN'T SO FAR AWAY JSTOVER (J) DAVIDSON A HATCH B JONES | Justin Moore @ VALORY | 17 | last issue (139,000 downloads), radio | 42 | 46 | 47 | N | MR. BARTENDER Bradley Gaski Incl. C. PENIACHIO (B. GASKIN) @ COLUME | in | 4 |
| 18 | 21 2 | 2 9 | AIR SOMEWHERE ELSE | Toby Keith SHOW DOG-DHIVERSAL | 18 | audience surges 4.2 | 43 | 45 | 44 | S | SHOTGUN GIRL The JaneDear Gir Inch (DLEVERETLD RUTTAN) O WARNER BROS MA | ls | 4 |
| 19 | 23 2 | 26 5 | AIR COUNTRY GIRL (SHAKE IT FOR ME) | Luke Bryan © CAPIFOL NASHVILLE | 19 | million impressions (up 89%), good for | 44 | 49 | 50 | T | THE REASON WHY Little Big Tow OCATIO, NASH CONTRACT, DOWN, KRARCHLDW//RKRARCKK.SCH.AM/W/PSAFET.IWESTBROOK CONTRACT, DOWN, KRARCHLDW//RKRARCKK, DOWN, CONTRACT, DOWN, CONTR | m | 4 |
| 20 | 22 2 | 3 16 | AIR LOOK IT UP POWER B CANNON (A PRESLEY A E OBRALL) | Ashton Shepherd | 20 | Greatest Gainer honors on this | 45 | 47 | 46 | L | ET IT RAIN LIDDELL, C. AINLAY (D. NAIL, J. SINGLETON) O MCA NASHYAL | ail | 4 |
| 21 | 31 | - 2 | GREATEST HONEY BEE GAINER S. HENDRICKS (B.HAYSLIRR. AKINS) | Blake Shelton | 21 | chart. Title moves | 46 | 51 | 51 | | VANNA TAKE YOU HOME ISENETIC IXAOSSIN M SERLETIC W MOBLEYI © EMBLEM WARNED BROS.WJ | 1a | 4 |
| 22 | 25 2 | 8 5 | TEENAGE DAUGHTERS B. SALLMORE, M. MCBRIDE, B. WARREN, B. WARREN, | Martina McBride BEPUBLIC NASHVILLE | 22 | 49,000 downloads (No. 4, down 64%) | 47 | 48 | 42 | V | VHY WAIT FOR SUMMER Walker Have Latimar (whaves.rwinker.d) © Capitol Inservice © Capitol Inservice | s | 4 |
| 23 | 27 2 | 25 29 | BAYMOND B. SALLMORE (B. ELDREDGE B. CRISLER) | Brett Eldredge Ø ATLANTIC WAR | 23 | -not unheard of | 48 | 50 | 52 | C | DLD SCHOOL INSPECTATION OF CHURCH INSPECTATION OF CHURCH WICH INSPECTATION OF REVEALED IN THE CHURCH INTERVALUE INTERVALU | KS | 4 |
| 24 | 26 2 | 27 | HOMEBOY JOYCE (CHURCH.C.BEATHARD) | | 24 | following such a high debut. | 49 | 52 | 53 | S | INTRA (C.WIDASC-TOWERING, C.C.WARDAN) | rs | 4 |
| 25 | 24 2 | 14 25 | I WOULDN'T BE A MAN FROGERS (R.M.BOURKE,M.REID) | Josh Turner MCA NASHVILLE | 24 | CO BUILDING DE L | 60 | 53 | 59 | A | INTERNA (2 MADDEE DAW, ALL CEREPLA, PLEENEN, KEENEN) COMMOND ON BEADS THAT MMEN Edons Edon Bright JS.BLACK.H.BLAYLOCK.C.GRAVITI.G.O'BRIEN) BIG MACHI | je i | 5 |

TOP COUNTRY ALBUMS

Title 5 EAK

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| WEEK | LAST WEEK | 2 WEEKS | WREKS DN CHT | ARTIST TILL IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | CERT. |
|------|--------------|-------------|-----------------|--|-------|
| 0 | HOT | SHOT BUT | 1 | ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98) Paper Airplane | |
| 2 | 1 | t | 24 | JASON ALDEAN BROKEN BOW 7697 (18.98) My Kinda Party | |
| 3 | 36 | 34 | 25 | GAINER BCA 72811/SMW (11.98) Country Strong | |
| 4 | 2 | 2 | 30 | ZAC BROWN BAND | • |
| 5 | 3 | 4 | 25 | TAYLOR SWIFT BIG MACHINE TS0300A (18.98) (* Speak Now | 3 |
| 0 | 6 | 3 | zz | RASCAL FLATTS BIG MACHINE REGIGUA (13.98) Nothing Like This | |
| 7 | 4 | 5 | 84 | LADY ANTEBELLUM CAPITOL NASHVILLE 87702 (18.88) Need You Now | ۵ |
| 8 | 5 | 6 | 6 | SARA EVANS RCA 46693/SNN (10.98) Stronger | |
| 9 | 8 | 11 | 27 | THE BAND PERRY REPUBLIC NASHVILLE 014838/UMRS (10.98) The Band Perry | • |
| 10 | 7 | 7 | 28 | SUGARLAND MERCHY 014/58* UMBR (1358) ⊕ The Incredible Machine | |
| 11 | 10 | 8 | 7 | AARON LEWIS STROUDAVARIOUS 01012 (7.95) Town Line (EP) | |
| 12 | 9 | 9 | н | MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98) Revolution | |
| 13 | 13 | 13 | 126 | ZAC BROWN BAND RURENDER POTIFICHING ROMANTIAINC STREETING H398 | B |
| 1 | 12 | 10 | 10 | THOMPSON SQUARE STONEY CREEK 7677 (13.98) Thompson Square | |
| 15 | 11 | 12 | 29 | KENNY CHESNEY Homingway's Whiskey | • |
| 16 | RE-E | NTRY | 11 | BNA 57445/SMW (11.98) ⊕ Filemining/way s Writekey SOUNDTRACK Curry Storp NoeNias From The Nation Pidare | |
| 17 | 16 | 18 | 23 | BLAKE SHELTON Logdet The Best Of Blake Shelton | |
| 10 | 17 | 14 | 20 | TIM MCGRAW Number One Hits | |
| 19 | 18 | 15 | 6 | KENNY ROGERS The Love Of God | |
| 20 | 21 | 22 | 77 | DARIUS RUCKER Charleston SC 1966 | |
| 21 | 19 | 16 | 30 | BILLY CURRINGTON Enjoy Yourself | |
| 22 | 24 | 20 | 40 | JERROD NIEMANN here lared & The Herer here | |
| 23 | 14 | -0 | 2 | CRAIG CAMPBELL Craig Comphell | |
| 24 | 20 | 23 | ton | ACOUSTIC PEACH E25571BIGGER PICTUPE (18.96) Chang Campbell ERIC CHURCH Carolina | |
| 25 | 20 | 33 | | CAPITOL NASHVILLE 20810* (12.98) | |
| 25 | 40 | 33 | - 010 | All About Tonight (EP) | |

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHT | ARTIST TITLE | CERT | PEAK |
|--------------|--------------|----------------|-----------------|--|------|------|
| 26 | 22 | 21 | 2Z | KEITH URBAN CAPITOL NASHVILLE 47695 (11.98) Get Closer | • | 2 |
| 27 | 23 | 17 | 24 | BRAD PAISLEY ARISTA NASHVILLE 75878:SMN (11.58) Hits Alive | • | 4 |
| 28 | 27 | 24 | 55 | EASTON CORBIN MERCURY 013644/UMGN (10.98) Easton Corbin | | 4 |
| 29 | 26 | 19 | 4 | VARIOUS ARTISTS (ZINEPAK 70035 EX (8,08) 48 Acceny D'Conty Nust Awass Edusive Still ACM Spolight | | 19 |
| 30 | 25 | 25 | 21 | ALAN JACKSON ARISTA MASHVILLE 76581/SMRI (11.98) 34 Number Ones | • | 7 |
| 31 | 32 | 28 | 4 | BILLY CURRINGTON MERCURY 015280/UME (7.98) Icon: Billy Currington | | 22 |
| 32 | 29 | 37 | 58 | ZAC BROWN BAND SUTHEN GROUNDATLATIC SET BAD (5 SR COMO) + Pass The Jar: Live | | 2 |
| 33 | 31 | 26 | 4 | JOSH TURNER MCA NASHVILLE 015348/UME (7.98) Icon: Josh Turner | | 20 |
| 34 | 15 | 27 | 76 | CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98) Play On | 2 | 1 |
| 35 | 30 | 30 | 25 | REBA SURSTRUCK RNE2004/R/CRY (13.56) € All The Women I Am | | 3 |
| 36 | 33 | 31 | 218 | TOBY KEITH SHOW DOG-UNIVERSAL 014492 (5.98) Bullets In The Gun | | 1 |
| 37 | 35 | 32 | 14 | STEEL MAGNOLIA BIG MACHINE SM0100A (10.98) Steel Magnolia | | 3 |
| 38 | 34 | - | 2 | THE JUDDS | | 34 |
| 39 | 38 | 29 | 4 | JOSH KELLEY Georgia Clay | | 16 |
| 40 | 37 | 35 | 35 | TRACE ADKINS Cowboy's Back In Town | | 1 |
| 6 | 42 | 40 | 62 | JOSH TURNER Haywire | | 2 |
| 42 | 40 | 50 | 50 | JOHNNY CASH Amarican VI: Aint No Grave | | 2 |
| 43 | 43 | 46 | 57 | BRANTLEY GILBERT Halfway To Heaven | | 19 |
| 44 | 41 | 39 | 31 | JAMEY JOHNSON The Gulter Song | | 1 |
| 45 | 44 | 41 | 57 | COLT FORD Chickon & Bicquite | | 8 |
| 46 | 39 | 38 | | THE JANEDEAR GIRLS. The JaneDear Girls | | 10 |
| | | 12.2 | | WARNER BROS, 518448/WMN (13.98) | | |
| 47 | 45 | 42 | RAI . | SHOW DOG-UNIVERSAL 815198 (7.98) Greatest Hits | | 12 |
| 48 | 65 | - | 2 | SETTER CAPITOL WASHALLE OB HIS CAPITOL (7 SB) TO GREAT SKILLS | | 48 |
| 49 | 49 | 45 | 8 | LIST REMARTISTER STATES KMAG YOYO (& Other American Stones) | | 12 |
| 50 | 47 | 47 | 27 | THE DEFINITION OF THE DEFINITIVE Greatest Hits: Til The Last Shots Fired | | 12 |

BLUEGRASS ALBUMS"

| NEEK | LAST WEEK | WEEKS ON CHT | ARTIST Title | CERT. |
|------|--------------|-----------------|---|-------|
| 0 | 12 | 2 | #1 ALISON KRAUSS & UNIOPN STATION Paper Airplane | |
| 2 | 1 | 5 | STEVE MARTIN AND THE STEEP CANYON RANGERS Rare Bird Alert 40 SHARE/ROUNDER 610660*/CONCORD | |
| 3 | 2 | 46 | DIERKS BENTLEY Up On The Ridge CAPITOL NASHVILLE 85410* | |
| 4 | 3 | 53 | TRAMPLED BY TURTLES Palomino BANJODAD 07* | |
| 5 | R | EW | PRESERVATION HALL JAZZ BAND & THE DEL MCCOURY BAND American Legacies MCCOURY 0015* | |
| 6 | 9 | 14 | THE GRASCALS The Grascals & Friends: Country Classics With A Bluegrass Spin CRACKER BARREL 1002 EX/BLUEGRASCAL | |
| 7 | 4 | 10 | THE WAILIN' JENNYS Bright Morning Stars RED HOUSE 234 | |
| 0 | 7 | 6 | SIERRA HULL Daybreak | |
| 0 | 8 | 4 | TOMMY SHAW The Great Divide PAZZO 233 | |
| 10 | 5 | 30 | STEVE IVEY Best Of Bluegrass INI 0017/SONOMA | |

BETWEEN THE BULLETS 'AIRPLANE' FLIES HIGH



With her third-biggest sales week, Alison Krauss reunites with her longtime band Union Station for her first No. 1 on Top Country Albums (and her third on Top Bluegrass Albums) as "Paper Airplane" pops on with 83,000 copies sold. It's also

the first No. 1 country album without an accompanying single on Hot Country Songs since Johnny Cash's "American V: A Hundred Highways" in 2006. Krauss twice sold better-"Raising Sand" (with Robert Plant) bowed with 112,000 copies in 2007, and "Lonely Runs Both Ways" sold 86,000 during Christmas week in 2004. -Wade Jessen

R&B/HIP-HOP Billboard. APR 30 2011

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3

MAINSTREAM

ARTIST (IMPRINT/ PROMOTION LABE)

NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNI

3 13 ALL OF THE LIGHTS

4 17 6 FOOT 7 FOOT

LOOK AT ME NOV

ARTIST

#1 12

2 10 DID IT ON'EM

| | | | OP R&B/HIP-HOP | |
|----------|----------|------|--|---|
| C | | A | LBUMS | |
| e Ma | Lä | CHT | ARTIST | |
| IHAN I | T LAS | E WE | TITLE IMPRINT / DISTRIBUTING LABEL | |
| 1 | 2 | 3 | AWKS ROLLING RIPERS ROSTRUM WIT ANTIC 52709/46 CHRIS BROWN | |
| 3 | HOT | SHOT | FA.M.E. JIVE 86067/JLB ATMOSPHERE | |
| 4 | 3 | 4 | THE FAMILY SIGN RHYMESAVERS 0130* KIRK FRANKLIN | |
| 6 | 6 | 22 | HELLO FEAR FO YO SOUL/VERITY 77917/JLG GREATEST RIHANNA FAINER LOUD SRP/DEF JAM 014927/IDJMG (#) | |
| 6 | 4 | 4 | JENNIFER HUDSON | 1 |
| 7 | 8 | 21 | I REMEMBER ME ARISTA 60819/RMG (*) | |
| 8 | 10 | 44 | PINK FROM YOUNG MOLEY CASH MOVEY UNMERSAL MOTOWN DISE21 YUMFG EMINEM RECOVERY WEB SHADY: AFTERMATH INTERSCOPE 014411*13A | |
| 9 | 9 | 6 | LUPE FIASCO LASERS 1ST & 15TH/ATLANTIC 520870*/AG | |
| 10 | 7 | 3 | MARY MARY SOMETHING BIG MY BLOCK COLUMBIA 62330 SONY MUSIC | |
| 11 | 11 | 7 | MARSHA AMBROSIUS | |
| 12 | 14 | 20 | MIGUEL ALLI WANT IS YOU BLACK ICE/BYSTORM/UNE 75487/JLG | |
| 13 | 5 | 2 | JIM JONES CAPO EONE 2115 | |
| 14 | 13 | 3 | SNOOP DOGG DOGGUMENTARY DOGGYSTYLE/PRIORITY 07952/CAPITOL | |
| 15 | 15 | 22 | KANYE WEST WY BEAUTIFUL DARK TWISTED FINTINGY FOC-AFELLAGEF JAMEN 4656*10JAG® | |
| 16 | 19 | 23 | CEE LO GREEN THE LADY KILLER RADICULTURE 525601/ELEKTRA | |
| 17 | 16 | 29 | LIL WAYNE I am not a human being cash none-yunnersal mutumi diskooning | • |
| 18 | 17 | 18 | R. KELLY LOVE LETTER JIVE 80874/JLG | • |
| 19 | 12 | 2 | MINT CONDITION 7 CAGED BIRD 5787/SHANACHIE | |
| 20 | 20 | 4 | GUCCI MANE THE RETURN OF MR. 2016 & 1017 BRICK SQLAD 527274 WARNER BROS. | |
| 21 | 22 | 31 | TREY SONGZ PASSION, PAIN & PLEASURE SONGBOCKATLANTIC 524539/46 (*) | • |
| 22 | 25 | 36 | KEM INTIMACY: ALBUM III UNIVERSAL MOTOWN 014469 UNRG ① | |
| 23 | 27 | 28 | WAKA FLOCKA FLAME FLOCKWELI 1917 BRICK SOLADIASYLLIM 522740WARNER BRICS. | |
| 24 | 26 | 45 | DRAKE THNK NE LATER 10, NG MOTE? CASH NOVE? UM FISAL NOTDIN O HO25 UM FI | |
| 25 | 28 | 17 | KERI HILSON NO BOYS ALLOWED MOSLEY/ZONE 4 INTERSCOPE 01508816A | |
| 26 | 21 | 4 | BOBBY V FLY ON THE WALL BLU KOLLA DREAMS 48451/CAPITOL | |
| 27 | 30 | 19 | T.I. NO MERCY BRAND HUSTLE/ATLANTIC 523753*/AG | • |
| 28 | 37 | 18 | DIDDY - DIRTY MONEY LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014281/IGA JEREMIH | _ |
| 29 | 34 | 29 | ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG | - |
| 30 | 29 | 17 | BEST NIGHT OF MY LIFE J 54860/RMG | |
| 31 | 33 | 5 | GIVE THE DRUMMER SOME LASALLE, INTERSCOPE 015284*/15A | - |
| 32 | 39 | 23 | WWW THE NOON DEGWID (GODD, UM ERSAL NOTION 114687-UMB (*) RICK ROSS | |
| 33 | 35 | 39 | TEFLON DON MARBACHSLIP-M-SLIDE DEF JAM 014365*10JMG E-40 | - |
| 34 | 23 | 3 | REVENUE RETIREMIN: GRIVEYARD SHIFT HEAVY ON THE GRIND 24 KEYSHIA COLE | |
| 35 36 | 36 | 17 | CALLING ALL HEARTS GEFFEN 015108/IGA E-40 | |
| 30 | 38 | 3 | REVENUE RETRIEVIN: OVERTIME SHIFT HEAVY ON THE GRIND 23 TANK | 1 |
| 37 | 38 53 | 18 | NOW OR NEVER MOSAME/SONG DMIASTY/WTLA/ITC 525214/WG MICHAEL JACKSON | |
| 39 | 31 | 3 | MICHAEL MJJ/EPIC 66773/SONY MUSIC BONEY JAMES | - |
| 40 | 32 | 3 | CONTACT VERVE FORECAST 015375/VG | |
| 41 | 43 | 19 | ON AND ON AND BEYOND ROSTRUM DIGITAL EX | |
| 42 | 41 | 22 | JUST CHARLIE P MUSIC/JIVE 81696/JLB | |
| 43 | 40 | 6 | 5.0 DERRTY/UNIVERSAL MOTOWN 014991/UMRG RAEKWON | |
| 44 | 49 | 21 | SHAOLIN VS. WU-TANG ICE H20 94906 JAY-Z | |
| 45 | 62 | 3 | HTS COLLECTION: VOL. ONE FOC NATION DEF JAM 013821*10JMS PACE SWV SETTER SOUL: SW SONY MUSIC CMG 84577/SONY MUSIC | |
| 46 | 42 | 21 | SEANTER SOUL SWY SCHY MUSIC CMG 84577/50HY MUSIC NE-YO LIBRA SCALE DEF JAM 014697/IDJMG (*) | |
| 47 | 44 | 4 | PHAROAHE MONCH WAR. (WE ARE RENEGADES) WAR. MEDIA 2165 DUCK DOWN | |
| 48 | 60 | 3 | VARIOUS ARTISTS SLOW JAM HITS SONOMA 0015 | |
| 49 | N | w | NOEL GOURDIN FRESH: THE DEFINITION MASS APPEAL 2141/EDNE | |
| 50 | 50 | | USHER RAYMOND V RAYMOND LAFACE 61552/JL6 | - |
| | | | RATMOND V RATMOND CAPACE 61552/JC6 | |

Marsha Ambrosius reaches the top of Adult R&B for the first time as "Far Away" skips 3-1 in its 20th week on the list (1,800 spins, up 14%, according to Nielsen BDS), Debut solo set "Late Nights & Early Mornings" opened at No. 1 on Top R&B/Hip-Hop Albums in the March 19 issue

| | 6 | 7 | 8 | ROLL UP |
|---|----|------|------|--|
| | | | | WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP) SURE THING |
| | 6 | 9 | 11 | MIGUEL (BLACK ICE/BYSTDRM/JIVE/JLG) |
| | 7 | 5 | 14 | TREY SONGE (SONGBOOK/ATLANTIC) |
| | 8 | 10 | 7 | RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG) |
| | 9 | 6 | 19 | MOMENT 4 LIFE NOR MINUFERE DRIVE (COLING MORE (CASH MORE/LINVERSAL MOTOW) LIMPE) |
| | 10 | 8 | 10 | GROVE ST. PARTY WWA ROCKA RAME FEAT KEED GOTTI (M17 SPICK SCURA/NSYLUM/MARKER SPICE) |
| | 11 | 12 | 10 | BRING IT BACK TRAVIS PORTER (PORTER HOUSE/JIVE/JLG) |
| | 12 | 11 | 24 | DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG) |
| | 13 | 15 | 9 | HUSTLE HARD AGE HOOD (WE THE BEST/DEF JAM/IDJMG) |
| | 14 | 16 | 7 | FAR AWAY MARSHA AMBROSIUS (J/RMG) |
| | 15 | 13 | 24 | NO BS |
| | 16 | 19 | 3 | CHRIS BROWN (JIVE/JLG) SHE AIN'T YOU CHRIS BROWN (JIVE/JLG) |
| | 17 | 21 | 6 | MY LAST BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG) |
| | 18 | 26 | 4 | RE MOTIVATION |
| | 19 | 17 | 11 | WHERE YOU AT |
| | 20 | 22 | 6 | JENNIFER HUDSON (ARISTA/RMG) YOUR LOVE |
| | | | | DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BDY/INTERSCOPE) |
| | 21 | 23 | 3 | LIL WAYNE FEAT RICK ROSS (CASH NONEY/UNNEPSAL MOTOMVU//FIGE CUPID |
| | 22 | 28 | 4 | LIOYD FEAL AWESONE JONES (YOUNG GOLDE ZONE 4 INTERSCOPE) |
| | 23 | 25 | 9 | LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL) |
| | 24 | 29 | 5 | ONE NIGHT STAND KERI HILSON FEAT. CHRIS BROWN (MOSLEY/20NE 4/WTERSCOPE) |
| | 25 | 20 | 11 | WELCOME TO MY HOOD DJ KHALED (WE THE BEST CASH MONEY UM/RESAL MOTOWN UM/RES) |
| | 26 | 34 | 2 | SOMEONE TO LOVE ME (NAKED) MARY J BLIDE FEAT DIDDY & UL WARNE (MATRIAACH UEPFENINTERSOOPE) |
| | 27 | 30 | 8 | MY GIRL MINDLESS BEHAVIOR (STREAMLINE CONJUNCTION INTERSCOPE) |
| | 28 | 39 | 2 | BEST NIGHT OF MY LIFE JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG) |
| | 29 | 27 | 11 | TAKE ME AWAY KEYSHIA COLE (GEFFEN/INTERSCOPE) |
| | 30 | 33 | 6 | WALKING MARY MARY (MY BLOCK/COLUMBIA) |
| | 31 | 31 | 12 | THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC) |
| | 32 | 32 | 5 | GOIN STEADY ROCKO (A-1) |
| Ð | 33 | 35 | 5 | WHAT YO NAME IZ KIRKO BANGZ (LMG/UNAUTHORIZED/WARNER BROS.) |
| | 34 | 36 | 8 | ALL YOUR LOVE K' LA (MUSIC LINE/DJMG) |
| | 35 | 38 | 5 | GONE AND NEVER COMING BACK MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG) |
| | 36 | 37 | 2 | HOW MANY TIMES K. MICHELLE (HTZ COMMITTEE/JIVE/JLG) |
| | 37 | 40 | 9 | ANYTHING MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC) |
| | 38 | NE | W | PLATINUM |
| | 39 | NE | EW | SHOOP DOGG FEAL R. KELLY (DOGGYSTYLE) PRIORITY/CAPITOL) WE CAN GET IT ON YO GOTTI FEAT. CIARA (INEVITABLE) |
| | 40 | RE-E | NTRY | LOVE LETTER |
| | | | | R. KELLY (JIVE/JLG) |
| | BE | ту | VEI | EN THE BULLETS |
| | _ | | | |
| | A | | ľ | IOSPHERE SEI |
| | | | _ | Minnear |
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| | | | 1 | opens at |
| | | | | Scan. Th You Len |
| | 1 | | - | rou Len |

| N M | Â | | RI | нутнміс |
|-----------------------------|--------------|--------------|-----------------|---|
| L) | THIS WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT/ PROMOTION LABEL) |
| V Busta Rhymes (JMC/JLG) | 1 | 1 | 21 | #1 DOWN ON ME swics JEREMIH FEAT, 50 CENT (MICK SCHULTZDEF JAMIDJM3) |
| MERSAL MOTOWINUMPIGE | 2 | 2 | 11 | S&M RIHANNA (SRP/DEF JAM/IDJMG) |
| (IDJMG) | 3 | 4 | 10 | LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG |
| and a second second second | 4 | 3 | 18 | MOMENT 4 LIFE NEX NINA FEAT DRAKE (YOUNS VOILEY CASH MOMEY UNVERSAL MOTOWN) |
| WERSAL MOTOWN/UMPIG) | 6 | 5 | 7 | GREATEST E.T. |
| RP) | 6 | 7 | 12 | CAINER KATY PERRY FEAT. KANYE WEST (CAPITOL) THE SHOW GOES ON |
| ILG) | 0 | | | ALL OF THE LIGHTS |
| | 0 | 6 | 15 | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) |
| AL REPUBLIC/UMRG | 8 | 8 | 13 | NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.) |
| EYLMMERSAL MOTOWN/LMIRE) | 9 | 9 | 7 | ROLL UP WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP) |
| ECUADASYLUN/WARNER BROS) | 10 | 12 | 10 | I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH INTERSCOPE) |
| E/JLG) | 11 | 16 | 7 | JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE) |
| | 12 | 10 | 15 | F**K YOU (FORGET YOU) |
| TZ/DEF JAM/IDJMG} | 13 | 15 | 5 | CEE LO GREEN (RÀDICULTURE/ELEKTRA/ATLANTIC) |
| JJM6) | 14 | 14 | 11 | WRITTEN IN THE STARS |
| | | | | THE TEMPAN FEAT BIC TURNER DISTURBING LONDON PRANCPHONE CAPITOL |
| | 15 | 11 | 20 | KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE) |
| | 16 | 19 | 8 | ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG) |
| D./DEF JAM/IDJMG) | 17 | 22 | 4 | GIVE ME EVERYTHING PITBULL FEAT NEYD, AFROLWCK & NAYER (MR. 305/POLO GROUNDSU/PMG) |
| MATERSAL MOTOWIVUMING | 18 | 17 | 16 | 6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEYUM/VERSAL MOTOWN) |
| | 19 | 13 | 20 | TONIGHT (I'M LOVIN' YOU) ENROLE IGLESIAS FEAT LUDACRIS & OL FRANK E (UNIVERSAL REPUBLIC) |
| | 20 | 24 | 5 | TILL THE WORLD ENDS |
| (BAD BOY/WTERSCOPE) | 21 | 23 | 4 | BRITNEY SPEARS (JIVE/JLG) MY LAST |
| INERSAL MOTOWN/UMREE | | | | BIG SEAN FEAT, CHRIS BROWN (5.0.0.D./DEF JAM/IDJMG) ROCKETEER |
| DE/20NE 41NTERSCOPE | 22 | 18 | 20 | FAR*EAST MOVEMENT FEAL RYAN TEDDER (CHERRYTREE WITERSCOPE) RACKS |
| (CAPITOL) | 23 | 31 | 2 | YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC) |
| EY/20NE 4/INTERSCOPE) | 24 | 26 | 8 | BLOW KESHA (KEMDSABE/RCA/RMS) |
| D MERSAL MOTOWN UMPG) | 25 | 20 | 11 | MORE USHER (LAFACE/JLG) |
| E (NAKED) | 26 | 30 | 3 | THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC) |
| Charles and a second | 27 | 35 | 2 | PARTY ROCK ANTHEM |
| JUNCTION/INTERSCOPEL | 28 | 33 | 3 | UNFAD FERT LAUPEN REWIETT & BOOMBOOK (PAPE) FROM WILL LANCHERFY FEEL MERSCOPE, BOOM |
| (G) | 29 | | 14 | SNOOP DOGG FEAT T-PAIN (DOGGYSTYLE/PRIORITY/CAPITOL) HOLD IT AGAINST ME |
| 1 | - | 28 | | BRITNEY SPEARS (JIVE/JLG) BRING IT BACK |
| | 30 | 36 | 3 | TRAVIS PORTER (PORTER HOUSE/JIVE/JLG) |
| | 31 | 34 | 6 | BOW CHICKA WOW WOW MIKE POSNER FEAT. UL WAYNE (J/RMG) |
| | 32 | 27 | 9 | FEEL LOVE SEAN GARRETT FEAT, J. COLE OR DRAKE (BET I PENNED IT/COLUMBIA) |
| WARNER BROS.) | 33 | 32 | 18 | STEREO LOVE EDWARD MAYA & VIKA JIGULINA (ULTRA) |
| | 34 | 37 | 17 | YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG) |
| MING BACK | 35 | 40 | 2 | BOYFRIEND |
| TOWN/UMRG) | 36 | 39 | 2 | BIG TIME RUSH (NICKELODEON/COLUMBIA) BEST LOVE SONG |
| JLG) | | 03 | - | T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG) |

