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Billboard

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UNDER 30
EXECS ON
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No. 1

ON THE CHARTS

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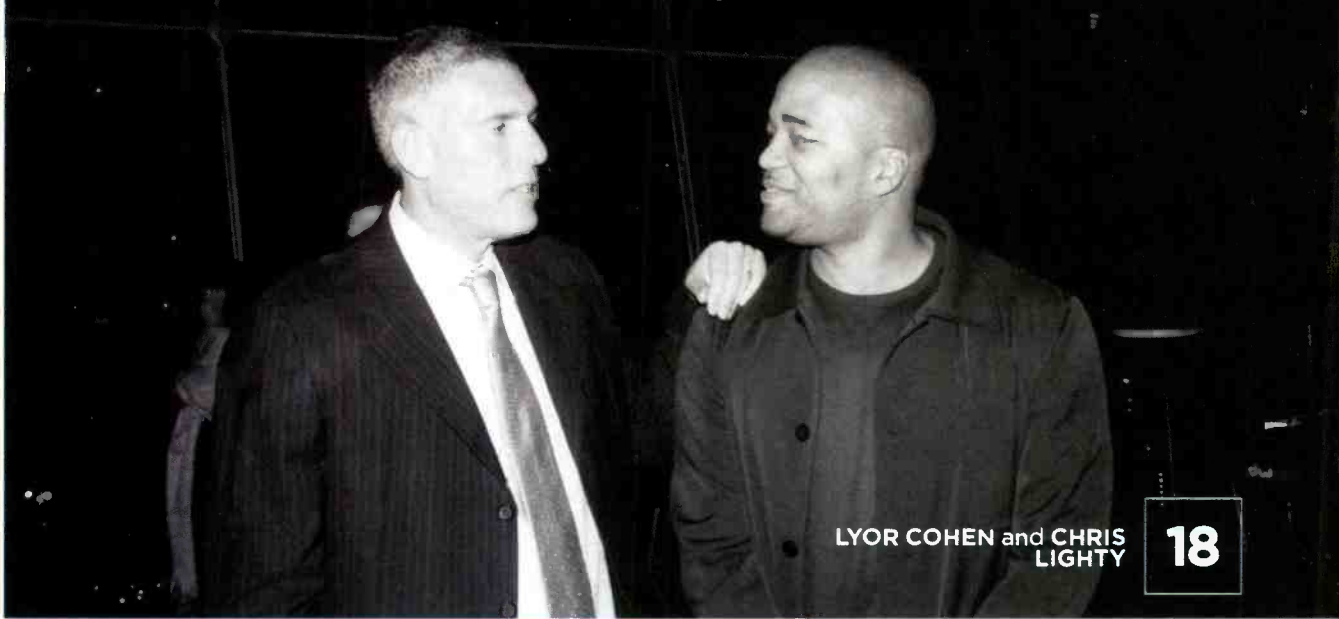
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LYOR COHEN and CHRIS LIGHTY

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360 DEGREES OF BILLBOARD

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Visit Billboard.com Aug. 5-7 for full coverage of the 20th anniversary of the Lollapalooza festival. Be sure to catch the archived video of our Aug. 5 Lolla backstage live Q&A with festival founder Perry Farrell.

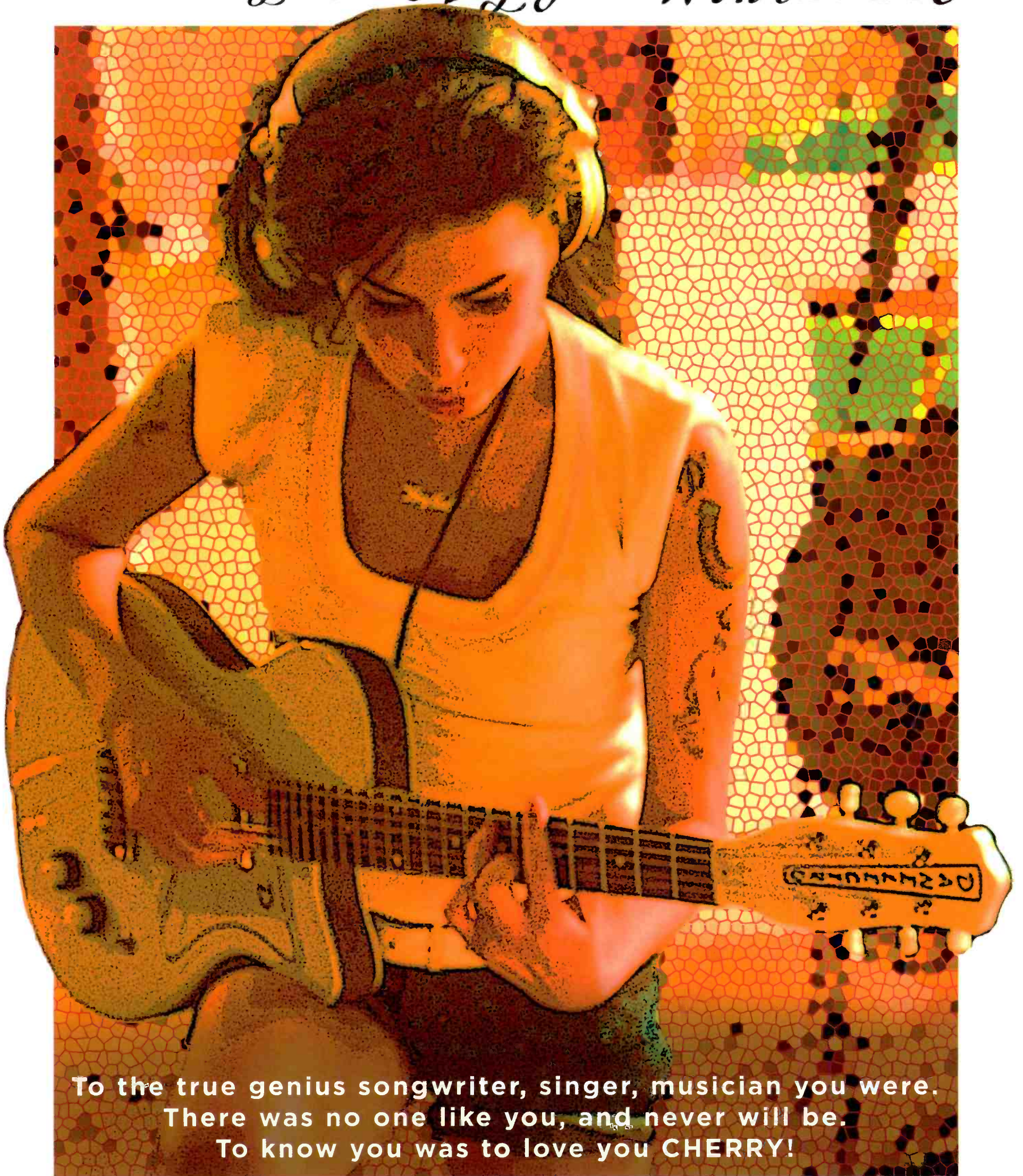
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TOURING

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FORWARD PASS
'X Factor' winner to star in Super Bowl ad



SODA POP
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POWER TRIO
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BUILD ME UP
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LIKE A SKYSCRAPER
Toby Gad talks songwriting process

UP FRONT

LABELS BY ED CHRISTMAN

The Price You Pay

Higher-than-expected bids for EMI Group could favor strategic buyers—including the other majors

With the first round of bids in for Citigroup's auction of EMI Group, the higher-than-expected levels of the bids suggest that strategic suitors—including the other major-label groups—may have a leg up on other bidders.

Sources say at least 10 suitors placed bids on EMI, with at least four said to have bid on the entire company. Three of those bidders were Access Industries, which purchased Warner Music Group in May; Platinum Equity and the Gores Group, which were finalists in the WMG auction; and private equity firm Permira, which tried to buy EMI in 2006.

Suitors that bid on EMI Music Publishing in the first round, according to sources, were BMG, which is a joint venture between German media giant Bertelsmann and Kohlberg, Kravis & Roberts; Oaktree Capital Management and Primary Wave; and Sony Corp., parent of Sony Music Entertainment.

Those that bid only on EMI's recorded-music operations, according to sources, were MacAndrews & Forbes, the investment arm of billionaire Ron Perelman, and Universal Music Group.

Sources also say Apollo Global Management has placed a bid for EMI, although it's unclear whether that offer was for the entire company or just EMI's music publishing. Earlier this year Apollo paid about \$500 million to acquire CKx, which owns entertainment properties, including the rights to the names, images and likenesses of Elvis Presley and Muhammad Ali; the operations of Graceland; and proprietary rights to the "So You Think You Can Dance" and "Pop Idol"/"American Idol" TV show formats.

Bids for EMI Group, sources say, have come in north of \$3.5 billion, which exceeds the \$3.3 billion that Access Industries paid to acquire WMG, in a deal



Carry that weight: EMI headquarters in London; the major's control of master recordings of THE BEATLES (inset) has helped keep bids competitive.



that closed July 20. EMI Music's control of the Beatles' recording masters and the high regard that investors hold for EMI's publishing catalog have helped generate competitive bidding.

That could pose a problem for would-be suitors if bids continue to escalate in subsequent rounds. But strategic bidders—those with extensive music-related operations—may be able to stay competitive in successive rounds because of anticipated cost savings they could realize from merging their operations with those of EMI.

For example, based on the most recent publicly available fiscal year-end results, a combined WMG/EMI would create a

major with about \$5.5 billion in annual revenue and \$851 million in earnings before interest, taxes, depreciation and amortization, if such a deal could get regulatory approval.

A merger between the two companies could realize as much as \$300 million in savings, industry executives say. And those potential savings could, in turn, translate into a higher bid.

While escalating pricing favors strategic bidders, regulatory approval risk weighs heavily against them. One of the reasons why Thomas H. Lee Partners and the other private equity firms decided to accept a lower bid for WMG from Access Industries, instead of the consortium that included Sony, was the risk of antitrust concerns tying up completion of the deal.

However, a strategic buyer could potentially overcome this handicap if it submits a bid that isn't conditional on regulatory approval. When the European Commission said that Universal Music Group had to divest its publishing assets in certain European countries before it could complete its planned acquisition of BMG Music Publishing, Universal absorbed the cost of selling those assets, as well as any potential price risk.

As the EMI auction proceeds to the next round, sources say management presentations will be made to bidders in London the week of Aug. 8 and in New York the following week.

>>> LATIN ACTS SUE RECORDING ACADEMY

Four Latin jazz musicians filed a class action lawsuit against the Recording Academy, alleging that they've been harmed by its elimination of the Grammy Award category for best Latin jazz album. The lawsuit, filed in state Supreme Court in Manhattan, calls for the category to be reinstated, claiming the academy has breached its "contractual obligations." The category was one of 31 that were eliminated earlier this year. The academy dismissed the suit as being "without merit." In an interview, president/CEO Neil Portnow defended the move (Billboard.biz, Aug. 4), saying that "change is difficult and not always easy to understand."

>>> WARNER NARROWS NET LOSS IN Q3

Warner Music Group said it posted a net loss of \$46 million in its fiscal third quarter ended June 30, narrowing from \$55 million during the same period last year, thanks in part to proceeds from the settlement of litigation against LimeWire. Revenue grew 5.2% to \$686 million from \$652 million in the prior-year quarter, thanks to growth in digital downloads and the company's European concert promotion business.

>>> RDIO BOWS IPAD APP

Subscription music service Rdio launched its first iPad app, inviting subscribers to sign up directly through the app at \$15 per month. New users can also sign up for the same mobile Rdio subscription at the company's website for \$9. The price discrepancy stems from Apple's policy of taking a 30% cut of subscription revenue whenever a consumer signs up through an app.

Reporting by Justino Águila and Antony Bruno.

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More pop, more fizz: 'The X Factor' judges (from left) ANTONIO L.A. REID, NICOLE SCHERZINGER, PAULA ABDUL and SIMON COWELL.

BRANDING BY PHIL GALLO AND LOUIS HAU

Gridiron Glory

Pepsi says it will showcase 'X Factor' winner in Super Bowl TV ad

A significant new element to Pepsi's sponsorship of "The X Factor" has raised the stakes for contestants on the Fox singing competition show: The soft-drink giant says it will feature the winner in a Pepsi TV ad that will air during next year's Super Bowl.

The prospect of being promoted in front of a massive U.S. prime-time audience burnishes the appeal of the show's already formidable prize package, the centerpiece of which is a Sony Music/Syco Music recording contract that the label says is valued at \$5 million. In addition, Irving Azoff's Front Line Management says it will manage the show's winner and finalists.

Pepsi will cover the cost of producing and paying for the 30-second spot, which will air during Super Bowl XLVI on NBC on Feb. 5.

"We've effectively doubled the prize at least, but I would say it's something that money can't even buy," says Frank Cooper III, PepsiCo's chief marketing officer of global consumer engagement. "No record company's going to spend that kind of money on a Super Bowl ad, definitely not for a new artist. Even for an established artist, they're going to think long and hard before they do that."

In a statement, Syco founder Simon Cowell said, "We've put our money where our mouth is, and now Pepsi has raised the bar to a level never before seen."

The new prize offering also points to the manner in which Cowell, who left "American Idol" to focus on the Syco-owned "X Factor," taking a page from the "Idol" playbook in terms of its use of season-long corporate sponsors.

"American Idol" counts Coca-Cola, AT&T and Ford as season-long sponsors, a roster that the U.S. version of "The X Factor" appears set to match thanks to sponsorship deals with Pepsi, Sony Electronics and Chevrolet. In the States, sponsorships are

typically contracted on a year-to-year basis, with the incumbent brand given the right of first refusal.

Syco Television and FremantleMedia North America will produce "The X Factor" in the United States.

"We have been fortunate to secure a number of very high-profile partners for 'The X Factor' on a level that is unprecedented for a first-season show," says Amy Lorbat, senior VP of branded entertainment and partnerships at FremantleMedia Enterprises. "In addition to Pepsi, fans can expect to see exciting multiplatform activations from Chevrolet and Sony Electronics."

Cooper says Pepsi will have a role in setting up challenges within the show and will create a game element to reward active viewers with access to special content and additional experiences.

Exactly what form the ad will take is still being determined. Cooper says Pepsi will solicit public input in much the same way that PepsiCo did with other recent initiatives, such as its "DEWmocracy" campaign, in which consumers voted for a new flavor and color for a new Mountain Dew beverage.

"We're going to engage consumers in every aspect of it," Cooper says of the Super Bowl spot. "So if we're looking at the stylist or the choreographer or we're making critical decisions along the way, we're going to invite consumers in to collaborate with us."

Pepsi Max is the official soft drink of the National Football League and Major League Baseball. Its "Can Thrower" spot was one of the most buzzed-about ads on this year's Super Bowl telecast.

After years of musical acts using the Super Bowl halftime show and its pregame festivities to promote tours and new albums, the 2012 Super Bowl will be a page-turner for musical competitions. Besides showcasing the "X Factor" winner, NBC's telecast of the game will be followed by the second-season debut of "The Voice" in one of the most coveted time slots of the year.

"The X Factor" has been the United Kingdom's top-rated program for the last seven years, peaking with an audience of 21 million for its 2010 finale. The format has been a hit in 15 territories and its producers boast of having a worldwide audience of more than 100 million viewers.

Cooper credits the show's success in the United Kingdom to Cowell's "ability to tell a story, his ability to create dynamic tension along the way and his openness to allowing a brand to come in and partner with him in ways to create new experiences."

FOR THE RECORD

In the Aug. 6 issue, a story about Fountains of Wayne misidentified the band's sophomore album, *Utopia Parkway*, as well as the label that released the band's third album (*Welcome Interstate Managers* appeared on S-Curve/EMI). Adam Schlesinger, not Chris Collingwood, was nominated for an Academy Award in 1996 for writing the title song to "That Thing You Do!"

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Frank Cooper III

The former label executive talks about integrating music into the beverage giant's branding strategy.



Brand marketers are more eager than ever to court consumers through direct engagement and showing them a good time.

Consider the case of beverage giant PepsiCo. In recent years, the company has bankrolled a documentary about New York skateboarding culture, teamed with Spike TV to produce a TV special about videogame designers and worked with actor Forest Whitaker to develop an interactive online game that invited consumers to help the company create a new Mountain Dew beverage.

Two of its most ambitious efforts have centered on music. Mountain Dew's Green Label Sound imprint, which provides free downloads of songs by up-and-coming artists, recently released its first album: the Cool Kids' *When Fish Ride Bicycles*, which debuted at No. 76 on the Billboard 200 in July. And Pepsi's previously announced sponsorship of the forthcoming U.S. version of "The X Factor" on Fox has just been expanded to award the winner of the singing competition a starring role in a 30-second TV ad that will run during next year's Super Bowl (see story, page 6).

Spearheading these initiatives has been Frank Cooper, PepsiCo chief marketing officer of global consumer engagement. Cooper spent most of the 1990s in the recording industry, working as a business and legal affairs executive at Motown and Def Jam Recordings and heading Tommy Boy Records' gospel imprint. After co-founding Urban Box Office Network and serving a stint as a VP of interactive marketing at America Online, he joined PepsiCo in 2003.

In an interview with *Billboard*, Cooper talks about "The X Factor" and his approach to music branding.

How did "The X Factor" partnership come together?

We wanted to partner with Simon Cowell, first and foremost. And secondly, we wanted to structure a different kind of partnership that wasn't a traditional sponsorship. So back in July of 2010, we flew out to London, met with Simon and we really just talked about music overall. We talked about how music intersects with compelling TV and how brands can integrate into these platforms in new and different ways. So it was a great meeting, we flew back again a few weeks later, and we started talking about how to structure a deal.

We felt like it was a critical platform not only because it connected us back to music, but because "X-Factor" was a pop culture phenomenon and they opened the doors to allow us to play in a different way on the platform. It's not just cups on the table. It's not just "presented by" or a small segment by Pepsi. We're actually woven into the fabric of the "X Factor" experience.

What are the advantages of being part of the prize element of the show, as opposed to aligning yourself as a traditional advertiser?

There's a spectrum in which consumer brands can participate with platforms. You can be a traditional sponsor and there's nothing wrong with that. You're basically writing a check so that an event can actually happen, you're supporting it economically. And we think consumers are really smart. They see that, they recognize it, and you get a little bit of credit for that and that's still a fine way to go.

We still do that and I think that's a great baseline. But if you want a deeper connection with consumers, you have to move along that spectrum to becoming more of a curator and a creator. If you can start to filter out information for consumers so that the most important information reaches them, that has more value than just being a sponsor.

If you go all the way out to the

far end, you become a creator brand, and you're actually creating new experiences that engage consumers. I think that's where the action is; that's where the real value is. That's where we're trying to play the most.

The Cool Kids' *When Fish Ride Bicycles* debuted on the Billboard 200. Do you have plans to sign any other artists to album deals on Green Label Sound?

It's still primarily a singles-only label. That's the heart of the thing. We want to get in and out, accelerate the careers of an artist and allow them to maximize their options.

Why then release the Cool Kids' album?

We had this history with them and they had no label, so the opportunity was sitting there right in front of us. My own view on this is, I'm not even sure if the whole concept of an album makes sense anymore. So I think more and more we'll see artists come to us who have some

creative idea that they just want to put out into the world. It could be 10 songs, or it could be three songs attached to some kind of video content. I think we're in the business of finding those structural gaps that exist within the music industry. I don't see us as being in direct competition with the record labels at all.

Are there any lessons you've learned from Green Label Sound's first album release?

I think the main lesson is making sure everyone understands how we're defining success. The way I would define success would not be by the number of records we've sold. It's more about, "Is the artist brand built up significantly by the release of this product so that they can actually start to sell things around that brand?" Can the Cool Kids now go out and tour across the world? Matt & Kim were able to do that based on that "Daylight" single that we released, and they now sell things in the virtual; they have virtual currencies.

Since Pandora went public, there's been a lot of talk about the viability of advertising-supported streaming music services. How appealing are these services for you as a brand marketer?

Any ad-supported streaming service to me is much like an ad-supported website of banners and scrapers and things like that. It can get you a certain number of impressions, you may get some clicks on there, but I don't think it's a deep engagement at all.

But I love Pandora. If you look at Pandora's power on a local level and compare it to local radio, they are a force to be reckoned with in terms of users. And then if you look at it from an engagement perspective and the data you have around those users—that is where it gets really interesting. Are there ways to partner with those companies so that we can extract some of that information or deliver some value to their users? It may not come through a traditional ad, but I think it will come through a collaborative partnership.

How has the boom in smartphone usage affected how you think about marketing campaigns?

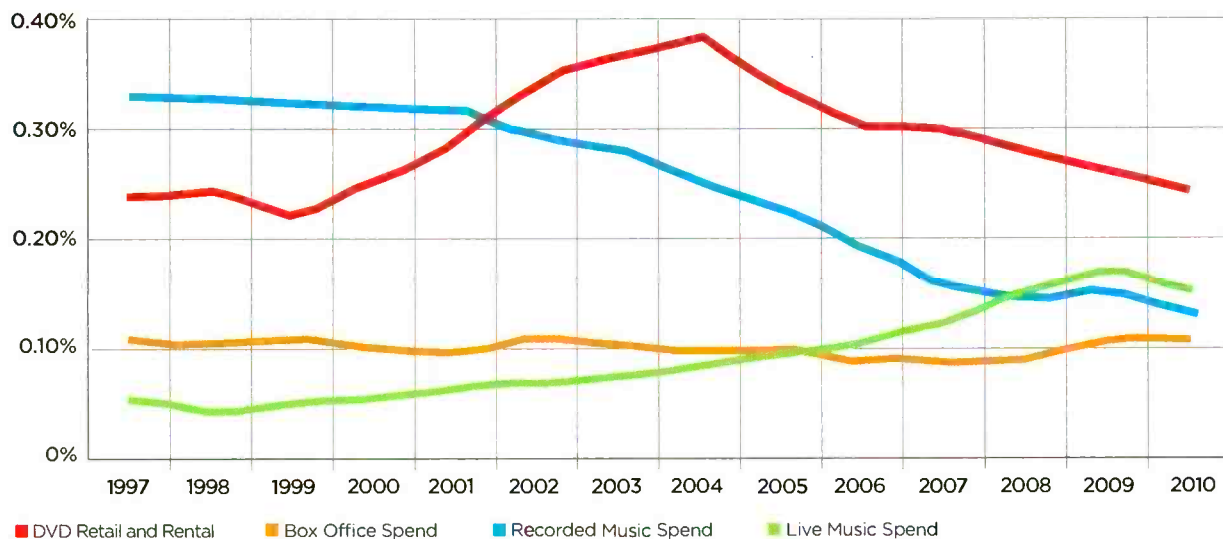
I think we're in the infancy stages of the smartphone in terms of how we integrate into it. I think for us on a global basis, all the action is going to be in mobile. By 2015, that seems to be the breaking point that everyone's talking about, 2015 to 2016, we'll have enough penetration on smartphones. That's going to be the device that will allow people to share very easily and very quickly.

The thing that changes for our business particularly is that it used to be a radio was the last point of contact before a consumer went into a store. Now it's the mobile phone or it's the iPad or the tablet. That's now the last point of contact at the shelf, so I think that opens up a whole other set of interesting opportunities. • •

If you want a deeper connection with consumers, you have to move along that spectrum to becoming more of a curator and a creator. That has more value than just being a sponsor.

Strength In Diversity

A U.K. report underscores that labels must look beyond digital music sales



Feeling blue: The chart above shows variations over time in the percentage of total U.K. consumer expenditures captured by recorded music, live music, movie tickets and DVD purchases/rentals. Data sources: U.K. Office of National Statistics, BPI, British Video Assn., Screen Digest and PRS for Music.

The recording industry's salvation no longer lies in digital music alone. Instead, based on market dynamics at play in the United Kingdom, revenue diversification appears to be the key.

According to IFPI, the total trade value of U.K. recorded-music sales fell 11% in 2010, similar to the 10% decline experienced in the United States. But the composition of two markets differed markedly, with U.S. physical and digital sales almost evenly split at 49%, while U.K. sales were 67% physical and 25% digital. (Performance rights accounted for the remainder in both.)

Still, the U.K. experience, as outlined by a study released Aug. 4 by London-based collecting society PRS for Music, still holds lessons

for the United States and other markets.

In its annual "Adding Up the U.K. Music Industry" report, PRS quips that Adele's runaway success this year is both welcome and worrying because *21*, the United Kingdom's top-selling digital album of all time, has accounted for a disproportionately large portion of U.K. music sales.

The risk of relying so heavily on one thing for success

is one of the broader lessons that emerges from the report. Diversification is paramount in the digital music era—labels simply can't survive on digital music sales alone.

The importance of diversification becomes clear when you consider how music's "wallet share"—its share of overall consumer expenditures—has changed during the last

decade. PRS estimates that recorded music's wallet share in the United Kingdom hovered around 0.33% from 1997 to 2001 before beginning a sharp fall to an estimated 0.13% in 2010. At the same time, live music's wallet share has risen from 0.05% in 1997 to an estimated 0.15% in 2010.

PRS also highlights the growing importance of business-to-business spending on music. Consumer expenditures on music, as reflected in the estimated amount spent on live music and U.K. recording industry trade group BPI's estimate of the retail value of recorded-music purchases, fell 6.6% in 2010 to £2.7 billion. But B2B spending on music (which includes performance royalties, advertising and sponsorship revenue, synch licensing fees and other secondary revenue streams) rose 2.6% to £1.1 billion.

Looking just at record labels, B2B revenue, some of which is new to them thanks to multi-rights deals, rose 7.2% to £218 million last year.

"Artists and managers are utilizing direct-to-fan tools more, plus they are now able to make better make-or-buy decisions as to what services they acquire and what they can do themselves," PRS says in its report. "This internal competition is forcing the labels to advance their offer in terms of products, services and expertise."

To put this trend in the context of digital music, look at it this way: Consumer spending on digital downloads accounted for the vast majority

of digital music revenue early on, but as new platforms and business models have evolved, much of the growth is coming from other sources.

In other words, growing B2B spending on music has gone hand in hand with revenue diversification. Case in point: PRS estimates that the B2B revenue and digital trade revenue of U.K. record labels totaled 41% in 2010 and predicts that physical sales of recorded music could, for the first time, account for less than half of label revenue in 2011. As CD sales fall, growth in B2B spending will be vital to stabilize revenue.

When it comes to music-related advertising and sponsorship revenue, digital platforms are playing an increasingly vital role. According to data cited in the PRS report from music consultancy Frukt, U.K. music-related advertising and sponsorship revenue totaled £93.6 million in 2010, of which live music was the largest category, accounting for 35.1%. Spending on music advertising and sponsorships through digital channels accounted for a relatively small 7.8% of the total. But the category enjoyed the fastest rate of growth, surging 16.3% to £7.3 million. "Brands in the U.K. continue to utilize this as a core communications channel," PRS says, "and, with so much music consumption happening online, it's a natural space for brands to sit."

Digital Domain

GLENN PEOPLES



DIRECT CONNECT

USB microphones provide a convenient way to record audio on a computer. But what if you already have a microphone with a conventional XLR connector that you'd rather use instead? The Icicle USB converter from Blue Microphones offers a possible solution, enabling users to connect a conventional XLR microphone to their laptop computer through a USB port. It features a studio-quality microphone preamp and 48 volts of phantom power for condenser microphones. Setup couldn't be easier—just plug it in and begin recording without having to download special drivers.

The Icicle is available for \$60. —AB



BITS AND BRIEFS

MOBILE GAMERS WILLINGLY BUY IN-GAME CONTENT

More proof that the free-premium model—otherwise known as "try before you buy"—is working on the mobile app front: App analytics company Flurry says games that are free to download but sell in-game content average about \$14 per transaction. Of those transactions, 71% total less than \$10, 16% are between \$10 and \$20, and 13% exceed \$20. These figures are limited only to iPhone and Android games. The lesson here? Sell music in mobile games.

week. Dominating usage among these apps are YouTube and Netflix. In addition, 22% of homes with broadband Internet access now have an app-compatible connected TV, and the number of users who prefer monthly subscriptions over on-demand payment for content increased from 18% to 30% last year.

ONLINE VIDEO-SHARING SITE USAGE RISES

According to the Pew Research Center's Internet & American Life Project, 71% of Americans with Internet access use video-sharing sites like YouTube and Vimeo, up from 66% last year. Pew also finds that 68% of online rural residents report using video-sharing services, compared with 71% of suburban Internet users and 72% of urban users. That puts the usage likelihood at about even, regardless of region.

TV APP USAGE GROWS AMONG NET-CONNECTED TV OWNERS

New research from In-Stat shows that TV app usage is catching on. Of those households with TVs that feature Internet access, 60% are using TV apps built specifically for that platform at least once per

RINGTONES™ AUG 13 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	18	#1 DIRT ROAD ANTHEM	JASON ALOEAN
2	2	6	HOW TO LOVE	LIL WAYNE
3	15	15	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
4	4	9	SUPER BASS	NICKI MINAJ
5	5	10	ROLLING IN THE DEEP	ADELE
6	3	10	THE LAZY SONG	BRUNO MARS
7	6	10	HONEY BEE	BLAKE SHELTON
8	8	10	I'M ON ONE	OJ KHALED FEATURING ORAKE, RICK ROSS & LIL WAYNE
9	0	15	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
10	11	9	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOONROCK
11	13	7	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
12	12	12	JUST A KISS	LADY ANTEBELLUM
13	4	26	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
14	12	5	BEST THING I NEVER HAD	BEYONCÉ
15	10	10	CRAZY GIRL	ELI YOUNG BAND
16	15	10	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER
17	20	5	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD
18	18	6	I LOVE YOU THIS BIG	SCOTTY MCCREERY
19	10	22	SURE THING	MIGUEL
20	22	14	HOMEBOY	ERIC CHURCH

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

Taking Flight

Italian trio Il Volo scores a top 10 Latin hit with debut album

A trio of Italian teenagers is the latest opera crossover act to score success with a Spanish-language release.

Il Volo's "Il Volo: Edición en Español," the Spanish version of the group's debut album, was the biggest gainer on Billboard's Top Latin Albums chart the week after the trio made its first U.S. Spanish-language TV performance during Univision's July 17 Premios Juventud telecast. The album jumped 11-5 on sales of nearly 2,000, with digital sales accounting for about 20% of the total, according to Nielsen SoundScan. The album, out on UMLE/Universal Music Latino, moves up a notch this week to No. 4 on Top Latin Albums.

"The fact that the boys can sing in Spanish very easily [establishes an] immediate relationship with the Latin community," says veteran rock manager Steve Leber (Aerosmith, AC/DC), who co-manages Il Volo.

By recording in Spanish, the group follows in the steps of classical crossover acts Andrea Bocelli and Il Divo. But Il Volo's youth is also helping the trio reach a younger demographic, a

rare feat for such artists.

"There are two big differences between Il Volo and other artists who've tried to do something similar," says Jesus Lopez, chairman/CEO of Universal Music Latin America/Iberian Peninsula. "One is their vocal quality, and the other is their age. They're 16 and 17 years old. That allows them to reach all possible age segments, from 14-year-old girls to adults 50 and over."

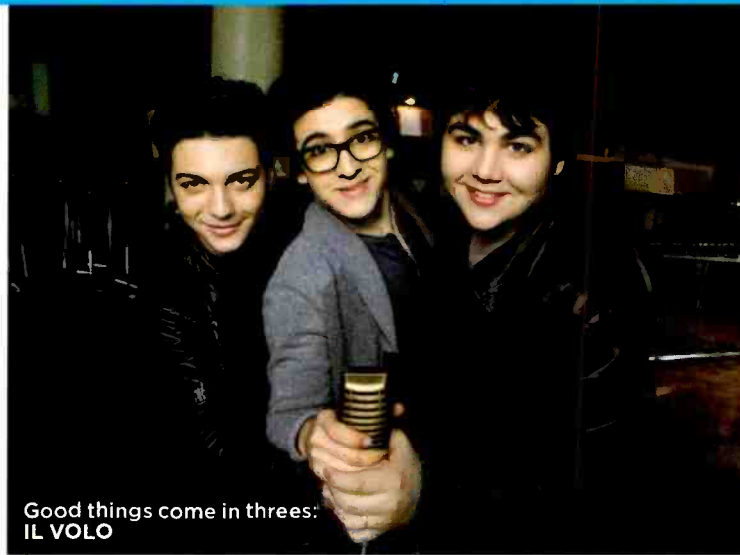
Il Volo made a splash in the mainstream pop market by debuting at No. 10 on the Billboard 200 in the June 4 chart week following a blitz of TV appearances on "American Idol," "The

Tonight Show With Jay Leno," "The Ellen DeGeneres Show" and other programs.

The trio itself is a product of TV. Members Piero Barone, Ignazio Boschetto and Gianluca Ginoble performed together on Italian TV talent show "Ti Lascio Una

Canzone." After winning the competition in May 2009, they named themselves Il Volo. ("Volo" means "flight.")

Managed by Leber and Michele Torpedine, who has worked with



Good things come in threes: IL VOLO

Bocelli and Zucchero, and singer/producer Tony Renis, the act landed a recording deal with Universal, which released its self-titled debut in Italy last November.

In the United States, the act signed to Geffen, which released a reconfigured version of the album featuring tracks in Italian, Spanish and English. The Spanish-language version, out on Universal Music Latino, debuted three weeks later at No. 10 on the Top Latin Albums chart.

The group's recordings were produced by Renis and Humberto Gatica. The latter, who has worked extensively with Bocelli and Josh Groban, knows how to strike that delicate classical-crossover balance that appeals to the masses.

So far, *Il Volo* has sold 107,000 units in the United States, while the Spanish edition has sold more than 14,000, ac-

ording to Nielsen SoundScan.

Lopez says that U.S. sales of Bocelli's Spanish-language releases helped convince him that Il Volo would resonate with crossover fans. Bocelli's 2006 album *Amore*, a Spanish-language version of his album *Amore*, has sold 301,000 copies in the United States (*Amore* has sold nearly 1.7 million), while his 2007 hits collection *Vivere: Lo Mejor de Andrea Bocelli* has sold 127,000, according to SoundScan.

Because there isn't any radio support for Spanish-language classical crossover, Universal has been using TV to promote Il Volo's music throughout Latin America and the States, Lopez says.

"I knew there was an audience for this kind of product," he adds. ...



Latin Notas

LEILA COBO

New Attitude

Gerardo Ortiz embraces 'progressive' corridos on forthcoming album

During the past two years, Gerardo Ortiz has established a name for himself writing and recording narcocorridos, building a sizable fan base with his songs about Mexico's drug trade.

But in March, Ortiz was almost killed when gunmen ambushed the vehicle he was riding in following a show in Colima, Mexico. His cousin and business manager Ramiro Caro and their driver were killed in the shooting.

Ortiz, who calls the March 20 shooting a random incident and insists it had nothing to do with his music, isn't

abandoning narcocorridos completely. But the attack has clearly had an impact on the 21-year-old.

The singer describes his new music as "progressive" corridos—songs that are less about regaling listeners about the exploits of Mexican drug lords than they are about chronicling the country's social, political and cultural climate. He began embracing this approach on his last album, *Morir y Existir* (Del Records/Sony Music Latin), which was released in April and recorded before the Colima shooting. On his forthcoming album *Entre Dios y el Diablo*, due Sept. 6, Ortiz moves further away from narcocorridos, retaining a traditional norteño folk sound and pairing it with such modern elements as flamenco.

"My life changed a lot after what happened," Ortiz said recently at his recording studio

in south central Los Angeles. "We're all feeling something. Ramiro's loss has weighed heavily on everyone."

Ortiz's fans appear to be sticking by him. *Morir y Existir* bowed atop Billboard's Top Latin Albums chart in April, while *Ni Hoy Ni Mañana* has remained a steady fixture on the tally after debuting at No. 5 in June 2010. His Del/Sony albums *Ni Hoy Ni Mañana*, *Morir y Existir* and *En Vivo: Las Tundras* have sold a combined 104,000 units, according to Nielsen SoundScan.

Ortiz has 45,000 Twitter followers (@gerardoortiznet) and more than 340,000 "likes" on his Facebook page, racking up numbers that appeal to big-box retailers like Walmart. In September, Walmart.com will showcase

the singer as part of its live Latin music series "Acceso Total." Previously featured artists include such music heavyweights as Juanes, Los Tigres del Norte and Maná.

"Walmart is not embracing the [narcocorrido] movement," says Julio Vega, VP of Latin music purchasing for Anderson Merchandisers, the Amarillo, Texas-based wholesaler that racks Walmart. "It's obviously a very sensitive topic, but what we are looking at is the music. Gerardo is quite talented."

For Ortiz, the shift in musical style is something he believes fans will embrace as he tours the United States in support of the new album. A resident of Los Angeles, Ortiz hasn't returned to Mexico since March, but plans to at some point, he says, "with the right precautions and more security."

"I'm very focused on music as art," Ortiz says. "I believe my fans will like this new movement." —Justino Águila

EN BREVE

OMAR, IGLESIAS AMONG NOMINEES FOR TR3S ARTIST OF THE YEAR

The Tr3s Latino artist of the year nominees for the 2011 MTV Video Music Awards are reggaeton singer Don Omar, pop crooner Enrique Iglesias, Latin rock band Maná, singer/songwriter Prince Royce and Puerto Rican duo Wisin y Yandel. Fans can vote July 29-Aug. 19 by going to vma.tr3s.com. MTV will air the VMAs live from the Nokia Theatre in Los Angeles on Aug. 28. MTV's Latin music channel Tr3s will rebroadcast the show Sept. 5, when it will announce the winner of the Tr3s Latino artist of the year award during a commercial break. The 2010 Latino artist of the year was Aventura.

MEXICAN ROCK ACT MALDITA VECINDAD ON HIATUS

Mexican rock band Maldita Vecindad y Los Hijos del Quinto Patio announced on its website that it's taking a hiatus to enable individual members to pursue other projects. "After 25 years on the stage and the barrios of Mexico and around the world, Maldita Vecindad will take a well-deserved break," the band wrote on its site. The band said it expects the break to be temporary, but didn't say when it expects to return. The group's last album, *Circular Colectivo*, was released last year on Nacional Records. The band, which sometimes made news with its controversial songs, collaborated with many musicians through the years, including Argentine producer/film score composer Gustavo Santaolalla and Cuban pianist Omar Sosa.

SOLÍS AND DAUGHTERS PART OF 'GOT MILK' CAMPAIGN

Mexican singer/songwriter Marco Antonio Solís and his two daughters, Alison and Marla, are appearing in a new "Got Milk?" print ad campaign that will run in magazines nationwide. Mexican pop star Paulina Rubio and her mother, actress Susana Dosamantes, appeared in "Got Milk?" ads in 2010.

—Justino Águila



Check the mic: GERARDO ORTIZ

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Circus Maximus

How to boost bookings: A no-holds-barred IAVM panel spells it out

Well, this one sure wasn't your granddaddy's talent panel. Called "Your Deal Sucks 101" and moderated by a manic **Dan Steinberg**, talent buyer at Auburn, Wash.-based Square Peg Presents, the annual "agency forum" at the recent International Assn. of Venue Managers conference in Phoenix was either entertaining or abusive, depending on who you asked when it was over.

At the very least, it can't be said that the venue managers in attendance were bored as Steinberg and his intrepid panel discussed ways for building managers to book more talent. On hand were **Kim Bedier**, GM of Comcast Arena in Everett, Wash.; Stiletto Entertainment manager **David Britz**; ICM agent **Rick Farrell**; S.L. Feldman & Associates agent **Rich Mills**; Sherpa Concerts talent buyer **Jason Zink**; Canadian promoter **Harvey Cohen** of the Union; and hometown hero **Danny Zelisko**, president of Danny Zelisko Presents.

Steinberg surely alienated some in the room with his outspoken distaste for one-size-fits-all "rack room rates" and rent caps at venues. Then again, his seriousness was tough to gauge. The word "asshole" was used more than once to describe his approach, but even more people appeared to find the panel and its moderator/provocateur both entertaining and informative.

Between Steinberg's irreverent, no-holds-barred questions, panelists discussed how they conduct business. Building artists is better than poaching them, Mills said, adding, "I don't poach. I add value."

The concept of stakeholders adding value was a common theme. Bottom line: Agents, promoters and managers want venues to be partners, not just "landlords," as Britz put it. "We want to work with people that want to work with us," he said.

Later asked by Steinberg, apropos of nothing, to choose between facility management firms SMG and Global Spectrum, Britz declined to pick one over the other. But he did point out that SMG was proactive in wanting to work with his client **Straight No Chaser**. "They sought out the relationship, which spoke volumes to me about that company," he said.

As the lone building rep on the panel, Bedier was often on the spot, but handled the pressure well. When it comes to working with promoters, agents and artists in cutting deals to attract content, Bedier admitted she was "willing to discuss anything." The prospect of capping rent came up more than once, and Bedier said, "I'm happy to do a rent cap. I have dark days I need to fill, so I will discuss anything that is fair to both of us." Later, she said, "I don't do rack rate. Ever."

In terms of promoters partnering on shows,



Let's talk: From left, panelists **DANNY ZELISKO** of Danny Zelisko Presents, promoter **HARVEY COHEN**, agent **RICK FARRELL**, panel moderator and talent buyer **DAN STEINBERG**, agent **RICK FARRELL**, manager **DAVID BRITZ**, talent buyer **JASON ZINK** and (inset) Comcast Arena GM **KIM BEDIER**.



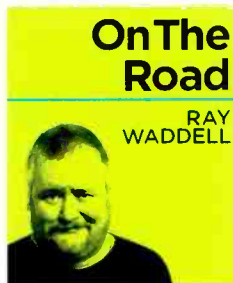
Zelisko pointed out that promoters usually are only interested in such a deal "when we're concerned about a show." Zelisko's description of his most creative deal ever, too complex to explain here, was greeted with awe.