40 NEW

38 3 39

| | | | ninanna (Shr/DEF 3AN(ID3ND) |
|--------|----|----|--|
| 3 | 4 | 10 | LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG) |
| 4 | 3 | 18 | MOMENT 4 LIFE HOX WIND FOR DRAFE (YOURS VOILEY CASH MOMEY UNVERSAL MOTOWIO) |
| 6 | 5 | 7 | GREATEST E.T. GAINER KATY PERRY FEAT. KANYE WEST (CAPITOL) |
| 6 | 7 | 12 | THE SHOW GOES ON LUPE FIASCO (1ST & 15TH(ATLANTIC) |
| 0 | 6 | 15 | ALL OF THE LIGHTS |
| 8 | 8 | 13 | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG) BACKSEAT |
| × | | | NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.) ROLL UP |
| (9) | 9 | 7 | WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP) |
| 10 | 12 | 10 | I NEED A DOCTOR DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH INTERSCOPE) |
| 11 | 16 | 7 | JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE) |
| 12 | 10 | 15 | F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC) |
| 13 | 15 | 5 | DID IT ON'EM |
| 14 | 14 | 11 | WRITTEN IN THE STARS |
| | | | THE TEMPAR FEAT. ENCTURER (DSTURBING LONDON PROLOPHONE CAPITOL) |
| 15 | 11 | 20 | KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE) |
| 16 | 19 | 8 | ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG) |
| 17 | 22 | 4 | GIVE ME EVERYTHING PITBULL FEAT. NEYO, AFROMOK & NAYER (MR. 305 POLO GROUNDS/JFME) |
| 18 | 17 | 16 | 6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN) |
| 19 | 13 | 20 | TONIGHT (I'M LOVIN' YOU) ENROLE IGLESIAS FEAT LUDACRIS & OL FRANK E (UNVERSAL REPUBLIC) |
| 20 | 24 | 5 | TILL THE WORLD ENDS BRITNEY SPEARS (JIVE/JLG) |
| 21 | 23 | 4 | MY LAST BIG SEAN FEAT. CHRIS BROWN (6.0.0.D./DEF JAM/IDJMG) |
| 22 | 18 | 20 | ROCKETEER FAR*EAST MOVEMENT FEAT. INVAN TEDDER (CHERRYTREE/WITERSCOPE) |
| 23 | 31 | 2 | RACKS YC FEAL FUTURE (BIG PLAY/UNIVERSAL REPUBLIC) |
| 24 | 26 | 8 | BLOW KESHA (KEMDSABE/RCA/RMS) |
| 25 | 20 | 11 | MORE |
| 26 | 30 | 3 | USHER (LAFACE/JLG) THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC) |
| 27 | 35 | 2 | PARTY ROCK ANTHEM |
| 28 | 33 | 3 | UNFAD FERT LAUFEN BEDIETT & BOOMBOCK (PARTY FRICK WILL LAUCHERFY FREE MTERSCOFE) BOOM |
| 11.000 | | | SHOOP DOGG FEAT T-PAIN (DOGGYSTYLE/PRIORITY/CAPITOL) |
| 29 | 28 | 14 | BRITNEY SPEARS (JIVE/JLG) BRING IT BACK |
| 30 | 36 | 3 | TRAVIS PORTER (PORTER HOUSE/JIVE/JLG) |
| 31 | 34 | 6 | BOW CHICKA WOW WOW MIKE POSNER FEAT. LIL WAYNE (J/RMG) |
| 32 | 27 | 9 | FEEL LOVE SEAN GARRETT FEAT. J. COLE OR DRAKE (BET I PENNED IT.COLUMBIA) |
| 33 | 32 | 18 | STEREO LOVE EDWARD MAYA & VIKA JIGULINA (ULTRA) |
| 34 | 37 | 17 | YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG) |
| 35 | 40 | 2 | BOYFRIEND BIG TIME RUSH (NICKELODEON/COLUMBIA) |
| 36 | 39 | 2 | BEST LOVE SONG T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JWE/JLG) |
| 37 | N | EW | SHE AIN'T YOU |
| 38 | 25 | 10 | CHRIS BROWN (JIVE/JLB) BORN THIS WAY |
| - 00 | 20 | U | LARK GARA JOYNE AND DUE AVAILANT DUE TO TE DECORDE. |

ADULT R&B STATE ARTIST (IMPRINT/ PROMOTION LABEL) 3 20 #1 FAR AWAY MARSHA AMBROS 1 21 LOVE LETTER

| 25 | NEW | | GG SO IN LOVE JILL SCOTT FEAT ANTHONY HAMILTON (WARNER BROS.) |
|----|-----|----|---|
| 24 | 30 | 9 | BEST NIGHT OF MY LIFE JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG) |
| 23 | 22 | 6 | YOUR BODY IS THE BUSINESS AVANT (VERVE FORECAST/VERVE) |
| 22 | 19 | 32 | ONE IN A MILLION NE-YO (DEF JAM/IDJMG) |
| 21 | 21 | 4 | LOVE FACES TREY SONGE (SONGBOOK/ATLANTIC) |
| 20 | 20 | 5 | IF IT'S LOVE KEM FEAT. CHRISETTE MICHELE (UNIVERSAL MOTOWN/UMRG) |
| 19 | 18 | 10 | GOOD MAN RAPHAEL SAADIO (COLUMBIA) |
| 18 | 23 | 2 | PIECES OF ME LEDISI (VERVE FORECAST/VERVE) |
| 17 | 17 | 8 | BABY JAGGED EDGE (SLIP-N-SLIDE/CAPITOL) |
| 16 | 16 | 15 | ALL ABOUT THE SEX (IT AINT ALL ABOUT THE SEX) DONELL JONES (CANDYMAN(EQNE) |
| 15 | 14 | 10 | BEAUTIFUL NOEL GOURDIN (MASS APPEAL/EONE) |
| 14 | 15 | 13 | CAUGHT MY EYE MINT CONDITION (SHANACHIE) |
| 13 | 11 | 22 | NEVER WANT TO LIVE WITHOUT YOU ERIC BENET (REPRISE/WARNER BROS.) |
| 12 | 12 | 7 | ANYTHING MUSIQ SOULCHILD FEAT. SWIZZ BEATS (ATLANTIC) |
| 11 | 13 | 14 | GONE AND NEVER COMING BACK |
| 10 | 5 | 24 | LAY WITH YOU EL DEBARGE FEAT. FAITH EVANS (GEFFEN/INTERSCOPE) |
| 9 | 10 | 14 | NOT MY DADDY KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO) |
| 8 | 9 | 13 | I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG) |
| 7 | 7 | 39 | SHARE MY LIFE KEM (UNIVERSAL MOTOWN/UMRG) |
| 6 | 8 | 14 | 4EVERMORE ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE) |
| 5 | 4 | 31 | YOU ARE CHARLIE WILSON (P MUSIC/JNE/JLG) |
| 4 | 6 | 22 | WALKING MARY MARY (MY BLOCK/COLUMBIA) |
| 3 | 2 | 12 | WHERE YOU AT JENNIFER HUDSON (ARISTA/RMG) |
| 2 | 1 | 21 | R. KELLY (JIVE/JLG) |

RAP SONGS 1 10 #1 LOOK AT ME NOW 2WXSS CHRIS BROWN FEAT UL WAYNE & BUSTA RHYMES UNE 0 3 15 ALL OF THE LIGHTS KANYE WEST IROC-A-FELLA DEF JAM/IDJMG) 2 19 MOMENT 4 LIFE 2 3 6 7 ROLL UP OLING MONEY/CASH MONEY/UNIVERSAL MOTOWN WIZ KHALIFA (ROSTRUM/ATLANTIC 4 9 DID IT ON'EM NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNMERSAL MOTOWN) 5 18 6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWIN) 7 11 THE SHOW GOES ON LUPE FIASCO (1ST & 15TH/ATLANTIC 9 5 RACKS YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC) 8 NO HANDS WAKA FLOCKA FLAME (1017 BRICK SOLIAD VASYL LIM WARNER BROS.) 8 32 9 GG MY LAST BIG SEAN FEAT. CHRIS BI 10 16 4 11 9 GROVE ST. PARTY 11 WAKA FLOCKA FLAME FEAT KEED GOTTI (1017 BFIC) ER BROS 10 26 YOU BE KILLIN EM 12 DLOUS (DESERT STORM/DEF JAM/IDJ 12 10 BACKSEAT 13 NEW BOYZ FEAT. THE CATARACS & DEV (SHOTT 13 8 HUSTLE HARD 14 BEST/DEF JAM/ID. 14 9 BRING IT BACK 15 TRAVIS PORTER (POR HOUSE/JIVE/JLG 17 6 I NEED A DOCTOR DR. DRE FEAT EMINEM & SKYLAR GREY (AFTERMATH INTERSCOPE) 16 22 2 JOHN LIL WAYNE FEAT. RICK ROSS (CASH MONEY UNIVERSAL MOTOWN) 17 15 30 ASTON MARTIN MUSIC RDX R05 FEAL DRIVE & OPRISETTE MICHELE (MICHO 18 20 9 LOYD BANKS FEIT IN WOST 19 LLOYD BANKS FEAT. JEREMIH (& UNIT/CAPITOL 19 27 BLACK AND YELLOW 20 CRRP GIVE ME EVERYTHING NEW 21 TBULL FEAT. NE-YO, AFROLACK & NAVER (MR. 305/POLD GROUNDS/UPING) YOUR LOVE DIDDY - DIRTY MONEY FEAT. TREY SONGZ (B40 BOY/INT 22 25 2 SCOPE) 24 2 WRITTEN IN THE STARS 23 PHONE CAPITOL) EAT ERIC TUR WELCOME TO MY HOOD 23 12 24 ST/CASH MONEY/UNIVERSAL MOTOWN) RE-ENTRY UP ALL NIGHT DRAKE FEAT. MICH MINIAL (YOUNG MONE)CASH MONEYUMARSAL MOTION 25

RE SEES THE 'SIGN' Minneapolis duo Atmosphere notches its highest-charting set on Top R&B/Hip-Hop Albums as "The Family Sign"

opens at No. 3 with 28,000, according to Nielsen Sound-Scan. The act's last full-length, 2008's "When Life Gives You Lemons, You Paint That Shit Gold," debuted and peaked at No. 13. However, that album started with a larger unit figure-36,000-yielding a career-high debut and a peak at No. 5 on the Billboard 200.

LADY GAGA (STREAMLINE/KONLIVE/I

GROVE ST. PARTY

LLOYD BANKS FEAT. JEREMIN (G UNIT/CAPITOL

NUMERINTERSCOPE

HITT BRICK SQLAD/ASYLUM WARMER BROS

Atmosphere's 21-date Family tour kicked off April 20 in Columbus, Ohio, to a sold-out crowd. Just before hitting the stage, Atmosphere's Slug told Billboard, "It

means a lot to us to know that some people appreciate us enough to want to hear our music as soon as possible." -Rauly Ramirez

Billboard, R&B/HIP-HOP

HOT R&B/HIP-HOP SONGS

| WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS DM CHIT | TITLE Artist PRODUCER (SONGWRITER) MARRINT (PROMOTION LABEL | CERT. | PEAK | **/a)* | 100 |
|------|--------------|----------------|------------------|--|--------------|----------|--|---------------|
| 0 | 1 | 1 | 14 | LOOK AT ME NOW Chris Brown Featuring Lil Wayne & Busta Rhymes swess DPL0.4FR0.46K FREE SCHOOL /C BROWN /R BUENDIA, D CARTER TSNRTH, W PENTZ, LBAPTISTE) O JNE J.B | _ | 1 | | 1 |
| 2 | 2 | 2 | | ALL OF THE LIGHTS Kanye West k.west (k.west.j. Bhasker.M. JONES.W. TROTTER) © ROC-A-FELLA/DEF JAM/IDJMB | | 2 | 1 & 16 | 11200 |
| 3 | 3 | 5 | | DID IT ON'EM Nicki Minaj scrawford othanalscrawford ELINGTORS SAMUELS/ O YOUNG MONEYCASH MONEY UNDESA, MOTOW/UNDES | | 3 | As "Look at Me | |
| 4 | 4 | 3 | | MOMENT 4 LIFE Nicki Minaj Featuring Drake T-MINIS (DTNWALA GRAHAM TWILLIAMS N. SEETHERWI) © YOUNS MONEY CASH MONEY LAWERSAL MOTOWN UMPR | • | 1 | Now" picks up a fifth week atop the | ala la |
| 5 | 5 | 4 | | 6 FOOT 7 FOOT Lil Wayne Featuring Cory Gunz | | 2 | list, "She Ain't | |
| 6 | 8 | 9 | 19 | COLATEST PAR AIMAN | | 6 | You" leaps 10 spots | and the |
| | | and south | | CAINER / AIRPLAY JUST BLAZE // AMBROGUS, LSMTH, SAMMEL DOZER BHOLL/W/DE / DULMO, R) @ JMME LOVE FACES Trey Songz | e Billion | | into the top 20, marking the | × H |
| 7 | 6 | 6 | | TTAYLOR, E. MILES (T.NEVERSON, T.TAYLOR, E. MILES, T.SCALES) SONSBOOK ATLANTIC | | 3 | crooner's 18th trip | and a |
| 8 | 9 | 16 | | SURE THING Miguel H.PEREZ (M.PIMENTEL,R.PEREZ) © BLACK ICE/BYSTORM JIVE/JLG | | 8 | to that tier, | 1000 |
| 9 | 7 | 8 | | ROLL UP WIZ Khalifa STARGATE (C.J.THOMAZ.M.S.ERIKSEN.T.E.HERMANSEN) @@ ROSTRUM ATLANTIC | | 7 | A CONTRACTOR | |
| 10 | 12 | 14 | | RACKS SONNY DIGITAL (R BRODKS,S.C. UWAEZUDKE,N. WILBURN,C. MILLER) Ø BIG PLAY,UNIVERSAL REPUBLIC/UMRB | | 18 | and the second second | 1000 |
| 11 | 10 | 10 | | WHERE YOU AT Jennifer Hudson | | 10 | | |
| | | | | R KELLYH MASON, JR. (R.S. KELLY) @ ARISTA RMG DOWN ON ME Jeremih Featuring 50 Cent | | 1000 | 50 | 100 |
| 12 | 11 | 7 | | M.SCHULTZ (J.FELTON, M.SCHULTZ, C. J.JACKSON, JR.) MICK SCHULTZ/DEF JAM/IDJMB | - | 7 | The third single off | |
| 13 | 13 | 12 | | GROVE ST. PARTY Waka Flocka Flame Featuring Kebo Gotti LEX LUSER (J.MALPHURS,D.CHATMAN,L.A.LEWIS) 0 1017 BRICK SQUAD/ASYLUM/WARNER BROS | | 12 | "No Boys Allowed" breaks into the top | 8 |
| 14 | 15 | 24 | | HUSTLE HARD Ace Hood Lex Luger (A.MCCOLISTER) @ WE THE BEST DEF JAM IDJMG | | 14 | half of the list in its | Parts of |
| 15 | 16 | 15 | | LOVE LETTER R. Kelly | | 13 | seventh week with a 30% increase to | İ |
| 16 | 26 | 32 | | SHE AIN'T YOU Chris Brown | | 16 | 4.9 million listener | 1 |
| | 26 | | | FREE SCHOOL (C.BROWN,J.BAPTISTE,R.BUENDIA,K.MCCALL,J.BOYD,J.BETTIS,S.PORCARO,B.A.MORGAN) O JIVEJJ.B WALKING Mary Mary | | WOOM ST | impressions. | |
| 17 | 18 | 19 | | W.CAMPBELL (W.CAMPBELL, TATKINS-CAMPBELL, EATKINS-CAMPBELL, N.CONWAY, C.WATERS) OO MY ELOCK COLUMBIA | | 14 | The second second | 1 |
| 8 | 20 | 20 | | BRING IT BACK TMARKOUS ROBERTS, JR. (TMARKOUS ROBERTS, JR. H. DUNCAND WODDS.L.MATTOX) | | 18 | | |
| 9 | 14 | 11 | | NO BS Chris Brown THA BIZNESS (K.MCCALL,C.BROWN,C.WHITACRE,J.HENDERSDN) | | 3 | A DEAL | |
| 20 | 17 | 13 | | FALL FOR YOUR TYPE Jamie Foxx Featuring Drake N SHEBIE (N. SHEBIE A, SRAHAM N. CAMPBELL, M. DIAZ RODRIGUEZ) © JRMG | | 1 | | |
| 21 | 24 | 23 | 37 | CAN'T BE FRIENDS Trey Songz | | 1 | 60 Charles In | |
| | | | | M.WINANS (M.WINANS, M.JONES, C. D.FORBES, R. SAKAMOTO, T. NEVERSON, T.TAYLOR) SONSBOOK ATLANTIC MOTIVATION Kelly Rowland Featuring Lil Wayne | | | Thanks in part to double-digit spin | ł |
| 22 | 33 | 46 | | JIM JONSIN, RICO LOVE (J.G.SCHEFFER, RICO LOVE, D.MORRIS, D.CARTER) 💿 UNIVERSAL MOTOWN/UMRG | | 22 | increases at WAKB | 1 |
| 23 | 23 | 27 | | K.FRANKLIN,H.MARTIN (K.FRANKLIN,F.TACKETT, J.S.HARRIS III, T.S.LEWIS) 00 FO YO SOUL/GOSPO CENTRIC/VERITY/J.G | | 18 | Augusta, Ga. (up | |
| 24 | 29 | 34 | | MY LAST Big Sean Featuring Chris Brown NO LD. (S ANDERSON, E.WILSON, J.S.HARRIS III, T.S. LEWIS, C.BROWN) @ G.O.D.D./DEF JAM/IDJMG | | 24 | 14); WSRB Chicago (up 11); and WNEW | |
| 25 | 25 | 22 | 36 | NO HANDS Waka Flocka Flame Featuring Roscoe Dash & Wale DRUMMA BDY (J.JONES, J.L.JOHNSDN.O.AKINTIMEHIN, C. SHOLSON) © 1017 BRCK SOLIADIASYLUM WARNER BROS | • | 2 | West Palm Beach, | |
| 26 | 21 | 18 | | PRETTY GIRL ROCK Keri Hilson | | 4 | Fla. (up 11), the cut jumps 15 positions. | 1 |
| 27 | 22 | 17 | 26 | CHUCK HAPMONY (S.C.SMTH.C.HAPMONR.MACDONALD,W.SALTER,W.WITHERS, JR.) @ MOSLEY/2014 414TERSCOPE YOU BE KILLIN EM Fabolous | | 8 | Impha in hospitation | |
| 6 | | | 219 | RLESLIE (J.D. JACKSON,R.LESLIE,H.RODNEY) © DESERT STORM DEF JAM/IDJMG JOHN LII Wayne Featuring Rick Ross | | | | |
| 28 | 36 | 45 | | POLOW DA DON R HOLLADAY (D.CARTER, J.JONES, R.HOLLADAY, W.ROBERTS II) O CASH MONEY UNIVERSA. MOTOWN UMRG | | 28 | 19 | |
| 29 | 27 | 26 | 31 | YOU ARE Charlie Wilson W.MORRIS,C.WILSON (W.MORRIS,C.WILSON,D.BETTIS,C.M.DAYS, JR.) © P.MUSIC/JIVE/JLB | | 13 | 210 | |
| 0 | 19 | 21 | | ASTON MARTIN MUSIC Rick Ross Featuring Drake & Chrisette Michele JUS.TI.C.E. LEAGUE (W.ROBERTS IX. CROME, EORTIZ, A GRAHAM, C.PRINE) @ MAYBACHSUR-N-SUDE/DEF JAMIDUMB | | 2 | 72 | |
| 81 | 35 | 29 | | SHARE MY LIFE Kem KEM,R.RIDEOUT,A.BLACKSTONE (K.OWENS) O UNIVERSAL MOTOWN/UMRG | | 25 | The legendary act posts its highest | Ī |
| 32 | 32 | 62 | | ANYTHING Musiq Soulchild Featuring Swizz Beats | | 32 | debut since | 1000 |
| 995 | | | | LIDUPLESSIS (TJOHNSON, JDUPLESSIS, A ALTING A RIGO, K. DEAN, R.A. CARTÉRI, JECKLES, J. FRANCIS) O ATLANTIC MAKE A MOVIE Twista Featuring Chris Brown | | 1000 | "Soldier of Love" | the second |
| 13 | 28 | | 35 | THE LEGENDARY TRAXSTER (C.T.MITCHELL,S.LINDLEY,T-PAIN) GMG(CAPITOL | | 6 | opened at No. 49 in 2009. Its best peak | |
| 84 | 39 | 41 | | POLOW DA DON V BOZENIWI (I BODORAMIK KOLLINS JIMICHEL A JONES, A JACKSON, WROBERTS 🖞 🛛 🛛 BOY INTERSCOPE | | 34 | on the chart | |
| 15 | 34 | 35 | | NOT MY DADDY STOKLEY,L WADDELL,W.CAMPBELL,K.PRICE (K.PRICE) O MY BLOCK/SANG SIRLIMALACD | | 34 | remains 1988's | |
| 6 | 31 | 39 | | 4EVERMORE Anthony David Featuring Algebra DJ KEMIT,S SANDERS (A.D. HARRINGTON, K.E. HYMAN, PCOLEMAN, A. BLESSETT) O PURPOSE FEORE | | 31 | "Paradise," which spent one week at | 1 |
| 37 | 44 | 67 | | BEST NIGHT OF MY LIFE Jamie Foxx Featuring Wiz Khalifa | | 37 | No. 1. | iii |
| | | | | E-HUDSON (TSCALES,E-HUDSON, B-PRESCOTTI, J FOXX, C. J.THOMA2) GONE AND NEVER COMING BACK Melanie Fiona | | AND CO. | 00 | Course on the |
| 8 | 38 | | | J.FENIX,A.MARTIN (A.MARTIN, J.FENIX) | | 38 | 99 | |
| 9 | 30 | 28 | | LAY WITH YOU EI Debarge Featuring Faith Evans MKE CITY (M.FLOWERS,E.J.COULTER) O GEFFENINTERSCOPE | | 20 | The recent Maybach Music signee joins | |
| ю | 37 | 40 | | I DON'T DESERVE YOU Lloyd Banks Featuring Jeremih JUSTICE LEAGUE (CLLOYD:K.CROWE.E.ORTIZ.J.FELTON) O G UNIT/CAPITOL | | 37 | the label boss for | |
| 1 | 42 | 51 | | CUPID Lloyd Featuring Awesome Jones | | 41 | this street anthem | |
| 12 | 50 | | | SOMEONE TO LOVE ME (NAKED) Mary J. Blige Feat. Diddy & Lil Wayne | | 42 | channeling Tupac Shakur, WOHT New | |
| | HOT | DAME. | | NOT LISTED (NOT LISTED) ● MATRIARCH GEFFEN INTERSCOPE SO IN LOVE JIII Scott Featuring Anthony Hamilton | | COLUMN 1 | York spurred its | |
| 9 | 1 | alcould be | - | KWOOTEN (J SCOTTA HAMBTON K WOOTEN L HUTSON (R.) BLUES BABE WARNER BROS. I'M DOING ME Fantasia | | 43 | debut, accounting for 40% of its | |
| 4 | 40 | 36 | | CHUCK HARMONY (C.HARMON, C.KELLY) | | 11 | 800,000 listener | |
| 15 | 51 | 52 | | THE SHOW GOES ON Lupe Fiasco KANE BEATZ (W.JACOLA JOHNSON JW.BROWERJK BROWN LBROCKE JUDY(D.GALLUCCI) OO 1ST & 1STHATLANTIC | • | 45 | Impressions. | and a second |
| 16 | 48 | 49 | | WHAT YO NAME IZ Kirko Bangz PYRD.D-WILL (K.RANDLE,B.TILLMAN, D.WILLIAMS III) O LMG UNAUTHORIZED WARNER BROS. | | 41 | BETWEEN | |
| 7 | 45 | 31 | | TAKE ME AWAY Keyshia Cole | | 27 | | |
| | | | | C.SANTANA,R.FAIR.IRV GOTTI (A.PARKER,K.M.COLE,LLORENZO) G GEFFENINTERSCOPE WELCOME TO MY HOOD DJ Khaled Feat. Rick Ross, Plies, LI Wayne & T-Pain | | | JILL | : |
| 18 | 41 | | | THERE GOES MY BABY | | 30 | | |
| 19 | 46 | 48 | | JIM JONSIN,RICO LOVE (RICO LOVE, J.G. SCHEFFER, EROMANO, D. MORRIS) | | 1 | 51 | 1 |
| 50 | 54 | 58 | | ONE NIGHT STAND Keri Hilson Featuring Chris Brown CBEREAL (CBROWN/K.MCCALL/CBEREAL) MOSLEV/ZOWE 4/INTERSCOPE | | 50 | 200 | W |
| 51 | 55 | 56 | | CAUGHT MY EYE Mint Condition | | 51 | 1 -2 | |
| | 0050 | | | MINT CONDITION (S.WILLIAMS,L.WADDELL,J.ALLEN,R.KINCHEN,H.R.O'DELL) SHARACHE MY GIRL Mindless Behavior | | | 0 | F |
| 52 | 56 | | | WINLSP RENOTING DUE WINLSP RENOTING THE RENOTING AND REPORTED AND REPO | | 52 | | |
| 53 | 52 | 54 | | M.SNDODY, J.DUPLESSIS (W.JACO, M.SNDODY, R.JACKSON, J.DUPLESSIS, A.ALTINO) 💿 1ST & 15TH (ATLANTIC | | 52 | Ser SC | 9 |
| 54 | 57 | 53 | | H*A*M Kanye West & Jay-Z Lex Luger,k.west (k.wests.c.carter,L.A.Lewis,M.Dean) @ R0C-A-FELLA ROC NATION DEF JAM/IDJMG | | 24 | | 1 |
| 1 | | | | | | | on the chart, | |

| WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHIT | TITLE Artist PRODUCER (SONSWRITER) MPRINT / PROMOTION LARL | CERT. | PEAK |
|------|--------------|----------------|------------------|--|-------|-------|
| 56 | 58 | 16 | 2 | PIECES OF ME Ledisi CHUCK HARMONY,C.KELLY (C.KELLY,C.HARMON,L.YOUNG) © VERVE FORECAST/VERVE | | 56 |
| 57 | 53 | 62 | 9 | BEAUTIFUL Noel Gourdin MISISKINO,R.TOBY (R.TOBY,M.SISKIND) O MASS APPEAL/EDNE | | 53 |
| 58 | 60 | 63 | 8 | BABY Jagged Edge LANB (C.LANB,T.OSBORNE) @ SLIP-M-SLIDE/CAPITOL | | 58 |
| 59 | 61 | 61 | 9 | GOIN STEADY Rocko | | 56 |
| 60 | 75 | 89 | 3 | NOT LISTED (NOT LISTED) HOLLYWOOD TONIGHT Michael Jackson | | 60 |
| 61 | 65 | 66 | | TRILEYM JACKSON, T.D. FEEMSTER (M. JACKSON, B. RUXER, T.RILEY) OO MJJIEPIC COLUMBIA IF IT'S LOVE Kem Featuring Chrisette Michele | | 61 |
| - | | 69 | 6 | KEM.R BIDEOUT (K. OWENS.M.RUTHEAFORD) O UNIVERSAL MOTOWICHING WE CAN GET IT ON NOT USTED (NOT USTED) Yo Gotti Featuring Ciara O NEWTABLE | | |
| 62 | 63 | | 100 | NOT LISTED (NOT LISTED) HOW MANY TIMES K. Michelle | | 62 |
| 63 | 66 | 72 | 47 | s.GARRETT,E.WILLIAMS (S.GARRETT,E.WILLIAMS) O HITZ COMMITTEE/JIVE/J.G PLATINUM Snoop Dogg Featuring R. Kelly | | 63 |
| 64 | 64 | 70 | 4 | LEX LUGER (C.C.BROADUS JR., R.S.XELLY, L.A.LEWINS) O DOGGSYSTYLE: PRIORITY (CAPITOL GOOD MAN Raphael Saadig | | 64 |
| 65 | 69 | 73 | 9 | R.SAADIQ.C.BRUNGARDT (R.SAADIQ.T.STINSON) | | 65 |
| 66 | 70 | 65 | 13 | ALL ABOUT THE SEX (IT AIN'T ALL ABOUT THE SEX) Donell Jones (D.JONES) © CANDYMAN, EDNE | | 58 |
| 67 | NE | W | t | LOVELY DAY JIII Scott JAZZY JEFF (S.SCARBOROUGH:W.WITHERS, JR.,W.HARRISON) I HIDDEN BEACH | | 67 |
| 68 | 67 | 71 | i | PERFECT DAY Jim Jones Featuring Chink Santana & Logic LCOLEMAN (J.JONES,A.PARKER,L.COLEMAN) @ BYRD BANB/EDNE | | 67 |
| 69 | 71 | 79 | 6 | 9 PIECE Rick Ross Featuring Lil Wayne Or T.I. Lex Luger (w.Roberts II,L.LEWIS,D.CARTER) MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJ/MS | | 69 |
| 70 | 68 | 64 | -17 | F**K YOU (FORGET YOU) Cee Lo Green THE SMEEDINGTONS (TCALLMARKEPILINO MARS RUMARENCE ALEVINE, C.BROWN) Cee Lo Green GOO RADICULTURE ELEKTRA ATLANTIC | | 57 |
| 71 | 74 | 74 | 14 | EXCUSE ME Jazmine Sullivan MELLIOTTLAMB (J. SULLIVAN, M. ELLIOTT, C. LAMB, R. GERMINARO, B. WEISMAN) @ JRMG | | 71 |
| 72 | NE | w | 1 | STILL IN LOVE WITH YOU Sade | | 72 |
| 73 | NE | w | 1 | COLLARD GREENS & CORNBREAD Fantasia | | 73 |
| 74 | 62 | 59 | 8 | OAK, POP (W. FELDER A. WANSEL, T. SAVAGE, N. ASHFORD, V.SIMPSON) S&M Rihanna | | 59 |
| | 78 | 76 | | STARGATE,SANDY VEE (M.S.ERIKSEN, I.E.HERMANSEN,S.WILHELM,E.DEAN) O SRP:0EF JAM/0J/MG YOUR BODY IS THE BUSINESS Avant | | 75 |
| 75 | 256 | 2021 | • | B.BOLTON, AVANT (M.AVANT, B.BOLTON, A. ELLIOTT, A. SLEDGE) @ VERVE FORECAST, VERVE MY DIP IN THE CLUB Gena | | 0.5 |
| 76 | 76 | 68 | 13 | NOT LISTED (NOT LISTED) O TRACKBDYZ/STAND UP/MONSTA OH MY DJ Drama Featuring Wiz Khalifa, Roscoe Dash & Fabolous, | | 67 |
| 77 | 90 | - | 2 | NOT LISTED (NOT LISTED) GRAND HUSTLE | | 77 |
| 78 | NE | W | 1 | BALLIN Young Jeezy Featuring Lil Wayne Not LISTED (NOT LISTED) CTEDEF JAM/IDJMS | | 78 |
| 79 | 17 | 82 | 5 | POP THAT Brook Gang NOT LISTED (NOT LISTED) | | 76 |
| 80 | 73 | 93 | 12 | CELEBRATION STEPEDTISES (ПАККАТЕРНЫХ RAW/UPHANKUNU/WED/TREAGRAMAM/R/ROM/ULU/PENESU/PF) Tank Featuring Drake © Modamesons onvastivatuance | | 73 |
| 81 | 93 | 75 | 13 | JUST LIKE THAT R. Kelly R.KELLY (R.S.KELLY) Ø JAVE JLS | | 70 |
| 82 | 85 | 4 | 2 | TWISTED Gorilla Zoe Featuring Lil Jon DJ MONTAY (A.MATHIS, M.HUMPHREY, K. ROBERSON, W.L. JONES, J. SMITH, J.H., SMITH) @ BLOCK/ATLANTIC/EDWE | | 82 |
| 83 | 83 | 99 | 8 | BOO Tity Boi aka 2Chains Featuring Yo Gotti DRUMMA BOY (C.GHOLSON, T.EPPS, G.M.SENTELL) O UUFFLE BAG BOY2/UTP | | 76 |
| 84 | 72 | 85 | | MAN DOWN Rihanna SHAM OF THE JUGGANAUTS (S.JOSEPH.T.THOMAS, T.HOMAS, S.LAVNE) SRP/DEF JAM/DJMS | | 72 |
| 85 | 89 | 77 | 10 | FOOL FOR YOU Cee Lo Green Featuring Melanie Fiona or Phillip Bailey J.SPLASH (J.SPLASH:T.CALLAWAY) @ RADICULTURE/ELEKTRA/ATLANTIC | | 69 |
| 86 | 81 | 81 | 11 | POPPIN BOTTLES T.I. Featuring Drake T-MINUS (C.J.HARRIS, IR., T.WILLIAMS, R. SEETHARAM, A. GRAHAM) © GRAND HUSTLE/ATLANTIC | | 75 |
| 87 | 87 | 90 | 3 | LOVE AFFAIR LII' Twist Featuring LII Wayne JERNAM, BRED (LMOOFE, D.CARTER, B.RED, JEERKINNA) O YOUNG MONEYCARH MONEYCUMAERSAL, MOTOWNUMARS | | 87 |
| 88 | 97 | 88 | 7 | BUSS IT WIDE OPEN Lil Kee Featuring The Keezone Boyz | | 86 |
| 89 | 82 | ~ | 8 | LIL KEE IK NORATES JLYLES J.B. JEAN MARIE, C.M.BOLDS) G KEEZDNE/EDNE COLOR Just Brittany | | 82 |
| 90 | 88 | 83 | | NOT LISTED (NOT LISTED) O CASH MONEY COMING HOME Diddy - Dirty Money Featuring Skylar Grey | | 83 |
| 91 | 80 | 86 | 42 | ALEX DA KID (A. GRANT,S. GRAY,S.C. CARTER, J.L. COLE) © BAŬ BOY INTERSCOPE NOBODY GREATER VaShawn Mitchell | | 80 |
| 7.5 | | 00 | 15 | V.MITCHELL, D.WEATHERSPOON (D.PAULK) | | 10000 |
| 92 | 99 | - | 2 | L.J. REYNOLDS, O.DENNARD (M.GAYE) MOTOR CITY HITS | | 92 |
| 93 | 94 | 92 | ā | TIL THE END OF TIME Timothy Bloom Featuring V 18L00M (TSLODM VB0ZEMAN) © Z0HE 4 M0SLEY:INTERSCOPE IN THE MORNING J. Colo Featuring Drake | | 92 |
| 94 | 79 | 78 | 8 | NOT LISTED (NOT LISTED) RDC NATION | | 57 |
| 95 | 92 | 91 | 3 | I KNOW WHAT SHE LIKE DON YTD SCOPP DEZEL (JROBINSON R.D.RICHARD.Q.A.TIMIDVO.M.MINMS) SWARGS TEAM POLO GROUNDS.J.RMS | | 91 |
| 96 | NE | W | 1 | CLOSER Joe NOT LISTED (NOT LISTED) DEXTERITY SOUNDS | | 96 |
| 97 | NE | W | Ť. | YES Musiq Soulchild ELEMENT (H.CEGN,K.DFSTAD,C.KELLY) @ ATLANTIC | | 97 |
| 98 | RE-E | NTRY | 2 | HOW COULD I LET YOU GET AWAY Frank Sirius KOOL AID, EMARSHALL (Y.DAVIS) OG BAG OF BEATS/DEH TYME | | 93 |
| 99 | NE | w | 1 | TUPAC BACK Meek Mill Featuring Rick Ross MWILLEARDHUMMERS (RWILLIAMS, WROBERTS II.M. LWILLIAMS II.M. MIDDLEBROOKS) MAYBACH WARNER BROS | | 99 |
| 00 | 95 | 94 | 4 | NOBODY Rantz Davis B.TAYLOR (VMULLER) © EXTREME ENTERTAINMENT | | 94 |
| HE | RI | 11.1 | 1275 | | - | - |
| | area. | -10 | au | | | |

JILL SCOTT DOES DOUBLE DUTY

Jill Scott debuts two tracks on Hot R&B/Hip-Hop Songs as "So in Love" (featuring Anthony Hamilton) opens at No. 43 and a cover of Bill Withers' "Lovely Day" bows at No. 67. "So" is from her Blues Babe/Warner Bros. debut, "The Light of the Sun," due this summer, while the latter is off "Just Before Dawn," a from-the-vaults set on former label Hidden Beach, due May 31. It's the first time a lead artist has debuted two songs on the chart simultaneously since Tamela Mann's "Joy of the Lord" and "The Master Plan" debuted at Nos. 96 and 100 on June 19, 2010. "So" marks Scott's highest bow g the No. 61 entry by "He Loves Me (Lyzel in E Flat)" in 2001. — Rauly Ramirez

Data for week of APRIL 30, 2011 | For chart reprints call 212.493.4023

APR 30 CHRISTIAN/GOSPEL Billeoard,

NT & NUMBER / DISTRIBUTING LA

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ALBUMS

> LAURA STORY LESSINGS

CHRIS TOMLIN

IND IF OUR GOD IS FOR US. KENNY ROGERS THE LOVE OF GO VARIOUS ARTISTS NOW HITS 201 VARIOUS ARTISTS

NOW #1'S (YELLOW) THIRD DAY

NEW LIFE WORSHIP

MANDISA

SKILLET

FRANCESCA BATTISTELLI

WHAT IF WE WERE REAL SPARROW 7863/EMI CMG

NTILLE I AWAKE ARDENT INDURTLAVTIC 2554 PROVIDENT-INTEGRITY NEWSBOYS BORN AGAIN INPOP 1521 /EMI CMG

SENTIAL 10921/PROVIDENT-INTEGRIT RED UNTIL WE HAVE FACES ESSENTIAL 10916/PLI

OU HOLD IT ALL INTEGRITY 4980 EXPROVIDENT-INTEGRIT GREATEST ISRAEL HOUGHTON

VE CCC. LIVE P

TONIGHT FOREFRONT 6371/EMI CMG PASSION BAND PASSION: HERE FOR YOU SINST

BRANDON HEATH

EAVING EDEN MONOMODE/REUNIO REBECCA ST. JAMES

MICHAEL W. SMITH 10153/PROV DAVID PHELPS THE BEST OF DAVID PHELPS BAITHER 6116/EMI CIV TENTH AVENUE NORTH

THE LIGHT MEETS THE DARK REUNON 10 LECRAE

SANCTUS REAL

SOUNDTRACK

THES A WO

LECRAE

THE AFTERS

PIECES OF A REAL HEART SPAR

VARIOUS ARTISTS

ELVIS PRESLEY

CANTON JONES

REACH #161/INFINIT CHRIS AUGUST IO FAR AWAY FE

WE CRY OUT: THE WORSHIP PROJECT BEC 7916 EM CMG .

ERNIE HAASE & SIGNATURE SOUND

BUTE TO THE GATHEDRAL QUARTET GATHER

HP ULTINATE THE LIFE INTEGRITY SO

ING PRAYER SOMY MUSIC CA

ECHAL ENAB: THE OVERDOSE REACH 8178

LIGHT UP THE SKY INO 4863/P

VARIOUS ARTISTS

NATALIE GRANT

JOSH WILSON SEE YOU SPARROW 7859

JESUS CULTURE

NY BRAIN SAYS STOP BUT NY HEART SAYS G

VARIOUS ARTISTS

TOP 25 PRAISE SONGS 2011 OCLIMARANATHY 97202

T WE WANT TOOTH & NAM

FM STATIC

EMERY

LOVE REVOLUTION CURB 79188/W0

VARIOUS ARTISTS ALL TO JESUS LUCID 4/52 EX MORMON TABERNACLE CHOIR

HEN OF THE MORINON THREEPINGLE CHOIR MORINON TREEPINGLE CHOP

RE CAJD 8182/IN

505/EMI CMB

1 74

2

4 86

22

10

8 26

12 11

NEW

48 33

16

19

20

25 00

22

36

29

32

28

31

43

27 17

RE-ENTR

13

38

23

RE-ENTR

RE-ENTR

18 2

21 62 TOBYMAC

MERCYME THE GENEROUS MR. LOWEWELL IND 4813 HILLSONG UNITED

GOSPEL ALBUMS

ARTIST

| 201 | | | | _ |
|-----|------|-------------|--|-----|
| Q |) | | IRISTIAN SONGS | 6 |
| A | | | IRISTIAN SONGS | |
| EEK | NEEK | EEKS CHT | TITLE | HIS |
| | 1 | 15 | ARTIST IMPRINT / PROMOTION LABEL #1 GLORIOUS DAY (LIVING HE LOVED ME) 2WKS CASTING CROWNS BEACH STREET/REUNION/PLB | 1 |
| 0 | 2 | 28 | 2008 CASTING CROWNS BEACH STREET/REUNION/PLB | 2 |
| X | | | TENTH AVENUE NORTH REUNION/PLG | |
| 3 | 3 | 15 | MANDISA SPARROW/EMI CMG | 3 |
| 4 | 4 | 32 | JOSH WILSON SPARROW/EMI CMB | 4 |
| 5 | 6 | 24 | THIRD DAY ESSENTIAL/PLG | 5 |
| 6 | 5 | 16 | FRANCESCA BATTISTELLI FERVENT/WORD-CURB | 6 |
| 7 | 8 | 35 | | 7 |
| 8 | 7 | 32 | BRANDON HEATH MONOMODE/REUNION/PLG | 8 |
| 9 | 9 | 31 | MERCYME INO | 9 |
| 10 | 11 | 44 | LIGHT UP THE SKY THE AFTERS IND | 10 |
| 11 | 10 | 12 | 7X70 CHRIS AUGUST FERVENT/WORD-CURB | 11 |
| 12 | 14 | 7 | GREATEST LISTEN TO THE SOUND BUILDING 429 ESSENTIAL/PLB | 12 |
| 13 | 13 | 30 | HOLD ON TOBYMAC FOREFRONTJEMI CMG | 13 |
| 14 | 15 | 16 | YOUR GREAT NAME NATALIE GRANT CURB | 14 |
| 15 | 16 | 9 | BLESSINGS LAURA STORY IND | 15 |
| 16 | 17 | 8 | YOU LOVE ME ANYWAY SIDEWALK PROPHETS FERVENT.WORD-CURB | 16 |
| 17 | 18 | 16 | BEAUTY OF THE CROSS | 17 |
| 18 | 20 | 5 | THE REDEEMER SANCTUS REAL SPARROW/EMI CMG | 18 |
| 19 | 24 | 4 | REACH PETER FURLER SPARROW/EMI CMG | 19 |
| 20 | 22 | 14 | MANIFESTO THE CITY HARMONIC KINGSWAY | 20 |
| 21 | 21 | 14 | SEARCH MY HEART HILLSONG UNITED HILLSONG/EMI CMG | 21 |
| 22 | 27 | 3 | THE WAY JEREMY CAMP BEC/TOOTH & NAIL | 22 |
| 23 | 23 | 16 | SMS {SHINE} DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG | 23 |
| 24 | 19 | 9 | WE REMEMBER NEWSBOYS INPOP | 24 |
| 25 | 26 | 10 | HOLD ME | 25 |
| 26 | 25 | 15 | JAMIE-GRACE FEAT. TOBYMAC GOTEE THIS LITTLE LIGHT OF MINE | 26 |
| 27 | 28 | 4 | ADDISON ROAD INO | 27 |
| 28 | 30 | 17 | TOBYMAC FOREFRONTJEMI CMG SOMETHING GLORIOUS | 28 |
| 29 | 39 | 3 | REVIVE ESSENTIAL/PLG STRONG ENOUGH | 29 |
| 30 | 33 | 3 | MATTHEW WEST SPARROW/EMI CMG ONE | 30 |
| 31 | 31 | 7 | CHRIS SLIGH WORD-CUR8 THIS LOVE IS FREE | 31 |
| 32 | 32 | 13 | BYLAND BECTOOTH & NAIL SOMETHING IN YOUR EYES | 32 |
| | 1.5 | - | SHONLOCK ARROW | 33 |
| 33 | 29 | 11 | KERRIE ROBERTS REUNION/PLG | 33 |
| | | 6 | 33MILES IND PLEASE DON'T LET ME GO | - |
| 35 | 50 | 2 | GROUP 1 CREW FERVENT/WORD-CURB | 35 |
| 36 | 36 | 15 | RED ESSENTIAL/PLG | 36 |
| 37 | 40 | | TAKE ME INTO THE BEAUTIFUL | 37 |
| 38 | 47 | 4 | | 38 |
| 39 | 46 | 2 | ADDISON ROAD INO | 39 |
| 40 | 37 | 8 | | 40 |
| 41 | 43 | 13 | | 41 |
| 42 | 45 | 5 | ANTHEM LIGHTS REUNION/PLG | 42 |
| 43 | 41 | 5 | ALL THINGS NEW | 43 |
| 44 | 42 | 11 | LAST TRAIN HOME | 44 |
| 45 | DE | SHOT BUT | HOLD ME TOGETHER ROYAL TAILOR ESSENTIAL/PLG | 45 |
| 46 | 48 | 5 | MAKE YOUR MOVE THIRD DAY ESSENTIAL/PLG | 46 |
| 47 | N | EW | I LIFT MY HANDS CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG | 47 |
| 48 | 44 | 14 | NO PLAN B MANAFEST BEC/TOOTH & NAIL | 48 |
| 49 | RE-E | NTRY | ALL IN LIFEHOUSE BEFFEN/INTERSCOPE | 49 |
| 50 | RE-E | NTRY | ONE TRUE GOD NEWSONG HHM | 50 |
| | | | | |

| Former Silers Bald ba | assist Laura Story |
|------------------------------|-------------------------|
| registers her best sh | owing on Christian |
| Albums as fourth sol | o set "Blessings" lands |
| as the Hot Shot Debu | it at No. 2 with 6,000 |
| copies. The title trac | k encores atop |
| Christian Digital Son | gs (13,000 downloads) |
| and has sold 57,000 | copies to date. |



HAWK NELSON 42 CRAZY LOVE BEC 9244/EMI C JARS OF CLAY RE-ENTR 47 UNTE THE WHOLE LEVE BEACH STREET RELIVE KUTLESS 15 77 IT IS WELL BEC 71 . 7174/EMI WHEN I'M WITH YOU ST **GROUP 1 CREW** 50 18 **DUTTA SPACE LOVE** FERVENT JONNY DIAZ JONNY DIAZ IND 5017/PRO NEW With the fewest chart weeks of any top 10 title on Gospel Songs, Trin-I-Tee 5:7's "Over & Over" (with PJ Morton) shifts 10-8 in its 10th week. The trio-turned-duo debuts on Gospel Digital Songs (see chart, page 43), where "Over" opens at No. 6 with 2.000 downloads.

| WEEK | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL |
|------|---------------------|-----------------|--|
| 1 | 2 | 15 | #1 GLORIOUS DAY (LIVING HE LOVED ME 1WK CASTING CROWNS BEACH STREET REUNION P |
| 2 | 1 | 26 | YOU ARE MORE TENTH AVENUE NORTH REUNION/PLB |
| 3 | 3 | 14 | STRONGER MANDISA SPARROW/EMI CMG |
| 4 | 4 | 15 | THIS IS THE STUFF FRANCESCA BATTISTELLI FERVENT/WORD-CURB |
| 6 | 6 | 19 | I REFUSE JOSH WILSON SPARROW/EMI CMS |
| 6 | 5 | 16 | CHILDREN OF GOD THIRD DAY ESSENTIAL/PLG |
| 7 | 8 | 33 | I WILL FOLLOW CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG |
| 8 | 7 | 31 | YOUR LOVE BRANDON HEATH MONOMODE/REUNION/PLG |
| | 10 | 10 | 7X70 CHRIS AUGUST FERVENT/WORD-CURB |
| 10 | 9 | 30 | BEAUTIFUL MERCYME INO |
| 11 | 12 | 16 | YOUR GREAT NAME NATALIE GRANT CURB |
| 12 | 11 | 29 | HOLD ON TOBYMAC FOREFRONT/EMI CMG |
| 13 | 16 | 7 | LISTEN TO THE SOUND BUILDING 429 ESSENTIAL/PLB |
| 14 | 13 | 42 | LIGHT UP THE SKY THE AFTERS IND |
| 15 | 14 | 45 | LEAD ME SANCTUS REAL SPARROW/EMI CMG |
| 16 | 21 | 5 | GREATEST BLESSINGS GAINER LAURA STORY INC |
| 17 | 17 | 18 | I AM NEW JASON GRAY CENTRICITY |
| 18 | 18 | 14 | BEAUTY OF THE CROSS |
| 19 | 20 | 6 | YOU LOVE ME ANYWAY SIDEWALK PROPHETS FERVENT/WORD-CURB |
| 20 | 19 | 16 | CLOSER SHAWN MCDONALD SPARROW/EMI CMG |
| 21 | 24 | 4 | THE REDEEMER SANCTUS REAL SPARROW/EMI CMG |
| 22 | 23 | 11 | CHRIST IS RISEN MATT MAHER ESSENTIAL/PLB |
| 23 | 22 | 8 | WE REMEMBER NEWSBOY'S INPOP |
| 24 | 29 | 2 | THE WAY JEREMY CAMP BEC/TOOTH & NAIL |
| 25 | 25 | 16 | SOMETHING GLORIOUS REVIVE ESSENTIAL/PLG |