Farrell said that if he gets an offer from a building that lists a house nut—the amount it needs to break even—rather than itemized expenses, he sends it back. "Break it down," he said. "We want to see the costs." Acknowledging that some expenses are a moving target, Farrell added, "Give us your closest estimate based on shows in the past and we'll settle on the actuals."

Other revelations from the panelists: Most of their long-term industry relationships began or have been nurtured at bars. Touting that a building is green generates positive PR but doesn't help promoters and agents get bookings. Playing a sub-par building is better than skipping a market entirely. Canceling a show is better than postponing one. And personality matters. "I wouldn't have gotten very far in this business without at least a part of one," Zelisko said.

With Steinberg asking Zelisko to choose between Live Nation CEO **Michael Rapino** and ex-Live Nation chairman and promoting legend **Michael Cohl** (Zelisko chose Cohl); urging panelists to rate and compare country and Christian music; and even questioning the very existence of S.L. Feldman founder **Sam Feldman** (a joke), the panelists had no place to hide.

Still, they managed to unearth some useful gems for the audience, which, after all, was the point. Otherwise, Steinberg pointed out helpfully, those in attendance would be "listening to the ticket guys jerking each other off in the other room."



On The Road
RAY WADDELL

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,496,433 (€4,619,418) \$351.58/\$84.38	BON JOVI, VINTAGE TROUBLE RDS Arena, Dublin, June 29-30	68,144 two sellouts	Aiken Promotions, AEG Live
2	\$5,450,997 (€3,878,276) \$414.63/\$64.65	BON JOVI, THE BREAKERS Olympiastadion, Munich, June 12	68,025 sellout	United Promoters AG, AEG Live
3	\$5,163,440 \$250/\$30	U2, INTERPOL TCF Bank Stadium, Minneapolis, July 23	59,843 sellout	Live Nation Global Touring
4	\$5,050,730 \$250/\$30	U2, INTERPOL Heinz Field, Pittsburgh, July 26	55,823 sellout	Live Natlon Global Touring
5	\$4,863,623 (€3,506,731) \$497.91/\$95.70	BON JOVI, THE BREAKERS, BLOCK BUSTER Olympiastadion, Helsinki, June 17	45,219 sellout	Live Natlon, AEG Live
6	\$4,365,736 \$225/\$125.50/ \$99.50/\$25	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER Arrowhead Stadium, Kansas City, Mo., July 30	52,523 sellout	The Messina Group/AEG Live
7	\$4,227,618 (£2,554,496) \$413.74/\$82.75	BON JOVI, VALE VERDE Murrayfield Stadium, Edinburgh, Scotland, June 22	53,043 sellout	AEG Live
8	\$4,137,370 (£2,636,796) \$392.27/\$47.07	BON JOVI, VINTAGE TROUBLE, XANDER & THE PEACE PIRATES Old Trafford, Manchester, England, June 24	42,737 sellout	AEG Live
9	\$3,971,782 (21,942,335 kroner) \$527.64/\$107.70	BON JOVI, BILLY FALCON Ullevaal Stadion, Oslo, June 15	31,521 sellout	Atomic Soul, AEG Live
10	\$3,044,795 (16,193,995 kroner) \$469.11/\$93.07	BON JOVI, THE BREAKERS, MOREISH CASA Arena Horsens, Horsens, Denmark, June 19	30,803 sellout	Horsens & Friends, AEG Live
11	\$2,756,995 \$250/\$175/\$140/ \$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, July 26-27, 30-31	16,632 four sellouts	Concerts West/AEG Live
12	\$2,245,935 (11,691,489 kuna) \$384.20/\$33.62	BON JOVI, THE BREAKERS, OPCA OPASNOST Stadion Maksimir, Zagreb, Croatia, June 8	33,698 sellout	Adria Entertainment, Lupa Promotio, AEG Live
13	\$2,123,287 (€1,486,220) \$421.45/\$71.43	BON JOVI, THE BREAKERS, UNBUTTONED HEART Ostragehege, Dresden, Germany, June 10	24,049 sellout	United Promoters AG, AEG Live
14	\$2,105,072 (£1,292,283) \$366.52/\$40.72	BON JOVI, VINTAGE TROUBLE, GOLDTRAP Ashton Gate Stadium, Bristol, England, June 27	20,459 sellout	Bristol City Football Club, AEG Live
15	\$1,464,380 (£912,000) \$256.91/\$40.14	CORNBURY FESTIVAL Great Tew Park, Oxfordshire, England, July 1-3	42,250 43,500 three days	3A Entertainment, Cornbury Festivals
16	\$1,053,560 \$55/\$35	JASON ALDEAN, MARK CHESNUTT, THOMPSON SQUARE Cheyenne Frontier Days, Cheyenne, Wyo., July 23	21,505 sellout	Romeo Entertainment Group
17	\$1,006,891 \$114/\$49	MANÁ Prudential Center, Newark, N.J., July 16	12,867 sellout	Goldenvoice/AEG Live
18	\$874,028 \$74.50/\$34.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Verizon Wireless Amphitheater, Maryland Heights, Mo., July 28	19,677 sellout	The Messina Group/AEG Live
19	\$848,031 \$96/\$40.50	SUGARLAND, SARA BAREILLES, CASEY JAMES Greek Theatre, Los Angeles, July 25-26	11,160 two sellouts	Nederlander Concerts
20	\$789,877 \$69/\$29	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Pizza Hut Park, Frisco, Texas, July 30	17,890 20,000	Live Nation
21	\$744,425 \$89.50/\$69.50/ \$49.50/\$29.50	NKOTBSB, MATTHEW MORRISON Atlantic City Boardwalk Hall, Atlantic City, N.J., July 29	10,847 sellout	Live Nation
22	\$717,800 (€498,171) \$77.81/\$63.40	IRON MAIDEN, RISE TO REMAIN O2 World, Hamburg, June 2	10,826 sellout	Wizard Promotions, KPS Concertbüro
23	\$713,851 \$91.25/\$46.25	RUSH U.S. Airways Center, Phoenix, June 16	10,777 12,472	Live Nation Global Touring
24	\$713,455 (£445,600) \$80.06/\$72.05	BRYAN ADAMS Odyssey Arena, Belfast, Northern Ireland, June 24	9,292 sellout	MCD
25	\$711,235 (\$703,440 Canadian) \$91/\$70.78	TIM MCGRAW, LUKE BRYAN, THE BAND PERRY John Labatt Centre, London, Ontario, June 26	8,167 sellout	Live Nation
26	\$709,713 \$49.75/\$19.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Verizon Wireless Music Center, Noblesville, Ind., May 14	24,459 sellout	Live Nation
27	\$706,786 \$74.50/\$34.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Verizon Wireless Amphitheater, Charlotte, N.C., June 2	17,288 18,804	Live Nation, The Messina Group/AEG Live
28	\$701,153 (\$677,95 Canadian) \$92.67/\$30.54	NKOTBSB, MATTHEW MORRISON Rexall Place, Edmonton, Alberta, July 12	9,628 13,707	Live Nation
29	\$699,821 \$99.50/\$59.50	R. KELLY, KEYSHIA COLE, MARSHA AMBROSIUS Phillips Arena, Atlanta, June 25	11,024 sellout	AEG Live
30	\$697,345 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS PNC Bank Arts Center, Holmdel, N.J., July 15	16,012 sellout	Live Nation
31	\$696,605 \$65/\$45	AMERICAN IDOLS LIVE RBC Center, Raleigh, N.C., July 27	13,533 sellout	AEG Live
32	\$693,912 \$96/\$54	RUSH Frank Erwin Center, Austin, June 12	10,525 sellout	Live Nation Global Touring
33	\$688,577 (\$669,134 Canadian) \$92.09/\$50.42	SUPERTRAMP Bell Centre, Montreal, June 16	7,936 9,920	Evenko
34	\$687,895 \$89.50/\$49.50	MICHAEL BUBLÉ Consol Energy Center, Pittsburgh, June 10	8,831 9,200	Beaver Productions
35	\$683,790 \$104/\$10.79	HOT 107.9 BIRTHDAY BASH: CHRIS BROWN, RICK ROSS & OTHERS Phillips Arena, Atlanta, June 18	13,421 13,446	Radio One

6 QUESTIONS

with **TOBY GAD**
by **ED CHRISTMAN**

Songwriter/producer Toby Gad's U.S. commercial breakthrough came in 2007 when Fergie's "Big Girls Don't Cry," which Gad co-wrote with the Black Eyed Peas singer, soared to the top of the Billboard Hot 100. A year later, he was back on the ranking with "If I Were a Boy," which he co-wrote with Beyoncé, who took the song to No. 3.

By that point, Gad had already been in the record business for two decades. The Munich native scored his first break while still a teen when he connected with German record producer Frank Farian, who used three songs Gad co-wrote with his brother Jens on Milli Vanilli's 1988 European debut album, *All or Nothing*.

Gad's most recent return to the upper rungs of the Hot 100 came at the end of July when Demi Lovato's "Skyscraper" debuted at No. 10. In an interview, Gad, who also runs Kite Records with his manager David Sonenberg, talks about his work.

1 You seem like a busy guy.

I used to do 100 songs every year and last year I did 180. I think that's the most I've ever done in my life.

2 How do you collaborate with others on writing a song?

The artists always say that I'm the shrink. They come in and have a problem to talk about. Those are my favorite artists. I pick up the guitar or sit at the piano, and we talk about their life and songs come out of that. I prefer those songs that write themselves. You listen to their problems and you suddenly have a song.

It's important to me to have lyrics before doing the track. Very rarely do I have a track first. Usually we have a word idea or a subject comes up and we talk around the subject and before you know it, we have a hook line.

3 Do you ever write songs entirely on your own?

I've never released a track I've done myself. My English is good enough to communicate but it really takes someone who grew up with it and knows the little nuances. For me, I always strive to write songs that feel authentic and have meaning.

4 You no longer write music for TV shows. Why not?

I did that for three years and we got very successful doing that. I got very tired and emotionally drained. I had good ideas for songs but at the end of every 90-minute movie, all my good ideas were gone. Television runs once and all your good ideas are dead.

5 You post behind-the-scenes videos of your songwriting collaborations with artists. How is that going?

It's sort of dormant at the moment. We have a lot of people on YouTube and we tried to have writing sessions. And we always ran into roadblocks. The record companies are uncomfortable with



the artists being shown without make-up. The artists were uncomfortable with being filmed while being creative. It's sort of that whole discussion: Do you want to know all the private details of an artist? Or do you want them to be this untouchable Michael Jackson superstar that you will never see other than in glamour and onstage?

6 You've known BMG CEO Hartwig Matusch for years. How did you meet?

When I was 18, my brother and I had a band. Hartwig was a publisher at Warner. He offered me a publishing deal. He said, "Here's 2,000 marks." The day after, Frank Farian calls and says, "Look, we have this group named Milli Vanilli and we need an album super fast. Can you send in songs?" So we sent in songs and then he called back right away and said, "Fly to Frankfurt. We need to record these songs right away." We recorded the songs with Frank and a week later it was No. 1 on the charts.

Frank also gave my brother and me an artist deal that included publishing. We came back to Munich and went to Hartwig and said, "Wow, we are thrilled!" But it includes publishing so we had to give him his 2,000 marks back. He was unhappy for like 10 years but we became friends again.

Fast-forward to three years ago when I had the "If I Were a Boy" single. Hartwig [who had joined BMG] said he really wanted to sign me. I decided to split the territories. I said, "We'll do BMG just for Europe and do EMI for North America and BMG for Asia and EMI for Australia." The last three years I've had this publishing situation where I've had four deals in four different territories. And it worked out amazing. I can only recommend that to any artist or producer who works internationally. ●●●

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AND: A SINGLE THAT GOES NO. 1 IN 18 COUNTRIES.

by JULIANNE ESCOBEDO SHEPHERD





The video plot: After a few weeks in a coma, a duo, wearing pristine bedazzled jackets and Dalmatian-print leggings, emerges to find the world in chaos. Zombies.

In this case, though, the afflicted aren't compelled by a virus to devour human brains. They're spurred to dance uncontrollably by the song, propelled by its rave-ready synth squelches and interminable hook. Clad in matching, sequined attire—crafted by LMFAO's in-house clothier, Party Rock (partyrockclothing.com)—the entire world has transformed into voracious dance zombies, motivated by the desire to “have a good time” and “lose your mind.” LMFAO—the Los Angeles duo of DJs RedFoo (Stefan Kendal Gordy) and Sky Blu (Skyler Husten Gordy)—known for its high-octane serenades, and, basically, for going bananas, based the colorful video for their “Party Rock Anthem” on 2002's “28 Days Later” and any number of other de rigueur zombie flicks. RedFoo and Sky Blu are the son and grandson, respectively, of Motown record label founder Berry Gordy. They are uncle and nephew.

And, as it turns out, the virus analogy wasn't off-point.

Originally a track envisioned by RedFoo and his longtime friend, producer GoonRock, an early version of “Party Rock Anthem” was rejected by Flo Rida before the act revamped it for itself. The song was released to DJs on New Year's Eve 2010—a grass-roots effort to reach their hardcore fans first. After debuting a week later at No. 1 in Canada, “Party Rock Anthem” has gradually climbed to the top of the charts in 18 countries—including the Billboard Hot 100, where it's locked in at No. 1 for a fifth week. “The goal was always to go to No. 1,” longtime manager Ian Fletcher (@ifletcher19) says, “but we didn't realize it would be 18 countries. I don't know if anyone could have imagined this record would be as big as it actually is. In a very humble way, it's satisfying to finally get there.”

Beyond a savvy, gradual rollout, the track's rap-rave hybrid and Euro-house twerkiness hit all the right pop notes—and the choreography in the video immediately connected dance fans to “Anthem.” Of-



ALBUM TITLE: Sorry for Party Rocking
LABEL: Party Rock/Will.i.am/Cherrytree/Interscope
RELEASED: June 21
PRODUCERS: GoonRock, RedFoo, Calvin Harris, Audiobot, Rami Afuni
PUBLISHING: Yeah Baby Music, Eskaywhy Publishing, Chebra Music, Party Rock Music, T'Ziah's Music, Emprise Records, Aaron Bay-Schuck Publishing Designee, Will.i.am Music
BIG DEALS: Beatrock (RedFoo's mobile DJ app for iPhone/iPad), Synchs (Tyler Perry's "Madea's Big Happy Family" trailer (Lionsgate), CW Network "Dancing With the Stars" (ABC), "America's Got Talent" (NBC), "America's Best Dance Crew" season finale (MTV), "So You Think You Can Dance" (Fox), pregame/Fox MLB (live footage plus music video cut with highlights), ESPN-branded programming
SITES: LMFAOmusic.com, partyrockclothing.com
MANAGEMENT: Ian Fletcher (@ifletcher19)
AGENTS: Joel Zimmerman at William Morris Endeavor (North America), Alex Hardee at Coda Agency (Europe/Asia)
PUBLICITY: Christine Wolff at Interscope Geffen A&M
TWEETS: @lmfao, @redfoo



No laughing matter: At left, LMFAO performed July 12 at the GBK ESPY Pre-Party Gift Lounge at the Playboy Mansion in Beverly Hills, Calif.; top, the duo's SKY BLU (left) and REDFOO work the room at the 2010 Maxim Party at the Raleigh on Feb. 6 in Miami; above, LMFAO rock New York's Madison Square Garden on Feb. 24.

LEFT: TIFFANY ROSE/WIREIMAGE.COM
TOP: CHRISTOPHER POLK/GETTY IMAGES
RIGHT: THEO WARGO/WIREIMAGE.COM

ficially known as the "Melbourne shuffle"—since its invention at the start of the rave scene in the late 1980s—the dance is recognizable to anyone who has been to a neon-hued Euro party in the past few decades. It's a somewhat rigid take on the Running Man, and it makes dancing to high BPMs possible, if a little spastic. Part of LMFAO's appeal is that the members are both fantastic dancers, and they're not afraid to inject a little Janet Jackson-style V-formation into their videos. "Partying is definitely one of the main things we're into," Sky Blu says. "Dancing goes hand in hand with that." And, after love, there are few topics in pop music more universal than partying. LMFAO has dedicated its albums and its music to a singular evocation of celebration—often with the assistance of booze. Who can forget its 2009 "Shots," featuring Lil Jon, which climbed its way to No. 68 on the Hot 100 almost solely by screaming for shots over a juiced-up Baltimore club beat? In the "Jersey Shore" era, when people like to get soused, dance and lose their brains, there's nothing more culturally relevant than pop music that exalts said adrenaline and vibes, for not only are LMFAO's members party animals, they're also exceedingly positive.

The act's second album, *Sorry for Party Rocking*, chronicles its best nights ever ("Best Night") and its funk-influenced house. Even its sad love songs are full of optimism. "Instead of saying, like, 'Damn, I wish I could get this girl,'" Sky Blu says, "We'll write a song like 'One Day, I'm in Miami Bitch,' which ode to the Internet's hyperbolic memes. Since the group's emergence in 2008 with the aggressive viral single "I'm in Miami Bitch," which landed it a deal with RedFoo's junior high school friend Will.i.am, it has been gunning for club play, hoping to spread its party gospel by blending two of the most popular genres in the world. Before the FM Euro techno, LMFAO's members were hip-hop heads experimenting with rave sounds, rapping over producers like Justice after their friend, the influential DJ AM, introduced them to club music. "I remember he was like, 'You need to hear this,' and played us beats to Dr. Dre but hadn't had a hit of the magnitude of "Party Rock Anthem." "That's when I started going to the clubs."

Club, they do—every song on *Sorry for Party Rocking* is autobiographical, they promise, and their celebratory habits are only amplified by the success they've had between "Party Rock" and this album. For international single, the decadent roof-raiser "Champaign Showers" (currently charting in Australia and across Europe), came partly from a particularly wild time in Cannes with rapper Rick Ross and around

60 bottles of bubbly. "We've had a lot of experience as the party starters, the life of the party, that we didn't expect that from you, it's a whole different experience. So that really led us to write this album." (Incidentally, the counter-chorus to "Party Rock Anthem"—"Every day I'm shufflin'"—also paraphrases Rozay's 2006 hit "Hustlin'") The title of LMFAO's latest album is its personal missive toward neighbors who have called the cops to make noise complaints. "I've had the police called to my house nine times, Foo's had the police called to his house. We just party and we're always making music and just having fun with our friends." Sky Blu says. "So we just basically say, 'Hey, sorry that our party might be keeping you from falling asleep. But at the end of the day, we're not gonna stop.' We are nice people, so we will apologize. But we're going to keep the party going."

It only stands to reason, then, that a group known around the globe for inspiring parties has its own personal positive motivator—namely, "The Secret," Rhonda Byrne's best-selling, Oprah-approved self-help book based on the law of attraction. "I'm so into it. I mean, I can probably write my own book at this point. Everything that I imagined since I've been doing 'The Secret' has basically come true," RedFoo says. "I've trained myself to only think about what I want, and when you do that, something happens and you just get the energy to do whatever it takes [to get] what you want. I'd been writing it down, and telling everyone success, and while LMFAO's amplified party lust defines its music, it doesn't totally define the duo's life style. By all accounts, Foo and Blu are hard workers, from their current 31-day U.S. tour with Ke\$ha, down to one of the best songs off *Sorry for Party Rocking*, for taking a day off and eating, yes, a hot dog. "It's all about what's going to get us to the top," he says. "We created our life, we envisioned it. We wanted to be on top of the Billboard charts, we wanted to be touring around the world playing for sold-out shows. The energy we have onstage is representative of that. Every show is different but it's all the same energy. It feels great to be able to put the mic out and 40,000 people all sing the lyrics back at you," Sky Blu says. "Indeed, LMFAO fans are a tight and dedicated army. The act's 213,000-plus Twitter followers emulate its wild, animal print uniforms, perhaps to their parents' chagrin. They flock to RedFoo's post-show DJ gigs and embrace party rocking as a lifestyle. LMFAO was able to cue into its younger fan base in part thanks to its collaborations with Audiobot, a 19-year-old producer and fan who linked with the act through SoundCloud and ended up helping with *Sorry for Party Rocking*. "This record is more global and more popular because it has the mind of a 19-year-old kid that goes to raves every week," RedFoo says. "That, with GoonRock, it has melodies; he loves singing songs and loves R&B."

Martin Kierzenbaum, chairman of Cherrytree Records and the A&R rep who, with Will.i.am and Neil Jacobson, initially signed LMFAO in 2008, puts it more succinctly. "LMFAO has a great barometer for what's happening culturally," he says. "These guys nas up, and when they applied what they learned to their skill and talent, it elevated their songwriting. They connected with the zeitgeist."

Now, it seems, LMFAO is poised to create the zeitgeist. After the Ke\$ha tour subsides, the pair will launch its own global headlining tour, and it has a slew of licensing deals on the table, including the genius placement of "Hot Dog" in ESPN's coverage of Nathan's Hot Dog Eating Contest. Collaborations are on deck with Ke\$ha mastermind Dr. Luke, while GoonRock is working on his first producer's album. He's also in the studio with Sky's crew is his mother and his girlfriend," RedFoo says. "Part of my crew is my mother, and all the girls I've ever dated." Berry Gordy is supportive as well. "My dad said that when we jumped to No. 1 on Billboard," RedFoo says, "the person that was No. 1 on Billboard, RedFoo says, Manager Fletcher thinks this is only the beginning. The consensus is that *Sorry for Party Rocking* has five singles. "Some people get one or two singles and they're on to the next. The label feels we have five." Neighbors be damned—this party isn't likely to end soon.

Julianne Escobedo Shepherd (@jawnita) is culture editor of *Alternet.org* and former executive editor of *The Fader*.

WALKMAN THE WALKING WALK

**IT'S AN
ANALOG
BRAND IN
A DIGITAL
WORLD—
WILL
SONY'S
NEW
WALKMAN
MP3
PLAYER
WIN BIG? OR
FALL FLAT?**

BY ANTONY BRUNO



As brand names go, Sony's Walkman is the ultimate survivor.

The brand that virtually defined the portable music market back in the days of the cassette has since endured multiple format changes through the years—from the CD, to the short-lived MiniDisc, to mobile phones and MP3 players. The company has emerged bloodied, bruised but still standing.

But for how long? It now faces its greatest challenge since the iPod replaced it as the portable music brand of choice: The music market is transitioning from downloading to streaming. In a world dominated by locker services like Apple's iCloud and subscription music services like Spotify and Rhapsody, the brand that will matter most to music fans is that of the app and the service, not of the device. And in that regard, the Walkman has some serious catching up to do.

Today's Walkman MP3 players support only one streaming music service: Napster to Go. Users can download subscription tracks from Napster and transfer them to their Walkman devices, but similar tracks from Rhapsody, MOG and others aren't yet supported.

According to Sony director of mobile music Mike Kahn, the company's next step is to integrate Sony's own Music Unlimited subscription service into Walkman devices, something he expects will happen "in the near future." But even if other services are eventually added, Kahn says the Walkman strategy for the foreseeable future is based on transferring downloaded files—otherwise known as side loading—rather than streaming directly from the source.

"Side loading is going to be around for quite a while," he says. "It's still relevant. But we're absolutely looking at how to integrate [streaming] with the Walkman brand."

That's where the next challenge for the Walkman comes into play. Walkman-branded MP3 players hold barely a single-digit share of the overall MP3 player market, which itself is shrinking

in the face of smartphones taking over as music devices. Even Apple revealed that sales of the market-leading iPod dropped 20% last quarter compared with the same quarter a year ago in the face of increasing iPhone sales, and that's with the addition of the Wi-Fi-capable iPod Touch.

Currently, cloud streaming is something left to mobile smartphones, with their associated apps that allow for such direct access. To date only one Walkman-branded Android smartphone has been announced, the W8. Other Walkman-branded mobile phones available today aren't smartphones and don't have the ability to download the apps required to access these services. The first stab at adding streaming features is evident in the new A and S series Walkman MP3 players. These devices focus on outgoing, not ingoing streaming. Using Bluetooth, the devices will allow users to stream music stored on the devices to wireless headphones, speakers or car stereo units with Bluetooth capabilities as well. Streaming directly from the cloud isn't possible on these devices, since they don't have Wi-Fi capabilities or cellular network connections.

Instead, Sony is banking on other features. For instance, using technology gained from its acquisition of Gracenote, the SenseMe feature builds playlists from music stored on Walkman devices based on mood or situation, and adds a lyrics feature with karaoke mode. But there are plenty of apps available that can offer the same features. Sony late last year finally laid to rest its original Walkman cassette player, ceasing production in all markets. But the Walkman brand, at least for now, lives on.

"I don't think you'll see us drop the Walkman brand anytime in the near future," Kahn says. "It's still very relevant to our portable devices, especially internationally." But the Walkman is an analog brand trying to remain relevant in a digital world. Unless its streaming strategy becomes aligned with the remainder of the market, even the lingering brand may soon find itself out of next steps.

Still rolling: In late July, more than 30 years after Sony introduced its signature portable music player, the Sony Walkman, the company officially updated the line with a series of Walkman products: the NWZ-A860 (pictured), the NWZ-S760BT and NWZ-E460.

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**IN AN EXCERPT FROM
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“THE LAST GREAT RECORD LABEL”
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THE PRELUDE

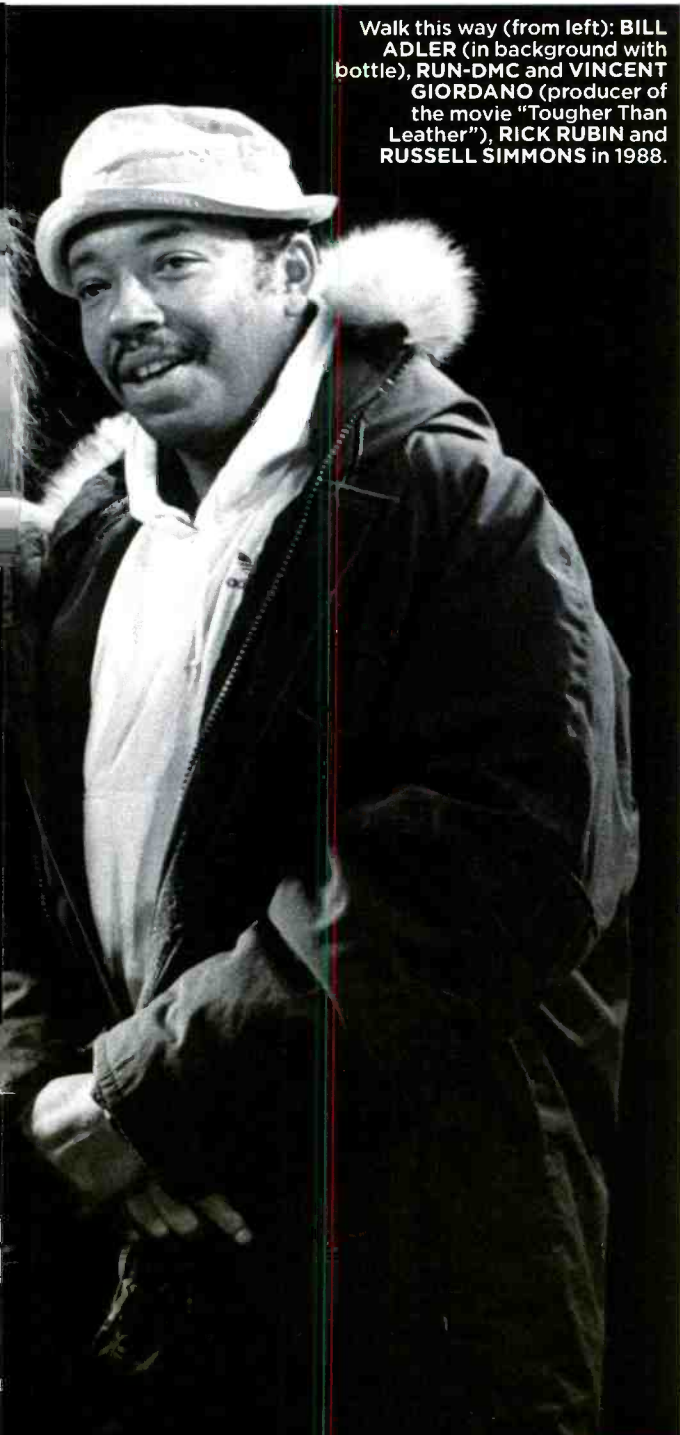
RICK RUBIN: The great experience that I had going to hip-hop clubs wasn't being equaled by the records I could buy. There were only three 12-inch singles released every week. I bought them all. Once in a while there'd be a couple of good ones. They'd be good dance records—a band making music and guys rapping—but they wouldn't be good hip-hop records. Where was the DJ—the thing that makes it special!? So that was the idea: to create records that made me feel what I felt when I went to a club and heard incredible DJs cutting it up and great MCs rocking the crowd. I didn't know anything about the record business. I didn't know what a producer was. I didn't know about contracts. I just thought that people made music 'cause they liked music. My favorite rap group was the



REBELS WITH

Treacherous Three. They played at Negril, and that's where I met Kool Moe Dee. I invited him over to my dorm room for a meeting. Moe's like, "I'm under contract, but talk to Special K [his partner in the Treacherous Three], because he's got a brother who raps and isn't under contract."

RUSSELL SIMMONS: I had a lot of records on the radio—"Bubble Bunch" and "Dollar Bill" with Jimmy Spicer and "Action" by Alyson Williams, and other records I produced—but I didn't know "It's Yours," and it was the best one on the radio. So I called up Red Alert. [Fred "Red Alert" Crute hosted a pioneering rap radio radio-mix show in New York.] Red Alert gave me Jazzy Jay. Jazzy Jay gave me Rick Rubin. Rick and I were a good marriage because he had fresh ears and he affirmed that what I was doing had greater legs than even I thought... So there's Rick's brilliance: He came from another culture and brought more to broaden the ideas that we had.



Walk this way (from left): **BILL ADLER** (in background with bottle), **RUN-DMC** and **VINCENT GIORDANO** (producer of the movie "Tougher Than Leather"), **RICK RUBIN** and **RUSSELL SIMMONS** in 1988.

THE UPSTREAM SWIMMER: LYOR COHEN

LYOR COHEN: I was a financial analyst for Bank Leumi, 21, 22 years old. It was just after the Shah's fall in Iran. The Persian Jewish community had left there for Beverly Hills and come to us with bagfuls of money. But the bank's decision-makers were in New York and Tel Aviv, not in our branch. So my bosses were like bozos to me. It was obvious that I could never grow up to become like them.

Driving around L.A. one day in '83 or '84 I see these bright, gigantic posters reading "Uncle Jamm's Army" and nothing else. Very strange. A week later they say "Uncle Jamm's Army at the Sports Arena" on such and such a date. I was curious. [Uncle Jamm's Army was a crew of Los Angeles-based DJs that evolved into a party promotion firm.]

I went by myself, the only white person there. I was fearful, but not alienated. I felt like something could happen to me, especially when the lights got switched on at 11 o'clock. In the dark, everything's cool. You flip on the lights, then all of a sudden you could see all of the different sets. ["Sets" is L.A. slang for "gangs."] Not that I knew anything about that—ignorance is bliss. But it was a magnificent vibe of music, I was completely enthralled, and my excitement overrode my fear.

Also, I don't like being on the veneer. I wanna get deep. I wanna understand why things happen. And I never want to swim where other fish swim. I'm an upstream swimmer. It's easier to swim downstream, but I don't want to be one of the many. I want to be one of the few. That's always been my whole approach to things.

So I keep going back to Uncle Jamm's Army, and now they're starting to bring some rappers and I'm thinking, "I could hire them for much cheaper as a second gig, take them somewhere else, and make it interesting and provocative for other people"—because other people won't go down to the Sports Arena.

Then I'm cruising around my neighborhood in Los Feliz, and I drive by the Stardust Ballroom on Sunset Boulevard, just west of Western. It was a famous place. All the hardcore punk shows had taken place there. But now it's an ugly building that's seen the Circle Jerks one too many times. I go into this venue in the middle of the day, and there's this very wealthy, prestigious South Korean guy, a prince of a guy with a terrible, rough wife. He's bought a Hollywood nightclub, sight unseen. They were angry because they obviously got sold a bad bill of goods.

I said, "Can I four-wall it?" [When a promoter intent on throwing a party rents a space generally used for another purpose, he is said to be four-wall-ing it. For the duration of the party, the promoter has rented the space's four walls and everything within them.] That's how I started the Mix Club. My first show was in the summer of '84: Run-DMC, the Red Hot Chili Peppers, Ice-T and some other bands. What gave me the confidence to start promoting shows when I'd never done it

before? I always had chutzpah—and I knew that I needed to get away from my job at the bank.

For the Run-DMC show, I sold very few tickets in advance because I was dealing with young punk kids who scrounge until the last minute before they make a commitment to a show. I had worked so hard. I handed out more fucking flyers than there were trees in San Francisco. Now I was standing out in front of the club, terrified, thinking, "This is a disaster. I'm embarrassed. I'm letting down these Korean people. I'm not going to be able to repay the money that I borrowed from my mother. What do I tell the band?" Then there was an explosion—3,000 people bought tickets in a 45-minute period—and it became one of the great L.A. nights.

Run told Russell what a remarkable show they'd had in L.A. and that's when Russell encouraged me to come to New York. Russell tells it in an entirely wrong way. But he offered me a piece of the company. I'd never met him.

So I say to my parents, "I've been offered an opportunity in New York and this is the situation: It's in a new music—they talk instead of sing." And my dad says, "If you're going to uproot your life in such a dramatic way, son, there's this thing called a contract..." Then my mother cut in and said, "Son, right now, you have no obligations. Contract or no contract, my recommendation is go for it. What's the worst thing that could happen? You'll come home and stay with us."

And can you imagine me trying to get a contract from Russell? It would've never happened. Instead, I fly to New York, and I come into the offices, and I thought there was going to be a marching band! Someone to greet the new partner! And everybody looked depressed. Obviously, Russell never mentioned I was coming. Typical Russell.

SIMMONS: You know I have no memory. I smoked a lot of dust. But I know for fucking sure that Lyor came to work as an intern and a kick-around. He worked for fucking Andre. "A piece of the company!?" For what? He was a promoter who loved rap, and he came for the music. He did all the work Andre was supposed to do as vice president of Rush and did it so well that Andre said, "Keep him." He might've told his parents that we offered him a piece. Nobody offered him anything... That's what he did. Lyor came to New York, then went on the road

with Run-DMC and became their road manager. That was the first thing he did, and he did it very, very well. He was happy to be a road manager.

COHEN: Run-DMC were so big and powerful that by virtue of their endorsing me—and by virtue of the fact that people could see I was not playing around—no one ever questioned the fact that I had no experience or that I was white. It gave me an incredible amount of flexibility to build my career.

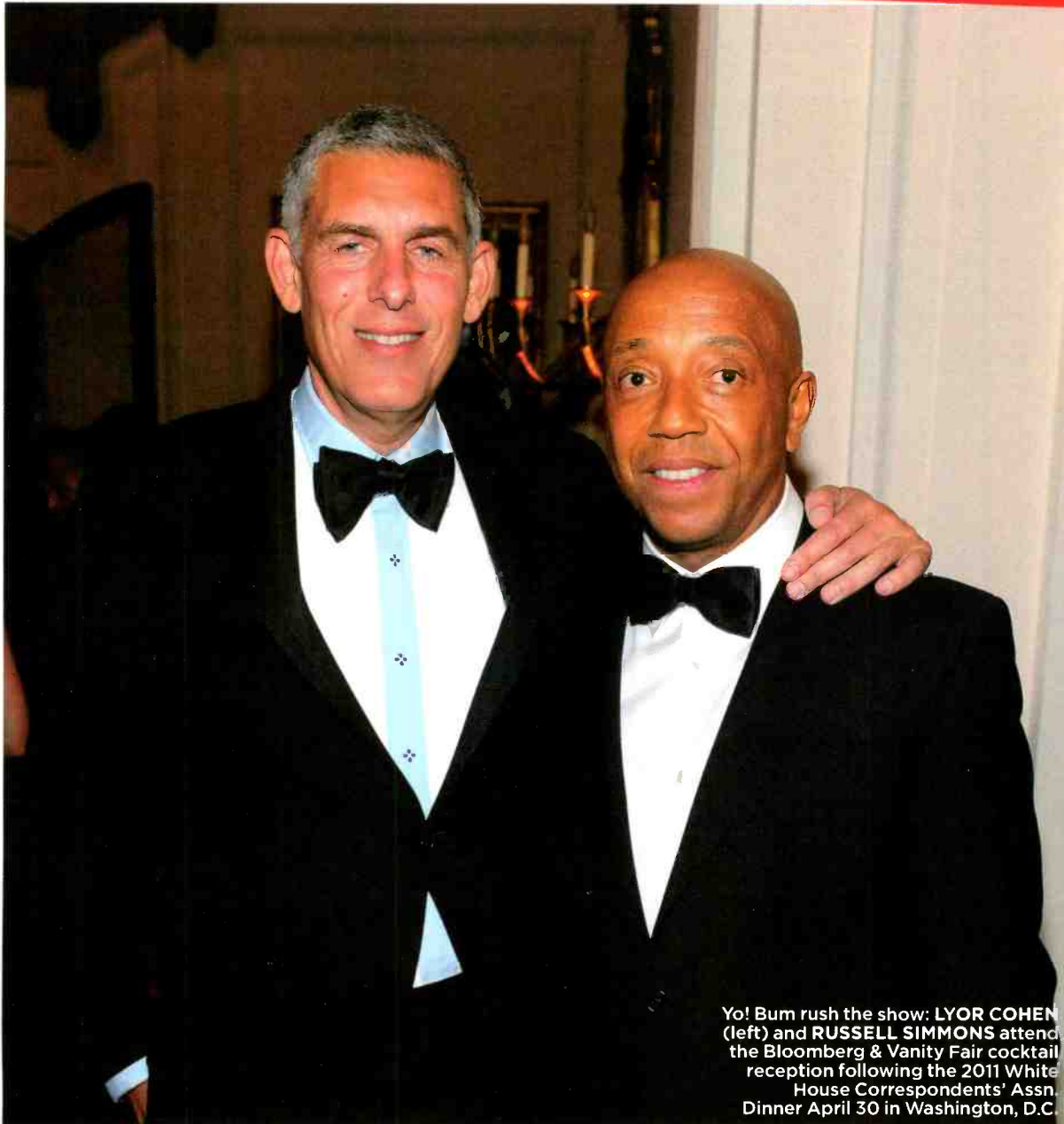


OUT A PAUSE

Licensed to ill: **BILL ADLER** (left) and **LYOR COHEN** at Studio 54 on Oct. 23, 1985.

**“RICK AND LYOR DIDN'T MATCH.
RICK JUST LEFT.”**

RUSSELL SIMMONS



Yo! Bum rush the show: **LYOR COHEN** (left) and **RUSSELL SIMMONS** attend the Bloomberg & Vanity Fair cocktail reception following the 2011 White House Correspondents' Assn. Dinner April 30 in Washington, D.C.

SIMMONS AND COHEN: BECOMING MORE THAN VELVET-ROPE RICH

SIMMONS: Lyor was very focused on the business end and a great deal-maker. He represented the artists so professionally that other artists wanted him to represent them.

COHEN: In the spring of 1985 I went out with the Fresh Fest. [The Original New York City Fresh Festival II, aka the Fresh Fest, was a 50-date national tour of rappers and DJs that commenced on May 31, 1985. It followed the Swatch Watch NYC Fresh Festival, the first national tour of rappers and DJs, which ran for 26 dates in the fall of 1984.] The bill was Run-DMC, Whodini, LL Cool J and Grandmaster Flash. I showed Russell the amount of money we got and I think that's when he picked up his head from his cranberry vodka and realized that we could be more than velvet-rope rich.

At that time, our whole mind-set was getting high, going out, getting past the velvet rope and being respected. If we made a good booking, we ate at Indochine. If we didn't, we ate \$2 Chinese food. On both ends we were fed, and ended up getting high at the Roxy or Danceteria or someplace else.

We had no money, but there wasn't a VIP room that didn't let us in. But when you start talking about 20% of tens of thousands of dollars, suddenly you have flexibility, and a switch happens: "Wow! Maybe, just maybe, we can make a real living at this." I always give credit to Russell for dreaming up the possibilities.

SIMMONS: One day I went to Lyor and said, "You know what? I'm starting a record company, and you're now half of the management company—you'll be a partner in it." He worked his way to that point and did an excellent job as a manager.

COHEN: Here's how I got my hard reputation: There were many times when we had to say no, and Russell doesn't want to disappoint anybody, so he loved that I would be the one to say it. But truthfully, I'm so bad at it. I get anxious and don't like disappointing. I'm a caretaker. I don't want to say no. But Russell would say something, then contradict himself. So I had to be the one. Naturally, it made me more and more powerful.



LEFT: DIMITRIOS KAMBOURIS/REXUS/GETTY IMAGES; MIDDLE: USA HAUN/MICHAEL OCHS ARCHIVES/GETTY IMAGES; RIGHT: RAYMOND BOYD/MICHAEL OCHS ARCHIVES/GETTY IMAGES

Fresh to def: **RICK RUBIN** (left), 1986; **LL COOL J**, circa 1987

BUT LYOR DIDN'T PUSH RICK OUT.



EXIT RICK RUBIN

BILL STEPHNEY: By 1988 Def Jam was suffering from a personality disorder. Was it the label of the Beastie Boys, Slick Rick, LL Cool J, Public Enemy, Slayer and Andrew Dice Clay—as cool, new music-y and hip-hop as it could be? Or was it the label that also boasted Alyson Williams, who should be right up there with Gwen Guthrie and Anita Baker? You could think of them as two separate entities: Def Records and Jam Records. Def was Rick's. Jam was Russell's. Def was hip-hop. Jam was R&B—except that Def was the part that paid all the bills.