CHRISTIAN CHR

| H | | | |
|------|------|-----------------|--|
| WEEK | WEEK | WEEKS DN CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL |
| 1 | 1 | 15 | #1 FACELESS AVICS RED ESSENTIAL/PL6 |
| 2 | 7 | 10 | CAN'T SHUT UP ANTHEM LIGHTS REUNION/PLG |
| 3 | 3 | 14 | THIS IS THE STUFF FRANCESCA BATTISTELLI FERVENT/WORD-CURB |
| 4 | 5 | 6 | LISTEN TO THE SOUND BUILDING 429 ESSENTIAL/PLG |
| 5 | 9 | 9 | HOLD ME JAMIE-GRACE FEAT. TOBYMAC GOTEE |
| 6 | 8 | 12 | LAST TRAIN HOME FM STATIC TOOTH & NAIL |
| 7 | 2 | 28 | CRAZY LOVE HAWK NELSON BEC/TOOTH & NAIL |
| 8 | 13 | 13 | PLEASE DON'T LET ME GO GROUP 1 CREW FERVENT/WORD-CURB |
| 9 | 4 | 25 | SOMETHING IN YOUR EYES SHONLOCK ARROW |
| 10 | 6 | 20 | WHAT I'VE OVERCOME FIREFLIGHT FUCKER/PLG |
| 11 | 11 | 21 | CLOSER SHAWN MCDONALD SPARROW/EMI CMG |
| 12 | 10 | 10 | FEEL IT IN YOUR HEART ABANDON FOREFRONT/EMI CMG |
| 13 | 14 | 7 | INVISIBLE DISCIPLE INO |
| 14 | 17 | 11 | MAKE YOUR MOVE THIRD DAY ESSENTIAL/PLB |
| 15 | 19 | 7 | STRONGER MANDISA SPARROW/EMI CMG |
| 16 | 16 | 13 | WE WERE MADE FOR YOU AARON GILLESPIE BEC/TODTH & NAIL |
| 17 | 22 | 4 | GREATEST TONIGHT GAINER TOBYMAC FOREFRONT/EMI CMG |
| 18 | 18 | 15 | STRAIGHT TO YOUR HEART MIKESCHAIR CURB |
| 19 | 21 | 4 | DON'T WAIT ADDISON ROAD ING |
| 20 | 23 | 16 | MANIFESTO THE CITY HARMONIC KINGSWAY |
| 21 | 20 | 13 | EVERYTHING IS DIFFERENT NOW STELLAR KART INO |
| 22 | 27 | 5 | TAKE ME INTO THE BEAUTIFUL CLOVERTON INC |
| 23 | 26 | 8 | EYE OF THE HURRICANE ME IN MOTION CENTRICITY |
| 24 | 25 | 5 | LUCY SKILLET ARDENT/IND |
| 25 | 29 | 2 | THE REDEEMER SANCTUS REAL SPARROW/EMI CMG |
| | | | |

| 19 | ME | NO | TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | 1 |
|----|----|----|---|---|
| 1 | 1 | 4 | #1 KIRK FRANKLIN 4 WKS HELLO FEAR FO YO SOUL/VERITY 77917/JLG | |
| 2 | 2 | 4 | MARY MARY SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC | |
| з | 3 | 11 | VARIOUS ARTISTS WOW COSPEL 2011 WORD-CURB EMIC/MG/VERITY 77918/JLG | |
| 4 | 4 | 12 | DEITRICK HADDON CHURCH ON THE MOON RELEVENTIANHADDOW/ERITY 71396/J.G | 1 |
| 6 | 20 | 32 | GG ISRAEL HOUGHTON | |
| | c | 92 | WILLIAM MCDOWELL | 1 |
| 6 | 6 | 92 | AS WE WORSHIP: LIVE EQNE 5103 | |
| 7 | 7 | 36 | VASHAWN MITCHELL TRIUMPHANT VMAN 06601/EMI GDSPEL | |
| 0 | 9 | 12 | MARVIN SAPP PLAYLIST VERITY/LEGACY 67460/SONY MUSIC | |
| 9 | 8 | 19 | JAMES FORTUNE & FIYA I BELIEVE: LIVE BLACKSMOKE 2092/WORLDWIDE | |
| 10 | 5 | 3 | SMOKIE NORFUL HOW I GOT OVER TREMYLES 06152/EMI GOSPEL | |
| 11 | 10 | 29 | LECRAE REHAB REACH 8161/INFINITY | 1 |
| 12 | 15 | 7 | ARETHA FRANKLIN MORE GOSPEL GREATS RHIND FLASHBACK 527036 RHIND | |
| 13 | 13 | 11 | CANTON JONES DOMINIONAIRE CAJO 8182/INFINITY | |
| 14 | 12 | 15 | LECRAE REHAB: THE OVERDOSE REACH 8178/INFINITY | |
| 15 | 11 | 58 | MARVIN SAPP HERE I AM VERITY 53156/JLG | i |
| 16 | 16 | 13 | VARIOUS ARTISTS GOSPEL'S BEST WORSHIP EMI GOSPEL 07538 | Î |
| 17 | 22 | 45 | FOREVER JONES GET READY EMI GOSPEL 94728 | ĺ |
| 18 | 17 | 26 | WESS MORGAN FT. THE CELEBRATION OF LIFE CHOIR | ſ |
| 19 | 18 | 65 | UNDER AN OPEN HEAVEN BOWTIE 8175/FLIPSIDE | ĥ |
| 20 | 21 | 12 | WOW GOSPEL 2010 WORD CURBENICMG VERITY 62442/J.G | 1 |
| | | | THE LIVE EXPERIENCE II TYSCOT 984190/TASEIS VASHAWN MITCHELL | f |
| 21 | 19 | 5 | MY SONGBOOK TYSCDT 984191/TASEIS 🛞 | |
| 22 | 27 | 44 | JAMES HALL PRESENTS VOICES OF CITADEL WON'T IT BE WONDERFUL MUSIC BLEND 1864 | |
| 23 | 14 | 2 | TWINKIE CLARK WITH HUMLITY LAPRY CLARK GOSPEL APROW CORT, INFINITY | |
| 24 | 24 | 27 | TYE TRIBBETT FRESH COLUMBIA 59783/SONY MUSIC | |
| 25 | 28 | 11 | MISSISSIPPI MASS CHOIR THEN SINGS MY SOUL MALACO 6039 | |
| | | | | |

GOSPEL SONGS TITLE #1 I SMILE 1 12 NOBODY GREATER 39 VASHAWN MITCHELL EMI GOSP 3 32 I GIVE MYSELF AWAY (LIVE) 3 LLIAM MCDOWELL 4 23 WALKING 4 MARY MARY MY BLOCK/COLUMBI 7 29 WELL DONE 5 DEITRICK HADDON RELEVE/MANHADDON/VERITY/J 5 15 MY HEART SAYS YES NEED EMTRO GOSP 6 40 I BELIEVE 7 JAMES FORTUNE & FIYA BLACKSMOKE/WORLDWID Image: The DLACKSMORE WORLDWIDE 0 8 9 BEVERLY CRAWFORD JD 8 57 I CHOOSE TO WORSHIP 11 22 HE HAS HIS HANDS ON YOU 11 MARVIN SAPP VERITY/JLG 12 11 WINDOW CANTON JONES 12 13 13 28 GOD MADE ME MISSISSIPPI MASS CHOIR M 15 24 HE KNOWS KAREN CLARK-SHEARD FEAT. I 14 9 GOD IS GREAT 14 15 14 9 RICKY DILLARD & NEW & LIGH 17 7 I'M BACK LONNE HUNTER BLACKSMOKE/WORLDW 16 15 GOD IS GOOD LISA PAGE BROOKS SHOPHAR/HABAKKU 16 17 18 14 YOU THAT I TRUST THE RANCE ALLER GROUP WITH PAUL PORTER TYSCOT 21 10 FRESH FIRE PREASHEA HILLIARD SOUNDEFXELACKSMOKE WORLDWIDE 18 19 20 7 SUNDAY MORNING MEDLEY SNORE NORFULFAR. WYNOR BUTLER TREAMES EM GOSPE 22 11 MOYE IN ME 12 11 THE WILLIAMS BROTHERS BLACKBERRY 20 21 YOU GAVE ME HOPE wess MORBAN FEAT. THE DELEBRATION OF LIFE CHOR BO MIRACLES 22 27 4 23 23 5 TONYA BAKER INGDD TRUST ME 24 24 6 ICHARD SMALLWOOD WITH VISION VERITY/JL RE-ENTRY EXCELLENT MARTHA MUNIZZI MARTHA MUNIZZUEPIC MUSIC GROUP

ding 59 cline are

48 Go to www.billboard.biz for complete chart data Data for week of APRIL 30, 2011

Billboard, DANCE

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A DANCE CLUB SONGS

| NIS | LAST WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION LABEL |
|-----|--------------|-----------------|---|
| 0 | 2 | 9 | # GOOD GIRL |
| 2 | 3 | 10 | ARMY OF LOVE |
| 3 | 10 | 6 | DANCING TONIGHT KAT DELUNA UNIVERSAL MUSIC BELGIUM |
| 4 | 9 | 7 | BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG |
| 5 | 7 | 8 | CALL MY NAME SULTAN & NED SHEPARD FEAT. NADIA ALI HAREM |
| 6 | 11 | 9 | TURN IT UP ULTRA NATE DEEP SUGAR STRICTLY RHYTHM |
| 7 | 1 | 10 | E.T. KATY PERRY CAPITOL |
| 8 | 4 | 9 | BORN THIS WAY |
| (9) | 6 | 9 | ON THE FLOOR JENNIFER LOPEZ FEAT, PITBULL ISLAND/IDUMG |
| 10 | 14 | 6 | WHERE YOU AT JENNIFER HUDSON ARISTA/RMG |
| 11 | 13 | 8 | HEY (NAH NEH NAH) RICO BERINASCONI VS. WAYA CON DIOS STARSHIT CAPPISEMEN BILLE |
| 12 | 16 | 5 | SWEAT SHOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL |
| 13 | 15 | 8 | TACALACATEO INDIA & PEPPE CITARELLA ANGEL EYES |
| 14 | 17 | 8 | PUSH IT JESSIE AND THE TOY BOYS FEAT. YELAWOLF PROSPECT PARK |
| 15 | 5 | 9 | WALKING MARY MARY MY BLOCK/COLUMBIA |
| 16 | 8 | 12 | S&M RIHANNA SRP/DEF JAM/IDJMG |
| 17 | 38 | 2 | TILL THE WORLD ENDS BRITNEY SPEARS JIVE JLG |
| 18 | 12 | 10 | SUN OF A GUN OH LAND EPIC |
| 19 | 25 | 4 | FADE KRISTINE W FLY ABAIN |
| 20 | 30 | 3 | ORIGINAL SIN Nos feat rob thomas & introducing of villedys pe troj. Electric v/corving |
| 21 | 26 | 4 | WORLD KEEPS TURNING SYLVIA TOSUN SEA TO SUN |
| 22 | 27 | 4 | POWER ROLLING IN THE DEEP |
| 23 | 28 | 4 | KICK US OUT HYPER CRUSH UNIVERSAL MOTOWN |
| 24 | 18 | 12 | HARE KRISHNA SIRIWAN PEACEMAN |
| 25 | 36 | 4 | SAN FRANCISCO IS MY DISCO |

| N B | BNO. | ARTIST IMPRINT / PROMOTION LABEL | | | | | | |
|------|-------|--|--|--|--|--|--|--|
| 23 | 9 | IF THIS AIN'T LOVE CHRIS 'THE GREEK' PANAGHI FEAT. SOPHIA CRUZ DJG | | | | | | |
| 34 | 4 | CHANGES | | | | | | |
| - | | BEAUTY QUEEN | | | | | | |
| 22 | 10 | KELSEY B CARRILLO | | | | | | |
| 29 | 5 | BLOW KESHA KEMDSABE/RCA/RMS | | | | | | |
| 37 | 4 | YOU LIKE IT WILD RANNY FEAT, JESSICA WILD ROCKBERRY | | | | | | |
| 40 | 3 | ALL HERE NOW DAVID GARCIA & HIGH SPIES FEAT, SARAH TANGER SOLMATIC | | | | | | |
| 00 | 100 | DAVID GARCIA & HIGH SPIES FEAT. SARAH TANCER SOLMATIC | | | | | | |
| 39 | 3 | MAGNETIC MAN FEAT. KATY B COLUMBIA | | | | | | |
| 21 | 12 | HOLD IT AGAINST ME BRITNEY SPEARS JIVE/JLG | | | | | | |
| 46 | 2 | MIRRORS NATALIA KILLS CHERRYTREE/INTERSCOPE | | | | | | |
| 35 | 5 | WRITTEN IN THE STARS THE TEMPH FOR END THE REST FRIE UNDOWNLOPHONE CAPTOL | | | | | | |
| Har | SHOT | HOLLYWOOD TONIGHT | | | | | | |
| DE | | RELIGIOUS | | | | | | |
| 31 | 6 | GRAVITONAS SOFO | | | | | | |
| 43 | 2 | WHAT A FEELING ALEX GAUDINO FEAT. KELLY ROWLAND ULTRA | | | | | | |
| 42 | 4 | FALLING JACKIE MADDEN JEM | | | | | | |
| N | w | WE OWN THE NIGHT | | | | | | |
| 100 | 100 | ANDREA ROSARIO HECHTIC | | | | | | |
| 32 | 14 | TNO CRUZ FEAT. KYLIE MINOGUE & TRAVIE MICODY MERCURY/IDJ/43 | | | | | | |
| -45 | 3 | RUMBLE OBA' FRANK LORDS MONITOR SOUND/GLUT | | | | | | |
| 20 | 12 | TWIST OF LOVE KIMBERLY DAVIS D1 | | | | | | |
| 24 | 10 | NEVER SEE YOU AGAIN TALIA COLES PHASE ONE | | | | | | |
| 19 | 13 | KEEP ON DANCING | | | | | | |
| 12 | 10.00 | ALYSSA RUBINO FIRST ENT. | | | | | | |
| 44 | 17 | MARTIN SOLVEIG & ORAGONETTE BIG BEAT/ATLANTIC | | | | | | |
| - 13 | EW | CHARO UNIVERSAL WAVE | | | | | | |
| | EW | DANCE WITH ME HOT ROD & NOTE | | | | | | |
| N | EW | MOVE WITH IT LINNEA LINNEA & CO. | | | | | | |
| | ew | YOU CAN'T STOP THE RAIN | | | | | | |
| | | MARTIN CLANCY & THE WITNESS PROTECTION PROGRAMME SEAPORT | | | | | | |
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| | D/ | ANCE | | | | | | |
| | A | RPLAY | | | | | | |
| | 21 | | | | | | | |
| WEE | WEED | ARTIST IMPRINT / PROMOTION LABEL | | | | | | |
| 2 | 7 | #1 E.T. IWK KATY PERRY FEAT. KANYE WEST CAPITOL | | | | | | |
| 3 | 10 | S&M | | | | | | |
| 5 | 19 | RIHANNA SRP/DEF JAM/IDJ/MG HELLO | | | | | | |
| | 10.1 | MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC | | | | | | |
| 1 | 14 | USHER LAFACE/JLG | | | | | | |
| 9 | 3 | MR. SAXOBEAT ALEXANDRA STAN ULTRA | | | | | | |
| 8 | 11 | ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG | | | | | | |
| 6 | 16 | FREEFALLIN' ZOE BADWI BIG BEAT/ATLANTIC | | | | | | |
| 7 | 5 | ROLLING IN THE DEEP | | | | | | |
| | | ADELE XL/COLUMBIA BEAUTIFUL PEOPLE | | | | | | |
| 12 | 4 | CHRIS BROWN FEAT. BENNY BENASSI JIVE/JLG | | | | | | |
| 15 | 3 | ADDICTION | | | | | | |

| C | | ļ | ZZ ALBUMS |
|--------------|--------------|-----------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL |
| -1 | 1 | 3 | #1 WILLE NELSON & WINTON MARSALIS FT. NORAH JONES S WARS HERE WE GO AGAIN BLUE NOTE SESBERBLO |
| 2 | 2 | 7 | HARRY CONNICK, JR. IN CONCERT ON BROADWAY COLUMBALEBACY 77255 SONY MUSIC (5 |
| 3 | N | EW | GORDON GOODWIN'S BIG PHAT BANE THAT'S HOW WE ROLL TELARC 32363/CONCORD |
| 4 | 5 | 12 | FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS J TH KIM BETO THE BORD FRANK STATILE TEPRESERVES SECTIONALE (SO |
| 6 | 6 | 25 | MICHAEL BUBLE HOLLYWOOD: THE DELLOSE (EP) 143 TEPPISE 526141 WARNER BROD |
| 6 | 3 | 2 | GRETCHEN PARLATO THE LOST AND FOUND OBLIDSOUND 113 |
| 0 | 10 | 2 | ANNA WILSON COUNTRYPOLITAN DUETS TRANSFER 5716 MUSIC WORLD |
| 8 | 8 | 4 | CHARLIE HADEN QUARTET WEST SOPHISTICATED LADIES EMARCY 015347/DEDCA |
| 0 | N | EW | MARCIN WASILEWSKI TRIO FAITHFUL ECM 015391/UNIVERSAL CLASSICS GROUP |
| 10 | 4 | 2 | AMBROSE AKINMUSIRE WHEN THE HEART EMERGES GLISTEN BLUE NOTE 70619/BLD |
| 0 | 11 | 29 | SOUNDTRACK TREME: SEASON 1 HBD/BEFFEN 014910/IGA |
| 12 | 19 | 10 | KURT ELLING THE GATE CONCORD JAZZ 31230/CONCORD |
| 13 | RE-E | NTRY | REBIRTH BRASS BAND THE REBIRTH OF NEW ORLEANS BASIN STREET 1203 |
| 14 | 16 | 2. | MILES DAVIS |

16 2 MILES DAVIS MILES DAVIS MILES DAVIS MILES DAVIS MILES ANIS TOP 50 (BEST OF) CLOUD 9 DIGITAL EX 12 9 NINA SIMONE SIMONE

CONTEMPORARY

#1 BONEY JAMES

27 DAVE KOZ HELLO TOMOROW CONCORD 3175 43 THE MACHINE HANCOCK

THE IMAGINE PROJECT HANCOCK OF

PAUL HARDCASTLE DISRETHE UCINATE SEDUCTIVE ALSUM TRIP GARAGE A TROIS

COTE D'AZUR PEAK 32580 CONCORD LIZZ WRIGHT FELLOWSHIP VERVE FORECAST 014673/V AL DI MEDLA

MOOTH JAZZ

JUMP START

BOTSWANA BOSSA NOVA DAVID BENOIT HEADS UP CMO IT'S TIME BRIAN CULBERTSON GRP/VERVE

AN TRIPPIN TV BHY

BLAKE AARON FEAT, NAJEE INVERVISION START ALL OVER AGAIN

DAVE KOZ & DANA GLOVER CONCORD/CMM DAVE NOT THE TOP DOWN DAVE KOZ FEAT. LEE RITENDUR CONCORD:CM

RAZZY FRO

15 12 KEIKO MATSUI THE ROAD __ SHANACHIE STBB

ESPERANZA SPALDING

CHAMBER MUSIC SOCIETY HEADS UP 31810 TROMBONE SHORTY

BACKATOWN VERVE FORECAST 014194/VB BRIAN CULBERTSON

XII GRP 014460/VS FOURPLAY Let's Touch the sky heads up 32030/CONCO

AUMAYS BE HAPPY, BUT STAY EVIL THE ROWL PUTATO RAVIES 1164 KENNY G HEART AND SOUL CONCORD 32048 THE RIPPINGTONS FEATURING RUSS FREEMAN

ARE OF MECHA

RINT (PROMOTION (ABE

RVE FORECAST/VERVE

SOUL: NINA SIMON SONY MUSIC CMG 83788 SONY MUSIC

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2 8 CONTACT BONEY JAMES VERVE F 5 14 GLOBAL KISS STEVE DUVER SOL

STEVE OLIVER SOM 21 LOVE TKO

UNDUN STEVE COLE MACK AVENUE/

LET IT SHINE

ENCANTADORA

13 28 EASE UP CRAIG SHARMAT SCOREDO

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GROOVE ME

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 CHOUVE ME NATE NAIAR FEAT. MELIAA MOORE WOODWARD AVE

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 I FOUND THE KLUGH GERALD ALBRIGHT HEADS UP/CMG

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| Concession in which the | | 1028 | | |
| TEEK | AST | REEKS N CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | ERT. |
| 1 | 1 | 18 | HINTER HERE HERE HERALLOW KINES HERALLOW STATE | 0 |
| - | | - | ERIC WHITACRE | |
| 2 | 3 | 20 | LIGHT & GOLD DECCA 014850/UNIVERSAL CLASSICS BROUP | |
| 3 | 2 | 2 | JOSH WRIGHT JOSH WRIGHT SHADOW MOUNTAIN 5055981 | |
| 4 | 7 | 35 | VARIOUS ARTISTS INTE OWNER ON THE A NEW ALGORIECCA THET UMERSAL CLASSES FROM | |
| 5 | 4 | 13 | S. DINNERSTEIN KANNERORCHESTER/STAATSKAPELLE BERLIN MACH: A STRANDE BENUTY SOLV CLASSICAL BITADSDAY MARTERINGRAS | |
| 6 | 10 | 15 | CHICAGO SYMPHONY ORCHESTRA (MUTI) VERDE MESSA DA REQUIEM CSO RESOUND 9011006 | |
| 7 | RE-E | NTRY | A. PAPPANO/ORCHESTRA E CORO DELL'ACCADEMIA ROSSINE STABAT MATER EMI CLASSICS 40529 | |
| 8 | N | EW | MARC-ANDRE HANELIN RUNDFUNK-SINFONIEORCHESTER BERLIN THE ROMANTIC PIANO CONCERTO - 53 HYPERION 67635 | |
| 9 | 5 | 19 | VITTORIO GRIGOLO THE TALLWI TENOR SONY CLASSICAL 7525750W MASTERWORKS | |
| 10 | 8 | 3 | ZUILL BAILEY/AWADAGIN PRATT | |
| D | N | EW | DAVID RUSSELL ISAAC ALBENIZ TELARC 32712/CONCORD | |
| 12 | 9 | 63 | EMANUEL AX/YO-YO MA/ITZHAK PERLMAN WORD SIGN AND THIS SOF CLASSICAL STRESSOFT MATERIALISE | |
| 13 | N | W | JEAN-EFFLAM BAVOUZET/BBC SYMPHONY ORCH. RAVEL, DEBUSSY, MASSENET CHANDOS 5084 | |
| 14 | N | EW | MARC-ANDRE HAMELIN | |
| 15 | RE-E | NTRY | ANDRE RIEU & HIS JOHANN STRAUSS ORCH. | |
| | - | | | - |

| WEEK | LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT |
|------|--------------|-----------------|--|------|
| 0 | 3 | 39 | #1 DAVID GARRETT IOWKS BOCK SYMPHONIES DECCA 014442 | |
| 2 | 14 | 43 | KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARNER BRDS. | 1 |
| 3 | 4 | 41 | STING SYNHHONCTHE CHART THE, OS D1464 / LDIA FRAL CLASSES GFOLP | |
| 4 | | EW | IL VOLO IL VOLO DEETA BLUESIGATICA RENTOR/GEFFEN 015517 EXIGA | |
| 6 | 9 | 5 | VARIOUS ARTISTS A VERY MERRY CHRISTMAS OPENING DAY 7388 | |
| 0 | 6 | 21 | STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH. STING: LIVE IN BERLIN CHERRYTREE DG 014982 DECCA (*) | |
| 7 | 5 | 77 | THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509 | |
| 8 | 2 | 7 | ALFIE BOE BRING HIM HOME DECCA 015330 | |
| 9 | 7 | 18 | THE PRIESTS NOEL RCA VICTOR 75728/SONY MUSIC | |
| 10 | 8 | 4 | RCB GARDNER FT THE SPIRE CHORUS AND LONDON SYMPHONY LAMB OF GOD SPIRE 15 | |
| 11 | 4 | 22 | JACKIE EVANCHO In HOLY NIGHT (EP) SYCOLCOLUNEIA BI 151/SONY MUSIC . | |
| 12 | 13 | 15 | JOHN RUTTERITHE CAMBRIDGE SINGNERS/ROVAL PHILARWOWC A SONG IN SEASON COLLEGIUM 135 | |
| 13 | 12 | 2 | QUATUOR EBENE FICTION VIRGIN CLASSICS 58668/EMI CLASSICS | |
| 14 | 11 | 36 | ZOE KEATING INTO THE TREES ZOE KEATING 03 EX | |

| WEEK | WEEK | WEEKS DN CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL |
|------|------|-----------------|---|
| 1 | 3 | 64 | CELTIC WOMAN |
| 2 | 2 | 8 | CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA |
| 3 | 1 | 6 | VARIOUS ARTISTS MELONANE STREET MANE OF MIL COSTON MARCINE STREET MANAGEMENT |
| 4 | 4 | 9 | CELTIC WOMAN LULLABY MANHATTAN 47069/BLG |
| 5 | 5 | 3 | YELLE SAMA DISCOULD RECEIPTION CENTER/2000/PENTINE NOVECTION TOWN |
| 6 | 6 | 22 | LOREENA MCKENNITT THE WIND THAT SHARES THE BARLEY CUMUAN RANOVERNE OTSOTS 'N |
| 7 | 7 | 61 | CELTIC THUNDER IT'S ENTERTAINMENTI DELTIC THUNDER 013524/DECCA |
| 0 | N | EW | AZAM ALI FROM NIGHT TO THE EDGE OF DAY SIX DEGREES 1177 |
| 0 | N | EW | ILO GATHER PEOPLE TOGETHER MAILBOAT 2126 |
| 10 | 9 | 7 | ORLA FALLON MY LAND ELEVATION 013 |
| 11 | 11 | 27 | COUNTDOWN ORCHESTRA CELTIC FAVORITES SONOMA 3949 |
| 12 | 8 | 13 | JAKE SHIMABUKURO PEACE LOVE UKULELE HITCHHIKE 1112 |
| 13 | | EW | FEMI KUTI AFRICA FOR AFRICA KNITTING FACTORY 1113* |
| 14 | 12 | 5 | DANIEL O'DONNELL MOON OVER IRELAND DPTV MEDIA 72 |
| 15 | 15 | 2 | VARIOUS ARTISTS PUTUNING PRESENTS: RUNKA, WINNED, CHA CHA CHA PUTUNING 233 |

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| LAST WEEK | WEEKS ON CHT | ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL | |
| 2 | 19 | #1 DAFT PUNK TOWKS TROM: LEGACY (SOUNDTRACK) WALT DENEY 005872 | |
| 1 | 2 | DAFT PUNK TRON: LEGACY RECONFIGURED WALT DISNEY 013540 | |
| 4 | 129 | LADY GAGA THE FAME STITEAU NENCH AND HER HER STOPE OF 1805 YEA | Notice I |

ELECTRONIC ALBUMS

NO YOU TO DAVIDE HEMOSAEERCA

DANCE/

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| | | | TAM THE DAMAS COMMANDER + TCOMMAND YOU TO DAMAS REMOSARE HEARING I |
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| 5 | 3 | 2 | TIESTO CLUB LIFE VOLUME ONE: LAS VEGAS MUSICAL FREEDOM 001 |
| | 6 | 19 | 4X4=12 MAUSTRAP 2518/ULTRA |
| ri. | 8 | 4 | THE CHEMICAL BROTHERS |
| 3 | 7 | 73 | LADY GAGA |
| 2 | 9 | 37 | LADY GAGA THE RENK STREAMLINE KON MECHERY/THEIMTERSCOPE (M-K33* 164 |
| 0 | 10 | 17 | SKRILLEX Scary Nonsters and NCE sprites (by the reat at lantic scretising |
| 1 | 16 | 10 | CUT /// COPY ZONOSCOPE MODULAR 134*@ |
| 2 | 13 | 10 | JAMES BLAKE JAMES BLAKE POLYDOR/UM/ERSAL REPUBLIC 02/UMRG |
| 3 | 12 | 12 | VIC LATINO VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734 |
| 4 | NE | w | DAFT PUNK TRON LEBACY: TRANSLUCENCE (EP) WALT DISNEY 013503* EX |
| 6 | RE-E | NUMA | BETH DITTO BETH DITTO (BP) DECONSTRUCTION COLUMBA R/N20* EXSONY MUSIC |
| 6 | 14 | 20 | VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX |
| 7 | RE-E | NTRY | ROBYN BODY TALK HONOHWACHERRYTREE INTERSCOPE DI 5111/054 |
| 8 | NE | W | GORILLAZ THE FALL VIRGIN 97588*/CAPITOL |
| 9 | 15 | 48 | LCD SOUNDSYSTEM THIS IS HAPPENING DEA/VIRGIN 09903*/CAPITOL |
| 0 | NE | w | VARIOUS ARTISTS A STATE OF TRANCE 500 ARMADA DISITAL EX |
| 1 | 17 | 27 | VARIOUS ARTISTS KONTINUS WHITIONLOUBHTS 2 SHILMPISALSON MUSIC TREASONTION |
| 2 | 19 | 42 | 30H13 STREETS OF GOLD PHOTO FINISH 523412/AG® |
| 3 | 11 | 2 | HOLY GHOST! HOLY GHOST! DFA DISITAL EX |
| 4 | 20 | 3 | YELLE SMARI DISCO CUR RECREATION CENTERVISICOPERATIVE TROUBLOWITCOM |
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21 16 BASSNECTAR TIMESTRETCH (EP) AMORPHOUS DIGITAL EX

| Å | 0,1 | A | RPLAY |
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| WEEK | WEEK | WEEKS ON CHT | TITLE ARTIST IMPRINT / PROMOTION L |
| D | 2 | 7 | #1 E.T. |
| 2 | 3 | 10 | S&M RIHANNA SRP/DEF JAM/IDJMG |
| 8 | 5 | 19 | HELLO MARTIN SOLVEIG & DRAGONETTE |
| 4 | 1 | 14 | MORE USHER LAFACE/JLG |
| 5 | 9 | 3 | MR. SAXOBEAT ALEXANDRA STAN ULTRA |
| 6 | 8 | 11 | ON THE FLOOR JENNIFER LOPEZ FEAT. PITBULL IS |
| 7 | 6 | 16 | FREEFALLIN' ZOE BADWI BIG BEAT/ATLANTIC |
| 8 | 7 | 5 | ROLLING IN THE DE |
| 9 | 12 | 4 | BEAUTIFUL PEOPLE CHRIS BROWN FEAT. BENNY BENN |
| 0 | 15 | 3 | ADDICTION MEDINA ULTRA |
| 64 | 22 | 20 | TILL THE WORLD EN |

TILL THE WORLD ENDS NITON (THE REASON) 18 3 ERIC PRYDZ ULTRA HOLLYWOOD TONIGHT MICHAEL JACKSON MULTERIC KRIS MEMAGE FEAT. EMIL NERVOUS HEY BABY (DROP IT TO THE FLOOR). PITBULL FEAT. T-PAIN MR. 305-POLD GROUNDS/J/RMG SEEK BROMANCE WRITTEN IN THE STARS THE TENPAN PLAT ENCTURIER DISTURBING LONCO BORN THIS WAY LADY GAGA STREAMLINE/KONUVE/INTER HEY (NAH NEH NAH) MILK & SUGAR VS. VAYA CON DIOS INDESTRUCTIBLE ROBYN KONICHWA/CHERRYTI REE/INTERSO RAINING KASKADE & ADAM K FEAT, SUNSUN ULTR 20 'fi PARTY ROCK ANTHEM UNIO FUL ULUBIO BONET & GOOD CONTRACT FLOOR MULTIMO FERNITIE INTERSCOPE COMING HOME DODY-DINY MONEY FAIL SKYLAR GREY BAD BOWINTERSCOP FREEDOM

23 24 ALEX LAMB FEAT. CHRISTINA SKAAR NEXT PLATEAU TONIGHT (I'M LOVIN' YOU) DIRIQUE IGLESIAS FEAT LUDACRIS & DJ FRAME E UNVERSAL REPUBLIC 25 18

Billboard. APR 30

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50 RE-ENTRY

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HOT LATIN SONGS WEEK WEEKS TITLE THIS PRINT / PROMOTION LABELS #1 LLUVIA AL CORAZON 1 1 5 2 24 ME ENCANTARIA 2 FIDEL RUEDA (0 CORAZON SIN CARA 3 5 38 DANZA KUDURO 4 34 4 MACHETE UNIVERSAL MUSIC LATINO) GRACIAS A DIOS 5 19 EL CULPABLE 6 NI LO INTENTES 31 7 ULION ALVAREZ Y SU NORTENO BANDA (DISA/AS) CUANTO ME CUESTA 8 A EL LIMON (DISA) LLUEVE EL AMOR 9 9 19 TITO 'EL BA ESTOY ENAMORADO 12 32 10 CONTESTAME EL TELEFONO MUSIC LATINO 11 14 8 ALEXIS & FIDO FEAT. FLEX (S) INY MUSIC LATIN TU ANGELITO 10 10 12 CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO) TONIGHT (I'M LOVIN' YOU) ENRIQUE IBLESIAS FERT. LUDICRIS & DJ FRANK E (UMRESAL REPUBLIC) 13 16 13 ROBARTE UN BESO 13 21 14 HABITACION 69 15 23 BANDA LOS RECODITOS (DISA EL PADRINO 16 11 21 LA CIUDAD DEL OLVIDO 17 NO DE MEXICO (FONOVISA BON, BON 19 27 18 (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN) MAS 19 21 4 RICKY MARTIN (SONY MUSIC LATIN) NO ME DIGAS QUE NO ENROLE KLESIAS FERT VISIN & VANDEL (UNVERSAL MUSIC LATINO TE AMO Y TE AMO LA ADICTIVA BANDA SAN JOSE DE MEBILLAS (SONY MUSIC LATIN) 17 20 20 30 7 21 HASTA MI ULTIMO DIA LA ORIGINAL BANDA EL LIMON (FORDVISA) GREATEST EL TIERNO SE FUE GAINER CALIBRE 50 (DISA) 2 26 10 23 38 3 24 25 LA ULTIMA SOMBRA 18 13 GERARDO ORTIZ (DEL/SONY MUSIC LATIN) VEN A BAILAR JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG) 37 JENNIFER LOPEZ FEAT. PITB TENGO TU LOVE 26 25 9 ME RIO DE TI 27 27 MUSIC LATINO) ENTRE TUS ALAS 28 28 4 LATIN STEREO LOVE 29 24 20 MAYA & WIKA JIGULINA (ULTRA TABOO 30 9 29 WATD MACHETE/UNIVERSAL MUSIC LATINO LA MELODIA 13 31 22 SALE EL SOL 32 32 14 MUSIC LATIN SHAKIR MIENTRAS DORMIAS 33 33 ERES MI NECESIDAD 34 31 EL REBETO Y SUS BANDA PATRIA CHICA (DISA/ASI) MI CORAZON ESTA MUERTO 40 35 4 RKM & KEN-Y (PIN) EL ARDIDO 36 5 36 LARRY HERNANDEZ (MENDIETA/FONOVISA) MR. SAXOBEAT 39 4 37 HEY BABY (DROP IT TO THE FLOOR) 38 41 11 PITBULL FEAT. T-PAIN (MR. 305 39 LA HUMMER Y EL CAMARO ESCOLTA DE GUERRA. VOZ DE MANDO Y JORGE SANTACRI 42 3 MORE OF GATODEE DAME DE TU BOCA 40 **UIS ENF** APOCO NO QUISIERAS 41 RE-ENTRY ESTOY ENAMORADO 42 NEW NARIS (ORFANATO MACHETE UNIVERSAL MUSIC LATINO) MI VIDA 43 45 2 LA GRAN SENORA 44 47 EL AMOR QUE PERDIMOS 45 34 12 TU ESPACIO VACIO 46 49 2 JUAN VELEZ (UNIVERSAL MUSIC LATIN S&M 47 46 3 NA (SRP/DEF JAM/IDJN BORN THIS WAY 48 44 NE/KONLIVE/INTERSCOPE IGA (STREAM MERENGUE ELECTRONICO 49 RE-ENTRY YA LO SABES ANTONIO OROZOO & LUIS FONSI (UNIVERSAL MUSIC LATINO) 50

| | | rc | OP LATIN ALBUMS | 5114 |
|---|----------------|-----------------|--|-------|
| | LAST WEEK | WEEKS ON CHT | ARTIST TITLE (IMPRINT / PROMOTION LABEL) | CERT. |
| | DE | SHOT But | #1 MANA 1WK DRAMA Y LUZ WARNER LATINA 526530 ⊕ | |
| | 1 | 59 | PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN | 2 |
| | 3 | 2 | GREATEST JOAN SEBASTIAN | |
| | 100 | izesid | CRISTIAN CASTRO | - |
| | 2 | 20 | VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE ⊕ | - |
| | 4 | 3 | GERARDO ORTIZ Morir y Existir: En WVO DEL 82733/SONY MUSIC LATIN | |
| | 7 | 62 | CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881 | |
| | 6 | 4 | INTOCABLE 2011 G.I.M. 029/DASMI | |
| | 5 | 4 | GLORIA TREVI | |
| | | | GLORIA UNIVERSAL MUSIC LATINO 015368/UMLE WISIN & YANDEL | |
| | 8 | 12 | LOS VAQUEROS: EL REGRESO WY/MACHETE 015218.UM, E | |
| | 10 | 13 | LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UMLE | |
| | 11 | 26 | SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN | |
| | 12 | 41 | ENRIQUE IGLESIAS | |
| | | 4 | ELFRORM UNAPPAL REPUBLICUMER SAL NUSC LATINO 01448/UNRSUME EL TRONO DE MEXICO | |
| | 9 | | SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE RICKY MARTIN | - |
| | 13 | 11 | MUSICA + ALMA + SEXÓ SONY MUSIC LATIN 54472 | |
| | 16 | 12 | VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UM.E | |
| | 15 | 4 | CALIBRE 50 De sinalda para el mundo disa 721639/UMLE | |
| ļ | NE | w | JOAN SEBASTIAN | |
| l | | | EL POETA DEL PUEBLO MUSART 4438/BALBOA (*) | |
| | 18 | 4 | PERREOLOGIA SONY MUSIC LATIN 76992 | |
| | 19 | 22 | LARRY HERNANDEZ 20 SUPER DOTOS: LAHISTORIA DE LOS DOTOS MENDIETA/FONDVISA STOISBUINLE | |
| | 14 | 3 | PESADO UNA HISTORIA PARA SI DISA 721636/UMLE | |
| | 17 | 3 | LOS TITANES DE DURANGO | |
| I | NE | 1 | MUY AFORTUNADOS DISA 721637/UMLE VARIOUS ARTISTS | |
| | and the second | | BLEARD LATH MAR ANNOL FRANKS SHI UMESA MISC LATIC OF SHEROME VARIOUS ARTISTS | |
| | 20 | 23 | 40 ANN/ERSARIO DISA RECORDS: 2000 - 2010 DISA 729590 UMLE | |
| | 23 | 10 | TITO "EL BAMBINO" INVENCIBLE SIENTE 655070/UMLE | 0 |
| ĺ | RE-E | NTRY | LOS CUATES DE SINALOA TOCANDO WITH THE MARIA SONY MUSIC LATIN 77513 | |
| l | 25 | 35 | VARIOUS ARTISTS | |
| | Concest I | | AMANECER BAILANDO PLATINO 11097 PITBULL | 0 |
| | 21 | 24 | ARMANDO MR. 305/FAMOUS ARTIST 33050/SOW MUSIC LATIN RIGO TOVAR | 0 |
| | 22 | 4 | 40 ANIVERSARIO FONOVISA 354633/UMLE | |
| | 24 | 22 | DON OMAR HET THE ORPHANS THE KING IS BACK OF SALKDANG OF TO 1857 LALE ① | |
| | 30 | 47 | MARC ANTHONY ICONOS SDNY MUSIC LATIN 67402 | |
| | 28 | 4 | BANDA LOS RECODITOS | |
| | | 27. 5 | A TODA MADRE DISA 721612/UMLE | |
| | 26 | 4 | SOY MEXICANO DISA 721641/UMLE | - |
| | 27 | 46 | GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN | 0 |
| | 32 | 4 | SOUNDTRACK EVA LUNA UNIVERSAL MUSIC LATING 015432/UMLE | |
| | 31 | 23 | VARIOUS ARTISTS | |
| | 29 | 2 | BANDA #1'S 2010 DISA 721622/UMLE | |
| | | | DEBUTES PROHIBID VENERLISSOUMERSAL MUSIC LATINO 66-H227UMLE ROBERTO TAPIA | |
| | 34 | 8 | LIVE FONOVISA 354623/UMLE | |
| | 36 | 23 | VARIOUS ARTISTS CORRIDOS #1'S 2010 DISA 721623/UMLE | |
| | 37 | 76 | MARCO ANTONIO SOLIS MAS DE MARCO ANTÓNIO SOLIS FUNDVISA 354216/UM.E (*) | |
| | 35 | 27 | MARCO ANTONIO SOLIS | |
| | | - | EN TOTAL PLENITUD FONOVISA 354570/UMLE LOS INQUIETOS DEL NORTE | |
| | 41 | 36 | WINDS A DAVILE CON TODO: COLLECCION DE COMPLICIS ENGLE NUSIC 3812 ① JUANES | |
| | 33 | 19 | PA.R.C.E. UNIVERSAL MUSIC LATINO 015027/UMLE (*) | |
| | NE | W | EL MARIACHI LE CANTA A CRISTO FREDDIE 2179 | |
| | 39 | 23 | VARIOUS ARTISTS DURANGUENSE #1'S 2010 DISA 721624/UMLE | |
| | 42 | 21 | JENNI RIVERA | |
| | | 3 | LA GRAN SENORA: EN WWO FONDVISA 354603 UMLE · | |
| | 38 | 9 | RKM & KEN-Y FOREVER PINA 70204/SONY MUSIC LATIN | |
| | 40 | 28 | VICENTE FERNANDEZ EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479 | |
| | | | VOZ DE MANDO | |
| | 48 | 25 | CON LA MENTE EN BLANCO DISA 721613/UMI F | |
| | 48 47 | 25 72 | CON LA MENTE EN BLANCO DISA 721613/UMLE | |
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| April | 26-28, 2011 |
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| | Miami |
| boardLatinConf | erence.com |

www.Bil

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| - | GIONAL | Q | | | TIN POP |
|--------|--|--------------|--------------|----|--|
| | EXICAN AIRPLAY | A | | A | RPLAY" |
| IN CHI | | THIS WEEK | LAST WEEK | | |
| | GWKS FIDEL RUEDA DISA | 0 | 1 | 5 | SWKS MANA WARNER LATINA |
| | GRACIAS A DIOS | 2 | 3 | 4 | MAS RICKY MARTIN SONY MUSIC LATIN |
| | EL CULPABLE Espinoza paz disa/asl | 3 | 2 | 10 | TENGO TU LOVE SIE7E LA VIDA BUENA |
| | NI LO INTENTES Julion Alvarez y su norteno banda disa/asl | 4 | 5 | 5 | CAMILA SONY MUSIC LATIN |
| | CUANTO ME CUESTA LA ARROLLADORA BANDA EL LIMON DISA | 5 | 4 | 34 | DANZA KUDURO Don owar 6 luceizo vavis orfanato machete unversal music latino |
| | ROBARTE UN BESO INTOCABLE G.I.M. | 6 | 16 | 40 | CORAZON SIN CARA PRINCE ROYCE TOP STOP |
| | HABITACION 69 BANDA LOS RECODITOS DISA | 0 | 9 | 12 | ME RIO DE TI GLORIA TREVI UNIVERSAL MUSIC LATINO |
| | EL PADRINO JOAN SEBASTIAN FONOVISA | 8 | 8 | 9 | CONTESTAME EL TELEFONO ALEXIS & FIDO FEAT. FLEX SONY MUSIC LATIN |
| | LA CIUDAD DEL OLVIDO EL TRONO DE MEXICO FONOVISA | 9 | 13 | 18 | TONIGHT (I'M LOVIN' YOU) Enrique Kalesias feat Lucacris & du Frank e Universal Republic |
| | INCREIBLE BANDA SINALDENSE MS DE SERGIÓ LIZARRAGA DISA/ASL | 10 | 11 | 31 | ESTOY ENAMORADO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIND |
| | TE AMO Y TE AMO | 11 | 6 | 13 | TU ANGELITO Chino y Nacho Machete/Universal Music Latino |
| | GREATEST EL TIERNO SE FUE GAINER CALIBRE 50 DISA | 12 | 7 | 19 | LLUEVE EL AMOR TITO 'EL BAMBINO' SIENTE |
| | HASTA MI ULTIMO DIA LA ORIGINAL BANDA EL LIMON FONOVISA | 13 | 22 | 4 | VEN A BAILAR JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG |
| | LA ULTIMA SOMBRA GERARDO ORTIZ DEL/SONY MUSIC LATIN | 14 | 17 | 27 | BON, BON PITBULL MR. 305/FAMDUS ARTIST/SDNY MUSIC LATIN |
| | NO ME DIGAS EL CHAPO DE SINALOA DISA | 15 | 18 | 8 | TU ESPACIO VACIO JUAN VELEZ UNIVERSAL MUSIC LATINO |
| | ARRASTRANDO LAS PATAS LABRY HERNANDEZ MENDIETA/FONOVISA | 16 | 15 | 32 | LOCA SHAKIRA FEAT. EL CATA EPICISONY MUSIC LATIN |
| | ERES MI NECESIDAD EL BEBETO Y SUS BANDA PATRIA CHICA DISA/ASL | T | 24 | 5 | MR. SAXOBEAT ALEXANDRA STAN ULTRA |
| | MIENTRAS DORMIAS PESADO DISA/ASL | 18 | 10 | 51 | CUANDO ME ENAMORO ENRIQUE ISLESIAS FEAT JUAN LUIS GUERRA UNVERSAL MUSIC LATINO |
| | MENTE EN BLANCO VOZ DE MANDO DISA | 19 | 30 | 12 | GREATEST YA LO SABES GAINER NITONO OROZCO & LUS FORSI UNVERSAL MUSIC LATINO |
| | ME DUELE ROBERTO TAPIA FONOVISA | 20 | 12 | 14 | SALE EL SOL SHAKIRA EPIC/SONY MUSIC LATIN |

ATIN RHYTHM

| - | | | | | | |
|------|--------|--|------|------|-----------------|--|
| 1111 | ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) | THIS | WEEK | WEEKS ON CHT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) |
| | 33 | #1 GG DANZA KUDURO | 1 | 1 | 35 | 24 WKS DON CAUR & LICENCE WINS OF WARTEN WHETHER HILSE LITTLE |
| | 39 | CORAZON SIN CARA PRINCE ROYCE TOP STOP | 2 | 2 | 21 | LLUEVE EL AMOR TITO 'EL BAMBINO' SIENTE |
| | 16 | LLUEVE EL AMOR TITO "EL BAMBINO" SIENTE | 3 | 4 | 35 | ESTOY ENAMORADO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIND |
| | 34 | ME DUELE LA CABEZA HECTOR ACOSTA D.A.M./VENEMUSIC | 4 | 5 | 12 | CONTESTAME EL TELEFONO ALEXIS & FIDO FEAT. FLEX SONY MUSIC LATIN |
| | 27 | BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN | 5 | 3 | 29 | TU ANGELITO CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO |
| | 5 | TABOO DON OMAR ORFANATO MACHETE/UNIVERSAL MUSIC LATINO | 6 | 7 | 27 | BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN |
| 1 | 8 | NO ME DIGAS QUE NO ENRIQUE IGLESIAS FEAT. WISHIN & YANDEL UNIVERSAL MUSIC LATINO | 7 | 6 | 29 | DANDOLE GOCHO FEAT, JOWELL Y OMEGA NEW ERA/VENEMUSIC |
| 1 | 14 | TONIGHT (I'M LOVIN' YOU) ENRIQUE KELESIAS FEAT LIDAORIS & DJ FRANK EUNVERSAL REPLEI C | 8 | 10 | 10 | TABOO DON OMAR ORFANATO MACHETE UNIVERSAL MUSIC LATINO |
| | 8 | MI CORAZON ESTA MUERTO | 9 | 8 | 17 | LA MELODIA JOEY MONTANA CAPITOL LATIN |
| | 5 | LLUVIA AL CORAZON | 10 | 9 | 40 | LA DESPEDIDA DADDY YANKEE EL CARTEL/SONY MUSIC LATIN |
| - | 19 | DOMINICANITA YUNEL CRUZ KDBUSDI | 0 | 11 | 8 | MI CORAZON ESTA MUERTO RKM & KEN-Y PINA |
| - | 30 | DANDOLE GOCHO FEAT. JOWELL Y OMEGA NEW ERA/VENEMUSIC | 12 | 14 | 13 | ESTOY ENAMORADO DANKY FORMANS OFFANATO MACHETE UNIVERSAL MUSIC LATINO |
| | 5 | YOU NEED TO KNOW OLGA TANON MIA MUSA/SONY MUSIC LATIN | 13 | 12 | 8 | |
| | 7 | MR. SAXOBEAT ALEXANDRA STAN ULTRA | 14 | 13 | 11 | ME ENAMORE ANGEL & KHRIZ MACHETE/UNIVERSAL MUSIC LATINO |
| - | 23 | APRENDE A SER INFIEL | 10 | 15 | 19 | ZUN ZUN ROMPIENDO CADERAS WISIN & YANDEL MACHETE/UNIVERSAL MUSIC LATINO |
| | 5 | TU ANGELITO CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATIND | 10 | 17 | 10 | HOY LO SIENTO ZION & LENNONX FEAT. TONY DIZE PINA |
| | 6 | ALEXIS & FIDO FEAT. FLEX SONY MUSIC LATIN | 1 | 19 | 2 | LLAMA AL SOL TITO 'EL BAMBINO' SIENTE |
| | 12 | EL AMOR QUE PERDIMOS PRINCE ROYCE TOP STOP | 18 | N | EW | GREATEST VEN COMMIGO GAINER DADDY YANKEE FEAT, PRINCE ROYCE EL CARTEL |
| | 2 | DAME DE TU BOCA | 19 | 16 | 17 | VIP FITO BLANKO FEAT, FUEGO CHOSEN FEW EMERALDICROWN LONAUTY |
| | 2 | HOY LO SIENTO ZION & LENKONX FEAT. TONY DIZE PINA | 20 | 20 | 7 | TU SI QUIERES, TU NO QUIERES |
| | - | | | | | |

BETWEEN THE BULLETS BIG BOW FOR MANÁ'S 'DRAMA'



Maná's "Drama y Luz" debuts at No. 1 on Top Latin Albums with nearly 47,000 copies, according to Nielsen SoundScan. It's the band's fifth charttopper and the biggest opening for a Latin act since Aventura's "The Last" started with 47,000 (June 27, 2009). "Drama" also opens at No. 5 on the Billboard 200-the fifth time a Spanish-language set has bowed in that chart's top five, and the second time by an album from Maná. The act's "Amar Es Combatir" bowed at No. 4 in 2006. -Rauly Ramirez



second charting title, "La Escuelita," peaked at No. 14 in the Dec. 12, 2010, issue Go to www.billboard.biz for complete chart data

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Billboard, HITS OF THE WORLD APR 30

| | | EURO | | | |
|---------------|--------------|--|--|--|--|
| DIGITAL SONGS | | | | | |
| | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 30, 2011 | | | |
| | 1 | ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND | | | |
| | 2 | PARTY ROCK ANTHEM | | | |
| | 5 | SWEAT SHOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY | | | |
| | 6 | S&M Rihanna SRP | | | |
| | 4 | E.T. KATY PERRY FL KANYE WEST CAPITOL | | | |
| | 3 | JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE | | | |
| | 0.000 | IIIDAS | | | |

- 7 JUDAS LADY GAGA STREAMLINE/KONLIN
- SOMEONE LIKE YOU 8 7

THIS

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- PRICE TAG 9 10
- ROLLING IN THE DEEP 9 10

🏶 CANADA

| NEEK | AST NEEK | (NIELSEN SOUNDSCAN/BDS) | APRI, 30, 2011 |
|------|-------------|---|----------------|
| 1 | 4 | S&M RIHANNA FT. BRITNEY SPEARS | SRP/DEF JAM |
| 2 | 1 | ON THE FLOOR JENNIFER LOPEZ FT. PITBULL IS | SLANO |
| 3 | 2 | E.T. KATY PERRY FT. KANYE WEST | CAPITOL |
| 4 | 7 | PRICE TAG JESSIE J FT. B.O.B LAVA/UNIVE | RSAL REPUBLIC |
| 5 | з | BORN THIS WAY | WE/INTERSCOPE |
| 6 | 6 | TILL THE WORLD END BRITNEY SPEARS JIVE | 5 |
| 7 | 9 | ROLLING IN THE DEEL | P |
| 8 | 5 | JUST CAN'T GET ENO | |
| 9 | NEW | JUDAS LADY GAGA STREAMLINE KONL | JVE/INTERSCOPI |
| | ALC: NO. | | |