SIMMONS: As a creative person, I had to make an Oran "Juice" Jones record. I had to make an Alyson Williams record. Chuck Stanley's "Day by Day" was a "big hit" for us. Of course, by today's standards, the sale of a couple hundred thousand albums is a failure, but at that time in the R&B business, it was a hit. These were records that sounded like my childhood. I made the Blue Magic record that I had in me and got it out. I betcha it's as good as any album the group made in their prime, but it was 10 years too late [laughs]. Still, I made records I enjoyed making. I had fun. So that's why it was perfect. [Blue Magic was a sweet-soul harmony group out of Philadelphia. Its biggest hit, "Sideshow," went to No. 1 on the R&B charts in the spring of 1974. Blue Magic's *From Out of the Blue* was released by a subsidiary of Def Jam called Original Black Records in 1989.] Rick wanted to make Slayer and his loud rock records. Meanwhile, he lost the Beasties and here's his hardcore rapper, LL Cool J, making "I Need Love." It was a fucking mess.

COHEN: I'm not quite sure that Rick and Russell really worked that well together. I think the reason they were a good team is because Russell wasn't interested in anything Rick was doing and vice versa. I rarely saw them together.

SIMMONS: Rick and Lyor didn't match. But Lyor didn't push Rick out. Rick just left.

COHEN: I didn't fuck with Rick all that much. I didn't get

what he was doing at the time. I was close to the artists. He was not. I thought I had the power, and I was happy being with the artists. His life and my life didn't intersect very much.

RICK RUBIN: Russell and I were at the NoHo Star restaurant, where we ate all the time. I said, "Do you want to leave the company?" He said no. I was surprised that he cared, and I was also surprised that he didn't say, "What's the problem? Let's fix it." In retrospect, I guess I could've asked him the same question. The whole thing is that neither of us had that skill. So I said, "Then I guess I have to leave the company."

SIMMONS: If I was just a businessman, I would've begged Rick to stay and made it work. If I was just a businessman, I would've kept the Beasties. But for my own path it was perfect. Everything is perfect. And Rick needed the freedom to do all the things he wanted to do.

RUBIN: It's interesting how our lives played out because we both got what we wanted. My goals were always related to creating great art. Russell's goal, I think, was always to get a check. Had we stuck together with the idea that "we're gonna make great art and someday get a check," it would have been fine. But I felt that, sometimes, the "get a check" choices were made over the "great art" choices.

STEPHNEY: In my opinion, it was Rick who built Def Jam. Without question. In terms of its musical vision, its attitude, the logo—that all came from Rick. But if Rick built Def Jam, it's still subordinate to Russell's building hip-hop. Russell built the culture. There would be no hip Def Jam, or the success of Rick with Def Jam, without the magic of Russell Simmons, who essentially carried the culture on his shoulders and moved it all along.

COHEN: Was I surprised when Rick left? Yes, but necessity's a motherfucker, so what else was supposed to happen? There was no other way it could've played out.

"I FLEW BACK HOME AND CREATED MY TASTE; KEVIN [LILES], MY ACTION;



Students of the game (from left): CHRIS LIGHTY in New York last year; JULIE GREENWALD, DAVID BELGRAVE, LISA COLEMAN and JOHNNIE WALKER in New York in the '90s.



GROWING RUSH: THE COMING OF CHRIS LIGHTY, THE FOUNDING OF RUSH ASSOCIATED LABELS

COHEN: Rush was growing. I was dominating rap music. We had 30-plus artists, and I needed help. Chris Lighty had an incredible pedigree, going back to Boogie Down Productions, and a working relationship with De La Soul, the Jungle Brothers and A Tribe Called Quest. He came from the same kind of community that all these kids came from, and he had a passion for hip-hop as a business as well as for protecting his artists.

CHRIS LIGHTY: By August of 1988 Shakim and I had formed Violator/Flavor Unit Management when Lyor says, "Come, give me your commissions, and I'll pay you \$40,000 a year." I was like, "I'm making \$40,000 a month now. Why would I want to—?" "I could teach you stuff that you just don't know. Look at what we are. It's Def Jam. It's Rush. You want to be down with Rush." Lyor was persistent and, a couple of weeks later I said, "You know what? I want to learn." And I took him up on his offer.

COHEN: Very quickly, Rush was his company as much as mine. I wasn't, like, his boss. We worked together.

LIGHTY: But before I jumped into bed with Lyor, I met Russell. We're at Nell's and it's fucking bananas. [Nell's was a popular nightclub on West 14th Street named after its hostess, Nell Campbell, a former actress and dancer from London.] People were walking around with snakes, coke was

everywhere, there were too many white girls, and this guy Russell's talking real fast and making no sense. I was like, "The curtain's pulled back on the Wizard of Oz—this guy must really run Def Jam." Plus, I had never been in a club with white people. It was probably five black people and otherwise nothing but white people.

COHEN: Chris has a hair trigger, a trigger with no safety. So the key is never to walk out of the house with it.

SIMMONS: Lyor kept Lighty when Lighty would start a fight in the street, when Lighty was a thug who didn't really know how to operate as an executive.

COHEN: Also, Chris was there when Scott La Rock was murdered. [Scott "La Rock" Sterling formed Boogie Down Productions with KRS-One and D-Nice in the Bronx in 1986. A social worker by profession, La Rock was shot and killed on Aug. 27, 1987, in an effort to defuse a dispute between D-Nice and some local hoodlums from the South Bronx. He was twenty-five years old and left an infant son.] So Chris is very conscious of how fragile life is. He had to make a conscious decision every day to stand above the fray. It's not about being soft. It's about knowing, "I have bigger, more important goals than to put a hole in you." It takes a lot of courage to step out and transform yourself. But that's what Chris did.

LIGHTY: I get this question a lot from other black executives in the music business: "Why do you fuck with Lyor? He's a fuckin' Israeli." And I go, "I love this guy!" Lyor is probably the most colorless person to me. He's never used the N-word. He's always been culturally relevant. So when he walked in the room, I never looked at him as a white guy. I looked at him like, "This guy's my father. This guy's my guy."

BILL ADLER: In 1989 Russell created Rush Associated Labels [or RAL] with Lyor because Lyor was always encountering new talent. Like Def Jam, RAL was funded and distributed by Sony, which was now the parent company of Columbia Records. Lyor used RAL to give boutique label deals to a lot of the Rush artists and producers, including Prince Paul from De La Soul, who created Dew Doo Man, and Jam Master Jay, who set up JM]. Around the same time—not long after Rick left—Russell wanted to reconfigure Def Jam's deal with Sony. And Sony said sure because most of the artists were staying with Def Jam.

SIMMONS: But RAL complicated the Sony deal. Def Jam was paying all the bills, and RAL was draining them. Def Jam had some hits—LL Cool J would come along, Public Enemy would come along—but Lyor had a bad period. The only RAL label with any validity was JM].

COHEN: I signed the worst artists, one worse than the next.

MY TEAM: JULIE [GREENWALD], TODD MOSCOWITZ, MY BRAIN."

LYOR COHEN



Running things: KEVIN LILES, RUSSELL SIMMONS, LYOR COHEN and JULIE GREENWALD pose at the UJA-Federation of New York's Music Visionary of the Year awards luncheon at the Pierre Hotel on June 18, 2003; below, TODD MOSCOWITZ and RUSSELL SIMMONS attend the Yellow Fever & Clandestine Industries Spring 2007 fashion show during Olympus Fashion Week at New York's Capitale on Sept. 9, 2006.



THE PLAYERS

In addition to being one of the most sought-after producers in the industry, Def Jam co-founder **RICK RUBIN** is now co-chairman of Columbia Records.

RUSSELL SIMMONS has been a—if not the—major force in bringing hip-hop culture to every facet of business and media, including fashion, theater, jewelry, TV, film, books, philanthropy and the Internet.

Among many other things, **LYOR COHEN** is Warner Music Group chairman/CEO of recorded music.

Former Def Jam VP **BILL STEPHNEY** is a producer with Ironbound Film and Television Studios.

CHRIS LIGHTY is co-founder/CEO of Violator Management. Clients include LL Cool J,

50 Cent, Mariah Carey, Soulja Boy and Diggy Simmons.

Author, producer and gallery owner **BILL ADLER** is the former director of publicity for Rush Artist Management and Def Jam Recordings.

Former Def Jam president **KEVIN LILES** is now president/CEO of Def Jam Enterprises and president/CEO of management firm KWL Enterprises.

She's held numerous posts at Def Jam—now **JULIE GREENWALD** is chairman/COO of Atlantic Records Group.

TODD MOSCOWITZ, who previously served as executive VP of Warner Bros. Records, is now the label's co-president/CEO.

THE EXECUTIVE TEAM

The new joint venture with PolyGram in 1994 ushered in the second age of Def Jam, and the coalescing of Cohen's power.

COHEN: When PolyGram bought half of Def Jam, they immediately sent me to the London School of Economics with 13 other presidents. It was an extremely valuable three-and-a-half-week course. In one exercise, they broke us into groups and gave us a scenario: We're flying over the Australian desert, the plane sputters, then crash-lands. I became the leader of my group and promptly marched us to our death. I was so distraught because I'm a paternal leader. I want people to believe that it's not about my getting out, it's about our getting out. I'm your leader because we are getting out together or dying together. So I stayed after class and asked the teacher to help me understand where I went wrong. And we reviewed the tapes over and over again.

The instructor pointed out the moment it all went wrong for me. There was a woman in our group who had the clue to everyone's survival. But she was dour and doubting, so I dismissed her. And the instructor explained to me that if you surround yourself with different types of problem solvers, not reflections of yourself, you will be a champion.

That's when I flew back home and created my team: Julie, my taste; Kevin, my action; Todd Moscowitz, my brain. My business exploded the moment I put that team together. And it was all because they problem-solved in different ways and we came to the right conclusion more times than not.

KEVIN LILES: When you become the president of an organization, it just can't be, um, "Run everybody over." You have to have some kind of finesse. That happened for Lyor at the start of the PolyGram era.

JULIE GREENWALD: I am a definitive student of the Lyor Cohen school of thought. He wanted us to super-serve the artist. He wanted us to make sure that wherever the artists were, the event was hot and sexy. And he was so in it and on top of us, that it was easy to see what was or wasn't working. Once Kevin and I were together in New York City, the two of us came to the office early in the morning and left late at night—and we were probably making the least amount of money of anybody. Finally, we put two and two together, like, "This is crazy. Why are we killing ourselves?" And one by one, we started to pick off all the dead weight. I'd be like, "This one's gotta go," and Kevin would be like, "That one's gotta go." And Lyor started letting us bring in great young hungry people. We were "home-growing" the staff at Def Jam. They'd start out as my assistant or Kevin's assistant, and then they'd get promoted to video or to press or whatever.

TODD MOSCOWITZ: I was 26 and didn't have a life. I'm one year out of law school. I'd never been trained to do business affairs. I worked 14 to 18 hours a day. I had a knot in my stomach the whole time. It was terrifying. The first thing I did was to go head to head with [attorney] Paul Marshall on LL Cool J. He was the meanest, toughest, most ornery guy. But I was very aggressive with him in the negotiations. And it allowed Lyor not to be the bad guy anymore. The chemistry between the two of us was awesome. It was classic good cop ... [reconsiders]. It was bad cop, less bad cop.

Def Jam: The First 25 Years of the Last Great Record Label (Rizzoli), by Bill Adler and Dan Charnas, with prefaces by Rick Rubin and Russell Simmons, will be published Sept. 20.

**NIELSEN BROADCAST DATA SYSTEMS
BDS Certified Spin Awards June 2011 Recipients:**

◆ **900,000 SPINS**

Drops Of Jupiter (Tell Me)/**Train**/Columbia
I'm Yours/**Jason Mraz**/Atlantic/RRP

◆ **800,000 SPINS**

Don't Speak/**No Doubt**/Trauma

◆ **700,000 SPINS**

Bring Me To Life/**Evanescence**/Wind-up
Just The Way You Are/**Bruno Mars**/Elektra/Atlantic
The Sweet Escape/**Gwen Stefani Feat. Akon**/Interscope
Viva La Vida/**Coldplay**/Capitol

◆ **600,000 SPINS**

A Thousand Miles/**Vanessa Carlton**/A&M
Because Of You/**Kelly Clarkson**/RCA/RMG
Hey Ya/**OutKast**/LaFace/JLG

◆ **500,000 SPINS**

Airplanes/**B.o.B feat. Hayley Williams**/RebelRock/Grand Hustle/Atlantic
Already Gone/**Kelly Clarkson**/19/RCA/RMG
Only Girl (In The World)/**Rihanna**/SRP/Def Jam/IDJMG
Teenage Dream/**Katy Perry**/Capitol

◆ **400,000 SPINS**

Best I Ever Had/**Drake**/Young Money/Cash Money/Universal Republic
Fireflies/**Owl City**/Universal Republic
Goodies/**Ciara Feat. Petey Pablo**/LaFace/JLG
Haven't Met You Yet/**Michael Buble**/143/Reprise
Never Too Late/**Three Days Grace**/Jive/JLG

◆ **300,000 SPINS**

Dirty Little Secret/**All-American Rejects**/Doghouse/Interscope
Run This Town/**Jay-Z, Rihanna & Kanye West**/Roc Nation
Secrets/**OneRepublic**/Mosley/Interscope
Shattered (Turn The Car Around)/**O.A.R.**/Everfine/Atlantic/RRP
Womanizer/**Britney Spears**/Jive/JLG

◆ **200,000 SPINS**

For The First Time/**The Script**/Phonogenic/Epic
More/**Usher**/LaFace/JLG
On The Floor/**Jennifer Lopez Feat. Pitbull**/Island/IDJMG
The Lazy Song/**Bruno Mars**/Elektra/Atlantic
Till The World Ends/**Britney Spears**/Jive/JLG

◆ **100,000 SPINS**

Dog Days Are Over/**Florence + The Machine**/Universal Republic
Fall For Your Type/**Jamie Foxx Feat. Drake**/J/RMG
Hot Tottie/**Usher Feat. Jay-Z**/LaFace/JLG
Loca/**Shakira Feat. El Cata**/Epic
Price Tag/**Jessie J Feat. B.o.B**/Lava/Universal Republic

◆ **50,000 SPINS**

10 Seconds/**Jazmine Sullivan**/J/RMG
Am I The Only One/**Dierks Bentley**/Capitol Nashville
Dirt Road Anthem/**Jason Aldean**/Broken Bow
Feel Like I Do/**Drowning Pool**/Eleven Seven
Hustle Hard/**Ace Hood**/We The Best/Def Jam/IDJMG
I Wouldn't Be A Man/**Josh Turner**/MCA Nashville
Look It Up/**Ashton Shepherd**/MCA Nashville
Where You At/**Jennifer Hudson**/Arista/RMG

ANNOUNCING THE

BDS Certified

SPIN

AWARDS

JUNE 2011

CONGRATULATIONS
TO EVERY SPIN AWARD
WINNER!

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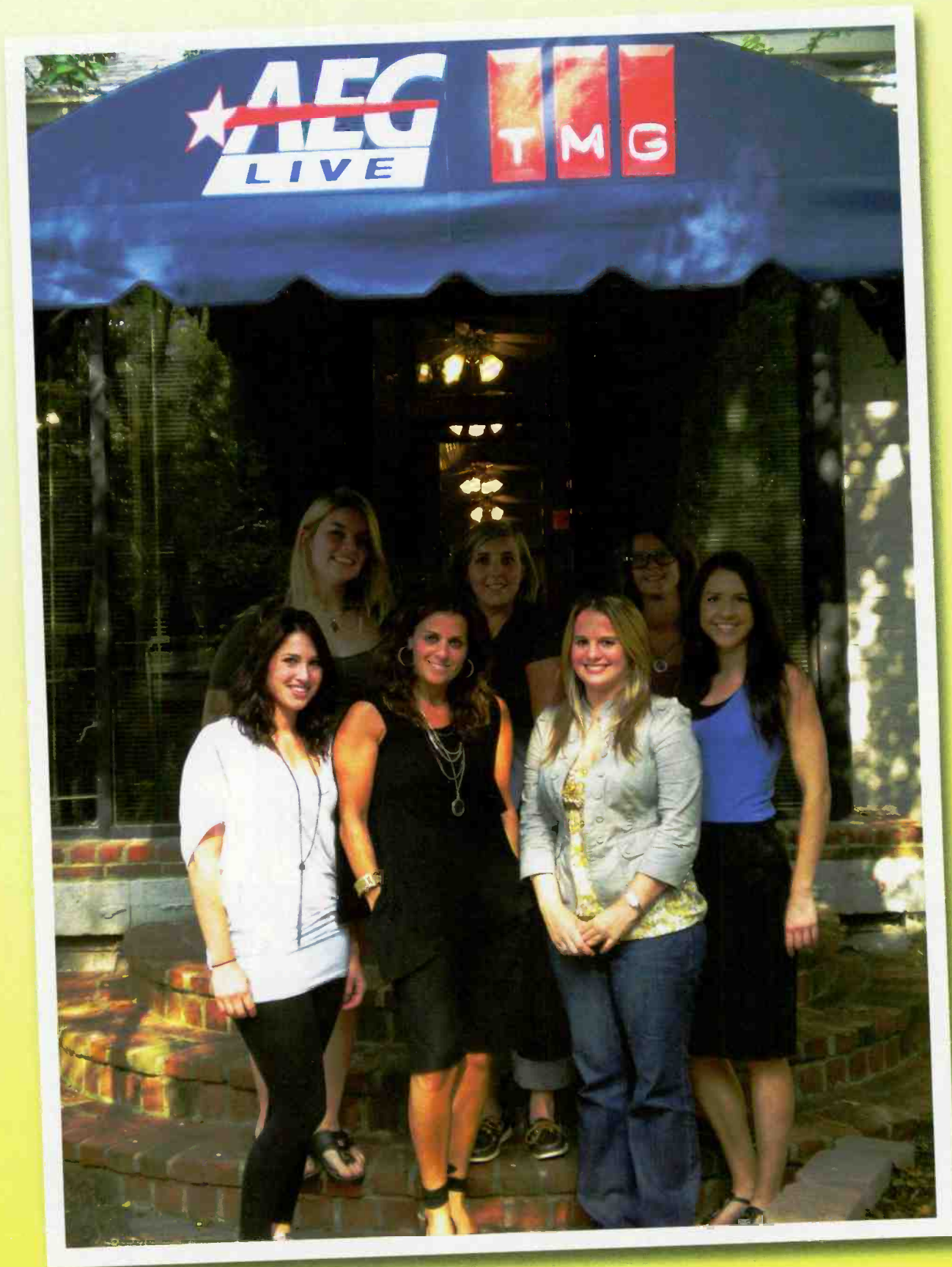
DREAM MACHINE: TMG TURNS 10

A DECADE AGO, **LOUIS MESSINA** STARTED OVER. THE VETERAN PROMOTER LAUNCHED **THE MESSINA GROUP** AS A NEW CHAPTER IN A STORIED CAREER IN THE CONCERT BUSINESS. NOW, IN PARTNERSHIP WITH **AEG LIVE**, HE'S BEHIND THREE OF THE HOTTEST LIVE ACTS ON THE ROAD TODAY.

'THIS IS THEIR DREAM, AND I'M PART OF IT,' HE SAYS. 'IT'S COOL.'

BY RAY WADDELL
PHOTOGRAPHS BY MATT FURMAN

*Nothing you could say
Can tear us away from our guy*



*Simply and sincerely,
Thank You Louie!
Your Nashville P-Posse*

KATE'S TMG TO DO LIST:

- Stop blaming Victoria Sanchez for mishaps.
- Fix Margarita machine.
- Implement Ryan's odd "Wednesday" promo idea.
- Thank Louis for EVERYTHING.

Cheers, Boss Man! Here's to 10 more!

LOVE, Kate

KENNY CHESNEY
GOIN' COASTAL
2011

ZAC BROWN BAND
BILLY CURRINGTON
ALL ACCESS

BATON ROUGE, LOUISIANA
MAY 29TH, 2011
LSU TIGER STADIUM

Louie-

I feel so fortunate to be a part of your team. It's amazing to have a boss who believes in you, and encourages you to reach for the stars. Thank you for giving me the opportunity to shine. Thank you for being you!
- Sara

Fearless leader...

Here's to 10 more years filled with hard work, good wine and lots of laughter!

B



Wowie...
Congrats on being such a ROCKSTAR! 😊
Thank you for believing in me. I promise I won't let you down.
- Haley!

Louis,
Thanks for giving me this opportunity! I'm doing exactly what I'd always hoped to - and having a great time doing it.
Ryan

Louie -
Congratulations! There are so many amazing aspects working for you and I thank you for that. If it wasn't for this job I wouldn't have had new dreams, new opportunities, and new friendships!
Love, Andrea

**CHEERS TO YOU LOUIS,
THE "M" - ON 10 YEARS
OF TMG! LOVE, THE "G"**



Louis...
How many more M&G's do you really need?

- Mike

Louie -
Thanks for being a friend and a mentor. And thanks for letting us redline the fun-meter all these years. It's been the ride of a lifetime and I still see many miles ahead!

Rene

Where he belongs:
LOUIS MESSINA revels
in the roar of the crowd
as another show begins.



Messina's Milestones

TRACING THE CAREER ARC OF A GREAT IMPRESARIO

BY RAY WADDELL

The outcome of Louis Messina's first show as a promoter would have been enough to make weaker men quit the game.

The date was Nov. 3, 1972, the city was New Orleans, and the artist was B.B. King, who didn't show.

A riot ensued.

But Messina didn't quit. Instead, he went on to become one of the nation's most successful concert promoters. And after a multiple-stage career, he's celebrating a milestone, the 10th anniversary of the creation of his company, the Messina Group.

In partnership with AEG Live, TMG promotes three of the hottest acts on the road today: Kenny Chesney, George Strait and Taylor Swift.

Strait, whose most recent MCA Nashville album of new songs, *Twang*, debuted at No. 1 in 2009 on the Top Country Albums chart, concluded a tour swing this spring on a bill with Reba McEntire. Swift, supporting her hit Big Machine album *Speak Now*, continues her Cover Girl-sponsored arena tour through late fall. And Chesney, touring behind his BNA album *Hemingway's Whiskey* with sponsorship from Corona Extra, is on track to break the ticket sales record for a country show in the New York area with his upcoming Aug. 13 stop at the New Meadowlands Stadium in New Jersey.

But celebrations also call for looking back. After the King debacle, Messina went on to promote the first concert at the Louisiana Superdome on Labor Day in 1975, a mega-show featuring the Charlie Daniels Band, the Marshall Tucker Band, Wet Willie and the Allman Brothers Band. It was an 80,000-capacity sellout.

From New Orleans, Messina took his game to Houston, where he formed PACE Concerts with friend and mentor Allen Becker, who had formed PACE in 1966 as a producer of motor sports and exhibits.

"Allen Becker's a special person," Messina says. "To this day, he's my best friend, my human being. He was never greedy, he never counted other people's money, and he taught me a lot about life and business. When I met Allen Becker, it changed my life."

Becker says, "I'm not sure what I liked about him, though he did a great job for us in New Orleans. I think it was just two guys meeting, doing business and just liking it. And we liked each other. I needed the help and he seemed like he could do it."

He and Becker "hit it off from hello," Messina says. "After I did the Allman Brothers at the Superdome in 1975, Allen said he had this new building in Houston called the Summit and said, 'If you want to do shows there, give me a call,'" Messina recalls.

"After we paid everybody off after the All-

man Brothers, we were still broke. I called Allen up and said, 'Instead of just trying to book a show here and there, why don't I just move to Houston and make a go of it, see what happens? I need to make \$1,200 a month to pay bills.' I was married and had one son."

Becker agreed to the deal. "I said, 'Louie, I want to start a music division. Would you have any interest in moving to Houston?' He said, 'Tell me about it.' So I told him what our company was like, brought him in to visit and two weeks later Louie was on a plane to Houston."

Messina wanted to manage Becker's expectations. "I said, 'Remember, this is our first year, so we may lose some money,'" Messina says. "About halfway through that year, Allen calls me into his office and says, 'Louie, I forgot to ask you one question. You told me we might lose money the first year, but I forgot to ask you how much.'"

"But, believe it or not, we never lost money that first year. We didn't make any money, but we didn't lose any, and we kept on chip-

ping away, and PACE became what it came, with motor sports, theatrical and music, all of the above."

Becker says, "We both took a big chance, him moving his family to Houston and me hiring someone [when] I didn't know his background. I didn't even check up on him; he could've just been released from jail or something. But we sort of fell in love with

each other. We are such good friends; we were partners in PACE. It's just one of those rare relationships."

At PACE, Messina promoted shows by every act that toured in the '70s, '80s and '90s; was a key player in developing the contemporary

amphitheater network; and was instrumental in creating such milestone touring properties as Ozzfest, the George Strait Country Music Festival and reuniting Fleetwood Mac.

In short, Messina is the quintessential concert impresario.

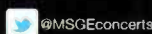
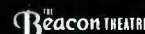
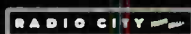
"He's such a smart promoter," Concerts West/AEG Live co-president John Meglen says. "If people can learn anything from Louie Messina, it's **continued on >>p32**

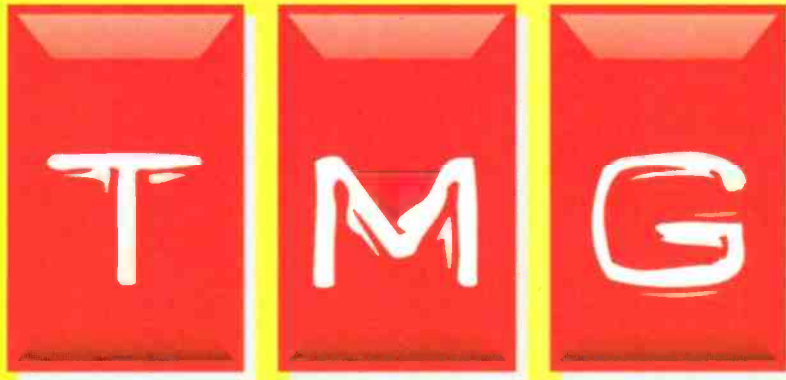
For Messina, it's always been a simple formula, stated many times: The right act at the right venue at the right price will always work.

**FROM TEXAS AND WAY BEYOND...
WE SALUTE LOUIS & THE MESSINA GROUP!**



**CONGRATULATIONS TO MUSIC'S
BAD ASS ROCK-N-ROLL GONE COUNTRY PROMOTER!**





THE MESSINA GROUP



ARENA

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SPECIAL RECOGNITION FROM THE



Congratulations on your
10th Anniversary, Louie,
from all 45 of our Arenas.
Together we have sold over 1.5
million tickets and grossed
more than \$90 Million.
Here's to 10 more successful
years working together.

THESE ARENANETWORK VENUES

SPOKANE ARENA

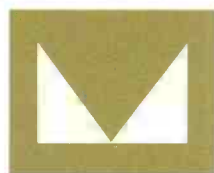
**BRADLEY
CENTER**

**ROGERS
ARENA**

**BRIDGESTONE
ARENA**

State Farm Arena
RIO GRANDE VALLEY • HIDALGO, TEXAS

LAWRENCE JOEL
VETERANS MEMORIAL



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The Quicken Loans Arena

**Scottrade
CENTER**

**i wireless
CENTER**

**ENERGYSOLUTIONS
ARENA**

VALUE CITY ARENA
**JEROME
SCHOTTENSTEIN
CENTER**

**BJCC
ARENA**

**PHILIPS
ARENA**

hp pavilion
AT SAN JOSE



from >>p28 when you have good instincts like he does, you follow them.”

Others are quick to praise Messina's instincts.

“I call him ‘the rainmaker,’” says Clint Higham, Chesney’s manager at Morris Management Group, who has worked with Messina since Chesney was a supporting act on Strait’s festival tours.

“He’s able to make rain when other people can’t. We talk about star performers that have that ‘x’ factor; Louie has that ‘x’ factor as a promoter,” Higham says of Messina. “He knows where all the bodies are buried. Heck, he helped bury some of them. Louie, man, he’s just one of those guys when you go to war, you like to know he’s there in the hole with you.”

In the midst of the mass consolidation of the regional concert promotion business in the ‘90s, steered by Robert F.X. Sillerman, PACE was acquired for more than \$150 million in 1997—a deal that Messina views as a “reward” for the hard work and vision of Becker and the rest of the PACE team. Under the SFX banner, Messina continued producing Ozzfest and the George Strait Country Music Festival.

At the end of that year, Messina’s mantra was remarkably similar to what it is today, saying at the time: “People want quality acts, exciting and affordable shows, and they’re willing to pay for them.”

For Messina, it’s always been a simple formula, stated many times: The right act at the right venue at the right price will always work.

Messina stayed at SFX through its corpo-

rate transition into Clear Channel Entertainment. But he decided to jump ship 10 years ago to form the Messina Group, an independent concert promotion firm specializing in close relationships with the acts it represents.

For two years, Messina’s activities were limited by a noncompete clause in his agreement with SFX. When those two years ended, Messina partnered with Anschutz Entertainment Group’s concert promotion division, AEG Live, to create TMG/AEG Live, and the company is thriving.

But after working hundreds of shows by every meaningful artist of the last 30 years, Messina has now narrowed his focus significantly.

“Back in the PACE Concerts days, I was badass, I was like walking in ‘Cheers,’ where everybody knew my name,” Messina recalls. “It was, ‘That’s Louie with PACE Concerts, the rock’n’roll promoter. What do you need?’ I was kind of like a rock star.

“Now it’s, ‘I’m Louie Messina with TMG.’ People are like, ‘What, TJ Maxx?’ People ask me what I’m doing now. I tell them, ‘I just work with three acts. I’m kind of in the touring business.’”

Of course, the perception changes when Messina adds that those three acts are George

There goes my life: **LOUIS MESSINA**, family and friends, clockwise from top left: With his wife, **CHRISTINE MESSINA**, and **KEITH URBAN**; with **NARVEL BLACKSTOCK**, **REBA McENTIRE**, **BLAKE SHELTON**, **LEE ANN WOMACK** and her daughter, **NORMA STRAIT** and husband **GEORGE STRAIT**, and **ERV WOOLSEY**; with **ROBERT ALLEN** of Taylor Swift’s 13 Management; TMG colleagues **MIKE DUGAN**, **KATE McMAHON**, **ROME McMAHON**, **TODD STEWART** and **RYAN PLAGMAN**; with **LeANN RIMES**; with touring business colleagues **BOB ROUX**, **MATT McDONNELL**, **RAY WADDELL**, **MATT ROBERTS**, **DOUG THORNTON** and **BRAD ARNOLD**; with **KENNY CHESNEY** and **KIX BROOKS**; and with **SAMMY HAGAR**.

Strait, Kenny Chesney and Taylor Swift.

But the simplification of his concert promotion business was strategic.

“I just made a decision that I only want to work with acts that want to work with me, so now that’s narrowed down to three,” he says with a laugh.

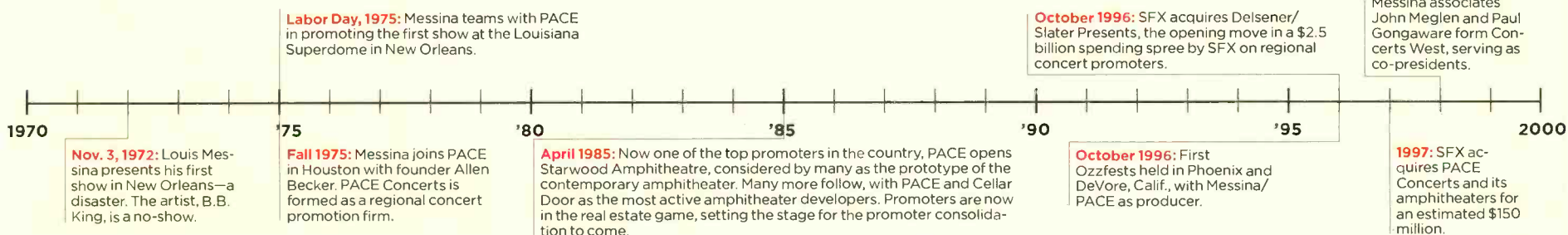
“I’ve got three unique artists I work with right now, and the three of them are so different. But all three are such gigantic stars. How do you pick your favorite child? You can’t. Taylor is magical night after night. Kenny is superman. And George is the king. And as much as I believed **continued on >>p34**

“I call him ‘the rainmaker.’ He’s able to make rain when other people can’t. We talk about star performers who have that ‘x’ factor; Louie has that ‘x’ factor as a promoter.”

—Clint Higham, manager for Kenny Chesney

Messina’s Life And Times: An Industry Chronology

By Ray Waddell



Louie -

You've made touring history and are rewriting the future of live country music.

Not bad for a kid from NOLA.

We've shared the good times, the bad times and lots of laughs.

We're extremely proud to have The Messina Group as part of our family.

WE LOVE YOU LOUIE!

Tim Leiweke

Randy Phillips

John Meglen

Paul Gongaware

Paul Tollett

Larry Vallon

AND ALL YOUR
FRIENDS & FAMILY AT



from >>p32 in them, they believed in me.”

During the period covered by his noncompete clause, Messina was still able to promote tours under the umbrella of TMG with his former employer, SFX/Clear Channel, which had now become Live Nation.

He co-promoted tours by Strait, Tim McGraw and Dixie Chicks with the concert promotion giant.

He had already received an offer from John Meglen, a longtime friend and former colleague at PACE Touring to join Meglen and co-president Paul Gongaware at Concerts West, before that company became part of AEG Live.

“Louis and I were there together at PACE Touring. I left first and started bugging him right away, saying, ‘You’ve got to come join

“I just made a decision that I only want to work with acts that want to work with me, so now that’s narrowed down to three.”

us,” Meglen recalls. “Before we joined AEG Live, when Gongaware and I were doing Concerts West, Louie was in [Los Angeles], and I remember we were walking down Wilshire Boulevard, Paul, Louie and I, and I said, ‘Come and join us. You’re just like we are.’ It took him a little while. You know Louie. He’s got to get his deal done right for Louie, which I love.”

Messina remembers that conversation with Meglen and Gongaware clearly.

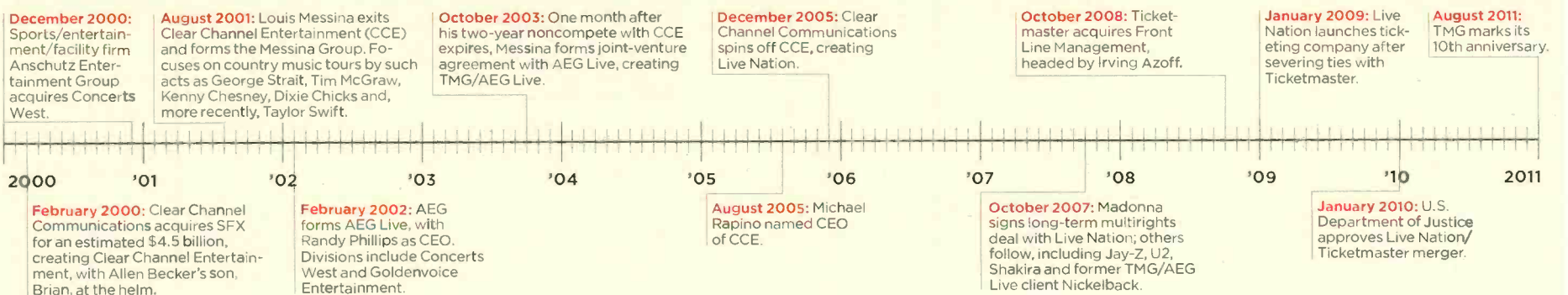
“I thought it was great. The three of us had been friends for a long, long time, back to the beginning of my career and their careers too,” he says. “It did start on Wilshire Boulevard, then they did the deal with AEG. I met with [AEG CEO] Tim Lieweke, but I was still under whatever version of a contract [Clear Channel Entertainment] thought I was under. So Tim said, ‘You’ve got to clear up your stuff first.’ They were threatened with a lawsuit if they talked to me about going to work with them.”

Messina says the prospect of partnering with AEG reminded him of his days at PACE, where he had freedom to make moves, but with a solid, deep-pocketed entity behind him.

“I wanted to be independent, but I also thought having a **continued on >>p36**



“God blessed me,” LOUIS MESSINA quips of how he came to work as the promoter for TAYLOR SWIFT.



CONGRATULATIONS



FROM YOUR FRIENDS AND FAMILY AT AEG FACILITIES



giving the world reason to cheer



from >>p34 structure behind me like AEG would be very beneficial to me," he says.

Strait was already a superstar when Messina began working with him, but Chesney had yet to break through in a big way, at least from a touring perspective.

"Kenny was starting to grow and I was working with Louie and Scott Kernihan, who worked with Louie at the time, to try and get out and eventually build Kenny as a headliner," Higham says. "We didn't know that would mean stadiums, but we started the process in small venues. We knew he was the guy who could take us to the major leagues when that time came."

Higham could see that Messina was in a transition period.

"Louie was making a career change in terms of going from being that big corporate guy to becoming a more boutique, personal service guy," he says. "Instead of doing the mass-marketing type of things he'd done with Clear Channel and PACE, he wanted to get back to building a company and doing it the way he wanted to do it. He had that passion for Kenny. He believed early on."

Messina obviously did believe in Chesney, but

that doesn't mean he wasn't a tough negotiator.

"When we didn't know what was out there for us, we said, 'Let's take him out for \$12,500 a night,' and I needed, I think it was \$2,000, something like that, for production," Higham says.

"Louie came back and tried to bust me out of that, and said the \$12,500 was inclusive of our little sound and lights. He eventually folded, but we made good on it."

Before stadium shows were even a consideration, Higham says Messina played a major role in Chesney moving from headlining 4,000-seaters up to large amphitheaters and arenas.

"Louie was a big component in helping us get that pushed forward, because few people believed Kenny could do it," he says. "He

turned out to be right. He saw that Kenny had the ability, he saw the growth, and he got in front of it."

And, in his new life, Messina became a full-blown country music promoter at the highest level.

"For an old dog like Louie to blossom again is special," Meglen says. "We all knew him as 'rock'n'roll Louie' at PACE Concerts and

all that. And now he's 'country Louie,' but not just 'country Louie,' because he put the Nickelback thing together for us. I just love the guy. Louie is family, and when I left SFX, the toughest decision for me to make was leaving Louie. For him to come and join us a couple years later, I loved it."

Ali Harnell, senior VP for TMG/AEG Live and based in Nashville, began working with Messina when it was still just TMG.

"There is no one like Louie," she says. "He is one of a kind. He fits no mold. He has more passion in his pinky than most people do in their entire bodies. He is innovative. Determined. A fighter. Loyal as the day is long. I've been immeasurably fortunate to have him believe in me, teach me, inspire me."

Harnell admits that Messina has his own way of doing business. "Typically—unless you are [his wife] Christine Messina, George Strait, Kenny Chesney or Taylor Swift—it's Louie's way or the highway," she says. "But the truth is, when it comes to developing and maintaining an artist's touring career, no one does it better, and those who have chosen to trust in Louie and strategically partner with him win big-time. He is simply the best in the business."

Respect for Messina extends well beyond those that actually work for or with him.

"I absolutely respect Louie," Live Nation

global touring chairman Arthur Fogel says when asked about Messina backstage at the Nashville stop of U2's record-shattering 360° tour. "He re-engineered his career and has become a big-time, important promoter. He's very smart and very creative."

When Messina says he's been blessed, he means it.

"For some strange reason, God kind of likes me," he says. "Because he introduced me to these acts. They're the most wonderful artists in the world, the most wonderful human beings in the world. And I'm saying that not as a concert promoter. Most concert promoters lie out their ass. I'm saying this for real; I'm not sucking up. I'm so blessed to work with these three acts. I'd take a bullet for all three of them."

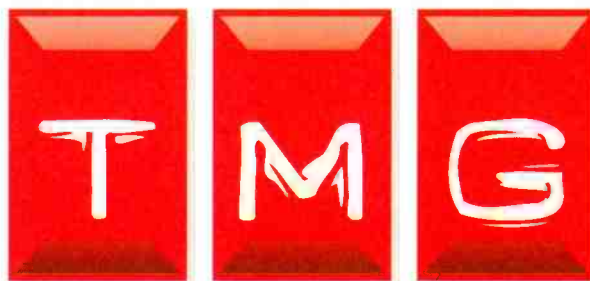
On the road, Messina can often be found on his bus, parked right next to Chesney's at a stadium show.

Higham and Messina can sometimes be found on that bus knocking back a couple, if the show isn't presenting anything that requires their immediate attention.

"There's trust, there's respect, and there's a lot of love," says Higham, godfather to Messina's two youngest daughters, of working with Messina. "There's a magic and mojo about it, and we'll do whatever we can to protect that."

Congratulations

Louis Messina and all our friends at The Messina Group!



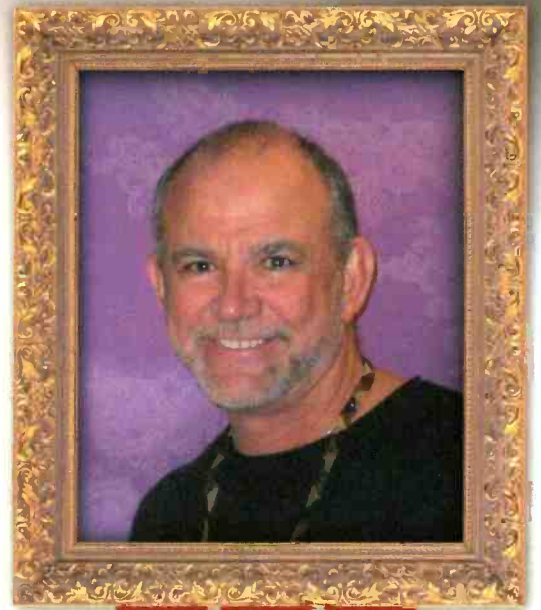
THE MESSINA GROUP

10 YEAR ANNIVERSARY

FROM YOUR FRIENDS AT

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CONGRATULATIONS THE MESSINA GROUP 10TH ANNIVERSARY



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The Messina Group At A Glance

BEHIND THE SCENES AT TMG ARE LONGTIME TEAM MEMBERS

BY MITCHELL PETERS

Here's a look at who's who at the Messina Group.

VP/SENIOR MARKETING DIRECTOR
KATE DES ENFANTS McMAHON

Rome and Kate McMahon left PACE Concerts with Louis Messina in 2001 to form TMG. In addition to being the self-proclaimed "bossiest person in the office," Kate handles marketing for tours by Kenny Chesney, George Strait and Reba McEntire. At PACE, she marked the four tours of the George Strait Country Music Festival. "It's never, ever boring," says Kate, who has worked with Messina since 1996. "Just when I think I know everything about Louis, he surprises me."

TOUR REP/ACCOUNTANT
ROME McMAHON

When it comes to Kenny Chesney's touring, Rome is the go-to guy at TMG. Along with serving as Chesney's tour account-

tant, Rome takes the lead on the artist's routing, ticketing and venue deals. "Louis has given us the opportunity to take ownership of our involvement with our artists," he says. "He has encouraged a self-reliant work environment that has allowed each of us to excel or fail by our own design. There's no micromanaging."

SENIOR VP
ALI HARNELL

A seven-year veteran of TMG, Harnell was previously the senior VP/market manager for Clear Channel's Nashville office, where she ran operations and booked the Starwood Amphitheater, and created the three-day Nashville River Stages music festival at Riverfront Park. In her current role, Harnell oversees the Southeast regional operation and business development for AEG Live/TMG in Nashville and spearheads touring activity for Sugarland and Keith Urban. What are her favorite aspects of working at the company?

"Kate's sense of humor and badass-ness, debating Rome, appreciating and working with [tour coordinator] Mike Dugan, and the sense of security and love Louis gives," Harnell says.

PROMOTER REP FOR
GEORGE STRAIT, REBA McENTIRE/
MESSINA'S ASSISTANT
BRIDGET BAUER

Bauer splits her time as the point person for tours by Strait and McEntire—which includes routing, ticketing and tour accounting—and keeping Messina's daily affairs organized. "Louie's taught me time and again to go after what I want with gusto and to defend my ideas regardless of who might shoot them down," says Bauer, who has worked at the company for nearly five years. "I value the freedom he gives his employees to be creative and think outside the box regardless of the project." Prior to that, she enjoyed stints at the William Morris Agency and CMT.

TOUR COORDINATOR
MIKE DUGAN

As the point person for Taylor Swift's touring, Dugan oversees the young superstar's routing and ticketing, and also serves as her tour accountant. A five-and-a-half year employee at the company, Dugan previously worked at PACE Concerts in Nashville for nine years. What he enjoys most about working for TMG is "the pleasure of working with a group of great people and fantastic artists," he says.

TOUR COORDINATOR/
PROMOTER REP
RYAN FLAGMAN

With a focus on Kenny Chesney's tour production, Plagman has worked with TMG for almost six years. With past experience in freelance production and club booking, Plagman says an added bonus of working for Messina is the office's "stocked bar" and "fridge full of food." In addition, "Louie has always been a mentor to me, so working with him is a great honor," he says.

TICKETING COORDINATOR
HALEY TEMPLER

Templer plays a very important role at TMG: "Entertaining Louie when he gets bored at shows," she jokes. Having worked at the company for a little more than a year, the Clemson University graduate—who interned for a semester in the marketing department of Greenville, S.C.'s Bi-Lo Center—is the ticketing coordinator for Taylor Swift's Speak Now tour. "It's an honor to work for someone who believes in me and my future as much as I do, especially when that person is one of the most talented and successful people in the industry," Templer says.

DIRECTOR OF TOUR MARKETING
SARA WINTER

TMG is Winter's first job out of Texas A&M University, where she graduated with a degree in communications. Five years ago, she was hired as marketing coordinator and now she spearheads the marketing for the Taylor Swift Speak Now World Tour 2011. "I plan and implement marketing plans on a national level, while working closely with management, the label and tour publicist," Winter says. She notes that Messina always roots for her, "even when it's just me doing a 15-minute air-guitar solo."

OFFICE MANAGER/PROMOTER
REP ASSISTANT
ANDREA MARIE PONCE

Ponce, who has worked at TMG for six years, describes her role as "a little bit of everything with a dash of salt to keep everyone smiling." The proud winner of the company's margarita contest, Ponce says she loves the fact that you can always expect the unexpected at TMG. "The real treat for me is to be able to support the journey along the way with a confident team to lean on," she says.



Backstage call: Representing the Messina group at Taylor Swift's July 20 show at the Prudential Center in Newark, N.J., are, from left, TMG founder LOUIS MESSINA, ticketing coordinator HALEY TEMPLER, director of tour marketing SARA WINTER and tour coordinator MIKE DUGAN. Inset: An exclusive backstage pass.

LOUIS MESSINA



CONGRATULATIONS

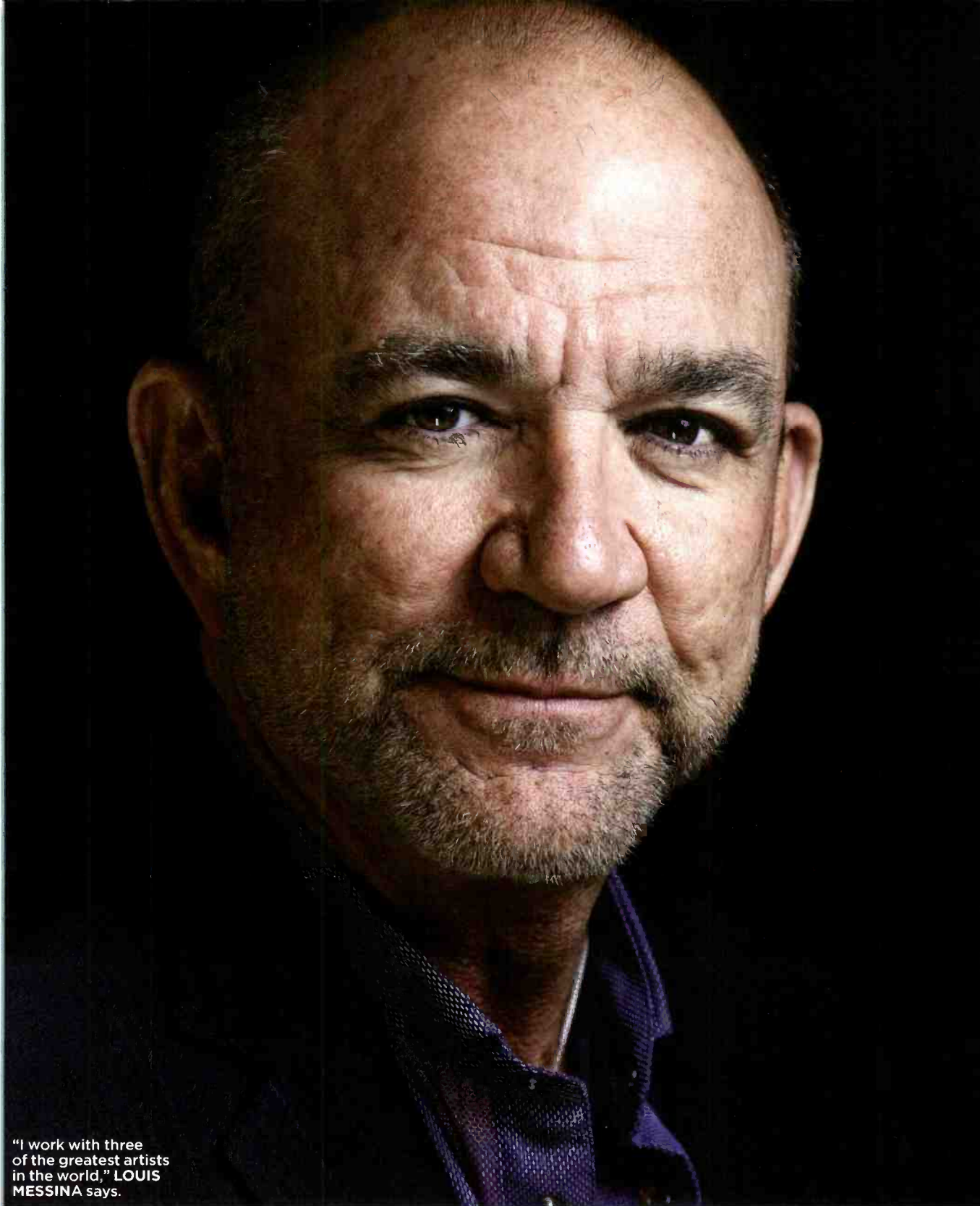
Louie,

Thanks for the sunglasses in Vegas in 2002.

Thanks for your friendship, the lessons, the memories we've all shared, and for being "Kenny's Guy."

Thanks for dreaming this crazy dream with me.

I love you,
Kenny Chesney



"I work with three of the greatest artists in the world," LOUIS MESSINA says.

Louie Looks Back

MESSINA REFLECTS ON BUILDING TMG—AND A TEAM WITH HIS ARTISTS

BY RAY WADDELL

Thirty-eight years into his career as a concert promoter, Louis Messina is familiar with having his plate full with big shows.

His path has been a long and winding one: starting out as a young promoter in New Orleans; building PACE Concerts in Houston with Allen Becker into a national powerhouse; entering the cyclone of concert promoter consolidation as PACE was acquired by the company

that would become Live Nation Entertainment; and then breaking away on his own once more.

Messina this year marks the 10th anniversary of the founding of the Messina Group. For the past eight years, TMG has been in a partnership with AEG Live.

And as a hands-on promoter, Messina is particularly busy on tours by his three flagship artists: George Strait, Kenny Chesney and Taylor Swift.

All three are sold out every night, and as such, Messina is racking up the air miles. Things are particularly intense in mid-summer, as Messina moves from Chesney sellouts to Swift sellouts, from stadiums to amphitheaters to arenas.

As such, this interview took place over several stages, several locales, always directly before or after a packed house. For Messina, even if he has to check the local paper to see where he is as he balances his Houston fam-

ily with his touring families, these are the best of times.

This summer, do you have to shift gears mentally between Taylor and Kenny shows?

I'm glowing all the time. I don't really shift gears, I just pinch myself, to be honest with you. Two different styles of artists, but both have the same heart and charisma. I could bitch, but I'm not going to bitch. I work with three of the greatest artists in the world.

As you take stock 10 years in, does the TMG/AEG Live era seem like a sort of rebirth for you professionally?

It kind of brought me back to the beginning of PACE Concerts. When I started TMG, I still had my two-year noncompete [clause, with the company then-known as Clear Channel Entertainment] and was operating just as TMG.

[Concerts West/AEG Live co-presidents] John Meglen and Paul Gongaware were at Concerts West, then they went with [AEG chairman] Tim Lieweke and sold to AEG, and that's how AEG got into the music business.

John and I had done some cool stuff at PACE Touring, like Fleetwood Mac and the Ozzfest, then he left over the Spice Girls. We got the Spice Girls tour [and] all hell broke loose. John said, "This is not for me."

He left, and he and Paul teamed up. The three of us, the relationship with Paul and John, I knew that was where I wanted to be. So when I was "free at last," I did a deal with AEG, and it's been a great partnership for eight years.

You went from being an independent promoter to a regional, then a national promoter at PACE, then developed an amphitheater network, then co-founded PACE Touring, then sold PACE to SFX, the company that evolved first into Clear Channel Entertainment and then Live Nation. Then for a brief time you were fully independent again, and now you are in a corporate partnership scenario where you could call your own shots. That's quite a journey.

It's comfortable. I feel like I'm totally independent, but I've had great partners in AEG. There's nobody looking over my shoulder. I do what I tell them I'll do. It's been a great marriage. I just renewed my contract for another five years. John, Paul, [AEG Live CEO] Randy Phillips, they just let me do what I do. It's not like a corporate environment.

Have you met much with Anschutz Entertainment Group owner Phil Anschutz? I've met him a few times. I can't really say I know him. But one thing I do know about him, he trusts people, and people that do what they're supposed to do, he just lets them do it. That's how [PACE founder] Allen Becker was for me.

I left New Orleans and started PACE Concerts with him. He let me do what I do. He was my part- **continued on >>p42**



**TO OUR PARTNERS,
FRIENDS, AND FAMILY,**

**THANKS FOR AN
AMAZING
DECADE.**

WE ARE JUST GETTING STARTED.

**Dale, Clint, Mike,
& MORRIS**
ARTISTS MANAGEMENT, LLC.



Keg out of the closet: KENNY CHESNEY and LOUIS MESSINA, front and center, toast with the touring crew at Seattle's Qwest Field.

from >>p40 ner, but he was also like my brother, my Dad, my best friend, all of the above. He never interfered with me. But I never did get him in trouble. Same with AEG. I'm always doing stuff because it's the right thing to do.

When people have that confidence in you, it helps you every day, it helps you grow. And that's what I do with my staff at TMG. I have people that have responsibilities. Rome McMahon, Mike Dugan, Kate McMahon, all of my staff have authority out there [see story, page 38]. They're representing me, representing themselves, but they know their jobs and what they're supposed to be doing, so I give them that freedom.

A lot of people in a corporate environment can't make decisions. I can. Reba McEntire played with George last year, and she lit the place up every night. So I sat with [Reba manager/husband] Narvel [Blackstock] and with Reba, and now we're doing dates with her this fall. I didn't have to call and say, "May I do Reba McEntire?" I was able to make that decision.

That's not an insignificant financial decision to make.

No, but it's thought out, and it's the right thing to do. And I didn't have to get anybody to sign off for me. With my staff, everybody's hands are on the dagger, everybody's a part of everything I do, but there's also the freedom we have as individuals at TMG.

Backstage at Chesney's recent show in Philadelphia, I observed the integration of your team with Kenny's people, and it is pretty seamless.

It's the same thing with Taylor, with George. We're all one. The relationship we have with Kenny is the same relationship I have with

Taylor Swift's camp and George Strait's camp. It's all built on trust and honesty.

Rome McMahon is the tour accountant for me and Kenny Chesney. Kenny does not have a tour accountant on the road. Taylor Swift does not have a tour accountant on the road, nor does George Strait. That's where the trust comes in. There's no need to, because I work for them and they know that. Not only do I work for them, but my team works for them. We work for Kenny Chesney, we work for Taylor Swift, we work for George Strait, and we're going to work for Reba McEntire. Even when I did Nickelback, it was the same way, they didn't have a tour accountant.

Some people may not understand how unusual that is for the artist not to have some sort of a check and balance system with the promoter. It's certainly not typical.

People trust me, but I give them no reason not to. I've been on the other side of the fence, when it was us against them. No, it's not typical, but it's the right model. I think it would be a better business if that was the model with everybody.

If that were the case, there's the chance someone might take advantage of it.

That's the problem . . . That's why the business got so funky, because in the early years everybody did take advantage of it. It was a game of who could outfox each other. That's why it got stupid. That's why many promoters were [the acts'] worst enemies, and it was an "us against them" type of thing. Artists didn't trust promoters, agents didn't trust promoters, promoters didn't trust agents. If a promoter goes down, you just take the next phone call, "OK, who's next?"

"For an old dog like Louie to blossom again is special. We all knew him as 'rock'n'roll Louie' at PACE Concerts and all that. And now he's 'country Louie.'"

—John Meglen,
Concerts West/AEG Live

Some would say promoters knew that, so they were always looking for an edge. That's it. The role of the promoter was the sharp, cigar-smoking hustler that was stealing from everybody, and sometimes that was the case, and still is the case in some instances. It's just different now. It's called facility fees.

At PACE you were a rock'n'roll promoter who dabbled in country. Now you're a country promoter. Was there anything specific that helped you find a home in country music, or are the truths the same, regardless of the music?

Everything's the same, just a different kind of music. When I did Nickelback, it was a beautiful thing. When I left Clear Channel Entertainment, I made the decision that I just want to work with acts that want to work with me. I don't want to have to buy my way in. I'm not going to buy a relationship. I'm married to what I do, I'm not looking for rent-a-band. I want the artist to look at me as part of their world. I want to be part of

their dreams because they are my dreams.

When I see Taylor Swift, or Kenny texts me after a show, "Wow, what a great night." He's living a dream. Taylor, first night in Foxboro, it's pouring down rain, she embraced the rain, and not one person left. This is their dream, and I'm part of it.

Even George Strait—he wrote me a nice note a year or so ago, something like, "You and your staff make it so easy and so much fun for me I look forward to being out there." Here's a guy doing it for 30 years, and he walks out on that stage and it's just magical. And I get to be part of living in a George Strait world, or Kenny world, Taylor world. If their dreams come true, my dreams come true.

I was talking to the guys in Needtobreathe—they're the opening act on Taylor's tour . . . They're awesome. They're going to be superstars. Between Kenny and Taylor, I found two new favorite bands of mine this year: Needtobreathe and Grace Potter. But I was telling the guys from Needtobreathe, "Looking out at that audience, this is my Academy Award, this is my Grammy." When I watch the twinkle in the fans' eyes, them singing along to every song, to me it doesn't get better than that. The money will always be there if I do my job. I tell the artists, "Don't ever chase the money. Chase your dreams and do your job."

I tell my staff the same thing. The money will be there, but the dream is the reward, walking out and seeing that artist playing in front of all these people, knowing you're just a little part of it. I can't take credit for [the success of] any band I work with; it's their name on the ticket.

I just want to make their lives easier. My reward is seeing the artists I'm involved with fulfilling their dreams night after night, and I think, "Wow, I'm a part of this."

Looking back, PACE was acquired by SFX Entertainment, which later became Clear Channel Entertainment, and subsequently Live Nation. During the CCE era, you decided to leave. But you were bound for two years by a noncompete clause in your contract. How difficult was that?

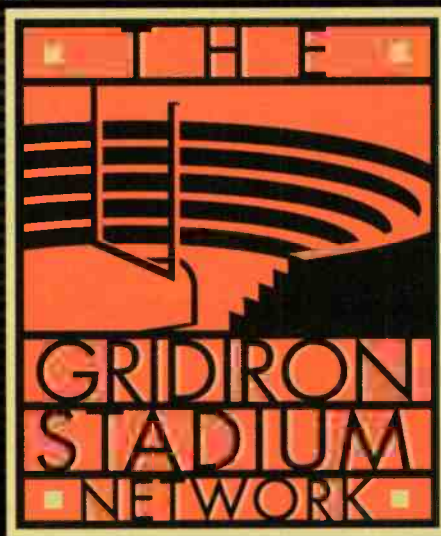
It wasn't hard at all. Getting [to the decision to leave CCE] was hard, because I felt betrayal from my friends, because they made it so hard on me to leave. But the deal I finally worked out, I was able to carve out [the ability to promote] George Strait, Kenny Chesney, Tim McGraw, Faith Hill and the Dixie Chicks. I did the first Soul 2 Soul tour [with Hill and McGraw]. I did the McGraw tour at the end of theirs together. I had to co-promote everything with Clear Channel. I did Strait; the Chicks worked that year. It was great.

The hardest part was after year two, day one, when I started calling [artists' booking agents] saying, "My noncompete is over," and after all these years in the business, I was [only] given the right to match the offer.

That's what I love about this business, you can pour your sweat into every act and—not the acts that I work with right now, but acts I worked with in the past **continued on >>p44**

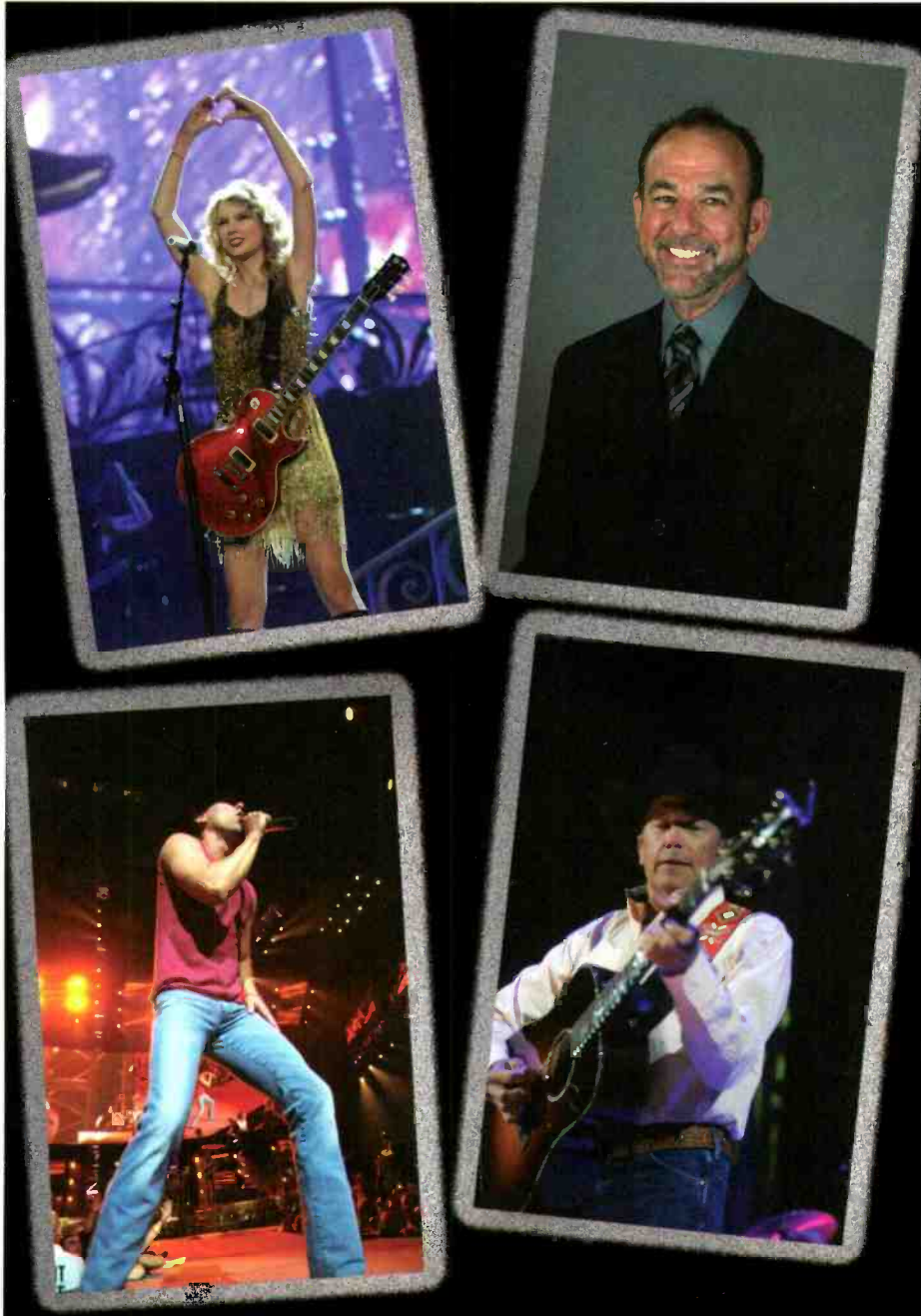
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For Messina, A New Day Dawns On Long Career

BY RAY WADDELL

NASHVILLE—When Louie Messina's non-compete contract with Clear Channel Entertainment (CCE) ends this summer, the promoter will have come full-circle. Since beginning as a rough-and-tumble independent promoter in New Orleans, Messina has scaled the heights of corporate concert promotion through Pace Concerts, SFX and then CCE.

Now, Messina is on the verge of becoming a free agent again. Under his existing deal, Messina's group CCE has look at any concert tour Messina works on, which recently has included Tim McGraw, Kenny Chesney and Dixie Chicks.

But as summer eases toward fall, the promoter instrumental in creating Music Fest will be on his own again. "After Aug. 31 at midnight, I can do anything I want," Messina says. "I am a free bird."

ROAD TO ACQUISITION
The first concert Messina promoted in the early '70s should have warned him that this would be a wild ride. "I had a sellout at 6,000 with Curtis Mayfield and B.B. King," Messina recalls. "Everybody showed up but the artists."

By 1975 he had started Pace Concerts as a division of Pace Entertainment, the multifaceted entertainment company founded by his mentor, Allen Becker.

Pace Concerts became the top promoter in Texas and spearheaded the amphitheater boom, beginning with what was then known as Starwood Amphitheater near Nashville. Becker's sons, Gary and Brian, also helped build the company. Today, Brian Becker is CEO of CCE.

"I'm still friends with two out of three of the Beckers," Messina says. "Allen and Gary are two of my very best friends." Despite his recent business clash with Brian, Messina says, "He'll always be like a brother to me."

In the late 1990s, consolidation hit the concert business when Robert F.X. Sillerman, fresh from selling his radio empire, began buying promoters under the SFX Entertainment banner. As part of the \$2.5 billion spree, Pace was snapped up in late 1998 in a \$130 million deal that included Pace Concerts, Pace Theatrical, Pace Motor-

cars and the company's 13 sheds. "Pace sold for about 11 times annual earnings," Messina recalls. "We were one of the highest-paid. I think everybody else was getting six- to nine-times earnings."

After the deal, Messina stayed on as a national promoter with his new parent company. With a stake of slightly under 10%, he was the largest shareholder outside of the Becker family.

When Sillerman revealed his true plan for \$4.5 billion, Messina was still on board with the plan. "I thought, 'Now, this is the way to grow our business: tie in media with live,'" Messina says. "But it turned out



Philly, Pa., hanging backstage at a Dixie Chicks show at First Union Center in Philadelphia are (from left) Messina Group principal Louie Messina, Clear Channel Entertainment's (CCE) Larry Magid, Comcast-Spectacor vice president Peter Laubko, Comcast-Spectacor senior VP Jim Page and CCE's Charlie Walker.

Concerts as a division of Pace Entertainment, the multifaceted entertainment company founded by his mentor, Allen Becker. Pace Concerts became the top promoter in Texas and spearheaded the amphitheater boom, beginning with what was then known as Starwood Amphitheater near Nashville. Becker's sons, Gary and Brian, also helped build the company. Today, Brian Becker is CEO of CCE.

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After Messina soured on the CCE model, he found a home in country music, doing extremely well representing CCE on tours by Strait, McGraw and Dixie Chicks. "But I would go into the office, and it would be the most depressing thing I'd ever seen in my life," he says. By early summer 2001, Messina wanted out. "My contract was open to interpretation. It was either a one-year or multi-year non-compete, and in my opinion, I could have been wrong. But I figured I could sit out a year, then get back into the business," he says, adding that exit meetings with Brian Becker and others went well—at first.

"Then they beat my head against the wall," he says. It appeared Messina and CCE were headed toward litigation. The dispute summer, and Messina was allowed to set up his new company *Ulliboard*, Aug. 27, 2001.

"We agreed to co-promote certain bands. I'd been working with. We set up his new company *Ulliboard*, Aug. 27, 2001. "We agreed to co-promote certain bands. I'd been working with. We set up his new company *Ulliboard*, Aug. 27, 2001.

A NEW LIFE
On the brink of a new professional life, Messina has no hard feelings toward CCE and does not rule out working with them in the future. He co-CEOs Dan Law and Dave Lucas but still sees flaws in the CCE model. "They built a machine so big you couldn't stop it," he says.

Headline news: Billboard's Ray Waddell reports on the launch of the Messina Group in August 2001.

from >>p42 that I worked with from the club level all the way up—I [only] had the right to match the offer.

Anybody at any time could get into this business with a checkbook. That was the hardest part when my noncompete was over with.

I had a great staff. Rome and Kate McMahon went with me. I always surrounded myself with people a lot smarter than me, which made me look good. But here I was, trying to compete, when before, when a band went to Texas, I would get the phone call and it was just, "Book it." I was so-and-so's promoter and I did Texas.

But you went into the deal with SFX willingly, didn't you?
Yeah, I did. I think I had to sign a contract [as part of the acquisition of PACE].

Did you go in with an open mind?
We worked hard. Allen Becker created PACE, he believed in me. We started PACE Concerts together, and [being acquired] was a great reward for Allen, for me, for all of us. When somebody pays you to dance, you got to dance. You know what you're giving up, and I knew what I was giving up.

Then when Clear Channel bought SFX, I thought it was going to be the greatest thing ever, to be honest. "Wow, you put together live music and radio. What a way to build a business."

But the approach that was taken was totally the wrong approach. It was, "OK, we're the giants, and we're going to control this business." I was like, "Whoa, that's not what I'm about. What happened to development?"

Then again, it was all about the check. All the managers would say, "It's not your money." I was competing with other promoters I used to always compete with, but now we were all in the same company, it was ridiculous.

Then I went out and created "Louie World," even when I was with SFX and Clear Channel. We did the George Strait Country Music Festival, and that's where I got the relationship with McGraw, with Kenny, with the Chicks. I just created my world. I realized, "There's no way I can stay here." I wanted to get back to the personal relationship business, where the artist, the artist manager and myself are all on the same page. Team Artist.

To play devil's advocate, there are people who might say that some regional promoters or independent promoters have a sense of entitlement that, after working with an act for a number of years, they should always get to work with them.

Entitlement is one thing. I think loyalty comes in. These are bands you know you started with, and if they're going to make the same amount of money [in the end], why do they need all this money upfront? It became "us against them." Maybe it was always us against them. That's why we created the amphitheaters.

I remember walking around with Alan Becker, it might have been at one of the Texas Jams, a show at the Cotton Bowl, and he says, "Louie, your business sucks." He was doing motorcycle races, flat shows, monster trucks and all that stuff, and he said, "If I get pissed off at a motorcycle, I can go kick it over and it won't talk back to me. Your business sucks. For us to survive, we have to own the popcorn and peanuts." And that was the beginning of the amphitheaters.

With the need for other sources of revenue, from parking to concessions and more, promoters including PACE got into the amphitheater development game. When you look back at how the whole amphitheater business has played out, how do you feel about that now? The amphitheaters serve a purpose. I play them now with Kenny Chesney. I have nothing against amphitheaters.

People might not know the role you played in the development of the contemporary amphitheater system. That was our mission at PACE. It was Allen's idea and we went forward. Honestly, it was Brian Becker [former PACE executive and one-time CEO of Clear Channel Entertainment], his son, that pushed it through. He made it a reality.

What makes the George Strait relationship last? Is it simply a matter of trust and friendship?
Yeah. And he's just a great guy. Him, [Strait manager] Erv [Woolsey], we just always got along. When we did the first George Strait Country Music Festival in San Antonio, when we opened **continued on >>p46**

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from >>p44 the Alamodome, I said, "OK, after the show we'll throw this big party. We'll do up his dressing room like the big huge star he is." And Erv goes, "Oh, Louie, he'll never get off the bus."

But we did this room, decorated it, disco balls, everything. Needless to say, he and his family came walking in and we partied like rock stars until the wee hours of the morning. We started a tradition by having these after-show parties. We just connected, that's all. We became buddies.

Trust? Absolutely. Friendship? Absolutely. When we did the stadium tours, it was special for George, as it was for me and everyone else. Those were magical nights. Look at the lineups we had: McGraw, Faith Hill, Kenny Chesney, Dixie Chicks, Alan Jackson, Brad Paisley, on and on. It was a who's who of country music that used to play those festivals.

It was on those festivals that you first saw Kenny Chesney. Clearly, you saw something that you felt could go to a bigger level.

"There were lines [of autograph seekers] for Kenny that lasted for hours. That's when I realized there was something going on here."

First of all, I met Kenny and he was just a great guy. [Chesney manager] Clint Higham wanted to get Kenny on the first George Strait Music Fest, but he wasn't on it. I promised him, "Next year we'll do it."

We put him on the second year, and Kenny just lit up the stage, and he was fun to hang out with. The next year, he moved up a couple of notches. And his merch numbers were pretty darn good for a baby act. We had Straitland, I had rides, Ferris wheels—I tried to make a county fair-meets-Fan Fair thing. And I had sponsors; it was like NASCAR. I had a Pemmican beef jerky deal, and the first year Kenny and Jo Dee Messina had to do these autograph sessions at the Pemmican booth. There were lines for Kenny that lasted for hours.

That's when I realized there was something going on there. Everybody wanted to meet Kenny. Then the next year when Kenny's slot came up, that stadium was full. And I always look at merch numbers to see who's doing what, and his merch numbers like doubled or tripled from the year before that.

Clint and Kenny came to me at one of the George Strait festivals; I think we were in Las Vegas. Clint goes, "What do we need to get where George Strait is?"

I gave them one bit of advice, and it's ad-

vice I give to everybody, but the first time was to Kenny Chesney. I said, "You need to go out there and sell tickets with your name on it. Not playing the county fairs and not having pig contests next to you and shit like that. You need to grind it out, and if you believe in you, I'll believe in you. We need to go play 1,500-seaters, 2,000, whatever it is, but your name needs to be on the ticket."

And we did some Kenny Chesney shows. He was playing little theaters and stuff. Then he did the McGraw tour and he lit up.

Kenny and I were at the top of Heinz Field in Pittsburgh [earlier this summer], and Kenny had sold 54,000 tickets. Kenny always goes to the top of the stadium, takes pictures. He brings a lot of crew up there; he calls me up and says, "Come on, Louie, let's go up there." And I looked out over that stadium and did a flashback of the early days. And I said, "Kenny, can you believe we're here?" He started telling the story, "Louie and Clint, we were talking about headlining, we were going to the amphitheaters, and I looked at them and said, 'Y'all are crazy. My ass will be playing to grass every night.'" Needless to say, that didn't happen. A few years later, we're in our fifth time playing Heinz Field, and the lowest attendance we ever had there was 47,000 tickets. Totally unbelievable.

Just like everybody that gets it, Kenny chipped away. He stayed focus. Even right now, Kenny still works his ass off.

Clint, Kenny and I, Dale Morris—I feel like we have a contract for life. We signed the contract with our hearts.

What was your reaction when Kenny said he wanted to take a year off from touring?

I totally supported it. Kenny hasn't stopped working since he was playing for tips, and he was getting tired, man. He needed some Kenny time. I was thrilled, Clint was thrilled. We all want to go out and make money, but my feelings are, all of us agreed, the money will always be there if you just do the right thing all the time. So Kenny took a year off. And he missed that audience and, not that he wasn't always, but he's so on top of his game right now.

There was a review, I think in Green Bay [Wis.], that said he has "Superman powers." And that's how he's walking around; he's got it going on. He's Kenny. Besides, his year off was not really a year off. He edited his concert film, he did a documentary, he recorded a record, he did all kinds of shit. But he only did 10 shows.

Kenny's a hillbilly rock star out of control, but the only way he's out of control is onstage. He just gives it. I'm so thrilled with him right now. Every show is a spectacular show.

Ultimately, how much of the success of all these tours do you take credit for? In the end I think I know how to gift-wrap things. I don't sell Taylor Swift tickets, Taylor does. George does. Kenny does. I just gift-wrap them nice.



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Messina Tales

Billboard invited executives from the touring industry to offer their memories of working with Louis Messina and the Messina Group as the company marks its 10th anniversary.

“Louis and I go back many, many years. He has always impressed me with his passion for this business, as well as his loyalty and dedication to the acts he promotes. What has impressed me most recently about Louis is the incredible job he has done creating a summer phenomenon with the Kenny Chesney stadium tours that fill countless stadiums with thousands of hardcore fans each year.”

—Peter Luukko, president, Comcast-Spectacor

“I first met Louie in the mid-'80s when I was the GM of the Spectrum in Philadelphia. I remember thinking that he didn't seem to fit the mold of the many promoters I had met previously, but then again I was not negotiating across the table from him either. As a matter of fact, I don't think I have ever negotiated a deal with Louie. He always cut in a local promoter for all the subsequent shows his company did at venues I have run. Some day Louie and I need to get down in the mud!”

—Ed Rubinstein, CEO, Arena Network

“Louie often slips in under the shade of a long-brim cap and I have to track him down backstage incognito. My favorite Louis Messina story happened at the Greensboro Coliseum in February 2003. Louis came to Greensboro for a sold-out Kenny Chesney concert that he worked on with Wilson Howard, then with Cellar Door. It was quite a fun night with two icons of the business reminiscing about their long friendship and the glory days of promoting shows in the Carolinas, including Greensboro.”

—Scott E. Johnson, deputy director, Greensboro Coliseum Complex, Greensboro, N.C.

“We've been privileged to be associated with Louis and the Messina Group for the past eight years, overseeing all the tour sponsors/partners for Kenny Chesney. We have taken bits and pieces of what we see and hear around Louis and try to work this into how we operate on a daily basis.

“There are still times when Louis walks by, or we are in conversations, that I get that overwhelming urge to just spew from my mouth all the ideas that are in my head just so Louis hears them and I can say, 'Wow, Louis listened to my thoughts and liked them.' You don't want to be just like Louis—you want to be as professional and thoughtful as he is to all that know him.”

—Brett Palmer, CEO, AbiJack Management

“Doing shows with Louie is always a pleasure, but one of the most interesting aspects of working with Louie is the setup of 'Louie World' and his bus, and getting to sit on the bus with him and hear the stories of the business.”

—Allen Johnson, executive director, Orlando Venues/Amway Center, Orlando, Fla.

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Messina Tales

“Louis called [the stadium flooring material] Terraplas the ‘necessary evil.’ He said, ‘In the old days we just put down a tarp or plywood and everything was fine. Now you come along with all of this fancy flooring and everyone wants to use it.’ Well, the ‘necessary evil’ has opened lots of stadiums to the concert market, especially in-season baseball stadiums. That has made Louis very happy indeed after all.”

—Mike Beane, CEO, Terraplas

“There are so many great stories about Louis, but one that’s special to me was just a few weeks ago at Red Rocks Amphitheatre [outside Denver] where Kenny Chesney played three sold-out shows. The last night, Joe Walsh made a surprise appearance and joined Kenny onstage with [opening act] Grace Potter & the Nocturnals. Louis and I were on the side of the stage watching when he raised his glass and we toasted the incredible show and experience.”

—Buffy Cooper, director of national promotions, BNA Records

“Louis and I were standing stage right during a Kenny Chesney concert—I think it was in June 2004 here at Save Mart Center—admiring the energy of the show and the audience. Kenny was singing ‘She Thinks My Tractor’s Sexy’ and I was commenting on the popularity of country songs about tractors. Without a second of hesitation, Louis responded, ‘But this one’s better than the rest. You know who wrote it?’ I said, ‘No, who?’ He said, ‘John Deere,’ with a big smile.”

—Steve Tadlock, regional GM, SMG/Save Mart Center, Fresno, Calif.

“I don’t remember the first time I met Louie because I was probably not even officially working yet, but shadowing Donald K. Donald as a kid backstage. Each time I speak with Louie, it’s like family living next door. We pick up where we left off, share a few laughs, cut a quick deal and plan dinner. We’re on a roll now: Taylor [Swift] is returning for her third and fourth show and Louis is bringing Kenny [Chesney] in August. Hey, Louie, you do remember you promised to come to see us in Toronto personally this summer, right?”

—Patti-Anne Tarlton, VP of live entertainment, Maple Leaf Sports & Entertainment, Toronto

“Having worked with Louie on the recent Kenny Chesney Goin’ Coastal tour here at FedExField in [Washington] D.C., we saw firsthand his mastery of the music business and passion for the artists he represents. Louie orchestrated a great meeting between Kenny Chesney and Dan Snyder, owner of the Washington Redskins.”

—Michelle Modzeleski, VP of special events, Washington Redskins

“Louie came to Chicago and asked his usual question: ‘What is a great restaurant that is a Chicago restaurant that locals love?’ I sent Louie to Tufano’s Vernon Park Tap, a family-owned Italian restaurant where the menu is still written on a chalkboard on the wall. Only Louie could sit with the owner, Joey DiBuono, and end up singing and get a ride home to his hotel in Joey’s Cadillac. They are still great friends today, and Louie has gone back to the Tap when he visits Chicago. Leave it to Louie to leave a memorable impression on the people of Chicago, which he always does.”

—Tim LeFevour, GM, SMG Soldier Field, Chicago

Quotes compiled by Debbie Galante Block, Melinda Newman and Mitchell Peters.



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'A Survivor, And An Innovator'

KENNY CHESNEY ON THE MAN WHO TOOK HIM FROM '6,000 SEATS TO 60,000'

Louie Messina is Kenny Chesney's promoter. Together with Chesney's management team at Dale Morris Entertainment Group, they have scaled heights for country music touring never before seen, including topping 1 million in attendance for eight consecutive tours.

That streak continues in 2011 with Chesney's Goin' Coastal tour, on which the artist is selling out National Football League stadiums (including a first-ever concert at Lambeau Field in Green Bay, Wis.) and such milestone venues as Colorado's Red Rocks Amphitheatre. Messina says Chesney's first night at Red Rocks was one of the best concerts he's ever seen, by any artist.

The night before that show, Chesney was more than happy to weigh in on his promoter.

I met Louie the first year we did the George Strait tour, I think it was '98. It was the first time I had been exposed to anything like that, a tour of that size.

Sometimes we'd have a little after-show get-together. We'd all hang out and talk, and I got to know Louie over a period of time that summer, and the next, when I did the tour with George, too.

Louie's a survivor. He's more than a survivor—he's an innovator. He's learned

something that we all could learn: that music is supposed to be fun. I've learned a lot from him, and guys like [my managers] Dale Morris and Clint Higham, but Louie especially, when it comes to touring.