10 8 F**KIN' PERFECT PINK LAFACE SWEDEN

WEEK

1 NEW

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4 6

5 NEW

7 NEW

9 7

:4 6

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|---|------|------|
| (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 30, 2011 | THIS | LAST |
| JUDAS LADY GAGA STREAMLINE KONLIVE | 1 | 1 |
| S&M Rihanna SRP | 2 | RE |
| ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND | 3 | 3 |
| JAG KOMMER VERONICA MAGGIO UNIVERSAL | 4 | 7 |
| MR. SAXOBEAT ALEXANDRA STAN PLAY-ON | 5 | 5 |
| BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE | 6 | NEW |
| TILL THE WORLD ENDS BRITNEY SPEARS JIVE | 7 | 2 |
| ME AND MY DRUM SWINGFLY FT. CHRISTOFFER HIDING EMI | 8 | NEV |
| POPULAR ERIC SAADE KING ISLAND ROCKYSTAR | 9 | NEN |
| 01115.4.7 | | |

SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY 10 NEW

| DIGITAL SONGS | | | | | |
|---------------|------|--|--|--|--|
| WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 30, 2011 | | | |
| 1 | 1 | ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND | | | |
| 2 | 6 | S&M Rihanna SRP | | | |
| 3 | 3 | JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE | | | |
| 4 | 2 | GRENADE BRUNO MARS ELEKTRA | | | |
| 5 | 4 | SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLEIPPIDIT | | | |
| 6 | 10 | HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/SET NASY OV/CAPITO | | | |
| 7 | 8 | PRICE TAG JESSIE J FT. B.O.B LAVA | | | |
| 8 | 7 | ROLLING IN THE DEEP | | | |
| 9 | NEW | YOU AND ME (IN MY POCKET) MILOW HOMERUN | | | |
| 10 | 5 | BORN THIS WAY | | | |

HANSHIN/SOUNDSCAN APRIL 30, 2011 1 33 SAYONARA KIZUDARAKE NO HIBI YO BIZ VERMILLION 5 LIFE MS. OOJA UNIVERSAL 2 KAZOE UTA MR. CHILDREN TOY'S FACTORY з 1 JET COASTER LOVE 4 2 NEW POP MASTER 5 SCARLET KNIGHT 6 NEW

BILLBOARD JAPAN HOT 100

JAPAN

- BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE 7
- HOW WOULD YOU DO IT MEDI VICTOR 8 15
- BRAVE Naoto inti Raymi Universal 65 9
- AI, CHUSEYO SDN48 UNIVERSAL 11 10

AUSTRALIA DIGITAL SONGS WEEK (ABIA) APRIL 30, 2011 1 PARTY ROCK ANTHEM 1 2 2 SWEAT SNOOP DOGG VS. DAVID GUETTA DOGG/STYLE/FRIGHTY PRICE TAG JESSIE J FT. 8.0.8 LAVA 3 3 GIVE ME EVERYTHING HTBULL FLINEND, AFROLACK & NAVER VIR 305 POLO GROUNDS 4 5 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND 5 4 6 BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE 6 NEW TILL THE WORLD ENDS 7 7 COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BDY 8 8 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE 9 10 RE S&M

SORWAY DIGITAL SONGS (NIELSEN SOUNDSCAN INTERNATIONAL) ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND S&M RIHANNA SRP

- TILL THE WORLD ENDS BRITNEY SPEARS JIVE PARTY ROCK ANTHEM OLBRILLER ERIK OG KRISS MTG
- WHAT ARE WORDS
- RADIO CIR.CUZ COSMOS
- JUDAS LADY GAGA STREAMLINE/KONLIVE

| | FI | NLAND | |
|------|--------------|--------------------------------------|----------------|
| | | DIGITAL SONG | s |
| WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) | APRIL 30, 2011 |
| t | ť | ON THE FLOOR | A ISLAND |
| 2 | NEW | JUDAS LADY GAGA STREAMLINE/R | ONLIVE |
| 3 | 2 | HEAVY LAURI DYNASTY | |

- 4
- 5

- MAAILMAN TOISELLA PUOLEN
- 9 HALOO HELSINKII E VANHA NAINEN HUNNINGOLLA
- 10 RE

HUNITED KINGDOM SINGLES

| LAST | (THE OFFICIAL UK CHARTS CO.) | APRIL 30, 2011 |
|------|---------------------------------|----------------|
| | PARTY ROCK AN | THEM |

- LARD FE LAUPEN BONKT & SCORPOCK PARTY FOCKWILL HAVD EIRT FEE 1 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND 2
 - 5 E.T. KATY PERRY FT. KANYE WEST CAPITOL
- SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRICE/TY 4 9
- JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE 4 5 6 3 SOMEONE LIKE YOU

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- 12 S&M RIHANNA SRP 7 8 20 BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE
- BUZZIN' MANN FT. 50 CENT MERCURY 9 6
 - 10 7 DON'T HOLD YOUR BREATH NICOLE SCHERZINGER INTERSCOPE
 - ITALY DIGITAL SONGS INTERNATIONAL) APRIL 30. 2011 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND 1 1 MR. SAXOBEAT ALEXANDRA STAN PLAY-ON 2 3 LE TASCHE PIENE DI SASSI 2 3 4 4 EH...GIA VASCO ROSSI EMI 5 NEW JUDAS 6 5 PRICE TAG 6 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE 7
 - 8 NEW S&M 9 RE E.T. KANYE WEST CAPITOL 7 ROLLING IN THE DEEP 10

| DIGITAL SONGS | | | | | |
|---------------|--------------|--|--|--|--|
| WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 30, 2011 | | | |
| 1 | 2 | HAPPINESS ALEXIS JORDAN STARROC/ROC NATION | | | |
| 2 | 1 | AFSCHEID GLENNIS GRACE TROS | | | |
| 3 | 3 | SET FIRE TO THE RAIN ADELE XI | | | |
| 4 | 4 | ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND | | | |
| 5 | NEW | MR. SAXOBEAT ALEXANDRA STAN PLAY-ON | | | |
| 6 | 5 | SWEAT SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY | | | |
| 7 | 7 | ROLLING IN THE DEEP ADELE XL | | | |
| 8 | RE | PRICE TAG JESSIE J FT. 8.0.8 LAVA | | | |
| 9 | 8 | DOWN & DIRTY ANOUK DRIO | | | |
| 10 | NEW | JUDAS LADY GAGA STREAMLINE/KONLIVE | | | |

| DIGITAL SONGS | | | | | |
|---------------|------|--|--|--|--|
| WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 30, 2011 | | | |
| 1 | 1 | PARTY ROCK ANTHEM | | | |
| 2 | 2 | PRICE TAG JESSIE J FT. B.O.B LAVA | | | |
| 3 | 4 | ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND | | | |
| 4 | 3 | LOVE LOVE LOVE AVALANCHE CITY LTPS | | | |
| 5 | 5 | JUST CAN'T GET ENOUGH THE BLACK EVED PEAS INTERSCOPE | | | |
| 6 | RE | ROLLING IN THE DEEP | | | |
| 7 | 7 | BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JIVE | | | |
| 8 | 6 | SWEAT SNOOP DOGG VS. DAVID GUETTA DOGG/STMLE/PRIORITY | | | |
| 9 | 9 | JAZMINE D.L LADIE QUESTION | | | |
| 10 | RE | THE LAZY SONG | | | |

GERMANY

4 3 S&M RIHANNA SRP

2 10

3

10

DIGITAL SONGS

1 2 SWEAT SWOP DODG VS. BAVID GUETTA DODG/STVLEPRIORITY

 10
 GIVE ME EVERYTHING HIBULITINE NO. ARMUNCI & MATERIAN SIGRIG GROUNDS

 1
 ON THE FLOOR JENNIFER LOPEZ FF. PITBULL ISLAND

| 63 | 38 | INTERNATIONAL) APRIL 30, 2011 |
|----|-----|---|
| 1 | 1 | ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND |
| 2 | 9 | S&M RIHANNA SRP |
| 3 | 3 | SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES |
| 4 | NEW | JUDAS LADY GAGA STREAMLINE/KONLIVE |
| 5 | 2 | LEAD THE WAY CARLOS JEAN NOVAEMUSIK |
| 6 | NEW | BREATHE IN THE LIGHT |
| 7 | 4 | MR. SAXOBEAT ALEXANDRA STAN PLAY-ON |
| 8 | 5 | BLANCO Y NEGRO MALU SONY MUSIC |
| 9 | 7 | TONIGHT (I'M LOVIN' YOU) BROLE ISLESING FE LIDINGRE & GLIFFRANKE LITINGESE, REP. BLC |

| 6 BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE | |
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| DIGITAL SONGS | | | | | |
| THIS WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) | APRIL 30, 2011 | THUS | |
| 1 | 1 | SWEAT SHOOP DOGG VS. DAVID GUE | TA DOGGYSTYLE/PRIORITY | 1 | |
| 2 | 2 | ROLLING IN THE DEEP | | | |
| 3 | 4 | JUST CAN'T GET ENOUGH THE BLACK EVED PEAS INTERSCOPE | | | |
| 4 | 6 | S&M RIHANNA SBP | | 4 | |
| 5 | 3 | ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND | | | |
| 6 | RE | HAPPINESS ALEXIS JORDAN STARROG/ROC NATION | | | |
| 7 | 5 | MR. SAXOBEAT ALEXANDRA STAN PLAY-DN | | | |
| 8 | NEW | PRICE TAG JESSIE J FT. B.O.B LAVA | | | |
| 9 | 8 | ANGER NEVER DI | | 5 | |
| 10 | NEW | SET FIRE TO THE | RAIN | 1 | |
| | 1000000000 | STATE ALSO DE L | | | |

| 9 | M | EXICO | | | |
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| AIRPLAY | | | | | |
| WEEK | LAST WEEK | (NIELSEN BDS) APRIL 30, 2011 | | | |
| 1 | 1 | LLUVIA AL CORAZON MANA WARNER | | | |
| 2 | 3 | DIA DE SUERTE ALEJANDRA GUZMAN CAPITOL | | | |
| 3 | 2 | ENTRE TUS ALAS CAMILA SONY MUSIC | | | |
| 4 | 7 | THE TIME (DIRTY BIT) THE BLACK EVED PEAS INTERSCOPE | | | |
| 5 | 4 | ME RIO DE TI GLORIA TREVI UNIVERSAL | | | |
| 6 | 6 | SONE ZOE CAPITOL | | | |
| 7 | 8 | A PARTIR DE HOY WARDO DI MAURO DUETO CON MAITE PERRONI VAPAES | | | |
| 8 | 9 | FIREWORK KATY PERRY CAPITOL | | | |
| 9 | 10 | BORN THIS WAY | | | |
| 10 | 5 | AMOR DEL BUENO REYLI FT. MIGUEL BOSE SONY MUSIC | | | |

| _ | DIGITAL SONGS |
|--------------|---|
| LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 30, 2011 |
| 1 | JUST CAN'T GET ENOUGH THE BLACK EVED PEAS INTERSCOPE |
| 3 | CHERIE COCO MAGIC SYSTEM & SOPRANO SHOWBIZ |
| 2 | ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND |
| -4 | SWEAT SNOP DOGG VS. DAVID GUETTA 0005/STYLE/PRIORITY |
| 6 | PRICE TAG JESSIE J FT. B.O.B LAVA |
| | |

5 ROLLING IN THE DEEP 6

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3

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APRIL 30, 2011

- NEW JUDAS 7
- 7 TOUTES LES NUITS COLONEL REYEL STEP OUT 8
- NEW AURELIE COLONEL REYEL STEP OUT 9
- 9 E.T. KATY PERRY FT. KANYE WEST CAPITOL 10

| IRELAND | | | | | | |
|---------------|------|--|----------------------|--|--|--|
| DIGITAL SONGS | | | | | | |
| WEEK | LAST | (NIELSEN SOUNDSCAN INTERNATIONAL) | APRIL 30, 2011 | | | |
| 1 | 3 | PARTY ROCK ANTH | | | | |
| 2 | 1 | ON THE FLOOR JENNIFER LOPEZ FT. PITBU | LL ISLAND | | | |
| 3 | 2 | SOMEONE LIKE YO | U | | | |
| 4 | 8 | S&M RIHANNA SRP | | | | |
| 5 | 4 | SWEAT SNOOP DOGG VS. DAVID GUET | N DOGGYSTYLEPRIORITY | | | |
| 6 | 5 | E.T. | | | | |

- KATY PERRY FT. KANYE WEST CAPI 7 NEW BEAUTIFUL PEOPLE CHRIS BROWN FT. BENNY BENASSI JUF
- 8 NEW JUDAS
- 6 PRICE TAG 9
- 10 7 JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE

| | | DIGITAL SONGS | |
|--------------|--------------|--|--|
| | | DIGITAL SONGS | |
| THUS WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 30, 2011 | |
| 1 | 2 | A NIGHT LIKE THIS CARD EMERALD GRANDMOND | |
| 2 | 1 | ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND | |
| 3 | 4 | S&M RIHANNA SRP | |
| 4 | 5 | HOLLYWOOD HILLS SUNRISE AVENUE COMUSIC/GET NASY OV/CAPITO | |
| 5 | 10 | YOU AND ME (IN MY POCKET) MILOW HOMERUN | |
| 6 | NEW | SWEAT SHOOP BOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY | |
| 7 | 3 | JUST CAN'T GET ENOUGH THE BLACK EYED PEAS INTERSCOPE | |
| 8 | NEW | LOVING YOU IS KILLING ME ALOE BLACC STONES THROW | |
| 9 | NEW | E.T. KATY PERRY FT. KANYE WEST CAPITOL | |

10 NEW GIVE ME EVERYTHING

| 0 | B | | |
|--------------|--------------|--|----------------|
| THIS WEEK | LAST WEEK | (APBD/WIELSEN) | APRIL 3, 2011 |
| 1 | 1 | PAULA FERNAND | |
| 2 | 2 | 25 ANOS AO VIVO EXALTASAMBA RADAR |) |
| 3 | 3 | PISTA SERTANEJ VARIOUS ARTISTS SOM | |
| 4 | 5 | EXTRAORDINARIO | D AMOR DE DEUS |
| 5 | 7 | ILUMINAR AO VIN PADRE FABIO DE MELO | |
| 6 | 11 | BOLA DE CRISTAL AO VIVO FERNANDO & SOROCABA SOM LIVRE | |
| 7 | 4 | SALE EL SOL SHAKIRA EPIC | |
| 8 | 10 | INSENSATO COR. | |
| 9 | 6 | PERFIL LEGIAO URBANA SOM U | WRE |
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10 8 MULTISHOW AO VIVO

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| 10, 2011 | MEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL) | API |
| naronano - | 1 | 2 | HAPPINESS ALEXIS JORDAN STARROD | ROC N |
| | 2 | 1 | AFSCHEID GLENNIS GRACE TROS | |
| | | | OFT FIRE TO THE | |

- 4 SNAKKE LITT
- 10

- SWEAT SNOOP DOGG VS. DAVID GUETTA DOGG/STVLE/PRIDRITY 6
- NUORI JA KAUNIS ANNA JARVINEN FT. OLAVI UUSMIRTA UNIVERSAL
- SELVA PAIVA PETRI NYGARD OPEN RECORDS 7 3
- HOLLYWOOD HILLS
- 5

GIVE ME EVERYTHING PITHILL FT. NE KO. APROJACK & NAVER AR 305 POLO GROUNDS

SINGLES & TRACKS SONG INDEX ASC-49/Kind Vite, ASC-49/Meghan Lineay Music, BM/Sheh May Music, BM/SH Backword Music Inc., BM/Retyme Music, SAC497, MMPL, GS 27 LA ULTMA SOMBRA (DEL Halshing, BM) [12 A VITMT VOI MUN CO Music, BM/Morth H1 Music, Inc., BM/Smeg Of Lineares Inc., BM/Ericka, JM/Morth W1 Exing, BM/, MMPL, BM/H2 THE LLPS SOME JM/as Frem Male, ASC-49/Bughense, ASC-475ba Mark, SKR-476bc Attom Male,

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Data for week of APRIL 30, 2011

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EXECUTIVE TURNIABLE

PUBLISHING: Rondor Music Publishing appoints Meridith Valiando senior director of creative. She was head of A&R at Spirit Music Group in New York.

TOURING: Creative Artists Agency's music department taps Tom Worcester to seek out sponsorship and sales opportunities on behalf of the firm's music and comedy touring clients. He was senior VP/managing director of U.S. business development at IMG.

Facility management company VenuWorks names Scott Schoenike executive director of the under-construction New Evansville (Ind.) Arena. He was executive director of the U.S. Cellular Center, Paramount Theatre and Cedar Rapids Ice Arena in Cedar Rapids, Iowa.



DIGITAL: The Orchard appoints Colleen Theis managing director for the United Kingdom and Europe. She was senior VP of international at ADA Global.

Music Choice promotes Vince Amalfi to senior director of advertising sales. He was director.

TV/FILM: Fuse names Brad Schwartz senior VP of programming and operations. He was senior VP/GM at Much MTV Group.

RELATED FIELDS: The Country Music Assn. promotes Tammy Donham to VP of marketing, Ben Bennett to senior manager of digital strategy and Catherine Blackwell to marketing manager. Donham was senior director of marketing, Bennett was manager of digital consumer marketing, and Blackwell was senior marketing coordinator.

Marketing agency Momentum Worldwide appoints Adrienne Scordato VP/director of global communications. She was VP/communications director at digital marketing/ advertising firm T3. —Edited by Mitchell Peters

GOODWORKS

JONATHAN ELIAS' 'PATH TO ZERO' ALBUM TO BENEFIT GLOBALZERO

When producing the music for his upcoming anti-nuclear charity album, "A Prayer Cycle: Path to Zero," composer Jonathan Elias kept one thing in mind: his children.

"It's kind of a legacy that I want to leave my kids," he says. "Some sort of a positive message; music they can remember me by one day."

The seven-song set, due June 7 on Across the Universe Records, features appearances by Sting, Korn's Jonathan Davis, Sinéad O'Connor. System of a Down frontman Serj Tankian, Angélique Kidjo, Yes' Jon Anderson, actor Robert Downey Jr. and the late Jim Morrison, among others.

The release will be available for \$16.98 at various digital and physical retail outlets. Proceeds will benefit the anti-nuclear organization Global Zero (globalzero.org). Elias says he chose to work with Global Zero because he can't imagine leaving his children in a world where 24,000 nuclear weapons exist so freely.

"I feel that we live in a world that has a bit of chaos," Elias says. "Whether you're a Democrat or Republican, Buddhist or a nudist, it doesn't make any logical sense to me that we can think about handing this world over to our kids."

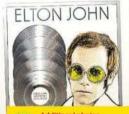
"Path to Zero" is the sequel to Elias' 1999 release, "The Prayer Cycle." —Mitchell Peters

BACKBEAT





23 stow at Philadelphia's Wells Fargo Center, Universal Music Enterprises president/CEO Bruce Resnikoff toasted John's four-decade career and presented him with three milestone RIAA awards for the 250 million combined worldwide sales of his catalog, the 5 million in sales of "Greatest Hist 1970-2002" and 2 million of "Rocket Mar. Number Ones." puote no swoer



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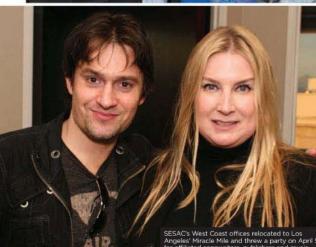


BACKBEAT

EDITED BY ELIZABETH HURST







SESAC's West Coast offices relocated to Los Angeles' Miracle Mile and threw a party on April 5 for affiliated songwriters, publishers and music industry friends to celebrate the organization's new home. Here, composer Jason Derhanka toasts SESAC VP of West Coast operations Ashley Waldron. HIGT ETAL MOS



ings of Leon taped an episode of VHTs "Storytellers" on April 5. The show will kick off the Isth-anniversary season of the rogram when the episode airs May 13. Attending the taping were (from left) VHT president Tom Calderone; Vector tanagement's Ken Levitan; VHT VP of original music production and development Patty DiMaria and executive VP of riginal music production and development Lee Rolontz, MTV Networks executive VP/editorial director Bill Flanagan; OL's Matthew Followill, Caleb Followill and Nathan Followill; VHT executive VP of talent and music programming Rick rim; RCA VP of artist relations Andrew Berkowitz; KOL's Jared Followill; and Vector Management's Andy Mendelsohn. 405: FRAM Kelcort/Ayrortube Bodur For WH



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LATIN MUSIC CONFERENCE



Abead of the Curve The 22nd Annual Billboard Latin Music Conference & Awards, Presented By State Farm In Association With AT&T, Honors The Genre's Top Players

elcome to the 22nd annual Billboard Latin Music Conference, presented by State Farm in association with AT&T. Following a successful foray in Puerto Rico, Latin music's largest, most influential event returns to Miami Beach's Eden Roc Renaissance with new programming and the biggest names in Latin music.

This year's confab features a Superstar Q&A with legendary rock group Maná-whose four members will be together on a conference stage for the first time in their career-as well as intimate one-on-one conversations with pop trio Camila and diva Gloria Trevi.

Artists Roberto Tapia, Gerardo Ortiz, Jorge Villamizar, Donato Poveda, and Lenny and Max of Aventura are onboard as panelists; digital sensation Don Omar will speak on the social network panel, hosted by new music website Muzicol; and hitmakers Pitbull and Luis Fonsi will share the stories behind their No. 1 records.

As always, Billboard's yearly gathering is ahead of the curve when it comes to music and business trends.

For years, the Latin conference has featured and followed the growth of the digital marketplace and the increasing importance of brands and sponsors.

Billboard this year inaugurates the Marketing Exchange-an afternoon of panel sessions and case studies, hosted by Telemundo and mun2, and featuring major brands including Google, Coca-Cola, Walmart, Tecate, Western Union and Diageo.

Discussions will center on licensing and synchs, striking sponsorship deals and the many different kinds of branding and marketing alliances that can be crafted in a changing business environment.

The Marketing Exchange culminates with the inaugural Marketing Awards, with welcome remarks by outgoing Telemundo president Don Browne. The awards will honor outstanding campaigns in print, TV, online and touring (see story, page LM8).

A social networking panel will feature Omar-whose "Danza Kuduro" set the record for the most-watched Spanish-language video

With AT&T, Honors The Genre's Top Players on YouTube with more than 100 million views-

alongside executives from Google and Facebook. The panel is presented by website Muzicol, which allows performers to showcase their work and get online fan feedback.

The conference kicks off the evening of April 25 with a multi-artist showcase that highlights sounds from multiple countries and genres.

Then, on April 26, the heads of the two leading Latin labels-Universal's Jesus Lopez and Sony Music's Afo Verde-will meet for a oneof-a-kind mano a mano, followed by panels on touring and the state of the Latin industry. Marquee panelists from all over the globe include Lollapalooza Chile producer Maximiliano del Rio; Julio Vega of Anderson Merchandisers, which services Walmart and Sam's Club; and Roberto Cantoral Zucchi, head of Mexico's Society of Authors and Composers.

Day Two features Billboard's now-traditional regional Mexican music panel and BMI's "How I Wrote That Song," where leading artists, including Pitbull and Fonsi, tell the stories behind their records and perform them live. The second day also features Q&As with Maná, Camila and Trevi, and culminates with the first "Radio Rocks the Roc Block" afternoon. The day closes with the Radio Happy Hour hosted by Omar's Orfanato Music Group featuring some of the label's emerging acts.

The spirit of new music will also be present in a series of new-artist showcases interspersed throughout the conference, in tandem with a presentation of Billboard's new Billboard Pro service for developing acts.

And of course, Billboard will salute the top artists, labels, publishers, producers and songwriters in Latin music at the Billboard Bash and the Billboard Latin Music Awards, with Gloria Estefan and Emmanuel receiving the Spirit of Hope and Lifetime Achievement Awards, respectively. The awards show on April 28 will air live on Telemundo from the Bank-United Center at the University of Miami.

Bienvenidos, y . . . a celebrar!

-Leila Cobo, executive director of content and programming for Latin music and entertainment

And The Finalists Are .

Multiple Impact Points With Fans Drive The Billboard Latin Music Awards

BY JUSTINO ÁGUILA

ontenders for this year's Billboard Latin Music Awards include a diverse array of acts. But they all have one thing in common: They're among the best in Latin music today. To be hot in Latin music means having multiple points of impact on fans—by selling albums and concert tickets, crafting hits on the radio and, increasingly, connecting with fans on social networks. These finalists represent bodies of work that fuel airplay performance, album sales, Billboard

Boxscore tallies and social media connections. From sales in Latin pop, urban, tropical and regional Mexican to the Latin digital album of the year, these categories shed light on the leaders of the continually evolving music business.

The Billboard Latin Music Awards, presented by State Farm in association with AT&T, this year includes three new solo categories: Latin pop airplay artist, tropical airplay artist and regional Mexican airplay artist of the year. The 2011 awards also include the debut of the Latin social artist of the year honor; the finalists are Don Omar, Enrique Iglesias, Pitbull and Shakira.

The awards honor the most popular albums, songs and performers in Latin music, as determined by the sales, radio airplay and social media activity that informed Billboard's weekly charts during the one-year period from the issue dated Feb. 6, 2010, through the Jan. 29, 2011, issue.

Finalists, and the eventual winners, reflect performance of new recordings on Billboard's sales charts, including Top Latin Albums, and radio charts, including Hot Latin Songs and the Social 50 chart. Album categories consider titles that didn't appear on the charts prior to November 2009 and exclude finalists from the prior year's Billboard Latin Music Awards.

The awards show will be broadcast in high-definition from the BankUnited Center at the University of Miami and air live at 8 p.m. on April 28 on Telemundo.

Here's a look at some of the top contenders who are finalists in multiple categories.

ENRIQUE IGLESIAS

Enrique Iglesias leads the pack of this year's awards as a 14-time finalist in 13 categories including Latin artist, hot Latin song and Latin album of the year. He's had a strong year thanks to several songs including "Cuando Me Enamoro," featuring Juan Luis Guerra; "I Like It," featuring Pitbull; "No Me Digas Que No," featuring Wisin & Yandel; and the album "Euphoria," which spent 11 weeks at No. 1 on the Top Latin Albums chart and 12 weeks atop Latin Pop Albums.

SHAKIRA

Shakira is a 13-time finalist in 12 categories including Latin artist, Latin album and Latin pop airplay artist of the year (solo). Early last year, she opened her chart year with "Gypsy," which stayed at No. 1 for three weeks on Latin Pop Airplay. She followed up with other favorites including "Waka Waka (This Time for Africa)." featuring Freshlyground; "Loca," featuring El Cata and "Sale I Sol." She has charted on hot Latin songs, Latin Pop Airplay. Top Latin Albums and Latin Pop Albums.

CAMILA

Mexico's Camila takes its pop appeal to new heights as a 10-time finalist in nine categories. Tapped for Latin artist of the year along with Aventura, Enrique Iglesias and Shakira, the band is also in competition for hot Latin songs artist of the year (duo or group), Latin album of the year and Latin pop airplay song of the year with two tracks, "Alejated eMi" and "Mientes." The latter spent 10 weeks at No. 1 on Latin Pop Airplay.

CHINO Y NACHO

Venezuelan reggaetón duo Jesus Alberto Mirada Perez and Miguel Ignacio Mendoza, better-known as Chino y Nacho, had a strong chart year with the singles "Niña Bonita" and "Tu Angelito" and the album "Mi Niña Bonita," which peaked at No. 4 on Top Latin Albums and spent four weeks atop Latin Rhythm Albums. The duo's nods include tropical airplay, Latin rhythm airplay artist and Latin rhythm album ofthe year.

JUAN LUIS GUERRA

Dominican artist Juan Luis Guerra returns to contention thanks to hits including "Bachata en Fukuoka," "La Guagua" and "La Calle." He's a finalist in categories including Latin pop airplay artist (solo), tropical airplay artist (solo), tropical album and tropical albums artist of the year (solo).

AVENTURA

Fueled by the hits "Dile Al Amor," "Su Veneno," "El Malo," "El Desprecio" and "La Curita," urban bachata act Aventura is a finalist in seven categories, including Latin artistofthe year, top Latin albums artist, Latin popairplay (duo or group), tropical airplay song of the year for "El Malo" and tropical artist of the year (duo or group).

DADDY YANKEE

Daddy Yankee in the past year has scored several hits including "Descontrol," "La Despedida," "Rescate" and the album "Mundial," which spent four weeks at No. 1 on Top Latin albums and 10 weeks atop Latin albums and 10 weeks atop Latin Rhythm Albums. The artist is a finalist in seven categories, including hot Latin songs artist, tropical airplay artist, Latin rhythm airplay song of the year for "La Despedida" and Latin rhythm airplay artist of the year (solo).

PITBULL

Pitbull, who will perform during this year's Billboard Latin Music Awards, has stayed busy making hits this past year. A finalist in seven categories, including social Latin artistand Latin digital download of the year, the Cuban rapper notched several hits including "Maldito Alcohol," "Bon, Bon" and his guest spot on Enrique Iglesias' "I Like It," which stayed at No. 1 for two weeks on Latin Rhythm Airplay. "Armando," his 2010 release, reached No. 2 on Top Latin Albums.

continued on >>LM6





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from >>LM4 DON OMAR

With a half-dozen hits to this credit this time around. Puerto Rican reggaetón singer Don Omar continues making a name for himself. Nods in several categories place him in contention for hot Latin song (vocal event), Latin rhythm airplay song and Latin rhythm album of the year. Recent hits include "Hasta Abajo," "El Duro" (a duet with Kendo Kapponni), "Danza Kuduro and his album "Don Omar Presents: Meet the Orphans: The King Is Back," which spent five weeks at No. 1 on Latin Rhythm Albums.

MARC ANTHONY

A high-profile return with "Y

Como Es El," "Abrazame Muy Fuerte," "A Quien Quiero Mentirle" and his album "Iconos," Marc Anthony is a finalist in six categories including Latin album of the year, competing with Camila, Enrique Iglesias and Shakira. Anthony brings his talents to other categories including top Latin albums artist (male), Latin pop album, Latin pop albums artist (solo) and Latin touring artist of the year.

PRINCE ROYCE

New York-born Geoffrey Royce Rojas—known as Prince Royce —has six nods, most notably for the singles "Stand by Me" and "Corazón Sin Cara" and his selftitled album. Royce is a finalist in several categories including Latin artist (new), hot Latin songs artist (male), top Latin albums artist and tropical airplay artist of the year.

EL TRONO DE MEXICO

Regional Mexican act El Trono de Mexico had a prolific year with the singles "Hasta Mi Final," "Te Recordare" and "Quiero Decirte Que Te Amo" and the albums "Reunion Entre Amigos" and "En Vivo: Desde Nueva York," the latter of which peaked at No. 4 in January. The band is up for regional Mexican song, airplay artist (duo or group), album and albums artist of the year.

WISIN & YANDEL

Puerto Rican reggaetón duo Wisin & Yandelis back for more. After a successful streak at the 2010 Billboard Latin Music Awards, this year the pair has earned five nods for such songs as "Te Siento," "Irresistible," "Besos Mojados" and a guest spot on Enrique Iglesias' "No Me Digas Que No," which went on to appear on the Hot Latin Songs, Latin Pop Airplay, Latin Rhythm and Tropical Airplay charts.

BANDA EL RECODO

Mexico's Banda el Recodo earns four nods with fan favorites "Me Gusta Todo de Ti," "Dime Que Me Quieres" and the album "Las

Among Latin's best: Multiple finalists this year include (clockwise from top) EL TRONO DE MEXICO, MARC ANTHONY and JENNI RIVERA. Numero Uno," which charted on Top Latin Albums and Regional Mexican Albums. The group is a finalist this year for hot Latin song of the year, hot Latin songs artist (duo or group), regional Mexican song and regional Mexican airplay artist of the year (duo or group).

BANDA LOS RECODITOS

The regional Mexican band founded in Mazatlan, Sinaloa, by friends and family of Banda el Recodo is a finalist in four categories: Latin artist (new). regional Mexican song, regional Mexican airplay artist (duo or group) and regional Mexican albums artist of the year (duo or group). The group's single "Ando Bien Pedo" spent four weeks at No. 1 on hot Latin songs, while "La Escuelita" peaked at No. 25. Album "Ando Bien Pedo!" spent seven weeks atop Regional Mexican Albums.

LARRY HERNANDEZ

The hits of Mexican singer/songwriter Larry Hernandez—"Carita de Angel," "Arrastrando Las Patas" and "Larrymania" helped earn him nods in four categories: hot Latin songs artist, top Latin albums artist (male), regional Mexican airplay artist and regional Mexican albums artist of the year (solo).

TITO "EL BAMBINO"

Tito "El Bambino" is a four-time finalist in the wake of a string of hits released during the eligibility period, including "Te Pido Peron," "Te Comence A Querer" and "Llueve el Amor," along with the albums "El Patron: La Victoria" and "Hits," which charted on the Top Latin Albums and Latin Rhythm Albums lists.

CHAYANNE Latin pop singer

Chayanne is a finalist in categories including Latin touring artist, Latin pop albums artist (solo) and Latin pop airplay artist of the year (solo). The Puerto Rican artist charted with the singles "Me Enamore de Ti . . .," "Tu Boca" and "Si No Estas" and the album "No Hay Impossible," which peaked at No. 1 for two weeks on Top Latin Albums and for seven weeks on Latin Pop Albums.

EL GRAN COMBO DE PUERTO RICO

A three-time finalist this year. including two nods for tropical album of the year, El Gran Combo has had a long and successful career. Considered one of the most successful salsa orchestras beyond the group's native Puerto Rico, the band is also a finalist for tropical albums artist of the year (duo or group). The act charted with the singles "A Mi Me Gusta Mi Pueblo" and "Sin Salsa No Hay Paraiso" and the album "Salsa: Un Homenaje a El Gran Combo," which spent five weeks atop Tropical Albums.

ESPINOZA PAZ

Regional Mexican singer/songwriter Espinoza Paz composed hits during the eligibility period including "Ponte En Mi Lugar" and "Al Diablo lo Nuestro," while his album "Del Rancho Para el Mundo" spent eight weeks at No. 1 on Regional Mexican Albums. He's tapped in categories including regional Mexican albums artist of the year (solo).

JENNI RIVERA

A trio of nods puts Jenni Rivera back in the spotlight, thanks to anthem-inspired music on the album "La Gran Señora: En Vivo," which charted on the Top Latin Albums and Regional Mexican Albums tallies. The banda diva is up for Latin albums artist (female), regional Mexican album and regional Mexican albums artist of the year (solo).

LA ARROLLADORA BANDA EL LIMON

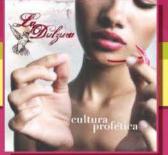
Up for three awards, La Arrolladora Banda el Limon is a finalist for hot Latin song of the year for "Nina De Mi Corazon", hot Latin songs artist (duo or group) and regional Mexican airplay artist of the year (duo or group). The act, from the Mexican state of Sinaloa, scored biglate lastyear with "Niña de Mi Corazón," which stayed at No. 1 for 10 weeks on the Regional Mexican Airplay chart.

PEDRO FERNANDEZ

The Mexican crooner had a strong year with the songs "Ni Con Otro Corazón" and "Hasta Que el Dinero Nos Separe," and the album "Amarte a La Antigua," which spent seven weeks atop Regional Mexican Albums. He's a finalist for regional Mexican airplay artist (solo), regional Mexican album of the year for "Amarte A la Antigua" and regional Mexican albums artist of the year (solo).



DISTRIBUIDORA INDEPENDIENTE #1 DE MUSICA LATINA Congratulations to all of our Billboard Latin Music Awards Nominees



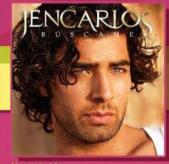
Nominated for: Latin Pop Albums Artist of the Year, Duo or Group:



Nominated for: Tropical Albums Artist of the Year, Duo or Group: El Gran Combo de Puerto Rico And for. Tropical Albums Label of the Year: Popular, Inc.



Nominated for Latin Rhythm Albums Label of the Year: Chosen Few/Emerald Ent.



Latin Pop Albums Label of the Year: Bullseye Music



Diego Verdaguer

BUCH THE S







CORRIDOS

AROS





Latin Honors, In High Def

Telemundo To Air Billboard Latin Music Awards

BY JUSTINO ÁGUILA

Performances by Enrique Iglesias, Marc Anthony, Juanes, Cristian Castro, Julion Alvarez, Lucero, Dyland y Lenny, Chino y Nacho, Gloria Trevi, JenCarlos Canela, Banda el Recodo, Camila, T-Pain, Luis Fonsi, El Cata, Roberto Tapia, Fidel Rueda, Emmanuel, Don Omar and Pitbull at the Billboard Latin Music Awards will be broadcast live on Telemundo in highdefinition from the BankUnited Center at the University of Miami at 8 p.m on April 28.

Maná also will perform at the awards. The band members will sit down for the Superstar Q&A session with Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment, at 1:30 p.m. on April 27 during the Billboard Latin Music Conference, presented by State Farm in association with AT&T (see story, page LMI4).

Rapper/singer/songwriter Pitbull is a finalist for seven Billboard Latin Music Awards including the Social 50 Latin artist of the year and Latin digital download of the year.

Mexican band Camila, a 10-time finalist this year, turned up the volume in 2010 with its second studio album, "Dejarte de Amar," which yielded three No. 1 Latin Pop Airplay <u>hits: "Mientes," "Alejate de Mi</u>" and "Besame."

Gloria Estefan, who is this year's recipient of the Spirit of Hope Award, will appear on the telecast to be honored for her charitable contributions, and Mexican singer/songwriter and environmental activist Emmanuel this year receives a Lifetime Achievement Award.

Produced for the 12th year by Tony Mojena, the show will present a yet-to-be-named artist with the Premio Tu Mundo Award. Fans vote for their favorite finalist on Telemundo.com.

The Billboard Latin Music Awards are determined by activity on Billboard's weekly charts during a one-year period from the issue dated Feb. 6, 2010, through the Jan. 29, 2011, issue.



LM8 | BILLBOARD | APRIL 30, 2011

Más Marketing

Billboard Latin Music Awards Unveil New Honors BY LEILA COBO

Recognizing the growing importance of consumer brands and marketers in the promotion and marketing of Latin music and artists, the Billboard Latin Music Awards, presented by State Farm, this year debuts the Billboard Marketing Awards. More than 60 submissions were received from all sectors of the Latin music industry. Four finalists were selected in each of four categories.

ONLINE/SOCIAL Tr3s for MTV, Musica y Mas Niñas Mal featuring Belinda

This campaign seamlessly integrated the artist's music into the marketing message.

Nacional Records

cific target audience.

Heineken Presents the Nacional Records Fifth Anniversary Road Trip 2010

Messages on all social media sites, relevant Web pages and in email blasts made this a lowcost but high-impact campaign to reach a spe-

Universal Music Latin Entertainment Don Omar, King of the Internet

This effort by the label and artist included audio and video teasers, invitations to fans to unlock Facebook applications and content on various websites. The campaign yielded millions of page views, according to Universal, and made Omar one of the most-visible artists in social media of the past year.

Universal Music Latin Entertainment and Instyle! Digital Marketing

Marco Antonio Solís and "Share to Unlock" This campaign to boost Solís' following on social networks had fans tweet or share to unlock exclusive content, increasing his Facebook "likes" and Twitter followers.

TOURING

Cardenas Marketing Network Vive Tu Musica With 5 Gum featuring

Daddy Yankee and Reik A multicity talent contest that culminated in a major event in Los Angeles highlighted the client's brand and effectively promoted music from emerging and established artists.

Eventus

Dr Pepper and the Camila Dejarte de Amar 2010 U.S. Tour

A multiplatform campaign promoted Dr Pepper as a youth product and provided massive marketing to Camila.

The Marketing Arm/State Farm

"Music Is My Ticket to Make Things Happen" featuring Luis Enrique, Jen-Carlos, Xtreme, Dareyes de la Sierra and El Compa Chuy

A mix of grass roots and mass media, coupled with social-cause marketing (the donation of



music instruments) connected consumers to the brand and the music.

Verizon

Verizon Presenta Los Tigres del Norte A cross-promotion tying viewership of the FIFA World Cup to Los Tigres' concert tour, with on-site activation, sweepstakes and integration of social sites and online promotion.

PRINT

Universal Music Latin America Para Ellas featuring David Bisbal

A multiplatform campaign tailored for women of every age included the artist's participation in numerous press events.

Universal Music Canada

Enrique Iglesias/Azzaro in-store campaign

A partnership of Universal Canada, Clarins Canada and Sears Canada, backed by heavy print promotion in local papers, yielded major sales, according to Universal, and showed how a local campaign can have major impact.

Cardenas Marketing Network

Vive Tu Musica With 5 Gum featuring Daddy Yankee and Reik

This program, also a finalist in the touring category, tapped local print media.

Terra Networks USA for Terra Music Fest

A campaign centered on driving fans to a live concert featuring artists like Don Omar and Nelly Furtado and served as an offline extension of the Terra brand.

TV Alma DDB

House Party featuring Bomba Stereo, Systema Solar and El Tambor de la Tribu Innovative TV spots gave McDonald's brand appeal by showcasing and identifying music by emerging bands.

Universal Music Group Juanes Windows Phone/AT&T

A campaign for a new phone extensively featured Juanes and his new album, "P.A.R.C.E.," effectively becoming a spot for the release.

Universal Music Latino

Chino y Nacho Nina Bonita Go Phone This AT&T TV campaign effectively launched Chino y Nacho nationwide.

Artear "Quiero Mu

"Quiero Musica en Mi Idioma," La Bandera de Cerati

A TV ad campaign asked audiences to sign a flag with well wishes for artist Gustavo Cerati, who collapsed after a concert in Venezuela last May and remains in a coma. More than 16,000 messages from around the world came in for Cerati.



Una pobre diabla le dijo que nunca lo lograría. Que se quedaría sin gasolina. Pero él se dijo a sí mismo: "Dale Don dale", y partió con la fuerza del corazón. Dejó su tierra atrás, como quien diría ahí te dejo Madrid. Y aunque fuera con los pies descalzos y con el corazón partío, igual hubiese tomado la guagua en busca de un futuro mejor, dispuesto a intentarlo hasta que el alma resista.

10 años después, a las 9:15, lo que pasó, pasó. Recibió una nominación a ese premio que le deciá: "I know you want me"; y él le respondió: "Sólo me importas tú". Y se les vió juntos bailando por la Calle 8 hasta que salió el sol.

Al final, todo cambió para él. Ahora está pisando fuerte. Es miembro de esa armada latina que a todos hace gozar. El que pone a romper la disco a ritmo de pam pam. Se aseguró a un sueño y fue por el camino dándole. Se mejoró a sí mismo y se convirtió en un coleccionista de canciones.

El héroe de su propia historia.

State Farm felicita a todos los artistas nominados a los Latin Billboard. Por asegurarse de mejorar en el camino, y entretener a todos sus fans con sus excelentes canciones.







Labels, Publishers Vie For Honors

Companies Recognized For Consistent Hits BY JUSTINO ÁGUILA



B rimming with projects throughout the eligibility year that put them on top of their game, the four major labels have a substantial presence among the finalists for the Billboard Latin Music Awards. But the independents, too, hold their own with hits that give them a share of nods for this vear's awards.

The Billboard Latin Music Awards, presented by State Farm, are determined by sales and radio airplay data as reported on Billboard's weekly charts during the one-year eligibility period from the issue dated Feb. 6, 2010, through the Jan. 29, 2011, issue.

The finalists for the hot Latin songs label of the year are Disa, Fonovisa, Universal Music Latino and Sony Music Latin. The honors are based on success on the Hot Latin Songs chart, with each label credited for projects and bands that have garnered chart-topping airplay. Disa is home to La Arrolladora Banda el Limon's "Dime Que he Me Quieres," while Fonovisa's hits include of music from Banda el Recodo. Universal ea Music Latino released Enrique Iglesias' al. "Cuando Me Enamoro," featuring Juan Luis Guerra. The song spent 17 weeks at No. 1, the longest-running streak during the eligibility period on Hot Latin Songs. Sony Music Latin earned its recognition with the success

of Shakira and others.

MANT

Up for honors as the top Latin albums label of the year are Capitol Latin, Sony Music Latin, Universal Music Latin Entertainment (UMLE) and Warner Latina. Among the contenders for top Latin pop airplay label are Capitol Latin, which boasted Juan Luis Guerra's "Bachata en Fukuoaka"; Warner Latina, which had six charting hits including Alejandro Sanz's "Desde Cuando"; Sony Music Latin, which scored two hits with Camila on the Latin Pop Airplay chart; and Universal Music Latino, on the strength of Iglesias' hot streak this past year.

The finalists for the Latin pop albums label of the year are Bullseye, Sony Music Latin, UMLE and Warner Latina.

Company contenders: Hits by BANDA EL RECODO on Fonovisa and JUAN LUIS GUERRA (below) on Capitol Latin help drive award nods for those labels.

In the tropical genre, the airplay label of the year finalists are Premium Latin, Sony Music Latin, Top Stop and Universal Music Latino, while up for tropical albums label of the year are Capitol Latin, Popular, Sony Music Latin and UMLE.

Among the regional Mexican labels, the finalists for top airplay label of the year are ASL, Disa, Fonovisa and Musivisa. Up for top regional Mexican albums label of the year are Concord, Eagle Music, Sony Music Latin and UMLE.

In the Latin rhythm category, the contenders for airplay label of the year are Pina, Siente, Sony Music Latin and Universal Music Latino, while the finalists for Latin rhythm albums label of the year are Capitol Latin, Chosen Few Emerald, Sony Music Latin and UMLE.

The Billboard Latin Music Awards recognize publishers as well as record companies. Finalists for publisher of the year are Arpa Music (BMI), on the strength of regional Mexican hits including Espinoza Paz's "Al Diablo lo Nuestro"; EMI Blackwood Music (ASCAP) for Don Omar's "Danza Kuduro"; Premium Latin Publishing (ASCAP), which showed its reach through Aventura's "El Malo"; and Sony/ATV Discos Music Publishing (ASCAP) for the success of Iglesias and Shakira. Arpa, EMI, Sony/ATV and Universal Music are finalists for top publishing corporation of the year.

Power Of The Pen

Regional Mexican Hitmakers Lead Songwriting Finalists

BY JUSTINO ÁGUILA

Commanding this year's songwriter of the year category at the Billboard Latin Music Awards, presented by State Farm, are composers in the regional Mexican genre, leading those in Latin pop, tropical and Latin rhythm. These writers reflect regional Mexican's dominance of Latin radio in the United States.

Anthony "Romeo" Santos stands out for his work in the tropical world, while Horacio Palencia Cisneros makes a return as a finalist, regional Mexican-style. Songsmith Isidro Chavez Espinoza, better-known as Espinoza Paz, has made the list as the most prolific of the finalists, charting five hits during the eligibility period, while reggaetón star Raymond "Daddy Yankee" Ayala penned compositions for his own album.

Aventura's Santos, the bachata act's leader, brings his style of writing to the tropical composition "El Malo," which peaked at No. 5 on the Hot Latin Songs chart in September. Additionally, the composer contributed to "Caliente," a hit from Latin rhythm group Dyland y Lenny featuring Arcangel, and the duo's song "La Curita," which peaked at No. 49.

Cisneros returns with La Arrolladora Banda el Limon and the hit "Nina de Mi Corazón," which spent three weeks at No. 1, first reaching the position in October. The scribe also conquered the Hot Latin Songs chart with Conjunto Atardecer's "Solo Junto A Ti," peaking at No. 41 in September.

Espinoza also scored this year with La Arrolladora Banda el Limon ("Mas Adelante") and his own hit, "Al Diablo Lo Nuestro." He also penned Banda los Recoditos' "La Escuelita" and Los Horoscopos de Durango's "Considera Que Te Amo." And his Latin pop sensibilities show on David Bisbal's "24 Horas." Espinoza acknowledges that he's almost always inspired to write about "things having to do with love."

Bringing in his own flavor to the masses is reggaetón star Daddy Yankee, who showcased his writing skills on 2010 album "Mundial." His song "Descontrol" peaked at No. 16 in May. Five months later, he returned with "La Despedida," which peaked at No. 4 in October.



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Billboard CONFERENCE & WARDS

State Farm PRESENTS



MONDAY, APRIL 25

VEETS WITH #LMC2011

6:00pm - 8:00pm

BILLBOARD PRE-CONFERENCE POOLSIDE PARTY "MAS Y MAS MUSICA" ARTIST SHOWCASE Hosted & Mixed by: DJ Rob DiNero









Not Pictured: Wida López

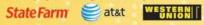


TUESDAY, APRIL 26

RE TAKING PLACE IN OMPEH BALLROOM, LOBBY LEVEL Enter through Promenade

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Live Audio Recordings provided by Abbey Road Live

Thanks to American Airlines, preferred carrier

Leila Cobo's wardrobe provided by Carlos Armando Buitrago, Cali, Colombia

8:00am - 5:00pm REGISTRATION & EXHIBITS Promenade Room - Lobby Level

9:15am - 9:30am

WELCOME ADDRESS & STATE OF THE INDUSTRY 2011 Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard

9:30am - 10:00am VIEW FROM THE TOP

Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard

Jesus Lopez, CHAIRMAN/CEO, Universal Music Latin America/Iberian Penninsula Afo Verde, President, Latin Region, Sony Music

10:15am - 11:00am TOURING: BRAVE NEW ROUTES

Judy Cantor-Navas, Managing Editor, Billboard en Español, Contributor, Billboard Magazine, .biz, .com

Kathryn Garcia, Director, Programming, Arsht Center for the Performing Arts

Paul Josephsen, Sr. Director of Tour Marketing, Eventful Inc. Gerri Leonard, Leonard Business Management

Maximiliano del Rio, Lotus Producciones (Lollapalooza, Chile) Elizabeth Sobol, Managing Director, IMG Artists North and South America

11:15am - 11:30am PRESENTATION: BILLBOARD PRO

11:30am - 12:15pm

WHAT HAPPENED TO THE U.S. LATIN MUSIC INDUSTRY?