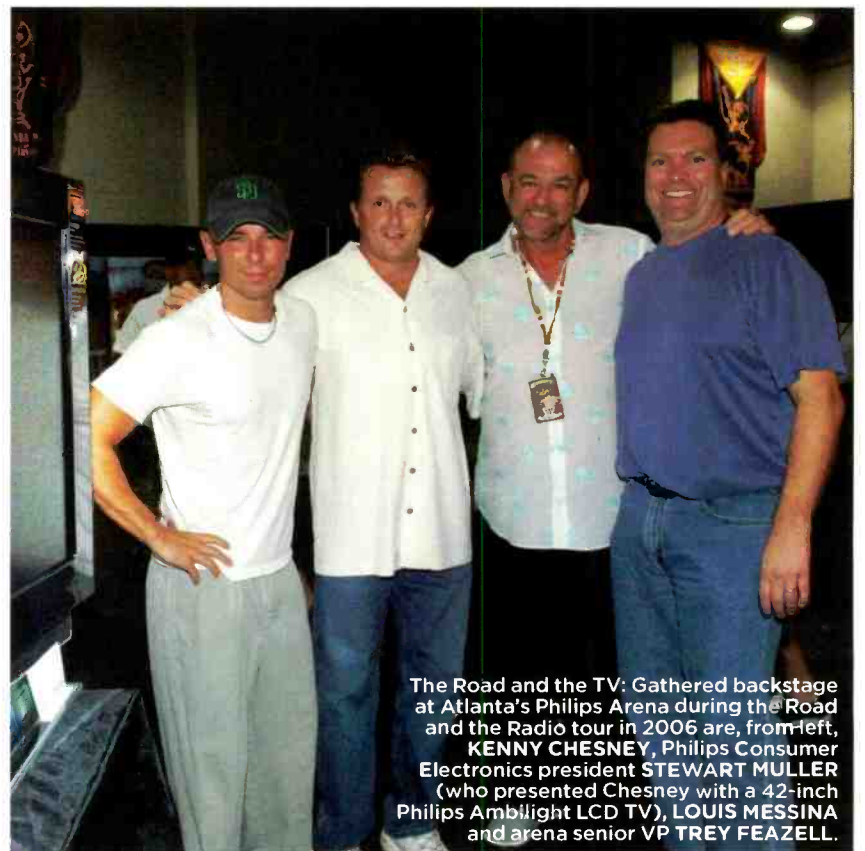
I don't know that I've ever sat down and asked Louie a direct question about something specific, but I've kept my eyes and ears open over all these years of doing business with him and learning how all this works.

He's told me about early Springsteen shows and his days in New Orleans, and it's a fascinating life. If anybody should write a book about the music business and the touring aspect of it, it's Louie, because he's got so many great stories.

That's the thing I've enjoyed the most about Louie Messina: It's all these stories that he has, and everything he's learned that is still relevant today.

And he's still having fun with it. I love seeing him on the side of the stage, and he still loves the energy of being able to pull off what we're doing together, and what we've done in the past. He still gets a rush from it.

He realizes just how special being able to do what we're doing together is, and what he's been able to do with George, and what he's doing **continued on >>p54**



The Road and the TV: Gathered backstage at Atlanta's Philips Arena during the Road and the Radio tour in 2006 are, from left, KENNY CHESNEY, Philips Consumer Electronics president STEWART MULLER (who presented Chesney with a 42-inch Philips Ambilight LCD TV), LOUIE MESSINA and arena senior VP TREY FEAZELL.

RICK DIAMOND/WIREIMAGE.COM

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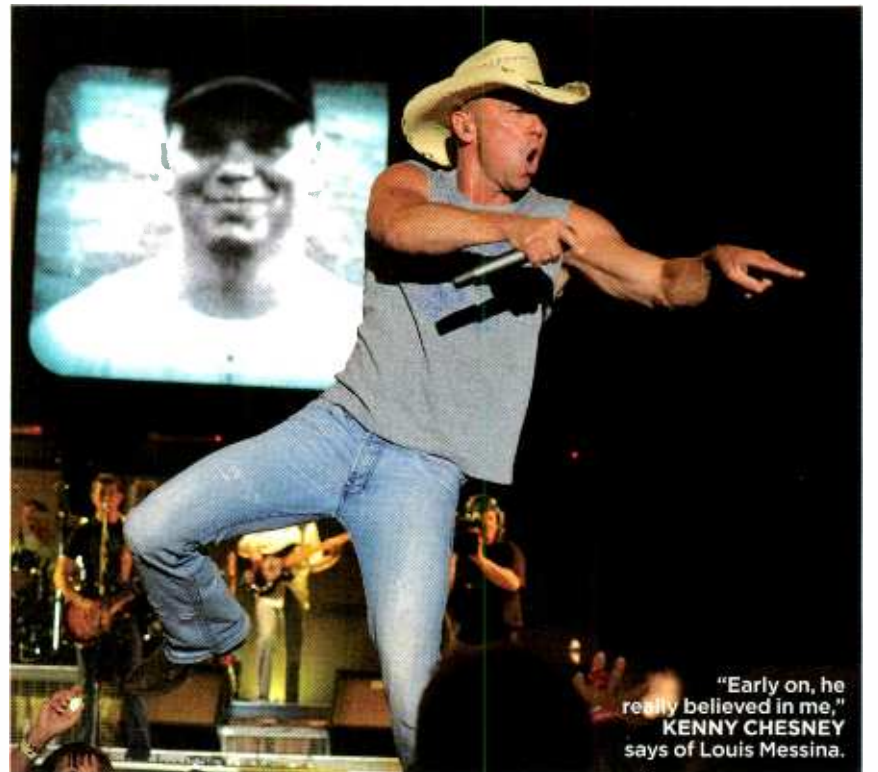
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Chief Operating Officer



"Early on, he really believed in me," KENNY CHESNEY says of Louie Messina.

from >>p52 right now with Taylor Swift. It's special. And I think he realizes that, because I'm sure there's been times in his life when he didn't have Kenny Chesney, George Strait and Taylor Swift all out on tour at once. I think he's enjoying it a lot, and I love to see it.

I might be doing what I'm doing right now, maybe, without Louie. But I wouldn't want to know, either. I wouldn't want to look into a crystal ball and say, "OK, let's take Louie Messina out of my equation and see where we'd be." Because early on he really believed in me, and he was one of the few guys that told me and Clint and Dale, "This is going to happen. I see it. I feel it."

He came to me and asked me if I wanted it to happen and I said, "Yeah, I really do want this." And he said, "We all have to work together and work very hard to make this happen.

All the ingredients are there. You just have to want it." He was very honest.

On tour, Louie's there a lot. He parks his bus right beside mine. He's part of the family—that's the way it is. To have him out there and be a part of our world, I don't know any different. That's just the way it's always been for me.

I've had Dale, Clint and Louie in my life [so long] it seems like forever. We've all taken the same steps on the steppingstones together; we've all hit the same slick spots together.

Louie, Dale and Clint have been in the lowest of times of my life so far and the highest of times. It's good to have a guy like Louie out there that really understands the pressures I go through, the insecurities that all of us in the music business have. We do—that's what makes us work so hard. And Louie understands that. It's good to have somebody like that around that's a constant, and Louie's been constant in my life since two or three years before I

started headlining.

When Louie first started working with us, I think it aggravated a few people. We still worked with three or four other promoters around the country, but Louie was our main promoter. I worked with some other promoters, because they were there, too, and they're still part of our lives.

But there was this one promoter I saw a couple years ago, and he said something about the fact that we don't work with him anymore. He said he took us from

zero seats to 6,000 seats. That might have been true in certain instances, but I told him right away, "Yeah, but Louie took me from 6,000 to 60,000." And I meant it. It's a different formula.

My funniest Louie Messina story—and thank God we've only had to do this one time—is about my first year headlining.

"On tour, Louie's there a lot. He parks his bus right next to mine. He's part of the family—and that's the way it is. To have him out there and part of our world, I don't know any different."

—Kenny Chesney

I was really nervous, and for the most part we did really well. In 2002, we sold over a million tickets that summer. That was the first year we did that. But there were still a few markets that weren't as enthusiastic about us coming to town as others.

I'll never forget the first time I headlined in Vegas. It was an 8,000-seat arena and we had maybe 1,700 tickets sold. I was all dejected and everything, and Louie comes to my bus and says, "Kenny, don't worry about it. It'll be over in a couple of hours."

And he handed me a pair of sunglasses and said, "Just put these sunglasses on before you go onstage."

That's what Louie did to get us past that market and move us on down the line. Still to this day, when we go on sale I'll say, "Louie, am I going need a pair of sunglasses in this market?"

We laugh about it. Thank God, I haven't had to put on a pair of sunglasses since 2002.

—As told to Ray Waddell



Happy 10th Anniversary Louis Messina & The Messina Group



SOLD-OUT

SUGARLAND
2011



SOLD-OUT

TAYLOR SWIFT
2009, 2011



SOLD-OUT

KENNY CHESNEY
2002, 2003, 2005



NICKELBACK

SOLD-OUT

NICKELBACK
2007



George Strait
Troubadour

SOLD-OUT

GEORGE STRAIT
2003, 2005, 2011

'A Blast To Hang Out With'

TAYLOR SWIFT ON WORKING WITH A GUY WHO 'JUST KNEW' SHE WOULD HEADLINE STADIUMS SOMEDAY

In just a few short years, Taylor Swift has become one of the biggest stars in country music, with songwriting chops and a command of the stage that belie her tender years.

Her albums quickly go platinum, and her tours, promoted by Louis Messina, sell out in minutes. The rocket career trajectory is showing no signs of slowing down. Swift moved up to the stadium level in 2011, selling out Ford Field in Detroit to the tune of **continued on >>p58**

Two hearts: "The confidence I have in Louie and his team is priceless," TAYLOR SWIFT says of LOUIS MESSINA.



LOUIS

HAPPY 10TH ANNIVERSARY –
LOOKING FORWARD TO MANY
MORE SUCCESSFUL SHOWS!

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For booking call Chris Connolly at 515-564-8017

from >>p56 \$3.4 million gross and 48,000 attendance (according to Billboard Boxscore), Heinz Field in Pittsburgh (\$4 million, 52,000 attendance) and two shows at Gillette Stadium in Foxborough, Mass. (which pulled in \$8 million and sold more than 110,000 tickets).

The first time I met Louie, I was 17 and the opening act on George Strait's tour. I was beyond excited to be out there, and would spend my time wandering the halls of the arena, trying to meet everyone involved with the tour.

One night, I met this jovial, friendly guy named Louie Messina, who I knew was the tour promoter.

What struck me as so strange and wonderful about him was that Louie seemed to have not a care in the world. He didn't come off like he had anything to stress about or anywhere to be, talking at his own relaxed pace and only speaking of his optimistic high hopes and genuine love for live shows.

Afterward, someone told me, "You know, that's the guy who took Kenny Chesney from opening act to a stadium headliner."

The way he carried himself in his conversation with me backstage at that show, he seemed just so happy and grateful to be there.

That's why everyone loves having Louie around. He's your friend who is always a blast to hang out with and talk about music.

The fact that he's one of the top promoters in the world never seems to come up.

Back when I was still opening up shows on tours like [Strait's], Kenny's and [Brad Paisley's], Louie somehow "just knew" that I was going to headline my own tour someday.

Louie would so confidently say, "In a few years, you're going to be selling out stadiums too."

When he took me on as a client, I was so happy to be with someone who honestly believed these crazy dreams that I hadn't even dared to dream yet.

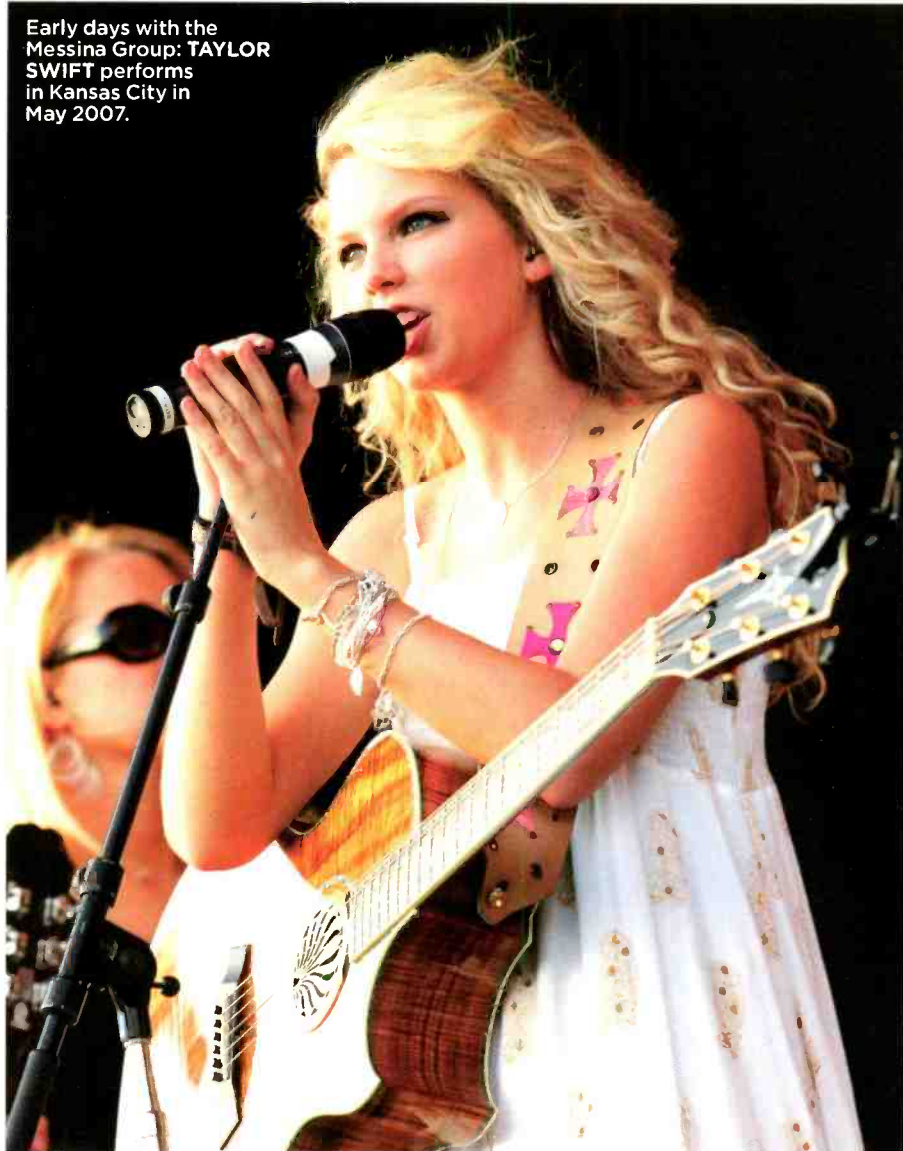
He never gave me any advice or pointers, just these crazy optimistic premonitions of where he "knew" I would be someday. It's still hard to believe he's been right about all of them.

The confidence I have in Louie and his team is priceless to me. There's really nothing like trusting the people you work with. We get on long conference calls before tours start, meticulously going over every single market and analyzing why we would play it at that exact time.

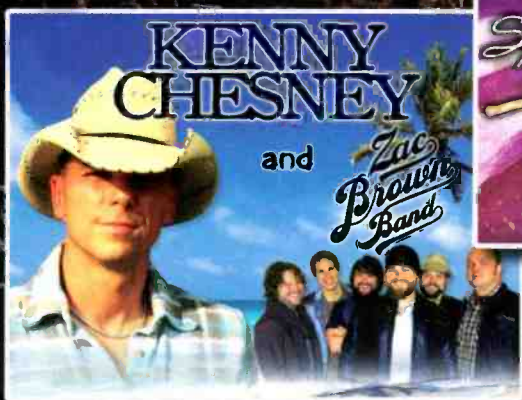
As a friend, Louie has become one of my favorite people to play new music for. He's such a music guy, such a fan of lyrics and melody. His responses are always the ones I love the most, so there have been many tour-bus listening sessions with just the closest members of my team and Louie.

—As told to Ray Waddell

Early days with the Messina Group: TAYLOR SWIFT performs in Kansas City in May 2007.



JASON SQUIRES/WIREIMAGE.COM



THE MESSINA GROUP

Here's to another
10 years

Congratulations
&
Thank You



COWBOYS STADIUM



Louie -

You and your staff have made touring even more fun.
Keep it up and I might stay out here a few more years.
Congratulations on all of your success!!
You deserve it all brother.

Your friend,

George Strait

'A Very Caring Person'

GEORGE STRAIT ON A PROMOTER WHO MAKES IT FUN TO TOUR

George Strait and Louis Messina have enjoyed a highly productive business relationship. The potential for their partnership first became clear with the opening of the Alamodome in 1993, followed by a series of George Strait Country Music Festival tours that revamped the country touring landscape.

In fact, Strait was Messina's *entré* into a focus on country music, and the two work together today on relatively brief annual runs that sell out arenas.

Strait, who rarely talks to the press, weighs in on his relationship with Messina.

I really don't remember the year that I met Louie, but it was many years ago; I think in Dallas. My first impression of Louie was,

"Wow, what a nice guy." I think he gave me some golf clubs or something.

Seriously though, Louie is a very caring person. He is a good friend and does not hesitate to say what he feels if he thinks it would enhance the whole experience for the fans, which is and should be his main concern.

At the same time, though, he creates an environment that is very relaxing and comfortable for the artist.

My whole attitude toward touring changed when I started working with Louie Messina. It can sometimes get to be a grind out there on the road.

He and his staff made it fun for me again. The attention to detail is second to none.

"The attention to detail is second to none," **GEORGE STRAIT** says of his tours promoted by the Messina Group.



They leave no stone left unturned, and believe me, it can get pretty hectic sometimes when in the middle of a tour with the many requests, no matter how trivial, coming in at the last minute.

He also has a knack for hiring great people who have also become friends of ours.

Dang, after saying all of this, I'm getting fired up for a tour again.

—As told to Ray Waddell

TIM MOSENFELDER/GETTY IMAGES

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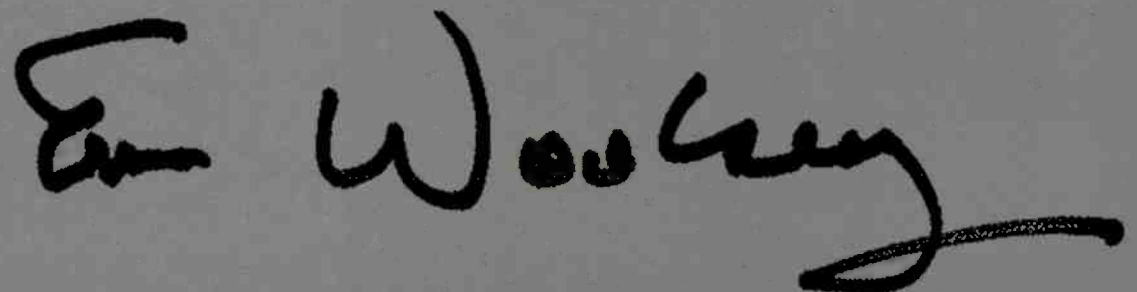
GLOBAL SPECTRUM
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Louis –

Those of us at the Erv Woolsey Company would like to add our congratulations to the long list of others you have successfully promoted over the years. You and your staff have done an outstanding job of taking country music to the masses and made it enjoyable for all of us along the way.

We congratulate you on your 10th Anniversary and look forward to our continued association over the next 10 years.

Erv Woolsey
and everyone at The Erv Woolsey Company

A handwritten signature in black ink that reads "Erv Woolsey". The signature is written in a cursive style with a long, sweeping underline.

'An Iconic Presence In Live Entertainment'

AEG LIVE CHIEF **RANDY PHILLIPS** ON ITS PARTNERSHIP WITH LOUIS MESSINA

Anschutz Entertainment Group launched its global live entertainment division, AEG Live, in 2002, with Randy Phillips as president/CEO, a post he still holds.

Today, the privately held global promotion giant produces some of the most financially viable tours in the world, with successes ranging from Bon Jovi to the Black Eyed Peas to Usher to Louis Messina's tours, through AEG's partnership with the Messina Group.

Phillips came in with a plan to partner with great people, not acquire companies, and it's a philosophy he's held to.

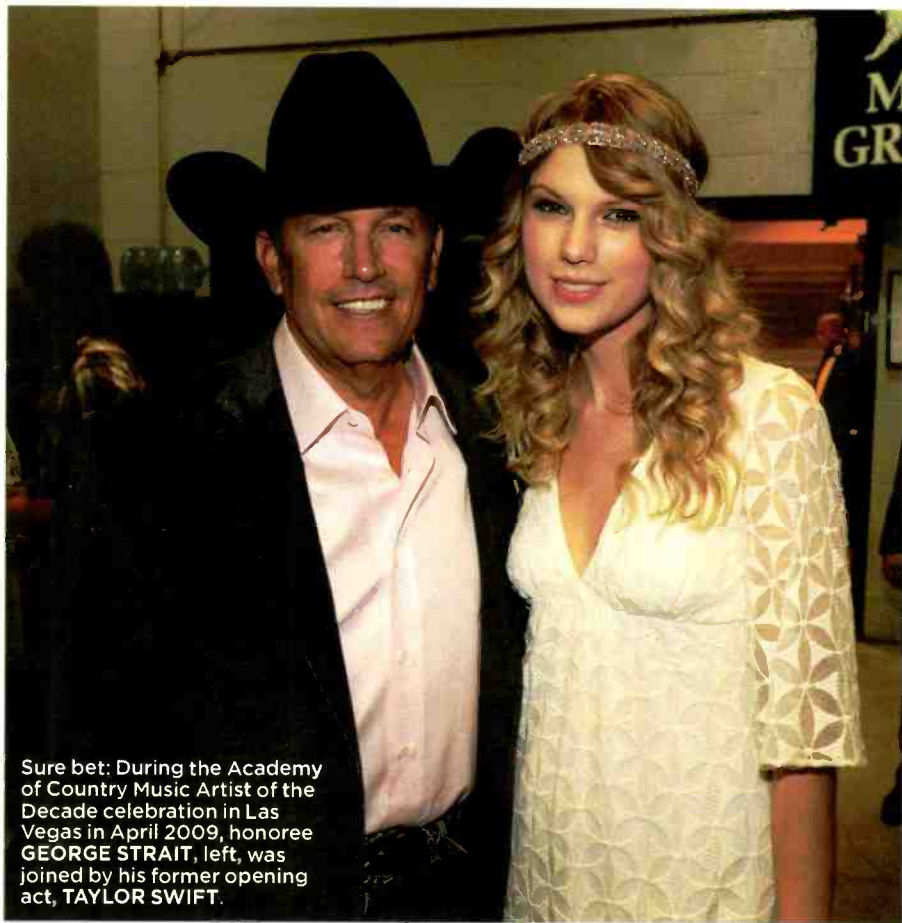
When we started AEG Live 10 years ago, the original plan was to invest in great entrepreneurial executives, support them with finance and infrastructure, and then get out

of their way.

Louie was the rare exception, because he was a walking, talking company unto himself. He was such an iconic presence in the live entertainment industry and had this incredible "book of business" with artists like George Strait, Kenny Chesney and Taylor Swift that we actually bought into his company.

Louie is a strong, independent spirit who shouldn't be corralled into an executive suite.

The Messina Group/AEG Live is a testament to the strength of a boutique touring company with exemplary transparent relationships with their artists. Louie is old school in the best of ways, in that he goes on the road and oversees all aspects of his clients' tours from routing, negotiating



Sure bet: During the Academy of Country Music Artist of the Decade celebration in Las Vegas in April 2009, honoree **GEORGE STRAIT**, left, was joined by his former opening act, **TAYLOR SWIFT**.

venue deals to scaling and marketing. He is totally hands-on.

When the Louie Express starts rolling (of course he has his own bus), watch out, because he protects the interests of his artists like a lioness would her cubs.

And that works just fine at AEG Live, since that is also inherent in our corporate culture. I consider the Messina Group one of the pillars that makes AEG Live the company it is today.

—As told to Ray Waddell

RICK DIAMOND/ACM2009/GETTY IMAGES

CONGRATS, Y'ALL!

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**The Messina Group &
Louis Messina**

**10 Incredible Years
of Live Entertainment!**



From Your Friends & Colleagues at STAPLES Center

'A Gut For Music'

ALLEN BECKER ON HIS PACE
CONCERTS PARTNER

Allen Becker gave Louis Messina the launching pad he needed to become one of the most highly regarded promoters in the business.

A former life insurance salesman, Becker formed Productions, Associations, Conventions & Exhibitions (PACE) in 1966, and the company transcended its origins in the '70s to become a leader in motor sports, touring theatrical productions and, under Messina's leadership, concerts.

Though his background was in insurance, Becker admits, "I didn't know anything about risk. There were some dark nights and blue days." As history shows, it all worked out.

Today, Becker is chairman of ACE, a Houston-based theatrical production company and theater owner. "I'm chairman, but I don't do anything," he says. One could say Becker has already done plenty. Here are his thoughts on Messina.

I met Louie in March of 1975 in New Or-

leans, where he was born and reared. We had received a contract from the State of Louisiana to open the Superdome. I met Louie by chance; he was selling radio time in New Orleans and I said, "I've got a problem. Glenn Miller is my music, maybe a little Tommy Dorsey." My music wasn't rock'n'roll; it wasn't rhythm and blues. I just needed some help putting these shows together. So I asked him if he'd like to help, and he said he'd love to.

So we made a deal for him to do the music [which led to Messina relocating to Houston to launch PACE's concert division].

The only thing Louie said to me, he said, "I can promise you one thing: We will lose our ass before we start making any money." And he was right about that, too. It worked out. It worked out for me personally, because I really like the guy, and I think he likes me. And it worked out for **continued on >>p66**

Fast pace: **OZZY OSBOURNE** was among the artists who benefitted from Allen Becker's hiring of Louis Messina as head of Pace Concerts. Messina played a role in launching Ozzfest in 1996.



MICK HUTSON/REDFERNS/GETTY IMAGES



**Congratulations from
your "PACE" partners
and lifelong friends.**

All our best wishes.

Allen, Brian and Gary Becker



*Thank You
Louis!*

“ The confidence I have in Louis
and his team is priceless to me.
There’s really nothing like trusting
the people you work with. ”

- Taylor Swift

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We're on time. We're professional. And we never blackout.

At Aggreko, we know it takes hard work to put on a great show night after night. Congratulations to the Messina Group for 10-years of making it happen. And as your rental power and utilities partner for countless tours—thanks for depending on us to play a part.



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Before the Messina Group: As president of Pace Concerts, **LOUIS MESSINA** was one of the premier pop and rock promoters in the nation.

CONGRATULATIONS
ON YOUR TENTH
ANNIVERSARY.

LOOKING FORWARD
TO ANOTHER TEN
GREAT YEARS!

—MIKE



From >>p64 me business-wise, because he made a ton of money and I made more than a ton.

Louie did all that with the concerts. The amphitheaters were pushed by my oldest son, Brian. He really wanted to build those amphitheaters, and Louie wasn't convinced it would work. But it did work, and we did quite well with them.

SFX [the corporate predecessor to Clear Channel Entertainment and Live Nation] bought the amphitheaters. They didn't buy motor sports and theatrical. That's too bad. That's what they should've bought, and left me with the music.

I didn't know you could be in the rock'n'roll promoting business and be honest, but Louie was. He made a deal with the artist and agent, and he performed on that deal.

—Allen Becker, former partner

Why he's so well-liked and successful is his honesty and his caring for his acts.

You can't imagine him doing those acts for as long as he's been doing them and not be doing a hell of a job for them. And he's always there. People don't appreciate that.

He also knows how to have a good time, there's no question about that.

I went on the road with him early on in our relationship. He was doing [Bruce]

Springsteen dates in 500- to 800-seat halls. I was having the best time, and I'd have a drink or two from time to time, and one night he said, "I want you to smoke this." I got to tell you, I slept for two days. I figured he didn't want me on any more of those trips. I haven't smoked one since.

He is just a good guy. We

really had a relationship. I'd scream and holler, because I didn't know much about the music business, or that kind of music. And he never, ever disappointed me, he never failed me, and he never failed the people that worked with him. In my life, he's one of the very special ones. And there aren't many.

I guess we were at the right place at the right time. My biggest talent is picking winners, and Louie was one of those winners.

—As told to Ray Waddell

Louis, your friends at 13 Management would

like to *Speak Now* in congratulating you

on 10 *Fearless* years at The Messina Group!



MANAGEMENT

Congratulations to the

Messina Group!

We are proud to work with you

and appreciate all you do.

Love,

Sugarland and Gellman
Management

Happy 10th Anniversary

TMG

It has been a pleasure to be part of
your touring family.
Congratulations on all your much
deserved success!

Your friends at
UPSTAGING

TMG'S TOP 25 BOXSCORES

RANKED BY GROSS.
COMPILED FROM
BOXSCORES NOV. 1, 2002,
THROUGH JULY 9, 2011.

	GROSS/ TICKET PRICES	ARTIST(S) Venue, Date	Attendance: Capacity	Promoter
1	\$8,026,350 \$85/\$65/\$39.75	TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA, JAMES WESLEY Gillette Stadium, Foxborough, Mass., June 25-26, 2011	110,800 two sellouts	The Messina Group/AEG Live
2	\$5,340,005 \$137.50/\$104.50/ \$71.50/\$38.50	GEORGE STRAIT, REBA, BLAKE SHELTON, LEE ANN WOMACK Cowboys Stadium, Arlington, Texas, June 6, 2009	60,188 sellout	The Messina Group/AEG Live, Live Nation, Cowboys Stadium
3	\$5,274,364 \$104.50/\$79.50/ \$49.50	KENNY CHESNEY, KEITH URBAN, SAMMY HAGAR, LEANN RIMES, GARY ALLAN Gillette Stadium, Foxborough, Mass., July 26, 2008	57,394 sellout	Kraft Entertainment, The Messina Group/AEG Live
4	\$5,186,761 \$125/\$99.50/ \$59.50/\$20	GEORGE STRAIT, REBA, LEE ANN WOMACK, RANDY ROGERS Alamodome, San Antonio, May 1, 2010	55,622 sellout	The Messina Group/AEG Live
5	\$5,084,803 \$225/\$125/ \$99.50/\$25	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER Lincoln Financial Field, Philadelphia, June 18, 2011	54,166 sellout	The Messina Group/AEG Live, Eagles Stadium Operator
6	\$5,041,001 \$99.50/\$74.50/ \$44.50	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY, MIRANDA LAMBERT, LADY ANTEBELLUM Gillette Stadium, Foxborough, Mass., Aug. 15, 2009	57,890 sellout	Kraft Entertainment, The Messina Group/AEG Live
7	\$4,948,817 \$250/\$125/\$99/ \$29	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER Lambeau Field, Green Bay, Wis., June 11, 2011	45,446 sellout	The Messina Group/AEG Live, PMI Entertainment Group
8	\$4,604,884 \$250/\$125/\$99/ \$29	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER Heinz Field, Pittsburgh, July 2, 2011	53,753 sellout	The Messina Group/AEG Live
9	\$4,604,084 \$249.50/\$149.50/ \$99.50/\$29.50	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER FedExField, Landover, Md., June 4, 2011	52,390 54,573	WFI Stadium, Live Nation, The Messina Group/AEG Live
10	\$4,519,632 \$103.50/\$83.50	KENNY CHESNEY, KEITH URBAN, SAMMY HAGAR, LEANN RIMES, GARY ALLAN Lincoln Financial Field, Philadelphia, July 19, 2008	49,169 50,017	Eagles Stadium Operators, The Messina Group/AEG Live
11	\$4,496,363 \$92.50/\$67.50/ \$47.50	KENNY CHESNEY, BROOKS & DUNN, SUGARLAND, SARA EVANS, PAT GREEN Gillette Stadium, Foxborough, Mass., July 28, 2007	56,926 sellout	New England Country Music Festival, The Messina Group/AEG Live
12	\$4,462,709 \$95/\$85/\$51	KENNY CHESNEY, BROOKS & DUNN, SUGARLAND, SARA EVANS, PAT GREEN Heinz Field, Pittsburgh, June 9, 2007	54,372 sellout	North Shore Entertainment Works, The Messina Group/AEG Live
13	\$4,407,377 \$200/\$125/ \$99.50/\$25	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY, MIRANDA LAMBERT, LADY ANTEBELLUM Lincoln Financial Field, Philadelphia, June 27, 2009	52,343 sellout	Eagles Stadium Operator, The Messina Group/AEG Live
14	\$4,399,810 \$254.50/\$129.50/ \$74/\$29.50	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER Raymond James Stadium, Tampa, March 19, 2011	50,548 sellout	Tampa Sports Authority, The Messina Group/AEG Live
15	\$4,287,356 \$125/\$85/\$65/ \$39.50	JIMMY BUFFETT, ALAN JACKSON & GEORGE STRAIT Texas Stadium, Irving, Texas, May 29, 2004	48,987 sellout	The Messina Group/AEG Live
16	\$4,231,365 \$125/\$99.50/ \$61.50/\$22	GEORGE STRAIT, SUGARLAND, BLAKE SHELTON, JULIANNE HOUGH Reliant Stadium, Houston, Aug. 8, 2009	48,054 sellout	The Messina Group/AEG Live
17	\$4,173,338 \$252/\$127/\$77/ \$27	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER Cowboys Stadium, Arlington, Texas, April 16, 2011	46,551 47,256	The Messina Group/AEG Live
18	\$4,136,945 \$85.50/\$72.50/ \$37.50	KENNY CHESNEY, GRETCHEN WILSON, BIG & RICH, DIERKS BENTLEY, CARRIE UNDERWOOD Gillette Stadium, Foxborough, Mass., July 16, 2006	55,124 sellout	New England Country Music Festival, The Messina Group/AEG Live
19	\$4,112,541 \$91.50/\$81.50/ \$51.50	KENNY CHESNEY, BROOKS & DUNN, SUGARLAND, SARA EVANS, PAT GREEN Ford Field, Detroit, Aug. 18, 2007	47,470 sellout	DLI Entertainment, The Messina Group/AEG Live
20	\$4,106,495 \$175/\$125/\$89/ \$29	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY, MIRANDA LAMBERT, LADY ANTEBELLUM Heinz Field, Pittsburgh, June 6, 2009	47,510 49,103	North Shore Entertainment Works, The Messina Group/AEG Live
21	\$4,088,667 \$102/\$94/\$74/ \$54	KENNY CHESNEY, KEITH URBAN, LEANN RIMES, GARY ALLAN, LUKE BRYAN Heinz Field, Pittsburgh, June 14, 2008	45,770 50,136	North Shore Entertainment Works, The Messina Group/AEG Live
22	\$4,063,663 \$102.50/\$92.50/ \$69.50/\$27.50	KENNY CHESNEY, KEITH URBAN, LEANN RIMES, GARY ALLAN, LUKE BRYAN Soldier Field, Chicago, June 21, 2008	46,463 48,585	The Messina Group/AEG Live
23	\$4,009,118 \$94.50/\$64.50/ \$44.50	TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA, DANNY GOKEY Heinz Field, Pittsburgh, June 18, 2011	52,009 sellout	The Messina Group/AEG Live
24	\$3,993,156 \$96.50/\$89.50/ \$79.50/\$54.50	KENNY CHESNEY, BROOKS & DUNN, SUGARLAND, SARA EVANS, PAT GREEN Lincoln Financial Field, Philadelphia, June 23, 2007	51,737 sellout	Eagles Stadium Operator, The Messina Group/AEG Live
25	\$3,931,995 \$101.50/\$91.50/ \$71.50	KENNY CHESNEY, KEITH URBAN, LEANN RIMES, GARY ALLAN, LUKE BRYAN Ford Field, Detroit, Aug. 2, 2008	46,871 48,194	DLI Entertainment, The Messina Group/AEG Live



Congratulations Louis Messina and the 'Dream Team'
for 10 successful years
as The Messina Group.

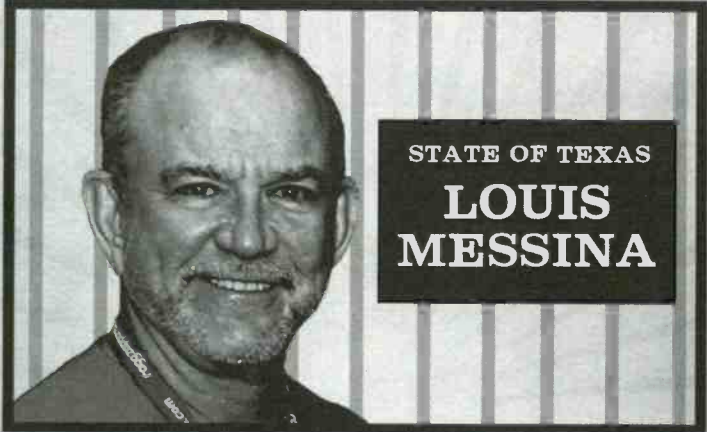
We look forward to setting more records in 2012 and beyond!



Best Wishes,
Brenda Tinnen - Sr. Vice President & General Manager
& Entire Sprint Center/AEG Kansas City team



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THE MESSINA GROUP
 for BRINGING KILLER CONCERTS
 TO THE FRANK ERWIN CENTER
 STILL AT LARGE!
 HAVE YOU SEEN THIS MAN?



STATE OF TEXAS
**LOUIS
 MESSINA**

PUNISHMENT:
 ANOTHER 10 YEARS OF SUCCESS!

CONGRATULATIONS from the
 FRANK ERWIN CENTER
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The Singer With The 'Aura About Her'

HOW LOUIE MESSINA BROKE TAYLOR SWIFT'S HEART, BUT MADE AMENDS

BY RAY WADDELL

When asked how he came to work with country superstar Taylor Swift, Louis Messina's quick reply is, "God blessed me," and he's only half kidding.

Swift was tapped as the opening act in 2007 for George Strait, a longtime client of the Messina Group, his promoter. Messina met her on the first night of that tour.

"There was this aura about her," Messina recalls. "She'd walk up to everybody and say, 'Hi, I'm Taylor,' and stick out her hand. You feel like best friends with her in half a second, and it's real."

Remarkably, the fledgling artist didn't get lost on Strait's massive 40-foot-by-40-foot stage set up in a 360-degree configuration.

"She comes out, she's got a head mic

on, her band's onstage. She walks up with an acoustic guitar, and she only had one song people were familiar with, 'Tim McGraw,'" Messina says. "By the second song, she had this audience in

the palm of her hand. Night two, night three, same thing. I'm just in love with this girl."

Messina was soon impressed with Swift's work ethic along with her performance chops.

"Taylor would be after the show signing for hours, then the next morning she was

at the radio station at 6 o'clock in the morning," he says.

"I'd come into the production office whenever, and there's Taylor working the phones. The girl, her work ethic was just over the top. And I said, 'I've got to be involved in this.'"

continued on >>p72

"Taylor would be after the show signing [autographs] for hours, then the next morning she was at the radio station at 6 o'clock. Her work ethic was just over the top."



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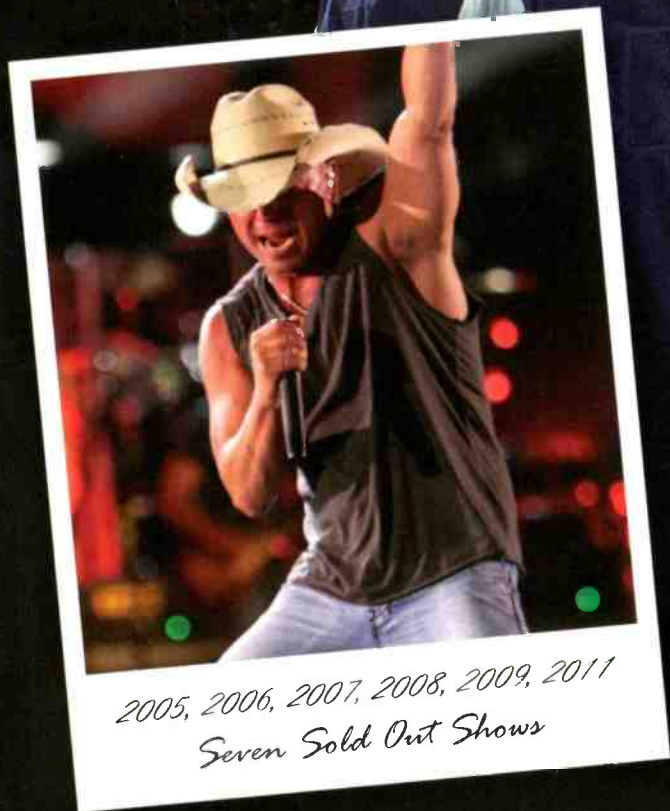
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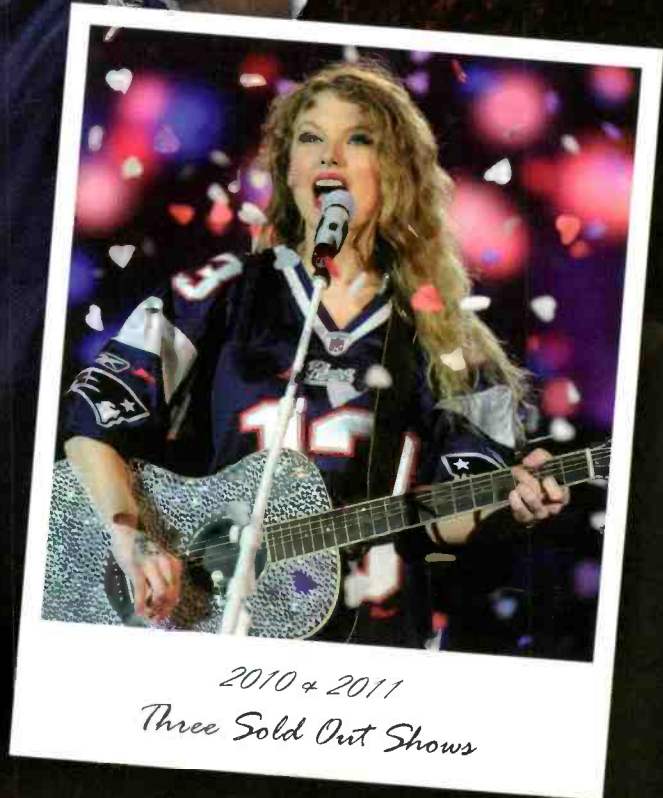


Celebration: Gathered at the Academy of Country Music Awards in 2009, from left, are 13 Management's ROBERT ALLEN, TAYLOR SWIFT, Big Machine Records president/CEO SCOTT BORCHETTA and LOUIS MESSINA. Swift took home album of the year honors that night.

RICK DIAMOND/GETTY IMAGES



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from >>p70

Messina advised another client, Kenny Chesney, to put Swift on his tour as a substitute for Pat Green on three Texas dates because Texas is a big ticket-selling market for Green in his own right.

"I'm thinking, 'I've got to put Taylor in front of Kenny,'" Messina says. "If somebody's going to be on the road with him, he wants to know them. Because out here, it's peaceful. We're out here doing our jobs. There's no stress out here."

Swift did two shows with Chesney in Houston. "Kenny's hearing the roar of the crowd," Messina says. "We get to Dallas, Pizza Hut Park, and he saw her merch numbers from the two Houston shows. He brings me on the bus and says, 'You've got to check this out.' And he has this picture of her, and before he could get it out, I said, 'The eyes.' And Kenny says, 'Look at those eyes. That's a star!' And the afternoon of the Pizza Hut Park show we made her a tour offer."

Messina says Swift was ecstatic about the prospect of going out with Chesney's mega tour the next year, but the offer hit a snag.

"We'd just signed this huge deal with Corona beer, and I get a phone call that said, 'We can't have Taylor Swift on the

tour. She's underage.' She was only 17 at the time," Messina says.

"I tried everything. I said, 'We'll have separate ads. We'll cover the signage when she's on. We'll do all this stuff,' but we couldn't do it. I had to call Rod Essig, her agent at the time, and deliver the news. I felt so bad. I thought that was the end of my relationship with Taylor Swift."

But such was not the case, as Messina reconnected with Swift at the latter's 18th birthday party in Nashville.

"Taylor walks up to me, gives me a hug, and says, 'Louie, no one ever broke my heart, but you broke my heart.' I was almost in tears, and she says, 'I know you tried everything you could do,'" Messina says.

Not long after that, Messina got a call for a business meeting with Swift's handlers, including her parents Andrea and Scott, and Big Machine label chief Scott Borchetta.

"We had a great meeting, and then Andrea says, 'Come on out to the house,'" Messina says. "Taylor was there. She played me the *Fearless* record, and I said, 'Oh, shit.'"

"She asked me, 'What do you think?'"

"What do I think? The sky's the limit.

There is no limit."

"And I was hired. That was it in a nutshell. Honestly, I was blessed." ■■■



Dynamic duo: KENNY CHESNEY and TAYLOR SWIFT duet on John Mellencamp's "Hurts So Good" in July 2009 at Commonwealth Stadium in Edmonton, Canada.

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'We're In The Personal Relationships Business'

COURTING NICKELBACK AND REMEMBERING ONE THAT GOT AWAY

BY RAY WADDELL

Before Nickelback entered a long-term touring deal with Live Nation Entertainment, the band enjoyed success on the road with the Messina Group presenting its tours.

"Nickelback was really cool," Louis Messina says, recalling how he became involved with the band. "I was on a conference call [with] all the buyers for the [Texas] region at AEG at the time. They wanted to do a little Christmas run. 'Does anybody want to do Nickelback?'"

"Nobody was really into it, and it turned out we didn't do it," Messina adds. "This was when I was still trying to buy acts, still be a local promoter; it wasn't very long I did that."

"I gathered around my little staff and said, 'We're no longer day-to-day promoters, we're in the personal relationships business. Nickelback.

Something is wrong with this picture. This band has sold 18 million records, they're superstars.

"Brad Russo worked with me at that time. We got with [then-Dallas regional promoter with AEG Live] Lane Arnold; called Brian Coleman, their manager; we flew out to Midland, Texas, and I gave them all the reasons they need to work with me."

"I courted them for a long time. Later, Nickelback was playing the Woodlands [Amphitheater, near Houston] for Clear Channel. It was a radio station thing, and [my wife] Christine was pregnant with Isabella, and Brian said, 'The band wants to meet you.'"

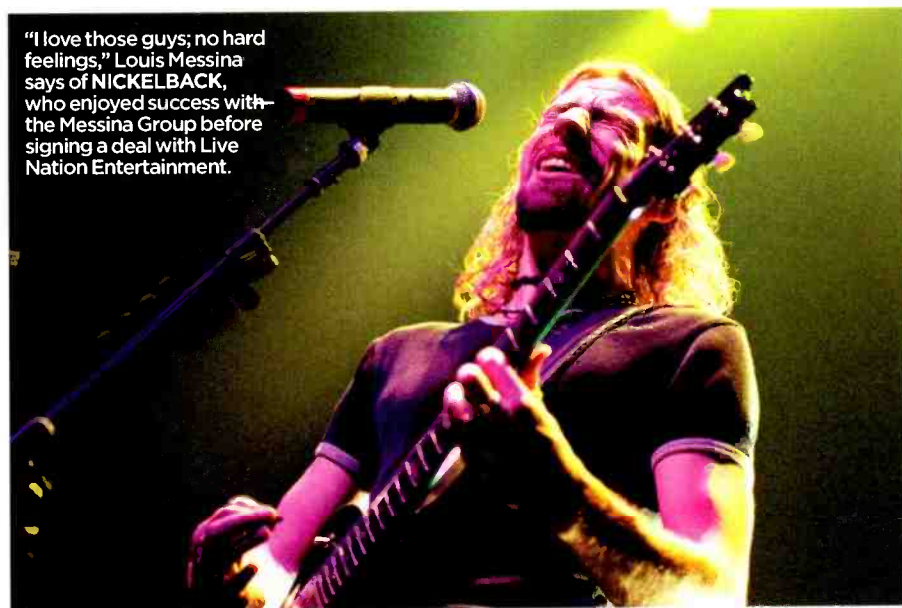
"We went to dinner—the whole band, Brian, myself, Christine major-league pregnant. We had this great dinner, and after everybody

toasted everybody, Chad [Kroeger] and the rest of them were huge George Strait fans, and they said, 'Anybody that's worked with George Strait as long as you have has got to be good.'

"So we had this love fest. I said, 'Guys, we've got to get married. This has to be a marriage that will last.' And Chad says, 'How about we just date for a while?' So we did."

"I went to the show at the Woodlands, which is always weird for me, because I was part of building that place [as a PACE amphitheater]. It's hard to go back."

"Bob Roux [now co-president of Houston-based Live Nation Concerts and a PACE alumni] is one of my best friends in the world, but for me to go to somebody else's show, I feel like it's an invasion of privacy."



"I love those guys; no hard feelings," Louis Messina says of NICKELBACK, who enjoyed success with the Messina Group before signing a deal with Live Nation Entertainment.

"But I went to the show, a week before we had Isabella. She now rocks because she rocked with Nickelback that night. Then we did the first leg of their tour, then the second, then the third, and it was huge."

"We sold out everywhere, it was a great relationship. And I love those guys, I hope one day we can get back together. No hard feelings, no regrets. We had a great time together and I'm happy for Brad Russo. He wound up working for the management company. They're giant stars."

"I just do my job. I'm not going to say, 'If they wouldn't have worked with me, they'd still be this.' Nickelback had the biggest record of their career; maybe the stars lined up. Do I take a little credit? Yeah, a little, but only in my own head."

PETER PARKER/REDFERNS/GETTY IMAGES

To: Louis Messina
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Michael Marion

Ozzy, George And Louie

FESTIVALS FUEL MESSINA'S
LOVE FOR BIG EVENTS

BY RAY WADDELL

On a résumé that's still growing, Louis Messina lists his role in the creation of two of the most successful touring festival properties in the history of the concert business: Ozzfest and the George Strait Country Music Festival stadium tour.

Let's just say he has a thing for big events.

"Even as a kid in New Orleans, I did the Bayou Boogie festival at City Park Stadium," he says. "The headline act was Black Oak Arkansas. Bob Seger was on there, Peter Frampton, before he came alive. I always liked the big event, making it bigger than life."

Messina has fond memories of working

with Ozzy Osbourne and his wife/manager, Sharon. "I was in the reality show before it was a reality show," he says.

The origins of Ozzfest date back to 1996, when Messina headed PACE Concerts and PACE talent buyer Hal Lazareth wanted to book Osbourne at the PACE amphitheater in San Bernardino, Calif. Typically, Messina's stories breed other stories, and such is the case with Lazareth.

"Hal used to be an agent at ICM; that's where I knew him from," Messina says. "He was one of the first agents that gave me a shot. My first conversation with Hal was he

wanted to sell me the Beach Boys. Keep in mind this was about 1976 or something. He said, 'You can have the Beach Boys. It'll cost you \$100,000.'

"Back then, ticket prices were \$5, \$7. I said, 'Are you fucking crazy? You're so crazy, I got to come meet you.'

"So I flew out there and met with Hal. We got along. So after his agency life was over, I adopted him and he came to work as a booker for me in Los Angeles."

So Lazareth wanted to book Osbourne at the San Bernardino amphitheater, but Messina says the rocker had recently sold out the L.A. Forum, so Messina was concerned the market might be soft.

"San Bernardino is a huge place. You could put 45,000 people in that amphitheater," Messina says. "I said, 'Tell you what: Let's create a festival. Let's just do an all-day thing. Ozzy will be the headliner.' We went back to Sharon; they loved the idea. Al DeZon was general manager at the [amphitheater] at the time. He came up with the name Ozzfest."

Messina says he and Sharon quickly "started thinking about all the crazy shit we could do," like putting a few thousand tickets on sale early at a discount and calling them "the graveyard seats. It was like a presale. The first 2,000 or 5,000 tickets were 'x,' then after that they were this, like a reversal of what goes on

today," he says. "We went to extremes, like we did promotions—like a backstage deal where Ozzy would come bless the food. That was the promotion, but either Sharon or I blessed the food. Ozzy wasn't going to bless anything. We wound up doing 35,000-40,000 people."

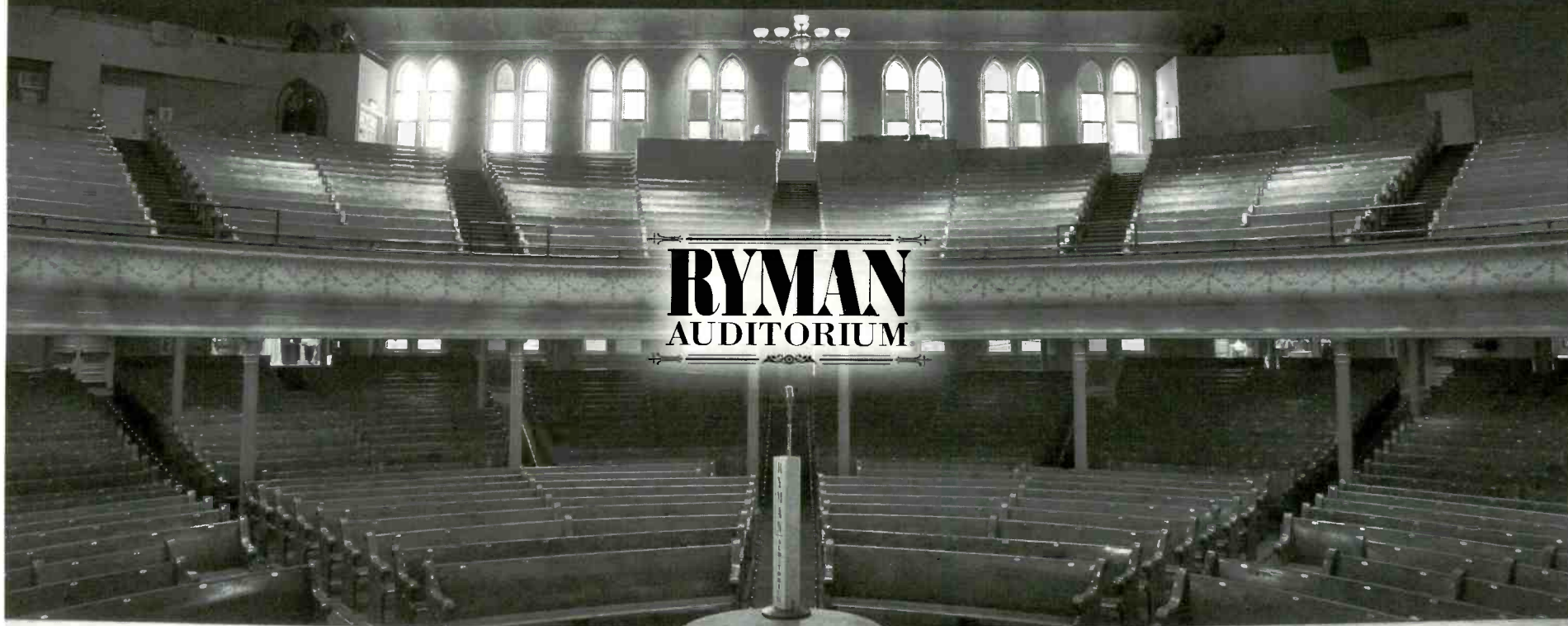
Hanging out with the Osbournes was "just hilarious," he says. "We did Ozzfest, and you know what it did, it lasted forever. It was a great experience, and to this day I love them. I haven't seen Sharon and Ozzy in ages, but there is a big place in my heart for both of them."

So if the concept worked for Ozzy, why not try it with Strait?

Messina thought a multi-artist package would work well in opening up the Alamodome in San Antonio.

"George had never done anything like that," he says. "We did it once, and he loved it. We did it again, and he loved it even more, and we toured it. It was the greatest thing in the world: The great memories we have, stories that have been embellished about 100 times. There are things we never did that we, today, believe we did it. We've told these stories over and over again, and we've bullshitted ourselves now. We sit around [with Strait manager Erv Woolsey] and George and the whole gang: 'Man, we did some crazy stuff,' and I know we didn't do half of it."

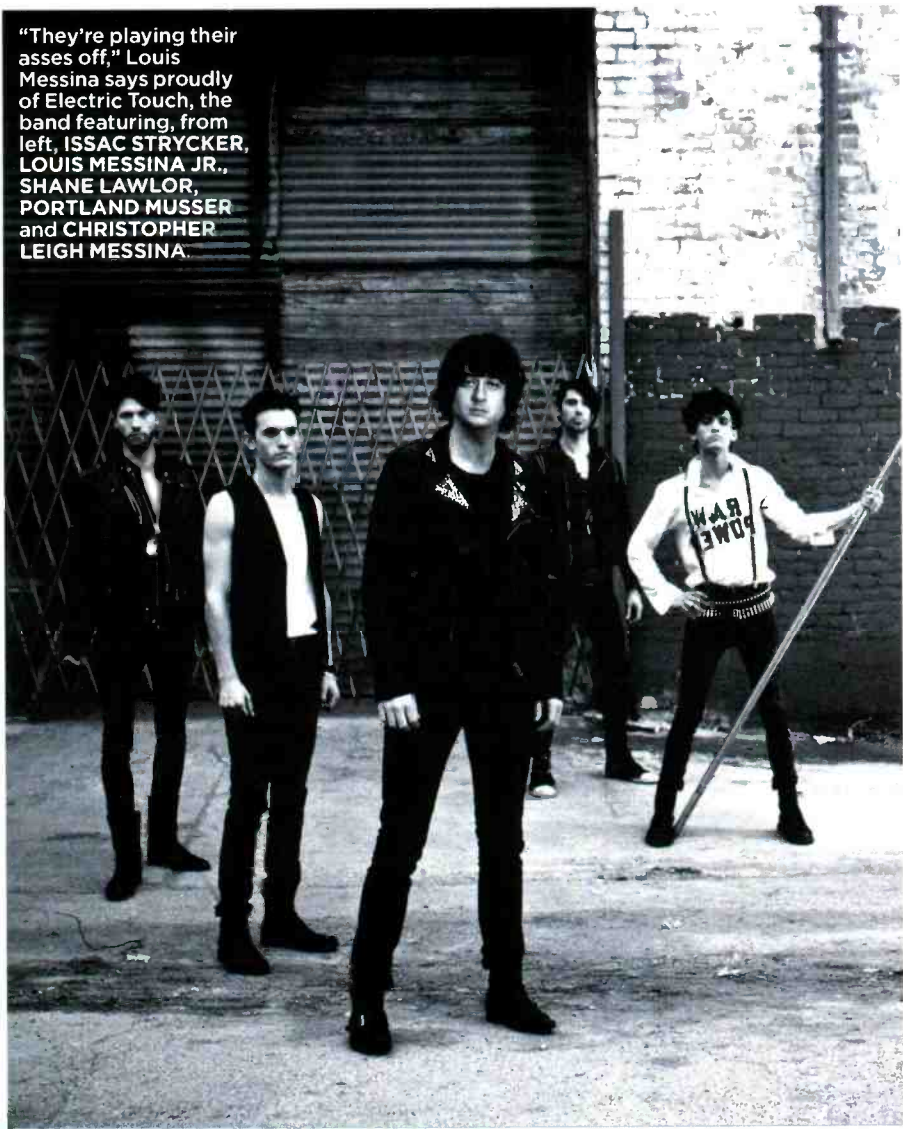
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"They're playing their asses off," Louis Messina says proudly of Electric Touch, the band featuring, from left, ISSAC STRYCKER, LOUIS MESSINA JR., SHANE LAWLOR, PORTLAND MUSSER and CHRISTOPHER LEIGH MESSINA.

MATTHEW COOPER



The Next Generation

MESSINA'S SONS HAVE AN ELECTRIC TOUCH

There's one more act that veteran promoter Louis Messina would like to launch to acclaim. The band's name is Electric Touch.

The Austin-based rock group features Shane Lawlor (vocals/guitar/piano), Louis Messina Jr. (drums), Christopher Leigh (guitar/vocals), Portland Musser (bass/vocals) and Isaac Strycker (keys/guitar/vocals). Messina Jr. and Leigh are Messina's twin sons.

"They're my sons, but that's not the reason I'm passionate about them," Messina says. "I'm passionate about them because they're great."

"They're my sons, but that's not the reason I'm passionate about them. It's because they're great."

—Louis Messina

One of Messina's remaining goals in this business is to play a role in breaking Electric Touch, now signed to Island Records, and he's serving as the band's de facto manager.

"They're playing their asses off, they rehearse every day, they're playing and playing, and they're going to make it," Messina says. "Have band, will travel. These guys are dedicated, and I'm dedicated to them. Because if they weren't good, I would not be supportive of them, nor would [AEG Live CEO] Randy Phillips or [Goldenvoice president] Paul Tallett, or all my friends who have helped me with them, the guys at C3 Presents.

"And I think the record company's excited about them," Messina adds. "They're doing 18-20 dates on the Warped tour, they're playing on Lollapalooza—all second stages. The other day I was going to send them out on a bus for the safety factor, but no, they want to be in a van pulling a trailer. They said, 'We don't deserve [yet] to be on a bus.'"

—Ray Waddell

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A Mac Attack

REMEMBERING HOW ONE
PACE DEAL WENT DOWN

When Louis Messina was involved in the creation of PACE Touring, one of the company's first big tours in 1997 was with Fleetwood Mac.

The years have softened the memory. But Messina recalls, with amusement now, how one promotion partner showed his cards too quickly in demonstrating his desire to get the tour.

"The deal was, John [Meglen] and I believed in Fleetwood Mac. We thought it would be a home run," he recalls. "Everybody else at PACE was opposed to us. PACE didn't want to do it, so I said, 'What if we get a partner and split it?' and they said, 'OK.'"

"Bruce Kapp was at Magic Productions at the time, and Bruce had put in an offer, so [manager] Howard Kaufman put Bruce and I together: 'You guys partner on this tour.'"

"We were having lunch at the Palm with Howard Kaufman and [agent] Howard Rose; even though he didn't represent Fleetwood Mac, he came to the [restaurant as well]. Both Howards are still

dear friends of mine. I don't do any business with them anymore, but they're still friends, and I respect the hell out of them.

"So John, Bruce and I are sitting at the table at the Palm, and we had all agreed we would not go above a certain price. So I was doing most of the talking, the three of us on one side of the table and Howard and Howard on the other.

"And we said, 'OK, this is the offer,' and Howard Kaufman said, 'No, no, I pass on that, this is what I want.'"

"And Bruce Kapp just jumped up and goes, 'I'm in!'"

"It wasn't 18 seconds; water wasn't even brought to the table, and Bruce jumps up: 'I'm in!' Bruce, rest his soul, I loved him to death, he was quite a character. [Kapp died in 2008.]"

"Anyway, it was a very successful tour. The stressful thing about it was there were like four managers—they didn't talk, so I was like the go-between of all of them. But it was a slam-dunk tour. John and I were a hell of a team. We did a lot of good things."

—Ray Waddell

Ticket Stubs

PICKING FAVORITE SHOWS, FROM AMONG THOUSANDS

BY RAY WADDELL

Asking Louis Messina to rank his concerts is a tough request, not only because he's witnessed—if not directly promoted—thousands of shows, but because, as he diplomatically says, “Every show has its own great memories.”

Messina notes that he “couldn't even guess” how many concerts he's seen. But he will list a few memorable ones, tellingly of the more recent variety, through his BlackBerry while backstage at yet another show.

“Opening New Cowboy Stadium was special. So was the first stadium show opening the Alamodome, because it was the first stadium George Strait ever played. Cowboy Stadium was off the hook when George said ‘Come on!’ [and Cowboys owner] Jerry [Richardson] opened the roof; the place went nuts.

“And then there was the last Alamodome show—it sold out so fast. George sang [the traditional Mexican folk song] ‘El Rey’ in Spanish. It was an eruption, 50,000 people singing along. I thought it was the second coming.

“Kenny Chesney at Neyland Stadium in Knoxville [Tenn.]; his first homecoming, 60,000-plus. Every Foxboro [Stadium show in Foxborough, Mass.] he's ever done. This year in Philly. Three shows at Red Rocks [near Denver] were magic.

“Taylor [Swift], all three shows at Foxboro Stadium. Last year, her first headlining show, when I was called by [parents] Andrea and Scott Swift and [manager] Robert Allen to sit up top of the mixing board, seeing Taylor rock the house, watching the entire audience move with every word.

“Then Taylor coming off stage and me asking, ‘How was it?’ She leaped into my arms and shouted, ‘I loved it!’

“This year at Foxboro, the rain came, and instead of her hiding under the roof of the stage, she walked out to the edge of the stage and embraced it. No one left the building. What a great night.

“There is no one favorite, because the next one with all three of these acts is going to be even more special.”



Ride 'em: **GEORGE STRAIT** opened the new Cowboys Stadium in Dallas in June 2009. Celebrating (inset, from left) are **BRIDGET BAUER**, **LOUIS MESSINA**, **KATE McMAHON** and **ANDREA PONCE** of the Messina Group.

STEVEN LEJIA/SOUTHCREAK GLOBAL/ZUMAPRESS.COM; INSET: COURTESY OF TMG

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taylorswift13 Taylor Swift ↻ by Prudential Center

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25 Jul



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24 Jul



heymynameistara Tara ↻ by Prudential Center

I can not express the emotions of the last 20 hours in a tweet. Thanks to @taylorswift13 and pit crew!! #bestdayever #tswiftatpru
20 Jul



taylorswift13 Taylor Swift ↻ by Prudential Center

Newark!!! What a crazy, off the hook, bouncy, loud, dancy crowd. I love you, Jersey crowds. Night 1 of 4!
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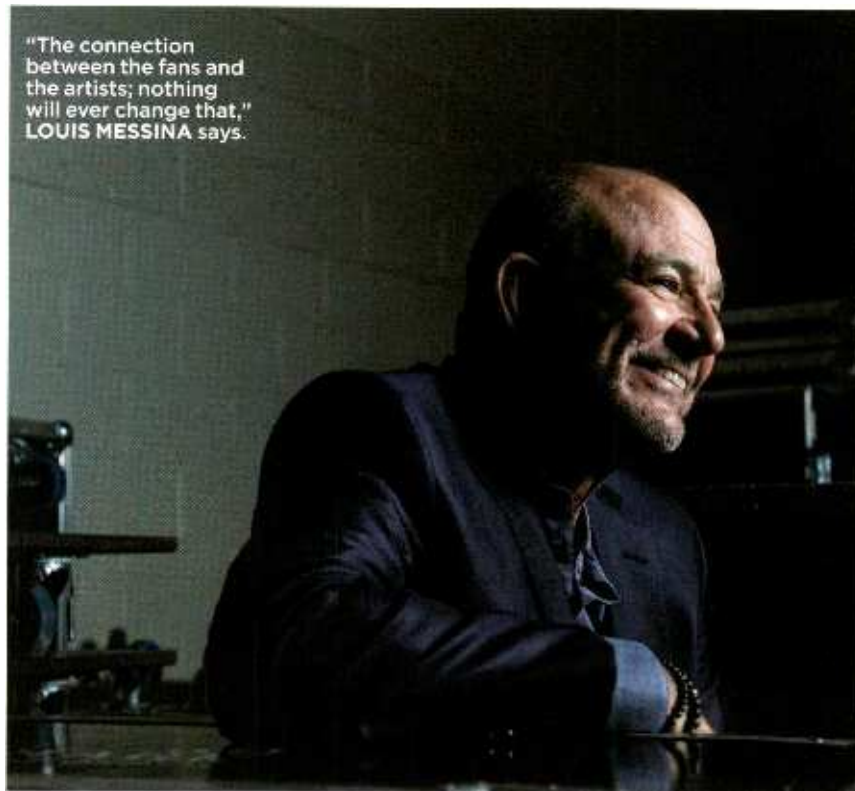
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"The connection
between the fans and
the artists; nothing
will ever change that,"
LOUIS MESSINA says.



A Six-Pack With Louie

A HALF-DOZEN QUICK Q&As
TO END THE DAY

BY RAY WADDELL

As Louis Messina concluded a series of interviews to mark the 10th anniversary of the Messina Group, he offered a few fast replies to quick questions.

In your nearly 40 years as a promoter, what hasn't changed?

The music. The artists. The connection between the fans and the artists. Nothing will ever change that, what live entertainment does to our society. Live concerts are like going to church. Sometimes, it's a spiritual experience. Seeing people singing every word to every song, being part of that experience. That hasn't changed. The artists are the artists and the fans are the fans and when the two are together, it's magic.

What was the first lesson you learned in this business?

Don't do drugs on an empty stomach. That's a joke. My first lesson, it's still true right now: When I first moved to Texas, everybody was worried about what everybody else was doing, and I'm going, "I don't care what my competition's doing, let them worry about what I'm doing." If I'm going to chase my competition, I'm going to lose. Basically, it's follow your dream and believe in yourself, and do your job well because that's what you love to do. This is all I ever wanted to do, from a kid on. Just follow your dream, and that could be said for anybody, whether you're a baseball player or you want to be a surgeon.

What's the biggest mistake a promoter can make?

Chasing a deal. Trying to get the action so that nobody else can get it. Making a bad buy, and being so horny to have the show that you just throw money at it without thinking it through. To me, that's the big-

gest problem of our whole industry, when you have to always back into a deal. Promoters have to be right in the beginning—you can't buy your way into a show.

Do you miss moving with acts from clubs up the chain?

Yeah, but I feel like that's what I still do. I'm not doing the club stuff, but what we did with Kenny [Chesney], what we did with Taylor [Swift] from an opening act—not from the club level by any means, but it's the same thing. I tell you how excited I am about Grace Potter, same as Needtobreathe. I'd jump all over it if I could work with them, or any band that excites me. I'm still in the artist development business. Billy Currington's out with Kenny Chesney. He's awesome. I want to work with Billy; he's knocking them dead every night. We put a lot of bands in front of a lot of people out there. Do I miss hanging out waiting for a band to go on at midnight? The answer is absolutely "no." I kind of miss the action, but then I don't miss the action. When I saw Needtobreathe, when I saw Grace Potter, it really got my juices flowing.

Is the night of the show still a thrill?

Yeah, it's the biggest thrill of my life. I'm just sitting in my hotel room right now; I can't wait for tonight, it's going to be a great show. Uncle Kracker, Grace Potter are playing with Kenny tonight, his third show at Red Rocks. This place has been rocking.

How long do you want to do what you're doing?

I always said, "I'll retire when George [Strait] retires," then, "I'll retire when Kenny retires." Now it's, "I'll retire when Taylor retires." I've got a lot of life left in me. I just hope none of them fires me. •••



Rising young executives who are driving our business forward with their artistic and business vision take the spotlight once again in this seventh annual edition of Billboard's Power Players special feature 30 Under 30.

Our readers, once again, helped create this list, submitting nominations online at Billboard.biz. Then a team of Billboard editors reviewed every eligible nomination and numerically ranked the nominees according to their achievements in the past 12 months and the nominees' leadership within the broader industry, as described in their nomination. The alphabetical 30 Under 30 list here represents the collective wisdom of Billboard's editors.

Billboard's 30 Under 30 has previously spotted talent on the rise. (In 2007, Facebook founder Mark Zuckerberg was an honoree.)

Of course, many outstanding young executives were nominated but didn't make our list. This year, for the first time, we cite those nominees in the report as well. Together with the honorees, they affirm the depth of young executive talent in the music business, which bodes well for the future of our industry.

—Thom Duffy

.biz For more on this year's 30 Under 30 honorees, see billboard.biz.

2011 Under Thirty



Aaron Bay-Schuck

VP of A&R,
Atlantic Records

At 29, Aaron Bay-Schuck has made a name for himself at Atlantic Records Group with his signing of Bruno Mars, whose debut album, *Doo-Wops & Hooligans*, has sold 1.2 million copies in the United States, according to Nielsen SoundScan. Another signing, the reconstituted Sublime With Rome, recently dropped its debut. He's also overseen hits for Flo Rida, Plies, B.o.B, Cee Lo Green, Tank, Travie McCoy and others, as well as served as a co-writer on Flo Rida's "Right Round," Plies' "Watch Dis," Toni Braxton's "Rewind" and LMFAO's "All Night Long" from *Sorry for Party Rocking*. As for the future, "it's a marathon, not a sprint," he says. "The success with Bruno Mars, while incredible, will be that much sweeter if we continue to have success over a long career."



Colin Beswick

Manager of creative content and
music licensing, Disney Mobile

Colin Beswick's age has served him well at Disney Mobile. An invested concertgoer and indie music fan, he has a considerable curative edge. The 27-year-old started at Tapulous while still attending Southwestern Law School, and continued when Disney Mobile bought the company in July 2010. In the past year, his work securing cutting-edge music content for the company's Tap Tap Revenge app series has helped it become the most popular iPhone game series in App Store history, according to Guinness World Records. According to comScore, more than 30% of iPhone and iPad users—70 million-plus—have installed a Tapulous app. "There are plenty of people my age who can do this job . . . so I have to do it well," Beswick says. "I'm lucky I have good mentoring [and] fantastic minds to pull from."



Julia Betley

Creative services manager for film,
TV, advertising and new media,
Bug Music

In three years at Bug Music, Julia Betley, 27, has already blazed new trails. Praised by her peers as "relentless," "determined" and "the mayor of emerging execs," the creative services manager has landed key placements for her artists in film, TV and advertising, driving triple-digit sales growth, according to the company. But she's carved her deepest niche in gaming, with placements like Bruno Mars in Tap Tap Revenge. "Julia has a strong determination to integrate the songwriting and the game-development processes," Bug CEO John Rudolph says. Her deal with Valve, developer of the popular "Portal" series, moved toward that goal. After learning that Valve was looking for an original song for "Portal 2," she introduced the firm to critically acclaimed indie band the National. The chemistry with the game developer was instant, the band penned "Exile, Vilify," and the game went on to sell 2 million copies, according to Bug Music.



Abe Burns

Digital operations, Guy Oseary

No two days are alike for Abe Burns, 27, who runs digital operations for the digital ventures and management company of Guy Oseary. For starters, Burns works with the Oseary client roster that includes Madonna and baseball player Alex Rodriguez. In addition, he works with an Oseary investment called Tinchat, a multi-video live streaming startup that connects artists and fans. Used by acts like Lady Gaga, Justin Bieber, Bruno Mars and John Legend, Tinchat receives 500,000 users per day and has grown to more than 10 million unique visitors per month, according to Burns. "Given Guy's breadth of interests, from technology to music to entertainment, it provides me a lot of opportunity to create connections—both artist to artist and artist to fan," he says.

30 Under Thirty



Ryan Chisholm

Talent manager, Bill Silva Entertainment

Ryan Chisholm, 25, co-manages Christina Perri, whose song "Jar of Hearts" has sold 2.5 million singles, according to Nielsen SoundScan, after it was selected for Fox's "So You Think You Can Dance." Chisholm and his team orchestrated an Internet campaign that helped drive sales. Chisholm and Tom Gates co-manage both Perri and Good Old War; Chisholm also manages James Morrison in North America. To connect his contacts, Chisholm started a dinner meeting that has evolved into the Los Angeles industry mixer Meeting of the Minds. "It's about bringing people together who are optimistic about our business," Chisholm says. "The vision is about creating an environment that helps connect people. I want to share information."



Kyle Frenette

Founder, Amble Down Records; Founder, Middle West Management

The rise of Bon Iver from a small-town Wisconsin bedroom project to a hit indie act is the stuff of music industry folklore, with sales of its debut now reaching 350,000, according to Nielsen SoundScan. Kyle Frenette, now 23, has managed Bon Iver since he was 19 years old. Even before Frenette entered the management world through his own Middle West Management, he had founded independent label Amble Down Records in early 2007 as a college freshman. In the midst of Bon Iver's rise, Frenette led Amble Down to release an average of four albums per year and picked up more management clients, including S. Carey. While he admits he struggles with change, Frenette says that he's thrived by "staying informed and ahead of the curve."



Nathan Gregory

Head of strategic marketing and new business, McGhee Entertainment

It would seem impossible that Kiss, which has granted more than 3,000 licenses, would have any stones left to turn over. But Nathan Gregory, 27, has paired the glam rockers with such blue chip companies as Mars, M&Ms, Mini Cooper and Facebook. The moves, including partnerships with Dr Pepper, 7-Eleven, State Lotteries and Guitar Center, resulted in "over \$5 million in media impressions built up around the [band's 2010] tour," Gregory says. Plus, the Facebook promotion added more than 300,000 fans to Kiss' Facebook page. "My focus is to make sure that [Kiss] continues to innovate and lead in the digital space" while expanding its core revenue streams, he says. Now Gregory is applying the Kiss model to other McGhee clients.



Matt Jones

Founder, CrowdSurge; Founder, SPC Live

Matt Jones, 25, describes his business as "collapsing the distribution chain and creating more value for the artist and the fan." CrowdSurge reports ticket sales of 250,000 in 2010, with turnover of £11 million (\$18 million). Projected revenue for 2011 is £25 million (\$40.8 million), says Jones, whose company has worked with Paul McCartney, Arcade Fire, My Chemical Romance, Red Hot Chili Peppers and Foo Fighters, among others. "We're giving artists the tools that they need to do what they want to do," says Jones, who also heads London-based concert promoter SPC Live. CrowdSurge—which operates in 50 languages and 15 currencies, and has offices in London, New York and Los Angeles—recently launched a Facebook ticketing application in Europe and the United States.



Brandon Kitchen

Associate director of membership for rhythm and soul, ASCAP

For Brandon Kitchen, one internship at Universal Music Group led to another under Atlantic executive VP of A&R/Elektra president Mike Caren. That unveiled Kitchen's knack for A&R and publishing. A Grammy Award-winning songwriting contributor to Madonna's hit "Revolver" (featuring Lil Wayne), Kitchen, 26, is now working at ASCAP with such rising talents as the Smeezingtons, Boi-1da and the Jackie Boyz. Eyeing his own future management/production company, Kitchen is also devoted to mentoring. "It's important to be an asset to young people coming up. I want to transcend this every-man-for-himself climate."



Cody Lauzier

Touring assistant, Concerts West/AEG Live

Fredrick "Cody" Lauzier, 23, is a touring assistant for Concerts West/AEG Live, but a more apt title would be right-hand man for Doug Clouse, senior VP of touring in the company's North American touring department. Lauzier came from the Goldenvoice division of AEG Live in 2009 and since then has been a key contributor to AEG-produced tours by Bon Jovi, the Black Eyed Peas, Usher and Paul McCartney. Lauzier weighs in on routing and venue scaling, and even fills in as promoter rep—where the buck stops on show nights. "Cody will make an impact on this industry in a big way," AEG Live CEO Randy Phillips predicts. Lauzier looks to Yoda for inspiration, citing this quote to live by: "Do, or do not. There is no 'try.'"



Robbie Mackey

Director of interactive marketing, the Orchard

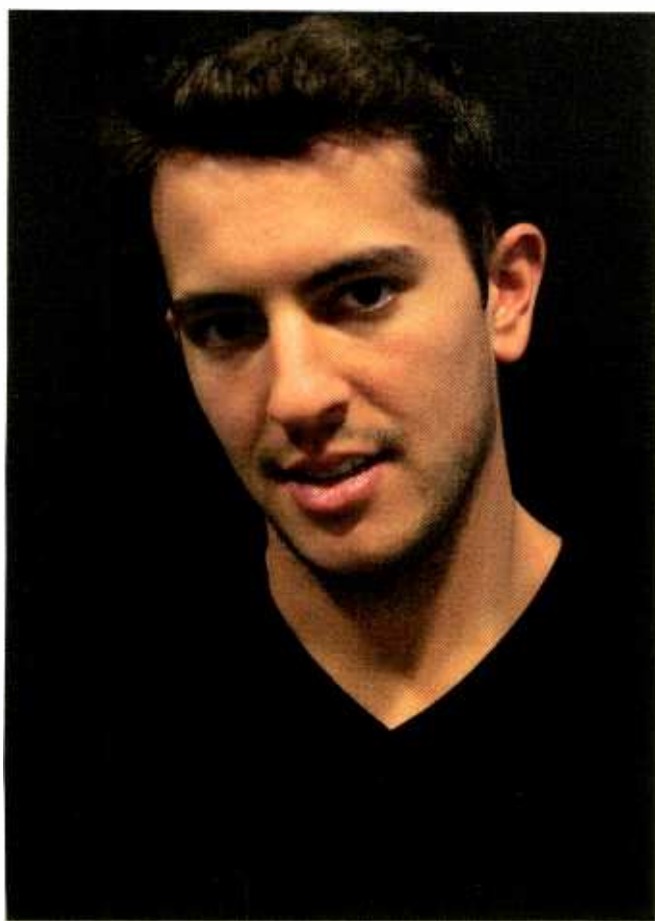
At the Orchard, Robbie Mackey, 28, has been key to the company's initiatives in social media, direct-to-fan sales and marketing, and social and search advertising. He and his team have worked releases by the Black Angels, the Raveonettes, the Dodos, Local Natives and Sharon Jones & the Dap-Kings, among others. In 2011, Mackey expanded the Orchard's marketing departments in Europe. Mackey, who joined the company as online marketing manager in 2008, represents the new breed of marketing executive, says Nick Gordon, Orchard VP of client services. "He gets the analytics part, the technology part, and he gets how bands communicate with their fans now. He's the new music industry."



Benjamin Maddahi

VP of A&R, Artist Publishing Group; director of A&R, Atlantic Records

Benjamin Maddahi, 27, is a triple-threat. His publishing placements include "Tonight (I'm Loving You)" by Enrique Iglesias featuring Ludacris and DJ Frank E, "Yeah 3x" by Chris Brown and tracks by the Black Eyed Peas, Kanye West and others. At Atlantic, he served as co-A&R for Flo Rida. And his own Madd Music Management is also now under the Atlantic umbrella. Maddahi credits mentor/business partner Mike Caren, executive VP of A&R at Atlantic and president of Elektra, with teaching him "to keep a keen ear and eye out for talent" and "setting the creative bar high."



Matt Ferrigno

Director of strategic marketing, Island Def Jam

Matt Ferrigno, 27, has used savvy promotional tactics and a good ear to rise from manager of strategic marketing to director of strategic marketing after five years at Island Def Jam. Ferrigno recently has focused on bringing California rapper Big Sean to a wider audience through a college tour presented by Boost Mobile, an online sponsorship with Ray-Ban and a TV spot for Adidas that featured the rapper's song "I Do It." "He's been on our roster for a while, probably two-and-a-half to three years, and I just loved his music and built a personal relationship with him," Ferrigno says of Big Sean, whose debut album, "Finally Famous," debuted at No. 3 on the Billboard 200 in July. In addition, Ferrigno also has linked Jennifer Lopez with the likes of Gucci, BMW, Swarovski, BlackBerry and Equinox, and is building branding deals for rising artists like Big K.R.I.T. and CyHi Da Prynce.



Glenn Miller

**Digital marketing executive,
Creative Artists Agency**

Glenn Miller, 29, has dramatically boosted the digital footprints of CAA artists including Katy Perry, John Legend, Nicki Minaj, Shania Twain and Justin Bieber. Miller helped Perry become the first singer to appear on Facebook's video channel, where she announced tour plans in January to more than 1.4 million fans. He also brokered a deal for Perry to launch the first Tweet 2 Screen campaign during her tour. CAA managing partner/head of music Rob Light says of Miller: "His understanding of the digital space, how to empower artists and how to communicate with fans is unparalleled."



Brandon Pankey

**Account manager, Sports and
Entertainment Financial Group**

Starting as an assistant to Sports and Entertainment Financial Group president Shawn Gee, Brandon Pankey has become in less than five years one of the firm's most valuable players. Pankey, 27, manages tours and finances for such artists as Lil Wayne, Keri Hilson, Jill Scott and Drake. He and his partners also have started Destined to Achieve Successful Heights. With programs in Philadelphia and Baltimore, it aims to develop an entertainment industry charter school. "Too many young people want to be rappers, actors or athletes, not realizing there are so many opportunities behind the scenes," Pankey says. "I push myself every day to grow and become someone remembered, in a positive way."