Raul D Vazquez, Regional Director, IFPI Latin America

Jorge Mejia, SVP, Latin America & US Latin, Sony/ATV Music Publishing

Guillermo Page, SVP Commercial & Sales, Sony Music Latin Julio Vega, Senior VP, Latin Purchasing, Sales and Marketing Music, Movies and Books, Anderson Merchandisers (servicing Walmart SAM's and AAF

Roberto Cantoral Zucchi, General Director, SACM (Sociedad de Autores y Compositores de Mexico)

12:30pm - 1:30pm - BREAK

THE MARKETING EXCHANGE



1:30pm - 1:35pm

Welcome Remarks Peter Blacker, Executive Vice President of Digital Media &

1:30pm - 2:15pm **EFFECTIVENESS OF LOCAL BRANDING:**

Bill Werde, Editorial Director, Billboard

Carlos Boughton, Brand Director, Tecate and Tecate Light, Heineken USA

Carla Dodds, Senior Director, Multicultural Marketing, Walmart Luis Miquel Messianu, President - Chief Creative . Alma Steven Wolfe Pereira, SVP, Managing Director, MediaVest Multicultural

2:15pm - 2:30pm MARKETING BUSINESS STUDY - DIAGEO Stuart Kirby, Regional Head of Communications. DIAGEO, Latin America and the Caribbean

MIAMI BEACH

2:30pm - 3:00pm THE ART OF SYNCHING AND LICENSING Kevin McKiernan, President, CEO, Creative License

Olga Cardona, Director, Administration & Marketing, Universal Music Publishing Group

Jason Langley, SVP. Audio Network U.S. and Canada Tim Lincoln, Senior Creative Director, Music Dealers

3:15pm - 3:30pm

APRIL 26-28, 2011 EDEN ROC RENAISSANCE

MARKETING BUSINESS STUDY - WRIGLEY

Juan Carlos Davila, Sr. Director, Multicultural Marketing, Wm. Wrigley Jr. Company

3:30pm - 4:15pm

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Michel Poignant, CEO. Muzicol

Borja Perez, VP of Integrated Solutions & Digital Media Social@Telemundo, Telemundo Communications Group

Alexandre Hohagen, VP for Latin America, Facebook Don Omar. Artis

Horacio Rodriguez, Director, Product Development, Universal Music Latin Entertainment

Rodrigo Paranhos Velloso, Head of Business Development, Google Latin America

4:30pm - 5:15pm

SPONSOR ME, I'LL PLAY FOR YOU Cynthia Corzo, Editor, Hispanic Market Weekly

Luis Estrada, GM, Universal Music Latino/Machete Roberto Garcia, Executive Director Hispanic Marketing, AT&T Reinaldo J. Padua , AVP Hispanic Marketing, Coca-Cola North America

5:30pm - 6:30pm

HAPPY HOUR AND MUSIC MARKETING AWARDS Don Browne, President, Telemundo Communications Group

6:30pm - 8:30pm

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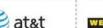
Celia Cruz All Stars





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State Farm PRESENTA

SCHEDULED TO APPEAR

WEDNESDAY, APRIL 27

9:00am - 5:00pm **SISTRATION & EXHIBITS** Promenade Room, Lobby Level

9:45am - 10:30am **REGIONAL MEXICAN** ed by Morgan Renee Live

Randy Carrillo, President and CEO. Morgan Renee Live

Raul Brindis, Host, El Show de Raul Brindis, Univision

Fernando Camacho, LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO Ivan Fernandez, President, Viva Entertainment

Edmundo Mendieta, President, Mendieta Discos Gerardo Ortiz, Artist, Del/Sony Roberto Tapia, Artist, Musivisa/Universal Luis Del Villar, President, Del Records

10:30am - 11:30am HOW I WROTE THAT SONG

sored by BMI

Delia Orjuela, VP Latin Writer/Publisher Relations, BMI



11:45am - 12:30pm IN-DEPTH WITH: CAMILA Interviewed by: Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard

12:30pm - 1:30pm - BREAK

1:30pm - 2:30pm SUPERSTAR Q&A WITH MANA Interviewed by: Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard

2:30pm - 3:00pm



WESTERN UNION PRESS CONFERENCE Daddy Yankee will announce the winner for the Western Union Love in Any Language campaign. Plus, an acoustic performance! WESTERN

3:15pm - 4:00pm ARTIST Q&A WITH GLORIA TREVI Interviewed by: Leila Cobo, Exec. Dir. Latin Content & Programming, Billboard

RADIO ROCKS THE ROC BLOCK

4:15pm - 5:15pm MAKE PPM YOUR BFF:

Justino Aguila, Assoc. Editor, Latin/Special Features, Billboard

Gabriel Buitrago, Sr. Dir., Summa Marketing & Entertainment, Inc. Pio Ferro, Prog. Dir./V.P., Spanish Programming, CBS Radio Roberto Darvin Garcia, Program Director for WRYM AM in Hartford CT/Assistant MD for WNNW Boston David LaPointe, Director, LP Marketing & Promotions Pete Manriquez, VP of Programming- Regional Program Director Univision Radio Bobby Ramos, VP of Programming, Riviera Broadcast Group









ed by State Farm, In Association with AT&T

6:30pm - 8:30pm **BMI SHOWCASE** Gibson Miami Showroom 180 NE 39th St. Ste. 200



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8:00pm



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Gloria Estefan Spirit of Hope

Emmanuel Lifetime Achievement

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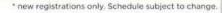


IMPORTANT: Tickets are required for admittance to the AWARDS SHOW. Invitations are required for entry to the AFTER PARTY. There will be no exceptions.

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Tickets are required for admittance to the BASH.

OPENING ACTS/NEW ARTIST SHOWCASE:

Time Warner Cable Contest Alcanza La Fama

THURSDAY, APRIL 28 10:00am - 2:00pm

LAST CHANCE FOR TICKET PICK UP! REGISTRATION AREA Promenade Room, Lobby Level

7:00pm

THE BILLBOARD LATIN MUSIC AWARDS!!

Presented by State Farm Produced & Broadcast Live by Telemundo

In The Answer Chair

Maná, Camila, Gloria Trevi To Discuss Music And Business

BY LEILA COBO



For many years, the centerplece of the Billboard Latin Music Conference has been the in-depth Q&A sessions, which bring to attendees top Latin artists in an intimate setting to discuss music and business.

At this year's conference, presented by State Farm in association with AT&T, the Superstar Q&A features Maná, the top-selling, -touring and -hitmaking Latin rock band of all time, according to Nielsen SoundScan and Billboard charts. For the first time, all four members—Fher Olvera, Alex Gonzalez, Sergio Vallin and Juan Diego Calleros—will sit in a conference setting and discuss their music and their business at a particularly pivotal time in their career: two weeks following the release of their chart-topping album "Drama y Luz" and prior to the launch of their world tour.

Maná's current single, "Lluvia al Corazón," which the group will perform on TV for the first time during the Billboard Latin Music Awards, premiered at No. 1 on Billboard's Hot Latin Songs chart in March.

This year's "In-Depth" interview session will feature the Mexican pop group Camilaa featured act on the 2011 Billboard En Concierto tour, along with other finalists for the Billboard Latin Music Awards.

Camila is a 10-time finalist this year, thanks to the success of its album "Dejarte de Amar"—up for top Latin album, Latin pop album (duo or group) and Latin pop album of the year, among other categories. Two of Camila's hits, "Alejate de Mi" and "Mientes," are competing head-to-head for Latin pop airplay song of the year.

Camila is also up for Latin artist of the year thanks to combined performance on multiple Billboard charts.

Finally, this year's conference brings a touch of girl power: a Q&A with Mexican diva Gloria Trevi, whose album "Gloria!" debuted at No. 1 on Billboard's Top Latin Albums chart in March.

Trevi will speak about her songwriting process and her evolution as one of the mosi fascinating figures in Latin pop. In a rare treat she also will perform an acoustic version of one of her songs.

'I'm Happiest When I'm Giving'

Gloria Estefan Honored With Spirit Of Hope Award BY LEILA COBO

he original crossover queen, singer, songwriter, producer and now author and actress, Gloria Estefan is an icon in the Latin pop arena and beyond.

Estefan, who began her career as the voice of the Miami Sound Machine in the 1980s, was the first woman to succeed with musical careers in both English and Spanish. Her 13 studio albums have sold millions of copies in the United States and abroad; her landmark album, "Mi Tierra," spent 58 weeks at No. 1 on Billboard's Top Latin Albums chart, a record.

Estefan also has acquired a stature worldwide as a symbol of Latin music and as a philanthropist. She is one of the pioneers among Latin artists in creating and supporting a visible and active nonprofit foundation.

Such efforts have earned Estefan the Spirit of Hope Award, given to an artist to recognize altruistic and philanthropic endeavors. She will be honored during the Billboard Latin Music Awards, presented by State Farm.

"I've always been happiest when I'm giving," Estefan said in a 2008 interview. "[Husband Emilio Estefan] and I, even in the early days, we would donate our services to so many things. I would go to Miami Children's Hospital, and it was important for me to show my son a sense of responsibility for his fellow man and that we were privileged and that we were in a position to help. Obviously, money helps a lot, but I always feel it should be you that helps. So it was always a dream to put together an organization."

That organization was the Gloria Estefan Foundation, created in 1992, funded with proceeds from her hits. The foundation aims to "reach those who struggle outside the safeguards of society by promoting good health, education and cultural development," according to its mission statement. It supports charitable programs for disadvantaged children. At the same time, given Estefan's experience as a survivor of a spinal cord injury, the singer also supports spinal cord research: She led a successful \$40 million campaign to build the Lois Pope LIFE Center in Miami.

The Gloria Estefan Foundation has responded to events in Estefan's community, dating back to the concert she organized at Joe Robbie Stadium in Miami in 1992 after Hurricane Andrew, which raised \$3 million for rebuilding efforts. Estefan's foundation also supports other charitable organizations, including the T.J. Martell Foundation, the Miami Project to Cure Paralysis, the American Red Cross, Amigos for Kids, UNICEF and Save the Children. To date, the foundation has donated almost \$5 million to various causes, not including personal donations from the Estefans. Estefan's acts of kindness are big and small. In 2007, the first Gloria Estefan Foundation Gala, held at her house, raised \$2 million to benefit the Children's Hospital Brain Institute. For the past five years, Estefan's annual Thanksgiving Feed a Friend event at the couple's Bongo's Cuban Cafe has fed more than 5,000 homeless and underprivileged families.

Some projects are more personally touching than others, Estefan acknowledged in a 2008 interview, like \$70,000 she donated to build a school in Panama that year.

"They've been doing these little schools on the mountains, where the families themselves create the school, and then, the government sends a teacher," she said. "So, I went to Panama, I played a show and gave the proceeds to them. And those things are special because it's tangible. The school is there because we built it."----



Romance, Heartache And Hits

Producer Of The Year Finalists Hail From Latin Pop, Regional Mexican Genres

ne finalist earned his spot with Latin pop. The three other finalists come directly from the leading regional Mexican genre. Whatever the style, the contenders for producer of the year at the Billboard Latin Music Awards have crafted songs that share the mes of romance, love and heartache as seen on the Hot Latin Songs chart.

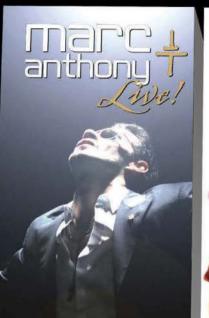
The select group is determined by the U.S. radio airplay performance of their work during the eligibility year.

Brothers Alfonso and Joel Lizarraga of Banda el Recodo are finalists for songs they produced for both Banda el Recodo and Banda los Recoditos. The two tracks for which they're finalists are Banda los Recoditos' "La Escuelita," which peaked at No. 25 on the Dec. 11 chart, and Banda el Recodo's "Dime Que Me Quieres," which peaked at No. 2 on June 26.

Enrique Iglesias co-wrote "Cuando Me Enamoro" with Juan Luis Guerra, who's also a featured vocalist on the track, but it was Carlos Paucar who produced the crowd-pleasing Latin pop song, pushing it to No. 1 for 17 weeks, beginning with the chart week of June 12. Paucar also claims producing credits on "No Me Digas Que No," which hit its eligibility period peak at No. 22 on Jan. 29.

Fernando Camacho Tirado lent his producing skills to four projects including Chuy Lizarraga y Su Banda Sinaloense's "La Peinada," which peaked at No. 3 on June 12. La Arrolladora Banda el Limon scored two charting songs—first with "Mas Adelante," peaking in June, then with "Nina de Mi Corazon," which spent three weeks at No. 1, starting with the Oct. 16 chart. —Justino Águila





2011 WORLD TOUR

| LATIN AME | RICA |
|----------------------|--------------|
| Panama | June 16 |
| San Jose, Costa Rica | June 18 |
| Lima, Peru | July 12 |
| Quito, Ecuador | July 14 |
| Bogota, Colombia | July 16 |
| Mexico | Oct. 17 - 30 |
| EUROPE | |
| Spain | Aug. 11 - 21 |
| UNITED STA | TES |
| Minneapolis, MN | Sept. 1 |
| Allentown, PA | Sept. 3 |
| East Rutherford, NJ | Sept. 9 |
| Uncasville, CT | Sept. 10 |
| Miami, FL | Sept. 16 |
| Orlando, FL | Sept. 18 |
| San Diego, CA | Sept. 22 |
| Oakland, CA | Sept. 23 |
| Los Angeles, CA | Sept. 24 |
| | |

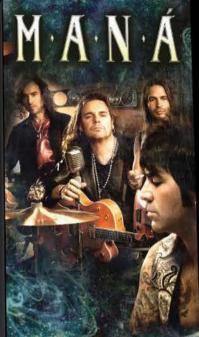


PRESENTS



2011 WORLD TOUR

| Valledupar, Colombia | April 30 |
|--------------------------|----------|
| Distrito Federal, Mexico | May 6 |
| Medellin, Colombia | May 14 |
| Guadalajara, Mexico | May 18 |
| Puebla, Mexico | June 24 |
| Los Angeles, USA | Oct. 16 |



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Finalists On The Road

Camila, Tito 'El Bambino' Headline Billboard En Concierto Tour BY LEILA COBO

D n the opening night of Billboard En Concierto, the concert tour featuring finalists for the Billboard Latin Music Awards, Camila lead singer Mario Domm stood at the edge of the stage at New York's Best Buy Theater, within reach of screaming fans, and managed to hush more than 2,000 people to hear his story. It was a story about "one of the darkest songs I've ever written," Domm said, borne out of a night of love and realization. The resulting song, Camila's songwriter said, was called "Alejate de Mi" (Leave Me).

"Lift up those phones and sing with me!" Domm declared as he sat at the keyboard and began to play the opening strains of one of Camila's signature ballads: slow, carefully crafted vocals sumg almost entirely in harmony between Domm and co-vocalist Samo. Guitarist Pablo Hortal played between the two. Camila's music isn't uptempo or dance-oriented, nor is it run-of-the-mill pop. And yet, the Mexican trio's music is leading many to predict the band will be the next major Latin arena act to tour the United States.

A finalist in nine categories—including Latin artist of the year and Latin pop airplay song of the year, for which the band has nods for two songs ("Alejate de Mi" and "Mientes")—Camila is also one of the headliners of Billboard En Concierto.

The concert series, now in its second year and presented by State Farm in association with Western Union and AT&T, was again produced by Cardenas Marketing Network, which took the tour to seven cities.

In addition to the New York show, Camila headlined tour stops at the House of Blues clubs in Houston and Dallas and the Fillmore in Miami, while reggaetón pioneer Tito "El Bambino," a finalist in four categories, headlined shows at V-Live in Chicago, House of Blues in Los Angeles and the Fillmore in San Francisco.

The concert series, created by Billboard and Telemundo, celebrated the Billboard Latin Music Awards finalists. Fans could secure tickets to the shows by participating in promotions held by event sponsors.

Billboard En Concierto is the first Latin music series offering top stars and free tickets to all fans. The series is promoted by Telemundo and other media partners on local and national levels.

Camila performed in the wake of its success with sophomore album "Dejarte de Amar" (Sony), which topped Billboard's Top Latin Albums chart and generated three top 10 hits on Hot Latin Songs.

Tito "El Bambino," the major finalist in 2010 thanks to his 2009 release "El Patron," continues to reap benefits from the album, with award nods. Tito's latest set, "Invencible," was released Feb. 8.

After a successful launch of Billboard En Concierto in 2010—featuring finalists Luis Enrique, Jencarlos Canela, Xtreme, Dareyes de la Sierra and El Compa Chuy—this year's edition benefited from awareness of the series' brand.

On the night of the New York concert, fans lined up for blocks outside the Best Buy Theater at least four hours prior to the event. The 2,100-capacity venue was packed and more than 600 fans were unable to get in. It was a sign of things to come, as all subsequent shows played to capacity crowds.

> ute to Miami: CAMILA and TITO BAMBINO'' (left) shone on the Billboard En Concierto tour.

Beyond The Ring

Multitalented Emmanuel Earns Lifetime Achievement Award BY LEILA COBO



A singer, a composer, a former bullfighter and a philanthropist linked to environmental causes long before such endeavors were hip, Emmanuel Acha Martinez—known to millions of fans simply as Emmanuel—is a Renaissance man whose achievements complement his unabashedly emotional voice and matinee idol good looks.

In a career that has spanned more than 30 years, the Mexican singer's appeal has endured, thanks to a catalog of great songs that includes hits like "Detenedla Ya" and "Ioda la Vida," constant touring and a continuous renovation of sound. Emmanuel's most recent album, 2007's "Retro," was a CD/DVD set of new arrangements of some of his greatest hits, which he promoted with a worldwide tour.

Emmanuel's musical output—nearly 20 albums in more than 30 years—is matched by his philanthropy; he founded Fundacion Hombre Naturaleza (Man Nature Foundation) to promote environmental conservation.

Billboard honors Emmanuel with this year's Lifetime Achievement Award at the Billboard Latin Music Awards, presented by State Farm.

"Everyone at home used to sing, and every boy at home wanted to be a bullfighter," Emmanuel said in an interview with TV show "Estudio Billboard" last year. "But more than wanting to be a bullfighter, I wanted to study music."

In 1976, Emmanuel won "La Voz" (The Voice), a contest presented by Mexican daily El Heraldo, and also released his debut album, "10 Razones Para Cantar," which he penned in its entirety. That began one of the most fruitful and lasting careers in Latin music. His popularity reached new international peaks with the 1980 release of his album "Intimamente," written and arranged by Spanish songwriter Manuel Alejandro. It yielded the hits "Todo Se Derrumbo" and "Insoportablemente Bella." Such songs, along with later hits like "La Chica de Humo" and "Detenedla Ya," would become standards of romantic Latin repertoire.

Beyond his music career, Emmanuel created Fundacion Hombre Naturaleza to promote environmental awareness and action. Its recent projects include planting more than 1 million trees in seven Mexican states and the protection of more than 1,000 sea turtles. The foundation is also working to revitalize the Sabinal River in Chiapas and has printed 70-plus environmental guides.

"We either respect the environment or we'll be lost," Emmanuel says. "And I live thanks to this, not to the fact that I sing. I live thanks to the fact that I nurture myself from nature."

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Opening The Doors

Ninth Annual Billboard Bash Welcomes Latin Music Fans For First Time

BY LEILA COBO

he Billboard Bash, the annual salute to the Billboard Latin Music Awards finalists and winners, will be open this year to conference attendees and also more than 1,200 music fans.

It's only fitting, then, that the April 27 event, sponsored by Mikaela Records, will take place at nightclub Mansion in the heart of South Beach, featuring high-energy performances by Puerto Rican rock/reggae group Cultura Profetica, reggaetón duo Dyland y Lenny, bachata trio 24 Horas and merengue hipster El Cata.

The Billboard Latin Music Conference & Awards is presented by State Farm in association with AT&T.

As is the Bash tradition, all performers are finalists, and they'll provide the music to an evening honoring not just artists but also the labels, publishers and writers who create and drive the hits. But in a nod to the spirit of new music, this year's Bash will also feature a showcase of up-and-coming artists.

New to the list of finalists this year is Cul-

tura Profetica, whose 2010 indie release, "La Dulzura," gained the group a nod in the category of Latin pop albums artist of the year (duo or group).

Reggactón duo Dyland y Lenny also debuted on the charts last year with their Sony Music Latin album, "My World," and single "Nadie Te Amara Como Yo." The act's radio success earned it a finalist slot in the category of Latin rhythm airplay artist of the year (duo or group). New York trio 24 Horas are finalists for albums artist of the year, duo or group.

And exploding on the Latin music scene last year was Dominican merenguero El Cata, whose "electronic merengue" caught the ears of Pitbull and Shakira, who featured him on their respective songs "I Know You Want Me" and "Loca."

As an opener to the finalist performances, Mikaela Records will present Colombian singer/songwriter Rakel. Her debut album, "Milagros Organicos," arrives in July. Also performing is Paraguayan singer/songwriter Abel Ullon, winner of Time Warner Cable's "Alcanza



la Fama" contest with his version of the song "Es Tu Manera." The track is now featured in Time Warner's Spanish-language ad campaign. The third new act will be the as-yet-

unannounced winner of the "Love in Any Language" contest sponsored by Western Union. The Bash kicks off at 8:30 p.m. with artists arriving on the red carpet at 8 p.m.



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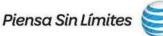
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In Performance

Live Shows Will Be Highlights Of Conference

BY JUSTINO ÁGUILA

very sector of the Latin music industry will convene for the Billboard Latin Music Conference & Awards, presented by State Farm in association with AT&T, at the Eden Roc Renaissance in Miami Beach on April 25-28. Artist showcases are a highlight of the event. Here's a quick look at who's been booked, at press time, to perform.

Bogota, Colombia, native **Aiko** hosted a music TV show and sang in commercials before launching her music career. Now she's proving she has international appeal, most recently with the merengue- and pop-inspired single "Romeo y Julieta." She will play the Billboard pre-conference poolside party at 6 p.m. on April 25.

The **Celia Cruz All Stars** pay tribute to the late Queen of Salsa. With such songs as "La Negra Tiene Tumbao," "Quimbara" and "La Vida Es un Carnaval," the band is keeping Cruz's memory and music alive. It will perform at the poolside cocktail reception at 6:30 p.m. on April 26. Inspired to create motivational music, the members of **Cultura Profectica** from Puerto Rico combine reggae with salsa, bomba, ska and hip-hop, among other styles. They will play at the Billboard Bash at Mansion (1235 Washington Ave. in Miami Beach) at 8:30 p.m. on April 27.

Singer/songwriter/actress/dancer/producer D'Manti brings her theatrical background to her live shows. Debut single "Tonight" shows her flair for pop music. She will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Bogota, Colombia's **Don Tetto** recently won big at that country's Shock Awards, honored for best album, best rock artist or group and best radio song with its single "No Digas Lo Siento." Don Tetto will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Lorenzo Duarte launched the new year with the single "Pa' Lante Y Pa' Tras," a collaboration with Venezuelan artist Carlos Lion and Charly Zoo of



Puerto Rico. He'll perform at the pre-conference poolside party at 6 p.m. on April 25.

The duo of **Dyland & Lenny** take their urban sound to new heights with romantic rhythms. They will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

From the Dominican Republic, **EI Cata** collaborated with Pitbull on "I Know You Want Me" and has worked with Shakira, Don Omar and Frankie J. He will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

Relatively new to the music scene, **E-Donis** (formerly known as Chapin) has worked with studio engineer Michael Sarsfield (Billy Idol, Red Hot Chili Peppers) and is now recording a new album due next year. He will perform at the preconference poolside party at 6 p.m. on April 25.

Having already worked as a producer with established acts, **Danny Fornaris** also is a radio DJ in Puerto Rico and working on his first album. He'll perform at Radio Happy Hour, held poolside at the Eden Roc, at 5:30 p.m. on April 27.

J. Guiles was born in Bridgeport, Conn., and later moved as a child with his family to Puerto Rico where he developed his passion for music. A singer/songwriter with an urban style, he will perform at the pre-conference poolside party at 6 p.m. on April 25.

Former frontman of the group TK, **Diego Dibos** went solo in 2007 and is working on new projects **continued on >>LM22**

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from >>LM20 in Miami. He will perform at the BMI Showcase, held at the Gibson Miami Showroom (180 NE 39th St., Suite 200, in Miami), at 6:30 p.m on April 27.

Holy Laion was part of Canadian reggaetón act Latin E-Mage in the late '90s and is working now on his first solo project. He'll play his bachata single "Sin Ti No Puedo" at the pre-conference poolside party at 6 p.m. on April 25.

Puerto Rican reggaetón artist Jadiel "El Incomparable" has collaborated with Don Omar, Tito "El Bambino," Arcangel and Ivy Queen. He'll perform at the pre-conference poolside party at 6 p.m. on April 25.

Puerto Rico's **Wida Lopez** has launched her solo career. The singer/songwriter is energized with new material that's sure to attract attention among fans who have followed her career since she was part of the group Porto Latino. She will perform at the preconference poolside party at 6 p.m. on April 25.

Venezuelan duo **Los Aviadores** have gained fans with their tropical style. The act will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Peruvian native **Mia Mont** is introducing her first single, "Por El," which has been in rotation at MTV Latin America. Her fresh pop style with a dash of jazz, as heard on the single "Buscandote, is getting her plenty of attention. She will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Oh My Girls!, featuring Natti Nattasha, combines dance, pop, hip-hop and techno. Nattasha is the featured vocalist on a forthcoming bilingual album, on which the group will be joined by other guest singer/songwriters. The act will perform at Radio Happy Hour at 5:30 p.m. on April 27.

Nicole Montiel's pop sensibilities stand out on her first CD, "Lo Mejor Que Me Ha Pasado." The young artist, who infuses rock melodies in her songs, will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Proyecto Uno has an established following, but the band recently recruited new members. Nelson Zapata continues to lead the group, which mixes merengue, dance, house, hip-hop, R&B, soul and tropical. The group will appear at the pre-conference poolside party at 6 p.m. on April 25.

Singer/songwriter **Rakel**, who hails from Colombia, is causing a buzz as anticipation mounts for her 2011 summer debut album. "Milagros Organicos" is a vocally rich project with a strong production team behind the album. She will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

Formerly with Menudo, **Rawy Torres** is now determined to make his mark as a solo star. The

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singer is working in the urban-electronica genre, with tracks scheduled for release this summer. He will play at the pre-conference poolside party at 6 p.m. on April 25.

Singer/songwriter **Sheenah's** eclectic style, blended with deep soulful sounds, is inspiring music lovers around the globe. After showcases in cities in the United States and other countries, the deep-voiced singer is ready to show her musical attitude through a range of Latin, Brazilian and Middle Eastern music. She will perform at the preconference poolside party at 6 p.m. on April 25.

Dominican Republic-born **Sohanny** has worked with Emilio Estefan in a style that combines several genres, from pop to merengue. She will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

Syko "El Terror," a native of Toa Baja, Puerto Rico, was barely a teen when he began his artistic career. His first collaboration with Los Capos led to other opportunities. The rapper/singer/composer, who has worked with Don Omar, will perform at Radio Happy Hour at 5:30 p.m. on April 27.

Juan Carlos Rodriguez and Evelyn Herrera bring their Latin pop harmonies to their fans as **Tercer Cielo**. He's from the Dominican Republic and she's from Phoenix. The duo has been proving that pop ballads have a far reach. The act will perform at the BMI Showcase, held at the Gibson Miami Showrom, at 6:30 p.m. on April 27.

Fabian Torres Ocasio performed with several groups in Puerto Rico and competed in a TV program that helped him reach a wider audience. Under Zamora Music Group and Sony Music Latin, the artist continues to build his following. He will perform at the pre-conference poolside party at 6 p.m. on April 25.

The band **24 Horas** late last year released "Inolvidables," showcasing a salsa- and tropical-inspired style. It will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

Abel Ulion's journey from Paraguay to Kansas City, Mo., always focused on his love for music. He was so determined that he started showcasing his skills a street performer before winning a TV contest. He will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

U.N.O.—which stands for Uniendo Nuestros Origenes—is Carlos Law and Pedro Dabdoub. The Mexican artists are uniting to put their experiences to music in their Huapango-pop genre. They will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

California native **Francisca Valenzuela** plays music that ranges from piano pop to jazz and folk. On her latest album, "Buen Soldado," her lyrics take on political and social issues and offer stories of humor and love. She will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

Gesarec and Jimmy James, the duo behind the act Yerbakian from Honduras, have shared the stage with Daddy Yankee, Don Omar, Vicente Fernandez and Alejandro Fernandez. The reggaetón artists will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Celebrating this multi-award winning group on the launch of their 2011 world tour.

THIS FEATURE WILL INCLUDE:

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ISSUE DATE: May 28 // AD CLOSE: May 4

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