Caius Pawson

**A&R manager, XL Recordings;
Founder, Young Turks**

Caius Pawson, 25, started out promoting shows in London. But it's with U.K. alt rock band the xx that he really made his mark. Pawson manages the group, which is signed to his own Young Turks label. That label, in turn, operates within XL Recordings, for which Pawson does A&R. The group's self-titled debut album has sold 1 million copies worldwide, according to XL, and won the 2010 Barclaycard Mercury Prize. "The xx is a definite highlight, but you learn as much on the smaller records as you do on the larger ones," says Pawson, who scored another coup when he won the battle to sign Tyler, the Creator to London-based XL, a label he credits with giving that artist "the freedom to do what [he] wanted."



Jill Pedone

**Manager of creative,
BMG Chrysalis**

At BMG Chrysalis for five-plus years, Jill Pedone, 27, has worked with hit-makers from John Legend to Jean Baptiste to Duran Duran. But her passion is signing developing artists, writers and producers. Though she scours the Internet (and Indie Rock Cafe in particular) to seal the deal, she says, "I'm a live rock girl. I need to be able to see them and dance." Her recent signings include Warren Haynes, producer team Robopop, Delta Spirit and Aunt Martha, the lattermost playing three stages at Bonnaroo in June. She also excels at placing talent on TV, recently landing Spirit on "Grey's Anatomy." "I've been doing this for a long time," she says, "and I still get so excited when one of my bands gets a TV placement."



Cassie Petrey

Co-owner, Crowd Surf

Back during Backstreet Boys' original pop reign in the '90s, Cassie Petrey showed her super-fandom by starting a 10,000-subscriber fanzine and following the act to far-off locales like Norway. But as she prepared to launch her own music business career, she noticed a gap between her passion and what the industry would support. "There just wasn't a higher-level job that revolved around connecting artists with their fans," she says. So in 2007 at the age of 21, she co-founded Crowd Surf, an agency that uses social media to forge deeper artist-audience relationships through release-week campaigns, exclusive content and direct access. Now, Crowd Surf under Petrey, 25, manages social profiles with a combined footprint of more than 100 million fans, by its estimate, for such acts as Britney Spears, the Black Eyed Peas and Keri Hilson.



Harinder Rana

**Senior director of A&R, Lava
Records/Universal Republic**

For Harinder Rana, 28, talent is worth traveling for. After Jessie J's first U.S. showcase, Rana hopped a plane to London to sign her to Lava Records. The singer has since sold 1 million albums worldwide, Lava says, while single "Price Tag" has sold 1 million copies in the United States, according to Nielsen SoundScan, and hit No. 1 in 14 countries. Rana is currently developing CJ Holland, a 16-year-old singer/dancer whom he tracked back to Nashville. "[Harinder] has developed a reputation as one of the most respected young executives in the business," Lava president Jason Flom says. "We work together very closely; he's invaluable to me."



Horacio Rodriguez

**Director of product
development, Universal
Music Latin Entertainment**

Horacio Rodriguez, 29, manages the product development and digital marketing operation for Universal Music Latin Entertainment's four labels (Disa, Fonovisa, Machete, Universal Music Latino), including digital retail marketing strategies and relationships with services like Vevo and Spotify. Rodriguez develops campaigns that break the mold and revolve around specific projects and artists, including Don Omar, Jenni Rivera and Juanes. "We actively work on educating and converting Hispanic consumers into legal digital music consumers," Rodriguez says. "Also, we have to consider the generational gap between first-, second- and third-generation Hispanics, the language in which we should communicate with them and how to position our music within the general market."



Tom Russell

**Partner, Founders
Entertainment**

Tom Russell, 27, started out with New Orleans' Superfly Productions (the company behind Bonnaroo) in 2004 while still working toward his degree in marketing and management at Tulane University. He struck out on his own in New York in early 2011 with fellow young movers Jordan Wolowitz and Yoni Reisman. In six weeks, they planned the first Governor's Ball, a two-stage, daylong affair on New York's Governor's Island, which drew 17,500 people on June 18 for a glitch-free inaugural run. "I realized my love for event operations and logistics at Superfly," Russell says. The goal of Founders is to do "events that can have an impact on concert-goers and music lovers. We think big, plan big and hopefully, succeed big."

Aymen Anthony Saleh

**Executive VP/GM Atom Factory;
CEO, Emagen Entertainment Group**

While pursuing studies in mathematics and electrical engineering, Aymen Anthony Saleh, 25, discovered his true calling in the music world, and is now working alongside leading artist managers Troy Carter and Vincent Herbert at Atom Factory. As a manager, Saleh represents Nas, whom he booked on the Hip-Hop Is Dead tour in Europe in 2007. He executive-produced Nas' 2008 untitled album, which debuted at No. 1 on the Billboard 200. At Atom Factory since 2009, he has continued guiding Nas' career, along with those of Lady Gaga, Mary J. Blige and others. "Anthony has become one of the most respected executives in the music industry," Carter says. "His level of personal service with the clients is unmatched, and I'm glad to have him as part of our team."



30 Under Thirty



Randy Shefer

Director of videogames, film and TV music, Sony/ATV Music Publishing

At Sony/ATV, Randy Shefer, 28, has helped ramp up the firm's presence in videogame soundtracks. Sony/ATV co-president Jody Gerson says Shefer "has built strong relationships within the industry that have strengthened Sony/ATV's presence in the videogame and mobile application world. Through Shefer's efforts, Sony/ATV continues to control about 25%-30% of the soundtracks for most major, music-intensive games." Shefer's recent accomplishments include placing Thrice's cover of "Helter Skelter" from the Lennon & McCartney songbook in the marketing campaign for the videogame "Red Faction Armageddon" and landing a partnership with Siena Entertainment, creator of the StoryChimes application, which makes interactive children's stories for mobile platforms. Sony/ATV will serve as the exclusive music partner for StoryChimes.



Eric Sheinkop

Co-founder/president, Music Dealers

Eric Sheinkop, 29, started out in management, forming Bandit Productions when he was just 16 years old. But early on—in 1999, by his estimation—he concluded that "it wasn't about the record labels anymore [or the] traditional lanes artists used to hope for or aspire to. There were a lot more opportunities out there." Sheinkop wound up rapping on a McDonald's commercial in 2006, which inspired him to create Music Dealers, a licensing firm, two years later with his brother Jonathan and other partners. Now he's doing deals with the likes of Coke, MTV, CBS and the Facebook gaming company Kboom for a client list of product lines, TV and film studios, ad agencies and videogame manufacturers. Music Dealers reports that it raised \$3.1 million in financing in 2009-10. The company is engaged in nearly 2,000 worldwide licensing deals for single songs and full-blown campaigns, along with private parties. Music Dealers also works with more than 10,000 acts, using licensing to build careers for acts like Hey Champ, Family of the Year and Sweden's You Say France & I Whistle.



James 'J' Sider

Founder/CEO, RootMusic

RootMusic founder/CEO James "J" Sider, 26, has squashed a lot into a year. Since he launched the company's Facebook app, BandPage, in March 2010, it's gathered more than 200,000 artist users and nearly 30 million active fans every month, making it the social platform's No. 1 music app (not to mention No. 4 overall). Under Sider's watch, the app has raked in more than \$3.1 million for RootMusic, and the company itself has grown to three times its original size. "We're lucky because we have the technological tools that allow us to creatively solve problems," Sider says of the youth he and his co-workers at RootMusic share. "At the end of the day, [we aim] to have a good balance of hustle and patience."



Samantha Sichel

Senior manager of digital business development and marketing solutions, Live Nation Entertainment

For Live Nation Entertainment, Samantha Sichel's goals are straightforward: compelling offers, strategic partnerships and increased ticket sales. Sichel, 28, for example, built Live Nation Entertainment's largest hotel partnership to date, bringing Starwood reward-program members experiences like singing with Sting during sound check. Recently promoted, Sichel now vets any new revenue brought in by Ticketmaster.com, LiveNation.com, HouseofBlues.com or any of Live Nation Entertainment's social media initiatives. It's estimated that Sichel has secured more than 14% of Live Nation Entertainment's currently booked 2011 sales and marketing revenue, plus more than \$7 million and counting toward 2012 revenue.



Abou 'Bu' Thiam

VP of A&R, Def Jam

It started as a family affair. Abou "Bu" Thiam's first music business job was handling A&R for "Trouble," the 2004 disc from his brother Akon on Konvict Muzik/Konvict Entertainment. Since then Thiam, 29, has stayed busy. As co-CEO with Akon of Konvict Muzik, Thiam signed T-Pain in 2005. A year later, the brothers set up Interscope-affiliated Kon Live Distribution—home of Lady Gaga. At Def Jam, Thiam oversaw A&R for Rihanna's hit album *Loud* and *Watch the Throne*, the iconic pairing of Jay-Z and Kanye West. He has since inked a joint-venture distribution agreement between Island Def Jam and his Bu Vision, whose roster includes CyHi Da Prynce. "I look at my position as an opportunity to bring a young, current perspective to today's music game," Thiam says.



Sara Winter

Director of tour marketing, the Messina Group/AEG Live

Sara Winter, 27, has quickly climbed the ladder at the Messina Group/AEG Live since joining the company in 2006. After graduating from Texas A&M University with a degree in communications, Winter was hired that year as a marketing coordinator. Three years later she earned the position of marketing manager for part of Taylor Swift's *Fearless* 2010 tour. Winter is director of tour marketing for Swift's current *Speak Now* tour, where she works closely with the artist's record label, management and tour publicist to create awareness of concert dates. "I'm pinching myself all the time," Winter says. "When I started in 2006, I didn't dream that I'd be where I am now."



Byron Wright

Director of writer/publisher relations, BMI

Byron Wright, 28, is a driving force for BMI's urban team. He signed producers Bangladesh and Kane Beatz, both top BMI producers in 2010, as well as Lex Luger and Travis Porter. He also works with writer/producers Polow Da Don, Rick Ross and DJ Khaled, among others. A believer in social media—he found Beatz on Myspace—Wright goes for "music that moves me, whether it's the production or the lyrics or the melody." He launched BMI's Building the Beat events, now held in Atlanta, New York and Los Angeles. A beneficiary of youth programs, including an internship with Jermaine Dupri, Wright says, "I'm very big on mentoring. I understand the importance of it. Some of the people I was mentored by, I do deals with today."



Bridget Unger

Director of music resources, EMI Music Publishing

Bridget Unger, 28, has expanded EMI Music Publishing's reach into nontraditional media, from apparel to gaming companies. Unger also has licensing responsibilities for EMI/Capitol Records under the company's comprehensive rights management structure. She guided a recent blanket license agreement with American Greetings that made EMI the preferred content provider for the greeting card giant, one of EMI's most important merchandise clients. Unger's work with Paper Jamz led to EMI being represented on 17 of 54 songs used in the company's toy guitars. Other deals she engineered include placements with Hasbro's Let's Rock Elmo doll and Lyric Culture's first line of mass accessories. "Bridget is one of the few music licensing executives who's truly passionate about her writers," says Rick Martin, CEO of lyric apparel company Swag Like Us. "Bridget understands how to creatively think outside the box, preserve the integrity of her writers' work, and still has the time to create projects that are successful and profitable for all parties involved."

Profiles written by Ed Christman, Leila Cobo, Phil Gallo, Gary Graff, Jason Lipshutz, Devon Maloney, Jillian Mapes, Kerri Mason, Gail Mitchell, Melinda Newman, Catherine Applefeld Olson, Glenn Peoples, Mitchell Peters, Wayne Robins, Craig Rosen, Richard Smirke and Ray Waddell.

AND THE NOMINEES ARE . . .

CONGRATULATIONS TO ALL OF THE EXECUTIVES NOMINATED BY THEIR PEERS AND CO-WORKERS FOR THIS YEAR'S 30 UNDER 30 LIST

JAMIE ABZUG, director of publicity, RCA Music Group

JAMES ARMSTRONG, manager of music resources, EMI Music Publishing

NATE AUERBACH, co-head of digital, the Collective

ASHLEY AVILDSSEN, owner/president, Sumerian Records and Pantheon Agency

SHAWN BARRON, director of A&R, Atlantic Records

JOEL BASKIN, agent/talent manager, S.L. Feldman & Associates

ELIZABETH BAYLOG, VP of creative, BMG Chrysalis

MARAT BERENSTEIN, founder, Hit Me Music

JORDAN BLAUGRUND, director of digital marketing, RCA Music Group

SCOTT BRUCATO, designer, Gupta Media

FIONA BYERS, marketing manager, Virgin Records/EMI U.K.

JESSICA CARAGLIANO, owner, Terrorbird Media/Terrorbird Publishing

JOSEPH CAROZZA, associate publicity director, Epic Records

JJ CASSIERE, agent, the Agency Group

TYLER CHILDS, manager, Constant Artists

MATT D'ARDUINI, director of A&R, Robbins Entertainment

LANCE DASHOFF, founder/CEO, Loudie

MERCEDES DAVIS, music promoter/songwriter, Freshboy Productions

OPARE DENSUA, principal/owner, LucilleRichPR

DAN DOLEZAL, finance director for North America, EMI Music Publishing

DENISE DYCZOK, music product manager, Drew's Entertainment

WILLIAM DZOMBAK, assistant manager, Rostrum Records; tour manager for Wiz Khalifa

COURTNEY "COKO" EASON, founder/creator, Soundtrack Beat Battle

RHIAN EMANUEL, online publicist, EMI Music U.K.

JARED ENG, founder/editor in chief, Just Jared

JACOB FAIN, senior manager, Sony/ATV Music Publishing

JASON FISHER, director of new media, Epitaph and Anti-Records

BRANDON FRANKEL, music publishing executive, Creative Artists Agency

HANNAH GARRISON, co-president/designer, Wear Your Music

ALDO GONZALEZ, A&R manager, Universal Latino Music/Machete Music

MATTHEW GORDNER, GM, Rise Records

HEATHER GUIBERT, music supervisor, Neophonic

JUSTUS HAERDER, manager of group investments, BMG

HOWARD HAN, founder, Gigmaven

MICHAEL HANSON, search marketing executive, EMI Music

GEORGE KARALEXIS, owner/manager, Faux Entertainment

LUCAS KELLER, artist/producer/writer/manager, the Collective

ADAM KLUGER, president, Kluger Agency

BEN "LAMBO" LAMBERT, manager, Freddie Gibbs

JOSEPH LANGFORD, project manager, Grammy Foundation

LAURA LEEBOVE, eMusic production editor, eMusic

SHARI LEWIN, music marketing manager, Tribal Brands

ELIZABETH LUTZ, senior account executive of publicity, Shore Fire Media

SEBASTIAN MOURRA, online marketing manager, Universal Music Latin Entertainment

GINA NGUYEN, production manager, ESL Music

WILLIAM NICHOLS, visual A&R content coordinator, EMI Music

MARY BETH O'TOOLE, founder/CEO, Transfer Media Group

KEVIN RIVERS, founder/CEO, WaTunes

R.J. ROMEO, senior account representative/general counsel, Romeo Entertainment Group

ETAN ROSENBLOOM, membership/marketing associate and blog coordinator, ASCAP

RUWANGA SAMATH, founder/CEO, the Bird Call Productions

VERONICA SANJINES, director of marketing, Astralwerks

YVO SCHAAP, co-founder/chief technology officer, Fanity; owner/CEO, Directlyrics

ELLEN SCHOENTHALER, website content manager, Monkeyville on Vine

JON STEINGOLD, agent, Evolution Music Partners

ADONIS SUTHERLIN, associate director/A&R, Jive Label Group

DAMARIS TAYLOR, marketing manager, EMI Records

LORI MAE TEVAULT, WQHK Fort Wayne, Ind., morning show co-host, Federated Media

BOBBY TINSLEY, owner, More Than Hype Music

HEIDY VAQUERANO, attorney, LaPolt Law

ROGER WALKER, label services coordinator for Europe, EMI Music

EMILY WHITE, co-founder/manager, Whitesmith Entertainment

JESSE WILLOUGHBY, creative director, ASCAP

ALICIA YAFFE, CEO, Spellbound Group

ADAM ZENGEL, manager of music synchronization, Imagem Music Group

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Louis, Kate, Rome, Dugan, Ryan, Bridget, Andrea & Haley

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Odds of having 3 multi-platinum albums

1 / 1,650,000

Odds of having a child diagnosed with autism

1 / 110



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AUTISM SPEAKS
It's time to listen.



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WU LYF causes a stir

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ENTER THE VOID
Trivium goes high concept

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Ximena Sariñana crosses the border

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HIGHER CALLING
Eric Church soars to No. 1 with third album

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U.K.'s JLS nails fifth chart-topping single

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MUSIC

COUNTRY BY DEBORAH EVANS PRICE

Here I Am

As 'Country Girl (Shake It for Me)' closes in on 1 million sold, Luke Bryan looks set to blow

As he prepares for the Aug. 9 release of his new Capitol Nashville album *Tailgates & Tanlines*, Luke Bryan feels he's in the middle of "a perfect storm." And that suits him just fine.

"It looks like it'll hit a million [downloads] in the next month," Bryan says of his single, "Country Girl (Shake It for Me)," which has sold 904,000 digital units since it was made available on May 7, according to Nielsen SoundScan. "Being out with [Tim] McGraw this summer has been a high-profile tour to be on. It's just been a perfect storm of things and it seems like it's my time to start really making this interesting and I'm enjoying it. I'm not taking any of it for granted. There were a lot of years I wanted to be at this spot."

A native of Leesburg, Ga., Bryan arrived in 2007 with the top five country single "All My Friends Say," from his debut, *I'll Stay Me*, and quickly gained a reputation for his songwriting skills—he co-wrote the 2007 Billy Currington hit "Good Directions," which spent three weeks at No. 1 on the Hot Country Songs chart. Bryan's sophomore album, *Doin' My Thing*, followed in 2009 and spawned two chart-topping tracks on Hot Country Songs, "Rain Is a Good Thing" and "Someone Else Calling You Baby," as well as "Do I," which climbed as high as No. 5. In addition to his two albums, Bryan has released three digital "Spring

Break" EPs (every March for the past three years), and in 2010 he was named top new artist and top new solo vocalist at the Academy of Country Music Awards.

"Radio, retail and the fans have watched the momentum build from [337,000 albums sold] on the first release to nearly 600,000 on the second release, and there's a lot of anticipation building with where he goes with *Tailgates & Tanlines*," Capitol Records Nashville senior VP of marketing Cindy Mabe says. "Luke is on the verge of exploding and you can feel it at the shows. You can feel it with the radio singles and the award shows—from Teen Choice, CMT Music Awards, [to the] ACM Awards. And you can feel it with the album track sales and even the 'Spring Break' EP sales. There is a demand for this guy."

"Country Girl," which currently sits at No. 7 on Hot Country Songs, is Bryan's fastest-rising single, taking only five weeks to break the top 20 on the country chart. (It took Capitol Nashville's Lady Antebellum six weeks to get its hit "Need You Now" into the top 20.) Bryan scored his first major award show performance when he sang the tune on the CMT Awards in May.

"I moved to town to make fun music that makes people have a good time, and I just felt like this was what I came here to do," Bryan says. "It's cool



Country man: LUKE BRYAN

when you kick into a song live and the second you kick into it, you see the energy go across the crowd. I felt like 'Country Girl' was going to do that, and I'm certainly glad Capitol felt the same way."

Tailgates & Tanlines also offers deeper fare. "You Don't Know Jack" is a cautionary tale about the perils of drinking, while "Kiss Tomorrow Goodbye" examines the end of a relationship. Bryan describes the album's "Too Damn Young" as a male version of Deana Carter's 1996 coming-of-age hit "Strawberry Wine."

Bryan co-wrote eight of the album's 13 tracks and some of

his favorites are autobiographical tunes. "I like 'Harvest Time' because it puts me in Leesburg and that time of year that is really special down there," Bryan says. "I like 'Muckalee Creek' for the same reason. I feel like I could play those two songs and there's my bio. There's everything you need to know about me."

TV and touring will play a key role in continuing Bryan's momentum. His performance for ABC's "CMA Music Fest Special" will air Aug. 14, and on street date he will appear on "Today," "Regis & Kelly" and "Jimmy Kimmel Live!" He will also be GAC's Artist of the Month in August, and AOL will

follow him around New York during street week for a "Day in the Life" segment to run on its country site, theBoot.com.

"Luke has been lucky enough to score some big tours including Kenny Chesney, Jason Aldean and most recently Tim McGraw," Mabe says. "He'll go out as the headlining act on the 10th annual CMT tour in September, a tour that has a history of propelling midlevel acts into superstars such as Brad Paisley, Keith Urban, Jason Aldean, Sugarland and Miranda Lambert."

Bryan has also done his own "farm tour," performing in rural areas and awarding scholarships to local students.

"We've literally built a stage in the middle of a farm field to bring a big concert into smaller communities that large touring acts would never play," Mabe says. "Luke has been really smart about knowing who his fans are and the fact that if you want to keep a young active audience, you have to keep fresh new music out there all the time. We have released three 'Spring Break' EPs to date while we were working his last two albums and it has helped him grow his young base."

For Bryan, it's good to see the hard work pay off. "It's shaping up to look like we're going to get to do this a few more years," he says with a smile.

The guy who plays ukulele and viola and piano—and wears his heart on his forehead—**Patrick Wolf**—will soon be previewing his forthcoming *Lupercalia*. The first of three dates is at Los Angeles' **Masonic Hall** (Sept. 13)... He's been remixing for **Daft Punk**, **Katy Perry** and **Adam Lambert**, and now Grammy Award-nominated DJ/producer **Morgan Page** is hitting San Francisco's **Ruby Skye** in support of his own new single, "In the Air." Other stops? Calgary, Alberta's **Whiskey** (Oct. 15, Nov. 26) and **Rich's** in Houston. Expect vocalist **Angela McCluskey** (she appears on Page's forthcoming album) onstage in some markets (all booked by **Nikki Solgot** at **Ten in One Talent**)... Fresh off an invite-only event at New York's **SoHo House**, and a sit-in with **the Roots** on "Fallon" (Aug. 9), bluesman **Gary Clark Jr.** is back on the highway through Sept. 16 (more dates to come). Pittsburgh's **Hard Rock Cafe** hosts him Aug. 20... From Amsterdam's **Paradiso** to Seattle's **Sunset Tavern** (Oct. 14) with German and U.K. dates in between, **Sub Pop's Chad Van Gaalen** is out supporting his new *Diaper Island* (the label just Prink-repressed 2005 set *Infiniheart* as well)... **Hunx & His Punx**—the album is *Too Young to Be in Love*—are out through Sept. 17 (Brooklyn's **Knitting Factory**), joined on some dates by **Cute Lepers**, **the Pizazz** on others... Chamber-folk folks will be glad to know **the Wilderness of Manitoba** is still grabbing raves: "pretty... wistful... think **Joni Mitchell** and the first **Crosby, Stills & Nash** album," the *Toronto Star* says. It plays San Diego's **Belly Up Tavern** on Aug. 14 and rounds it out (with **Cloud Cult**) at Portland, Ore.'s **Mission Theater**... **Sufjan Stevens** performed last week as part of BRIC's Celebrate Brooklyn! Minus a three-song encore, he only played cuts from 2010's *The Age of Adz*. Some fans were miffed—but **St. Vincent** was there, tweeting away. **Jane's Addiction's LG**-sponsored free show at New York's **Terminal 5** was smooth sailing. The house lights were never turned down because **LG** was filming a 3-D concert doc. **Perry Farrell** bounced like he was 26. **Dave Navarro** reminded everyone there were rock gods to be prayed to, and then defied them with feverish grace.

RAP BY FELIPE DELERME

Sell Therapy

Ace Hood opens up, comes into his own on third effort

Blood, Sweat & Tears is a daunting title for a third release, but for Ace Hood it's the perfect phrase to describe his struggle—not as a young man growing up in South Florida's Broward County, but as the flagship artist of DJ Khaled's We the Best label.

"A lot of times we can glorify different things—you know, the finer life—but I'm just a man who's not afraid to say I've been through ups and downs, even when I was Ace Hood [the rap star]," says the rapper born Antoine McColister on the eve of his Aug. 9 release *Blood, Sweat & Tears*, his third album through We the Best/Def Jam.

It's true—for Ace Hood, his career has been a battle. As the first artist signed to then-radio DJ and burgeoning music mogul Khaled's We the Best imprint through Def Jam, Ace Hood has released two albums: *Gutta* in 2008 and *Ruthless* in 2009. The former was met with a tepid

reaction from fans, something many critics attribute to Hood striking out on a national level without an established local base. The latter project peaked at No. 5 on Billboard's Top R&B/Hip-Hop Albums chart, but failed to connect on a personal level.

"*Gutta* and *Ruthless* were just learning experiences," he says now. "I was still finding myself during those two albums. The big thing about this one is [that] it's truly my life. My personal issues, my financial ups and downs, things I went through with my mother in and out of the hospital... I really put it on the line."

Indeed, *Blood, Sweat & Tears* is a hard deviation from the formula of rags-to-riches celebratory anthems most often heard from the We the Best camp. The album's first single, "Hustle Hard," is a haunting, riotous call to enterprise. Produced by in-demand rap producer Lex Luger (Rick Ross' "B.M.F."), "Hustle

Hard" debuted on Hood's 2010 mixtape *The Statement* and rose as high as No. 60 on the Billboard Hot 100 this spring. The success of the song could also be measured in the remixes, including unsolicited unofficial versions from Swizz Beatz and Young Jeezy, as well as an official remix featuring Rick Ross and Lil Wayne.

"I didn't think 'Hustle Hard' was going to be the biggest record in the world," Hood says. "It was just a mixtape joint, but the streets and the people chose it."

"Body 2 Body," the third single from *Blood, Sweat & Tears*, has also connected. Produced by J.U.S.T.I.C.E League and featuring Chris Brown, the song is an '80s synthesizer-driven slow jam that is No. 56 on the Hot R&B/Hip-Hop Songs chart. As *Blood, Sweat & Tears* rolls out, Ace Hood looks to be finally breaking out from under the wing of mentor and Def Jam South president Khaled.

"The first two albums I



Out here grindin': ACE HOOD

brought him out and I stood beside him every day," Khaled says. "[But] I had to let him do what he needed to do to get respect. So instead of me opening the door for him, I had him kick the door down. And now other artists want to work with him [and] people that doubted him are fans now."

Hood, who's been promoting the release through a "Get Your Rent Paid for the Rest of the Year" radio pro-

motion tied to "Hustle Hard" on Radio One's "The Ricky Smiley Morning Show" and through touring, promises that the success he's finally able to enjoy won't change him as a person.

"Things that I value now are the things I've always valued," he says. "I'm a much smarter businessman, [but] I really value things like family, those around me. Those who helped me get to where I am today."

When Ellery Roberts and his bandmates posted a track called "Heavy Pop" to their website WULYF.org last year, they thought 10 friends—maybe 20, if they were lucky—would hear it.

"We didn't need to give [listeners] some pretentious write-up about who we were, because they already knew who we were," Roberts says. "So we just didn't."

But interest in "Heavy Pop" soon extended far beyond Roberts, his band—the haunting Manchester, England, quartet WU LYF—and their friends, a loose collection of creative compatriots in their late teens and early 20s dubbed the Lucifer Youth Foundation, or LYF. (The WU stands for World United.) The Lucifer Youth Foundation provides the band with press photos and videos, a Los Angeles rap collective Odd Future Wolf Gang Kill Them All, and the buzz that erupted around WU LYF was not unlike that generated by Odd Future. But where that act and its frontman, Tyler, the Creator, are oversharing—flooding the Internet and Twitter streams with music, videos, opinions and releases—WU LYF remained a mystery, leaving outsiders to beg for more.

"Heavy Pop," says WU LYF manager and Factory Records alum Warren Bramley, "was the only thing they had. They didn't have anything to say."

The steadfast anonymity only stoked the fire, and Stereogum, the Guardian



Nothin' to F with: WU LYF

ROCK BY DEVON MALONEY

Fired Up

With debut, Manchester's enigmatic WU LYF steps into the light

and NME all named WU LYF a band to watch, with the Guardian calling it "revolutionary."

Now, as the band gears up for the Sept. 6 physical release of its self-released debut album, *Go Tell Fire to the Mountain* (the project arrived digitally and in the United Kingdom on June 13 through the band's LYF imprint), rumors continue to swirl, many only adding to the myth. Though some are true—the group has yet to respond to an offer from director Michel

Gondry, who wanted to work with the quartet after seeing the video for "Spitting Blood" (directed by the band's friend, filmmaker Jamie Allan)—reports that it sold demos to clamoring A&R reps for £50 (\$81) a pop are the stuff of rock fables. (Several labels allegedly tried.) Perhaps the grossest distortion has been the claim that the band is giving the music press the proverbial finger to construct a persona. "I don't know why people always point out what we didn't do rather

than what we did," bassist Tom McClung says. "In not doing [interviews], we [got] to concentrate on [making music], and we made that one thing we did a lot better than the product of doing 15 interviews in our first six months."

In April, the band made a smattering of appearances at venues in Europe and the United States, selling out shows at two of Brooklyn's DIY venues, Glasslands and Shea Stadium, to berserk crowds. Though it shut out the press at these shows too, outlets like the *New York Observer* managed to review the band, noting the audience's ferocious appetite for new tracks.

Since then, LYF has morphed into the quartet's collective/fan club; members can, for £15 (\$24), receive merch and lifelong discounted entry fees to WU LYF shows. The band has also pulled a publicity 180, offering interviews to Spin, MTV and Pitchfork, among others.

Now that the curtain has been pulled back on the enigmatic quartet, whether the group can maintain the attention of its heretofore salivating audience remains to be seen: Despite the anticipation leading up to *Go Tell Fire to the Mountain's* release, only 3,000 copies have been sold, according to Nielsen SoundScan.

Unsurprisingly, Roberts and his bandmates aren't concerned with speculations: They just announced a 26-date fall tour with dates in the United States and Europe.

METAL BY EMILY ZEMLER

RELOADED

On new project, Trivium strips down, tightens up—then expands

It's not unusual for bands to give their music an overhaul when they get several albums into their career. But Orlando, Fla., metal band Trivium has gone even further for its fifth album, *In Waves*, due Aug. 9 on Roadrunner Records.

This spring, Trivium had its online presence stripped and its website replaced with a black page featuring nothing but a version of the band's logo. Working with Roadrunner, the group then slowly rolled out the *In Waves* campaign, which included introducing a new Trivium logo and releasing teaser song lyrics and an MP3 of the album's title track hidden in the html page code of a broken url.

"It's not just the soundtrack to a movie—it's the entire movie," Trivium guitarist/singer Matt Heafy says of the band's approach to the project. "We've never really had everything fully realized. We've had good artwork here and there and we've had the music here and there, but we've never had the entire package where everything matches everything."

As Roadrunner senior director of marketing Chris Brown sees it, *In Waves* "isn't Trivium rebranding themselves. It is Trivium presenting a powerful, complete album."

In Waves is the band's first album since 2008's *Shogun*, which debuted at No. 23 on the Billboard 200 and has sold 105,000 copies, according to Nielsen SoundScan. It also represents the culmination of three years of conceptual work and two years of writing, most of it done while the band was touring in support of *Shogun* and during a lengthy break at home in Florida. Trivium (which, in addition to Heafy, also includes guitarist/vocalist Corey Beaulieu, bassist Paolo Gregoletto and drummer Nick Augusto, who replaced Travis Smith in 2010) also spent nearly a year collaborating with five visual art-

ists to completely rebrand its image and envision a way for *In Waves* to be presented across various forms of media.

"We wanted to do everything [other] than what was expected of us—different than what is typically expected of metal," Heafy says. "We wanted to make our own version of what we think everything should look and sound like. There's always going to be people who just take the music at surface value. But the people that want to dig further will have so much more to go into with the lyrics and the titles and the visuals. They can see how every little piece relates."

For *In Waves*, the other pieces include a live DVD, a documentary about the making of the album and what Heafy hopes will be a series of music videos that tell an extended narrative—the first of which, for the title track, has already been released. According to Brown, thanks to the pre-sale campaign, the deluxe version of the album (which features a special-edition CD, an exclusive T-shirt, an album lithograph, two exclusive colored vinyl LPs, a poster and a turntable slip mat) is already sold out worldwide.

In addition to the project's high-art concept, *In Waves* finds the band evolving its sound as well, exploring more melody and catchier hooks, as heard on the lead single, "Built to Fall," which will be pushed to radio on Aug. 1.

"What's nice about this record is we just naturally wrote the songs to fit that format," Heafy says. "It wasn't intentional to have songs with all singing or with shorter time lengths, but that's exactly what came out. We didn't really think about what people were going to think about it. With this record we went back to the mind-set of, 'Let's make a record with what we want to hear and what we want to see.'"

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"We wanted to do everything [other] than what was expected of us."

MATT HEAFY,
TRIVIUM

Controlled chaos: TRIVIUM



6 QUESTIONS

with XIMENA SARIÑANA

by JUSTINO ÁGUILA

At 25, Ximena Sariñana (pronounced hee-may-nah, sah-reen-yah-nah) is already well-established in Mexico and Latin America. The daughter of film director Fernando Sariñana and screenwriter Carolina Rivera, and niece of Mexican actress Angélica Rivera and producer José Alberto Castro, Sariñana has been acting since she was 9 years old. She appeared in her first telenovela when she was 11 and has several film roles to her credit (many in movies directed by her father and written by her mother). After performing in the jazz-funk band Feliz No Cumpleaños (Unhappy Birthday), she launched her solo career in 2008 with the album *Mediocre*, a jazz-pop effort that earned her a Grammy Award nomination for best Latin rock/alternative album, as well as two nominations at the Latin Grammys, for best new artist and best song for the single "Normal."

On Aug. 2, Sariñana released her first English album, a self-titled pop effort lead by the breezy single "Different," through Warner Bros. Records. She may not be a household name in the United States yet, but that may soon change.

1 You were born in Guadalajara and you are completely bilingual. Where were you raised?

I grew up [until I was] 5 years old in L.A., so I learned English and Spanish at the same time—Spanish at home and English in the world. And then I went back to Mexico to live and when I

nity to do this record in English. Even though it's the same [Warner Bros. Records] family, it's different from the record label in Mexico, which is Warner Music Mexico. They are not really that aware of each other. So it was a big thing and a big decision for me.

4 What is the difference between creating music in Spanish versus English?

For me it was purely a language difference. The process of writing music was the same for me. I start with the music—the harmony, then I go to a melody and afterwards I add lyrics. The main difference for me is in the way I express myself in English versus the way I express myself in Spanish and finding something close to me in English. It's like finding your style of writing. I thought I found that in Spanish, but I had completely forgotten in English, so I had to quickly develop a style in English.

5 How would you describe your style?

In English, I think I'm still searching for it. I love metaphor and I write from a very poetic view. In Spanish, I think I have that more. It's about having these



was there my parents didn't want me to lose my English, so they put me in a British school where all my lessons were in English.

2 What does it mean to you to be making an album in English?

It's huge because it represents a big transition in my life. The personal part means the most to me. I think it's a first in its nature—going from a pop alternative artist doing a record entirely by my terms to doing another record entirely by my terms but in another language. I think it's definitely something new that in Mexico hasn't really happened before.

3 How did this project come together?

I didn't know that this was going to happen. We just did *Mediocre* and it did very well. And when I was at the American Grammys in 2009, *Mediocre* was nominated. That's when record labels saw the results of what happened in Mexico. They were very surprised and they also thought that my music could work in another market. They offered me this opportu-

tools and in Spanish I know how to use those tools better. In English, I'm still trying to take control over it and figuring it out. But I want to achieve the same thing, a combination of metaphor and the right amount of clarity.

My structure is pop. I love melody and I love harmony. I listen to a lot of jazz, electronica, rock and all kinds of styles. I think those [influences] come across in my music. I love Björk because she's so original and constantly reinventing herself. I love Radiohead—they are so amazing. I love [Brazilian composer/singer/guitarist] Caetano Veloso, so beautiful and passionate onstage.

6 Your music in Spanish has touched a lot of people. "Mediocre," in particular, seems to resonate with many. How does that make you feel?

Well, it's very flattering for sure. I'm very happy that I created a song that people can identify with. I love songs like that. There are songs that I remember when I was 16 and being like, "Oh my God, that's exactly how I feel." ●●●

ALBUMS

FOLK

POKEY LaFARGE AND THE SOUTH CITY THREE

Middle of Everywhere
Producer: Pokey LaFarge
Free Dirt Records

Release Date: July 19

St. Louis guitarist/singer/songwriter Pokey LaFarge leans on ragtime, country blues, Western swing and the early jazz of Chicago and New Orleans to create a spirited and engaging Americana style that has a playfulness the period re-creationists often forget. His second full-length album, *Middle of Everywhere*, hops and skips between the music of cotton fields and gin mills as LaFarge's entourage expands to include woodwinds and brass who take his swinging strings on an uptown ride. Considering St. Louis' place on the Mississippi River, there's a riverboat logic to the stylistic melting pot—finger-picked Delta blues, the jug bands of Memphis, the Bix Beiderbecke influence of Iowa and the swing instincts of Louisiana. Leadoff track "So Long Honeybee, Goodbye," the sultry "Feels So Good" and "Drinkin' Whiskey Tonight" take care of the upbeat party needs. And the musicianly "Coffee Pot Blues" and "River Rock Bottom" provide pleas-



DAVE STEWART

The Blackbird Diaries
Producers: Dave Stewart, Mike Bradford
Razor & Tie/Weapons of Mass Entertainment/

Surfdog

Release Date: Aug. 23

Dave Stewart is in the midst of an action-packed year, with production credits on albums by Stevie Nicks and Joss Stone, as well as the upcoming debut by SuperHeavy, his unlikely collaboration with Stone, Mick Jagger, Damian Marley and A.R. Rahman. (What, Kanye was busy?) Despite all that activity, the former Eurythmics member somehow found time to make an album of his own, the first set of original tunes he's released under his name since 1998's *Sly-Fi*. It's not a dashed-off lark, either: Recorded at the popular Nashville studio for which it's named, *The Blackbird Diaries* is an exceptionally handsome roots-rock set that feels like Stewart's love letter to the music of his adopted homeland. Cameos by Nicks, Colbie Caillat, the Secret Sisters and Martina McBride (who co-owns Blackbird with her husband, John) add to the authentically American vibe. Highlights include "All Messed Up," with some passionate vocal interplay between Stewart and McBride; the revved-up "Magic in the Blues"; and "Country Wine," a tear-in-your-beer ballad straight out of the Grand Ole Opry.—*MW*



ant porch-music interludes. Favorites on the international folk festival circuit, South City Three caught the attention of Jack White, who produced the band's vinyl single for Third Man Records earlier this year.—*PG*

ROCK

SUBLIME WITH ROME

Yours Truly

Producers: Paul Leary, Chris "Flikt" Aparri, Rome Ramirez
Fueled by Ramen/Atlantic

Release Date: July 12

Sublime With Rome has done it the right way. Before trotting out new music under the moniker, the group spent a couple of years acclimating the world to the idea of Sublime without original singer Bradley Nowell, who died in 1996 from a heroin overdose. In that regard, *Yours Truly* comes off like both a continuation and a new entity. Tracks like "Spun" and "PCH" display a more melodic pop flavor, "Paper Cuts" blazes with a straight-on punk attack, and "Can You Feel It" (featuring Wiz Khalifa) floats with a trippy airiness. But the set references enough vintage Sublime to support the continued use of the name, from the hard-edged ska of politically tinged first single "Panic," to the reggae flow of "Only" and the dance-hall leanings of "Lovers Rock." Rome Ramirez isn't Nowell, but he's better than a wannabe and displays his own voice, particu-

larly on songs about the complexities of romance. "I was born to strike a nerve/Warm melodies and lyrics is the only thing I serve," he sings. Even an adamant Sublime purist will have to concede that he serves them well.—*GG*

3 DOORS DOWN

Time of My Life

Producer: Howard Benson
Universal Republic

Release Date: July 19

If you're looking for proof that 3 Doors Down had another musical dimension in its sights

for the band's fifth album, look no further than the credits of *Time of My Life*. Producer Howard Benson and Marti Frederiksen (who co-wrote three of the set's 12 songs) are names usually associated with platinum-minded mainstream rockers. They're appropriate choices to put a little less spit and more polish on the Mississippi quintet's typically tight and well-crafted sound here. Frederiksen is—not surprisingly—onboard for the album's best cuts, which include the rocking road song title track and the earnest ballads "When You're Young" and "Back to Me." The latter tracks capture emotional but not overly emotive performances by frontman Brad Arnold. Save for the occasional nostalgic and sentimental moments like "Race for the Sun" and "Heaven," Arnold sounds like he went through an emotional ringer to inspire this latest batch of songs. But he also manages to rock while wringing his heart on "My Way," "Believer" and "Every Time You Go."—*GG*

311

Universal Pulse

Producer: Bob Rock
311/ATO Records

Release Date: July 19

Long-running rap-rock crew 311 stays the course on its 10th studio disc, *Universal Pulse*, layering distorted guitars and rubbery basslines over springy rhythms that find the middle ground between extreme-sports metal and hotel-bar reggae. As he did on 2009's *Uplifter*, producer Bob Rock buffs everything on *Universal Pulse* to a radio-ready sheen, which can sometimes dampen the live-wire energy 311 is known for summoning onstage. The track "Rock On," for instance, sounds like a Radio Disney version of Rage Against the Machine. The partnership yields sweeter fruit when 311 emphasizes its flair for pop, as in the laid-back "Trouble" (in which frontman Nick Hexum excellently rhymes "cuticles" with "pharmaceuticals") and "Count Me In," where Hexum and second vocalist SA Martinez trigger fond memories of Sugar Ray's flyweight late-'90s hits.—*MW*



TRACE ADKINS

Proud to Be Here

Producers: Kenny Beard, Mark Wright

Show Dog-Universal

Release Date: Aug. 2

Trace Adkins has one of country music's best baritones this side of Randy Travis. And when he gets to wrap it around a clever lyric, the results are usually golden—or platinum. That's certainly the case on *Proud to Be Here*, his new 10-song set (14 on the deluxe edition) for which some of Nashville's most prolific hitmakers—including Rivers Rutherford, Casey Beathard and co-producer Kenny Beard—crafted plenty of latitude for Adkins' rich rumble. The autobiographical title track is mixed with heart-melting love songs ("Million Dollar View," "That's What You Get"), a little bit of humor ("It's a Woman Thang") and first single "Just Fishin'," a Hallmark Channel-worthy celebration of parenting. "Million Dollar View" and "It's Who You Know" bring a solid rock flavor to the album. Save for the funky misstep "Love Buzz," most of the songs stay in the mid- to soft-tempo mode, the best showcase for the voice that is, after all, the star here.—*GG*



LITTLE DRAGON

Ritual Union

Producer: Little Dragon
Peacefrog Records

Release Date: July 26

Ritual Union, the third full-length release from electronic four-piece Little Dragon, hit the market at just the right time. "Wildfire," the Swedish group's head-nodding collaboration with dubstep producer SBTRKT for his debut album, recently scored a remix and verse from Drake, to the delight of hipster bloggers everywhere. Little Dragon and its chanteuse frontwoman Yukimi Nagano sit at a similar intersection of pop and electronic, but more on the indie tip. *Ritual Union* has an ambling, lo-fi feel stitched with the golden thread of post-disco, the melody and quirk of Stereolab with the space and bass of Liquid Liquid. The hummable title track gets funky with a syncopated rhythm and spy flick synths, while "Precious" scans a bit more darkly with an extended instrumental bridge and skittish, asymmetric beats. Nagano is an intoxicating hostess, cooing seductively but always with power. Cohesive, textured and even hummable, *Ritual Union* is a cool draught for a hot summer.—*KM*

REVIEWS

SINGLES

DRAKE MARVIN'S ROOM

DRAKE

Marvin's Room (5:47)

Producer: Noah "40" Shebib

Writers: N. Shebib, A. Graham

Publishers: EMI Blackwood Music/Live Write (BMI), Mavor &

Moses (SOCAN)

Young Money/Cash Money/Universal Republic

When Drake confesses that he's "having a hard time adjusting to fame" in "Marvin's Room," a somber R&B taste of his upcoming album *Take Care*, the moment recalls the time the rapper expressed the same reservations on the *Thank Me Later* single "Over." The difference is that, whereas Drake previously pushed his hesitations aside and settled on a positive attitude, the MC's feelings of regret, doubt and heartbreak are no longer sugarcoated for radio play. In "Marvin's Room," Drake's emotions are presented in the brutally honest light of a drunken phone call, as each slurred bar ("Are you drunk right now?" a woman asks, to which Drake replies, "I'm just saying, you could do better") is intensified by a hauntingly sparse beat that sounds like a howling wind, courtesy of producer Noah "40" Shebib.—CW

POP

MICHELLE BRANCH Loud Music (3:20)

Producer: Julian Emery

Writers: M. Branch,

J. Emery, J. Lawrence-Irvin

Publishers: various

Reprise Records

Michelle Branch has taken some time away from pop-rock to dabble in country music, but the early-'00s star is back with a new album, *West Coast Time*, set to drop in September. Her new single, "Loud Music," has already debuted on Billboard's Adult Pop Songs chart, marking the possible

beginning of the 28-year-old singer/songwriter's return to the mainstream. While the strong beat and steady vocals are reminiscent of her hits "All You Wanted" and "Everywhere," Branch's lyrics don't exactly match the song, and her voice, although powerful, is sometimes overshadowed by the heavy, upbeat guitar track. Yet the minor discrepancies don't diminish the song's strong beat, steady vocals and breezy melody that help catapult her signature sound into the present day.—SM

ST. VINCENT

Surgeon (4:28)

Producer: John Congleton

Writer: A. Clark

Publisher: BMG Chrysalis

4AD Records

"Surgeon," the lead single off St. Vincent's forthcoming third album *Strange Mercy*, finds the indie chanteuse, as usual, all over the map musically. St. Vincent's sole proprietor, multi-instrumentalist and odd beauty Annie Clark, opens with eerie yet ethereal electronica, as the song simmers with lyrics like "I spent the summer on my back" and climaxes into total prog-rock chaos. Clark remains a study in opposites, presenting lyrics that walk the line between sexual and grotesque ("Best find a surgeon/Come cut me open") in her fluttering, feminine voice. There's a groove somewhere in there that presents what could be the most sardonic dance party since the Smiths. But the real paradox in "Surgeon" stems from the mix of funk guitars and far-out synths, turning two polarizing elements into an appetizing sample of *Strange Mercy*.—JM

ALTERNATIVE

MAT KEARNEY

Hey Mama (2:59)

Producers: Robert Marvin,

Jason Lehning

Writers: M. Kearney,

J. Lehning

Publishers: EMI Blackwood

Music/Façade Aside Music/

Tastes Like Chicken (BMI)

Aware/Universal Republic

With his latest single, earnest pop-folk artist Mat Kearney joins Kanye West and the Black Eyed Peas as the latest act to release a song titled "Hey Mama." Kearney's effort is predictably different from his new hip-hop brethren, but the joyous ode to the singer/songwriter's wife, Annie, also stacks up to those memorable tracks. "Mama" picks up the tempo from previous singles like "Where We Gonna Go From Here" and "Breathe In, Breathe Out," with a steady train of hand claps and nimble percussion underscoring Kearney's Chris Martin-esque delivery. The result is a song that is sincere enough to earn its "woo-hoos" in the chorus and ambitious enough to feature a full drum line in the track's video. "Hey Mama" might not bring Kearney universal recognition on the level of West and the Peas, but the light love song



RED HOT CHILI PEPPERS

The Adventures of Rain Dance Maggie (4:42)

Producer: Rick Rubin

Writers: Red Hot Chili Peppers

Publishers: Wagging

Dog Tail Music (BMI),

Earl Grey Songs

(ASCAP)

Warner Bros.

As the first single from

their upcoming disc

I'm With You, "The

Adventures of Rain

Dance Maggie" is at once a

satisfying and frustrating

new entry in the Red Hot

Chili Peppers' singles catalog.

The first taste of new music

since the veteran group's 2006

double-album *Stadium Arcadium*,

"Maggie" slakes the thirst of

fans longing for Flea's

funk-tinged bass, Chad Smith's

assured cymbal-slhammering

and Anthony Kiedis' elliptical

storytelling return. Josh

Klinghoffer also makes a

smooth slide into John

Frusciante's vacated guitar

slot, with his screeching ax

supporting Kiedis' mantra,

"Hey now/We've got to

make it rain somehow." The

only problem with "Maggie"

is the ambiguity it presents

as a preview of RHCP's first

album in five years: The track

glides along without making

a statement about the group's

next musical direction. A

solid if unassuming lead

single, "The Adventures of

Rain Dance Maggie" will

undoubtedly have a greater

impact when surrounded by

the rest of *I'm With You*.—JL



has recently given him some play on Billboard's Adult Pop Songs chart.—AB

ROCK

SLEEPER AGENT

Get It Daddy (2:25)

Producer: Jay Joyce

Writers: T. Smith, Sleeper

Agent

Publishers: Sleepaway

Camp dba Mom+Pop

Publishing (BMI)

Mom+Pop Music

"Oooh, I'm not a baby no

more," garage-pop band

Sleeper Agent sings defi-

antly on "Get It Daddy,"

the first single from the

group's debut album,

CelebrAsian. The Bowling

Green, Ky., sextet's

coming-of-age track

packs in energy, angst

and ferocious instrumenta-

tion in slightly more than two minutes. The song begins with a single guitar line and builds quickly with layers of forceful drums, Alex Kandel's youthful vocals and a nimble bassline. In a surprising turn, the band switches up the groove for the bridge with a slowly descending guitar riff. Guitarist Tony Smith takes on the vocal duties and stresses that he's all grown up—and drops a reference to Pavlov's classical conditioning experiment to prove it. "I'm sick of drooling every time I hear your bell ring," he sings over a cowbell.—ET

LEGEND & CREDITS

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

CONTRIBUTORS: Alec Bojalad, Phil Gallo, Gary Graff, Jason Lipshutz, Jillian Mapes, Sarah Maloy, Kerri Mason, Erica Thompson, Carly Wolkoff, Mikael Wood

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Word-of-mouth:
ERIC CHURCH

COUNTRY BY DEBORAH EVANS PRICE

Commander In 'Chief'

Exceeding expectations, Eric Church overtakes Kelly Rowland to rule Billboard 200; only second country album this year to bow atop the tally

Eric Church picked up his first No. 1 this week when third album *Chief* debuted atop both the Billboard 200 and Top Country Albums charts. But a recent show at Frontier Days in Cheyenne, Wyo., provided a reality check. "I stepped off the bus into a pile of horse shit," Church says with a laugh. "It was priceless. That will keep you grounded right there."

Exceeding expectations, Church's EMI Nashville album sold nearly 145,000 first-week units, according to Nielsen SoundScan. It also marked the second-highest debut week for a country album this year, behind Brad Paisley's *This Is Country Music* (May 25, 153,000 units). Moreover, *Chief* is only the second country album to debut this year at No. 1 on the Billboard 200, following Blake Shelton's July 12 release *Red River Blue*. *Chief* also claims the No. 1 spot on Top Digital Albums with 51,000 downloads, the biggest digital week for a country album this year.

"People were looking at Kelly Rowland's numbers," Church says. "All of a sudden, we blow by everybody and people are asking, 'Who the hell is Eric Church, and how did he sell this many records without No. 1 songs?'" (See *Over the Counter*, page 93.) "I don't tweet. I'm not a Facebook guy. I don't do any of those things. To have this kind of success the first week, it's about the music. It's really restoring my faith."

The North Carolina native played a showcase at New York's Bowery Ballroom on street date—also featuring the five songwriters who helped him write *Chief*—and taped an episode of "AOL Sessions." But there weren't any major TV appearances or special marketing plans to launch the album.

"When you see his live shows, you get it. When you hear his albums, you get it," Capitol Records Nashville senior VP of market-

ing Cindy Mabe says. "He makes albums. He doesn't try to make songs for radio. If you look at where his songs have peaked on the chart, he's not a top-five-song artist. His spin-to-sales ratio is out of the ballpark. He's been building the live show from day one and doing it his own way. He's taken rock clubs over, playing really late shows, and building a base that's not the same base we go after as a format overall. He's got 16-year-old boys that are huge fans."

Church's three albums—including *Carolina* and *Sinners Like Me*—have been produced by Jay Joyce, a Nashville-based producer primarily known for working with non-country acts like Audio Adrenaline, Macy Gray and John Hiatt. "I don't use steel guitars, fiddles and stuff other people may have in country music," Church adds. "We're a little more progressive with the sound, but at the same time [album track] 'I'm Getting Stoned' can't get more country. We just gave it a little twist."

Church is touring with Toby Keith through October. Then he'll come home to await the birth of his first child, a boy. After the first of the year, he'll embark on his first tour as a headliner. Lined up as the follow-up to first single "Homeboy" is the track "Drink in My Hand."

"The one thing that we've done right," Mabe says, "is we've let Eric be Eric. What he's done right is make incredible records that have huge word-of-mouth."

"Word-of-mouth has to be the reason," Church says of his success. "There's no other way. In no other category do we stack up to do the kind of numbers we did this week based on past sales, based on past radio success, based on anything. It has to be the fans who took the reins and said, 'We're going to be the one to carry the flag for him. We're going to be the ones that are ambassadors for letting everybody else know about this music.'" ...

STILL GOING STRONG

Amy Winehouse catalog makes full-week sales impact

Amy Winehouse's *Back to Black* unsurprisingly moves up the Billboard 200 this week, climbing 9-7 (39,000; up 2%, according to Nielsen SoundScan) after a full week's worth of sales impact following her death on Saturday, July 23.

Last week's chart only reflected two days of sales after news broke of her death. (Nielsen SoundScan's tracking week ends at the close of business on Sunday.) Her debut album, *Frank*, also rallies, climbing 57-33 with 12,000 (up 58%).

On the Digital Songs chart, "Rehab" rises 46-20 (66,000, up 75%), while Winehouse also re-enters with "You Know I'm No Good" (No. 52 with 32,000, up 76%) and "Back to Black" (No. 55 with 31,000, up 81%). Fans downloaded 193,000 Winehouse tracks this week, exceeding last week's total of 114,000—which was a 2,120% gain over the previous week's 5,000.

On last week's Billboard 200, covering the tracking period ending on July 24, U.S. fans downloaded approximately 35,000 copies of the *Back to Black* album, nearly 8,000 copies of *Frank* and about 5,000 copies of the B-sides collections from both *Frank* and *Back to Black*, making for a 3,400% rise over the previous week in her total album sales.

—Keith Caulfield



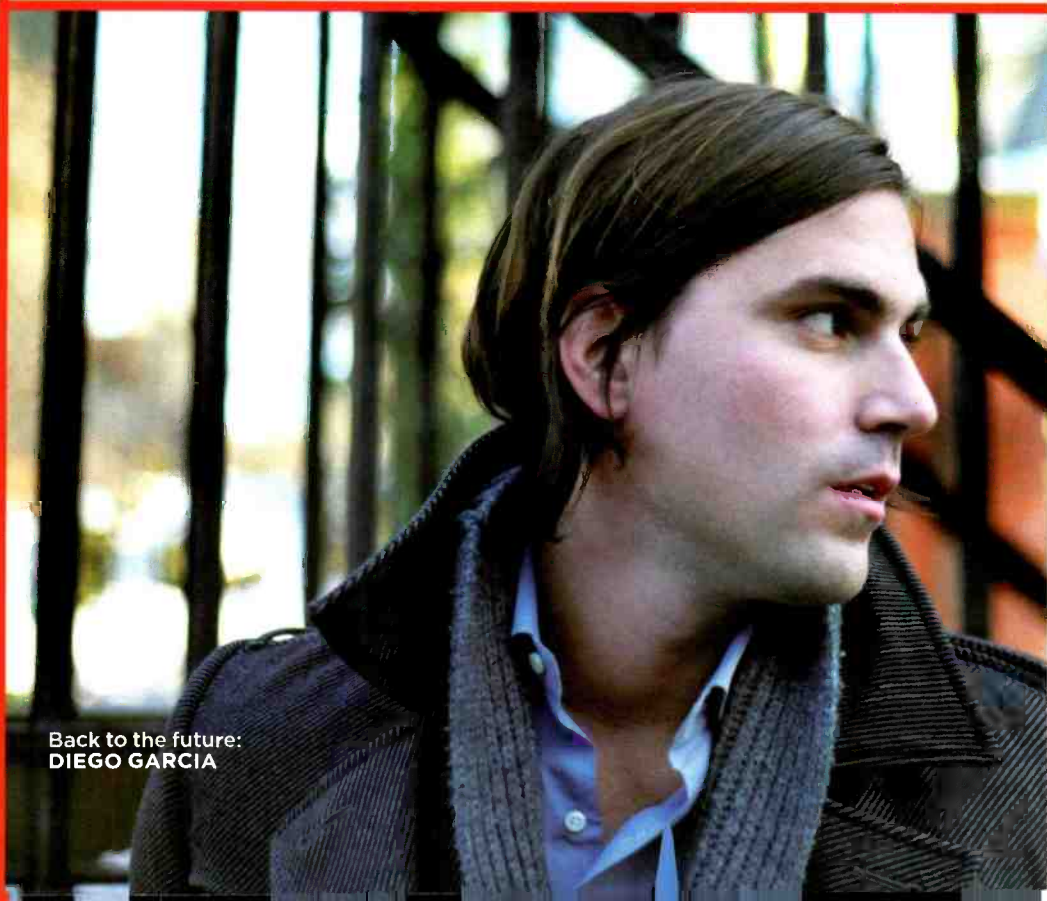
Back on the charts:
AMY WINEHOUSE

AMY WINEHOUSE'S BEST-SELLING DIGITAL SONGS

	Sales, Week Ending July 31	% Gain	Sales, Week Ending July 24
"Rehab"	57,000	52%	38,000
"You Know I'm No Good"	27,000	47%	18,000
"Back to Black"	25,000	50%	17,000
"Valerie"	15,000	54%	10,000
"Tears Dry on Their Own"	9,000	70%	5,000

SOURCE: Nielsen SoundScan

CHURCH: JOHN PEETS; GARCIA: NACIONAL RECORDS; WINEHOUSE: JEFF KRAVITZ/FILMMAGIC.COM



Back to the future:
DIEGO GARCIA



Perfect start: JLS

POP BY RICHARD SMIRKE

Five...And Counting

Hot U.K. boy band JLS scores its fifth No. 1 single, but has yet to translate that success stateside

U.K. boy band JLS is enjoying a perfect start to its third album campaign.

The four-piece pop group, which finished second during the 2008 season of Simon Cowell's music talent TV show "The X Factor," scored its fifth U.K. No. 1 this week with "She Makes Me Wanna" featuring U.S. rapper Dev (Devin Star Tailes). The uptempo, RedOne-produced dance track—mixing slick, synth-fueled production with catchy Auto-Tuned vocal harmonies—posted first-week sales of 90,000, according to the Official Charts Co.

Signed to Epic/Sony Music Entertain-

ment, JLS comprises Aston Merrygold, Marvin Humes, Oritse Williams and JB Gill. The quartet first topped the U.K. singles chart with the infectious "Beat Again" in July 2009. Follow-up singles "Everybody in Love," "Love You More" and "The Club Is Alive" also went to No. 1. The band's combined singles sales total more than 1.6 million, according to the OCC, while its album sales are similarly impressive. *JLS*, the group's 2009 debut album, has sold 1.3 million units; sophomore set *Outta This World*, which featured production by Stargate, has moved 610,000, according to the OCC. The multiple BRIT Award-winning group, whose

name stands for "Jack the Lad Swing," will release its yet-untitled third album in the United Kingdom on Nov. 14.

"JLS could easily have slipped from view after their initial TV success, as other acts have. Instead, they have used the platform to brilliant effect to launch a truly impactful career," says Gennaro Castaldo, spokesman for HMV, the leading U.K. entertainment retailer. "Clearly there was a real gap in the market for such a boy band," adds Castaldo, who anticipates JLS' forthcoming third album to be a key fall release and predicts the group to "go on to even greater things."

Despite the band's U.K. success, an international breakthrough has yet to happen. The band's *JLS* made its official U.S. bow in summer 2010 on Jive. That release was supported by a traditional radio and promotional tour, but sales stalled at a mere 2,000, according to Nielsen SoundScan. "Everybody in Love," JLS' only U.S. hit to date, has sold 69,000 downloads and peaked at No. 38 on the Mainstream Top 40 chart.

Jive couldn't be reached for comment at press time. Epic Records declined to comment, other than to confirm that the label is working on international plans for JLS' next release. ●●●

LATIN GOES RETRO

Diego Garcia and other Latin acts are revisiting the '60s, '70s for musical inspiration

For Diego Garcia, recording his solo debut album, *Laura*, wasn't about moving fast for the sake of putting music out. Instead he spent five years perfecting a fresh and distinctive sound that also felt nostalgic. His lyrics, all in English, are thoughtful. The melodies, tones and acoustic deliveries provide deep compositions that are haunting at times and retro-inspired in a collection that hints at a '60s and '70s sensibility.

The son of Argentine-born parents, Garcia grew up in a family that straddled two cultures. The benefits of growing

up in a bicultural home in the United States meant listening to the music that his father and mother loved. Their favorite music included the early works of Spain's Julio Iglesias, Mexico's Jose Jose and Argentina's Sandro: crooners possessing a very specific style of cool and hipness.

"They were these men, singers from the late '60s and '70s, who were bigger than life," says Garcia, 33. "They were superheroes who sang about love. It felt natural to look back at them when arranging my songs. That's why my sound may feel retro."

In recent months other artists have also been paying homage to music from decades past. Mexico's Zoe, currently on a 28-city U.S. tour, is delivering music with retro elements—but in Latin alternative rock and in Spanish. At times, the group's sound carries a '60s twist with a psychedelic vibe. Its *MTV Unplugged/Musica de Fondo* debuted and peaked at No. 7 on Billboard's Latin Pop Albums chart and No. 16 on Top Latin Albums.

Colombian singer Andrea Echeverri is about to release a new album, *Dos*, on Aug. 30.

No stranger to the Latin alternative movement, the singer/songwriter embraces a '60s hippie vibe in her music, as does Venezuelan band Los Amigos Invisibles, who will perform at the Hollywood Bowl on Aug. 12 and 13.

Garcia sees the trend. But more important, he says, it's about each artist finding his own voice. "Music has to be an honest extension of someone's story," Garcia says. "I found myself using my music heroes as my muses. When it came time to style my songs, they were part of my conscience."

—Justino Águila

MASTERS CLASS

Newcomer Nikki Jean works with Bob Dylan, Jimmy Webb and more on debut album; lands Best Buy ad

Who is Nikki Jean? That's what Twitter followers were asking recently when Lupe Fiasco wrote, "I'm quitting Twitter... I'm gonna let @NikkiJean takeover [sic] my Twitter—go get that album."

That album is singer/songwriter Jean's *S-Curve* debut, *Pennies in a Jar*. The Sam Hollander-produced set then sparked a new round of queries when one of its catchy tracks—"La Di Da Di Da"—became the backdrop for Best Buy's just-ended campaign touting AT&T's HTC Status phone.

It's the latest step in drawing attention to talented newcomer Jean. The Sony/ATV writer was previously best-known for her singing/writing stints on Fiasco's *The Cool*, including "Hip-Hop Saved My Life." Then two-and-a-half years ago, Jean embarked on an ambitious project. She traveled cross-country to collaborate with some of music's most-revered songwriters (Billboard, May 16, 2009), a who's who that included Bob Dylan, Carole King, Jimmy Webb, Carly Simon, Burt Bacharach and Lamont Dozier.

The result is the July 12-released *Pennies*, whose 12 tracks artfully fuse pop's rich history with the present. For instance, Fiasco and the Roots' Black Thought guest on "Million Star Motel," which Jean co-wrote with country icon Bobby Braddock. The aforementioned "La Di Da Di Da" was co-penned by Luigi Creatore (co-writer of Elvis Presley's "Can't Help Falling in Love"). The album debuted at No. 16 on Billboard's Heatseekers Albums chart.

"The experience hasn't really hit me yet," says Jean, who's been making the promotional rounds through appearances on "Late Show With David Letterman," Tavis Smiley, NPR's "Weekend Edition" and Daryl Hall's "Live From Daryl's House." "But I learned two key lessons. One, just do it. These people, who wrote songs we still sing to, approach this like a job; showing up to work every day. And two, write and rewrite." —Gail Mitchell

Pop royalty:
NIKKI JEAN



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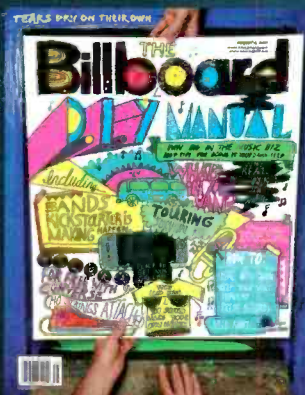
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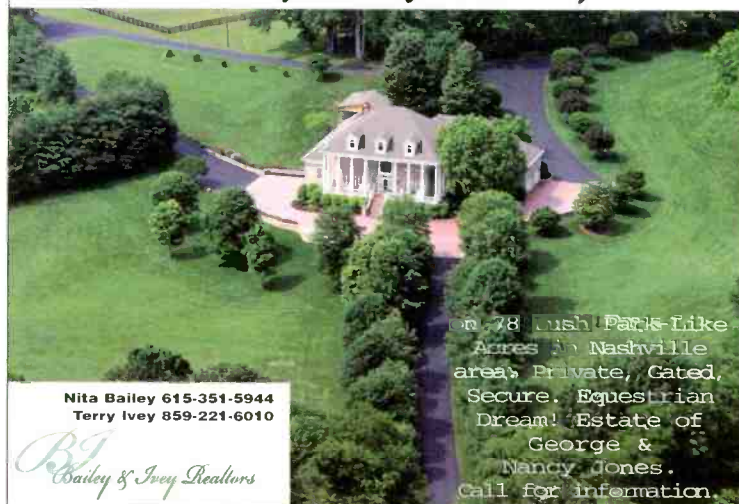
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'GAME' ON

>> Beastie Boys return to the Hot R&B/Hip-Hop Songs chart for the first time in 24 years as "Don't Play No Game That I Can't Win" (featuring Santigold) debuts at No. 80. The rap trio last appeared on the list with the No. 83-peaking "Brass Monkey" in 1987.

WU RETURNS

>> Notching its sixth top 10 on Top R&B/Hip-Hop Albums, Wu-Tang Clan arrives at No. 10 with *Legendary Weapons*. It's the act's first top 10 since *8 Diagrams* hit No. 9 in 2007. Among its top 10s are the No. 1s *Wu-Tang Forever* (1997) and *The W* (2000).



'BASS' BOOMS

>> Nicki Minaj's "Super Bass" becomes the highest-charting single by a solo female rapper (without the aid of a featured artist) on the Billboard Hot 100 since 2002 as it climbs 4-3. Missy Elliott's "Work It" was the last to ascend farther, when it went to No. 2 in 2002.

Billboard

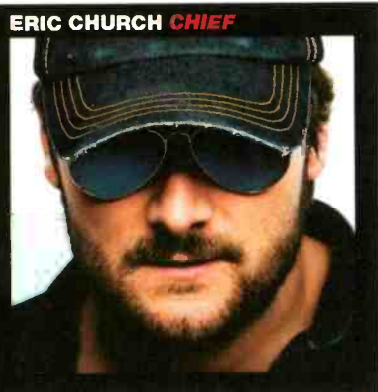
CHARTS

Eric Church's No. 1 Marks Curious Country Feat

It's fair to say that **Eric Church's** arrival at No. 1 on both the Billboard 200 and Top Country Albums is a little surprising, based on his good-but-not-great chart history.

The self-defined "bad boy" earns his first No. 1 album with his third set, *Chief*, launching with a career-high sales week of 145,000, according to Nielsen SoundScan. In doing so, he

becomes the first core country artist to have a No. 1 album without having had a No. 1 on the radio airplay-powered Hot Country Songs chart since 1994, when **Tim McGraw's** *Not a Moment Too Soon* album hit No. 1 a week before his single "Don't Take the Girl" reached the top of the Hot Country Songs chart.



Church's feat is notable because radio airplay is the usual path to success for country acts. That's not to say that Church hasn't had hits, of course, but he hasn't had a blockbuster No. 1 single yet—or even a top five hit—which makes his No. 1 achievement all the more remarkable.

The 34-year-old has gone as high as No. 10 on Hot Country Songs twice, with "Love Your Love the Most" in 2009 and last year's "Hell on the Heart."

His latest single, "Homeboy," the lead track from *Chief*, is backward-bulletheaded at No. 15 on Hot Country Songs this week after earlier peaking at No. 13.

More incredibly, Church is the only core country artist to have a Billboard 200 No. 1 without having previously earned a top five single on Hot Country Songs since 1967. That's when **Bobbie Gentry's** *Ode to Billie Joe* topped the albums list on Oct. 14, 1967. Gentry's only top 10 single came later in 1970, when "All I Have to Do Is Dream" reached No. 6.

SLOW AND STEADY: Eric Church has been steadily growing his fan base thanks to positive word-of-mouth and tireless touring since his *Sinners Like Me* album arrived in 2006. That set has sold 414,000 thus far.

His last full-length, 2009's *Carolina*, debuted and peaked at No. 17 on the Billboard 200 with 31,000 sold in its first week. It has moved 496,000 total in the United States.

In its 123 weeks in release, it has sold at least 2,000 copies in every frame (save for six).

Additionally, his *Sinners* album picked up steam earlier this year, when, after basically selling no more than 1,000 copies per week since the beginning of 2008, its sales lit up in late February. Not so coincidentally, that's when "Homeboy" was serviced to radio stations. Clearly, something resonated with fans, who wanted to hear more of Church and sought out his earlier work, thus prompting *Sinners'* sales spikes.

It would seem that all of those fans he's gained during the past few years turned out to pick up *Chief* last week.

(NOT) NO. 1 WITH A BULLET: Out of all the country acts that have topped the Billboard 200, only **Eric Church, Tim McGraw, Bobbie Gentry, Linda Ronstadt** and **Olivia Newton-John** did so without claiming an earlier No. 1 on Hot Country Songs.

Ronstadt and Newton-John's first

No. 1 albums were scored back when both were swimming in country waters. Ronstadt notched a string of top 40 country singles in the '70s (including a No. 1) and tallied two Country Music Assn. Award nominations that decade. As for Newton-John, she had seven top 10 country singles in that same decade, plus four CMA nods. She even won the trophy for female vocalist of the year in 1974.

COUNTRY HISTORY: All told, in the 55-year history of the Billboard 200, **Eric Church** is the 28th country act to reach No. 1.

The number of men with chart-toppers far outweighs the ladies and duos/groups. Fourteen dudes have led the list: Church, **Tim McGraw, Garth Brooks, Glen Campbell, Johnny Cash, Kenny Chesney, Billy Ray Cyrus, Alan Jackson, Toby Keith, John Michael Montgomery, Kenny Rogers, Blake Shelton, George Strait** and **Keith Urban**.

Our 10 leading ladies? **Bobbie Gentry, Faith Hill, Reba McEntire, Olivia Newton-John, LeAnn Rimes, Linda Ronstadt, Taylor Swift, Shania Twain, Carrie Underwood** and **Gretchen Wilson**. And finally, the four No. 1 duos/groups: **Dixie Chicks, Lady Antebellum, Rascal Flatts** and **Sugarland**.

Over The Counter

KEITH CAULFIELD



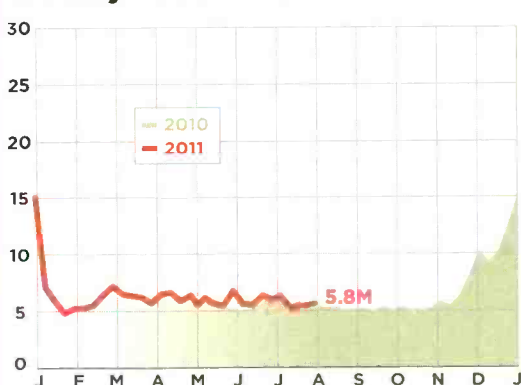
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,762,000	1,754,000	23,329,000
Last Week	5,623,000	1,776,000	24,062,000
Change	2.5%	-1.2%	-3.0%
This Week Last Year	5,213,000	1,480,000	20,698,000
Change	10.5%	18.5%	12.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	174,922,000	177,801,000	1.6%
Digital Tracks	681,263,000	754,355,000	10.7%
Store Singles	1,169,000	1,583,000	35.4%
Total	857,354,000	933,739,000	8.9%
Albums w/TEA*	243,048,300	253,236,500	4.2%

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

DIGITAL TRACKS SALES

'10	681.3 million
'11	754.4 million

SALES BY ALBUM FORMAT

CD	125,199,000	118,335,000	-5.5%
Digital	48,180,000	57,290,000	18.9%
Vinyl	1,522,000	2,140,000	40.6%
Other	20,000	36,000	80.0%

For week ending July 31, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	97,660,000	94,349,000	-3.4%
Catalog	77,263,000	83,452,000	8.0%
Deep Catalog	58,691,000	65,212,000	11.1%

CURRENT ALBUM SALES

'10	97.7 million
'11	94.3 million

CATALOG ALBUM SALES

'10	77.3 million
'11	83.5 million

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

CHART BEAT

>> Lady Gaga logs the fastest sprint from an act's first Dance Club Songs No. 1 to its 10th, as "The Edge of Glory" jumps 3-1. The coronation completes a span of just two years, five months and three weeks since she first led with "Poker Face" (Feb. 21, 2009). Gaga passes the four-year, five-month stretch between Rihanna's first leader, "Pon De Replay," and her 10th (of 14 total), "Hard." Dating to her first week at the summit with "Poker Face," Gaga boasts the most No. 1s among all artists. Beyoncé (who teamed with the chart's new leader on the toppers "Telephone" and "Video Phone" last year) and Katy Perry follow with seven No. 1s each in that span.

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Top entries include Eric Church (#1), Adele (#2), Kelly Rowland (#3), Jason Aldean (#4), and Beyonce (#5).

19 Former Escape the Fate singer Ronnie Radke's new band sees its first album start with 18,000. The arrival surpasses the peaks of Escape's two charting sets (both without Radke): 2008's This War Is Ours (No. 35) and its 2010 self-titled set (No. 25).

53 & 113 Last week, the band was featured on CBS' 'Sunday Morning' (July 24) and performed on NBC's 'Today' (29). In turn, its Greatest Hits album soars with a 62% jump while its new studio set Eclipse re-enters at No. 113 (up 55%).



The two Starbucks-exclusive sets at Nos. 56 and 92 also enter the Compilations chart at Nos. 3 and 5, respectively. The former is a historical review of reggae, while the latter compiles highlights from the productions of 12-time Grammy Award winner T Bone Burnett (pictured).



Singer/songwriter returns with her Razor & Tie debut, launching with 7,000. Her last set, 2007's Heroes & Thieves (via the Inc./Universal Motown), debuted and peaked at No. 44 (18,000).

86 The sterling 2001 hits collection debuts on the chart after Amazon MP3 placed the 18-track set on sale for \$3.99 (July 29). It sold 5,000 last week (up 370%), its best sales frame ever. The album has shifted 710,000 to date.

Continuation of the Billboard 200 chart table, showing ranks 51 through 100. Top entries include Chris Brown (#51), Kenny Chesney (#52), and Journey (#53).

THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart numbers.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	152	2	AMY WINEHOUSE UNIVERSAL REPUBLIC DIGITAL EX (6.98)	Back To Black: B-Sides (EP)		101
102	104	114	TEDESCHI TRUCKS BAND MASTERWORKS 81420/SONY MASTERWORKS (11.98)	Revelator		12
103	82	96	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution		7
104	83	67	EDDIE VEDDER MONKEYWRENCH 015587/UNIVERSAL REPUBLIC (13.98)	Ukulele Songs		6
105	114	105	SADE EPIC 90454/SONY MUSIC (17.98)	The Ultimate Collection		7
106	101	99	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 527251/AG (18.98)	Codes And Keys		3
107	117	110	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		27
108	139	179	LYNYRD SKYNYRD MCA 111941/UME (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		2
109	66	26	WASHED OUT SUB POP 945* (13.98)	Within And Without		26
110	84	87	SOUNDTRACK RCA 80205/RMG (11.98)	Burlesque		18
111	134	108	SOUNDTRACK WATERTOWER 39229 (14.98)	Sucker Punch		22
112	NEW	1	SOUNDTRACK Geffen 015854/GA (13.98)	The Help		112
113	RE-ENTRY	6	JOURNEY NOMOTA 104 EX (13.98)	Eclipse		13
114	112	112	THE BLACK EYED PEAS INTERSCOPE 015039/IGA (13.98)	The Beginning		6
115	166	165	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
116	RE-ENTRY	42	GEORGE HARRISON AND FRIENDS APPLE 35880/CAPITOL (29.98)	The Concert For Bangladesh		2
117	122	91	MARSHA AMBROSIOUS J 64826/RMG (9.98)	Late Nights & Early Mornings		26
118	121	117	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422 846-210/DJMG (13.98/8.98)	Legend: The Best Of Bob Marley And The Wailers		26
119	120	98	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		12
120	146	152	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits		2
121	173	144	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones		13
122	105	111	OWL CITY UNIVERSAL REPUBLIC 015544* (13.98)	All Things Bright And Beautiful		7
123	141	175	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits		18
124	121	125	SKILLET ARDENT/INO/ATLANTIC 518927/AG (13.98)	Awake		10
125	76	7	BARRY MANILOW STILETTO 0001 (15.98)	15 Minutes: Fame... Can You Take It?		7
126	77	49	LLOYD YOUNG-GOLOSIE/ZONE 4/INTERSCOPE 015116/IGA (13.98)	King Of Hearts		10
127	137	145	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless		6
128	133	127	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself		9
129	62	5	VARIOUS ARTISTS MPL/FANTASY 32670*/CONCORD (15.98)	Rave On: Buddy Holly		15
130	59	25	SOUNDTRACK WATERTOWER 39255 (16.98)	Harry Potter And The Deathly Hallows: Part 2		25
131	116	116	LIL WAYNE CASH MONEY 015002/UNIVERSAL REPUBLIC (13.98)	I Am Not A Human Being		11
132	NEW	1	JASTA EONE 4561* (10.98)	Jasta		132
133	110	121	HOLLYWOOD UNDEAD A&M/OCTONE 015275*/IGA (13.98)	American Tragedy		17
134	132	134	CREEDEEN CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits		67
135	136	115	MY MORNING JACKET ATO 0105* (13.98)	Circuital		135
136	RE-ENTRY	5	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart		136
137	138	126	THE LONELY ISLAND UNIVERSAL REPUBLIC 015547* (15.98 CD/DVD)	Turtleneck & Chain		137
138	135	129	SELENA GOMEZ & THE SCENE HOLLYWOOD 004625 (10.98)	A Year Without Rain		138
139	119	118	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 89811/SONY MUSIC (13.98)	Glee, The Music: Season Two Volume 6		139
140	143	124	SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		124
141	130	154	CEE LO GREEN RADICULTURE 525601/ELEKTRA (18.98)	The Lady Killer		141
142	123	101	WEIRD AL YANKOVIC WAY MOBY/VOLCANO/JIVE 89326*/JLG (11.98)	Alpocalypse		6
143	126	113	LUPE FIASCO 1ST & 15TH/ATLANTIC 520870*/AG (18.98)	Lasers		143
144	130	121	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98)	Mothership		2
145	86	28	KIDZ BOP KIDS RAZOR & TIE 89244 (18.98)	Kidz Bop 19		145
146	RE-ENTRY	129	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night		2
147	NEW	1	DOMINIC BALLI RED SONG/LION OF ZION 6553/INFINITY (13.98)	American Dream		147
148	RE-ENTRY	66	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		148
149	177	15	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden		85
150	RE-ENTRY	10	MICHAEL GRIMM EPIC 81997/SONY MUSIC (11.98)	Michael Grimm		13



The companion set to the film of the same name also starts at No. 6 on the Top Soundtracks chart. The album boasts a new original recording by Mary J. Blige, "The Living Proof."

The classic concert album sold 4,000 last week (up from basically zero units) after making its iTunes debut on July 26. The release was timed to commemorate the 40th anniversary of the Aug. 1, 1971, benefit show. The film of the same name also streamed for free on iTunes from July 3 to Aug. 2.



Hatebreed frontman Jamey Jasta's guest-star-laden debut solo album bows with 4,000 and also comes in at No. 1 on Heatseekers Albums.



The singer's album (4,000) also finds its way to a debut at No. 3 on Christian Albums and No. 2 on Reggae Albums. (On the latter, it's stuck behind the Starbucks set at No. 56.)



Her album rebounds to the list with a 60% jump after she performed on NBC's "America's Got Talent" (July 27) and "The Tonight Show With Jay Leno" (July 28).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	151	140	ALISON KRAUSS & UNION STATION ROUNDER 810665*/CONCORD (18.98)	Paper Airplane		3
152	161	164	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift		5
153	RE-ENTRY	7	BILLY CURRINGTON MERCURY NASHVILLE 015290/UME (7.98)	Icon: Billy Currington		118
154	RE-ENTRY	18	BARRY WHITE ISLAND/CHRONICLES/DJMG 000884/UME (9.98)	The Best Of Barry White: 20th Century Masters The Millennium Collection		100
155	102	39	BRIAN MCKNIGHT MR. SOLANE 5162/EONE (17.98)	Just Me		39
156	148	41	LAURA STORY INO/COLUMBIA 86417/SONY MUSIC (10.98)	Blessings		102
157	131	142	AVENGED SEVENFOLD HOPELESS/SIRE 524026*/WARNER BROS. (18.98)	Nightmare		1
158	107	37	ASHTON SHEPHERD MCA NASHVILLE 015377/UMGN (10.98)	Where Country Grows		37
159	183	10	THREE DOG NIGHT MCA 112073/UME (9.98)	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection		126
160	154	162	SUGARLAND MERCURY NASHVILLE 014758*/UMGN (13.98)	The Incredible Machine		7
161	184	181	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		161
162	144	149	AVRIL LAVIGNE RCA 55870/RMG (11.98)	Goodbye Lullaby		162
163	98	28	SUICIDE SILENCE CENTURY MEDIA 8807 (15.98)	The Black Crown		28
164	158	156	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		164
165	156	167	BON JOVI ISLAND 014903/DJMG (13.98)	Greatest Hits		165
166	168	146	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get		26
167	153	150	DRAKE YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98)	Thank Me Later		167
168	172	171	JOURNEY COLUMBIA/LEGACY 85897*/SONY MUSIC (11.98)	Escape		9
169	RE-ENTRY	212	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits		5
170	129	122	DOLLY PARTON DOLLY 528216/WMN (18.98)	Better Day		51
171	167	183	DEADMAU5 MAUSTRAP 2518/ULTRA (15.98)	4X4=12		47
172	165	161	JENNIFER HUDSON ARISTA 60819/RMG (11.98)	I Remember Me		172
173	170	160	AARON LEWIS STROUDAVARIUS 01013 (7.98)	Town Line (EP)		7
174	63	2	RICHARD SMALLWOOD WITH VISION VERITY 51499/JLG (11.98)	Promises		63
175	157	157	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP		10
176	128	148	NKOTBSB COLUMBIA/JIVE/LEGACY 89740/SONY MUSIC (11.98)	NKOTBSB		176
177	171	173	KANYE WEST ROC A FELLA/DEF JAM 014695*/DJMG (13.98)	My Beautiful Dark Twisted Fantasy		177
178	175	37	PRINCE ROYCE TOP STUP 30020/SONY MUSIC LATIN (10.98)	Prince Royce		2
179	155	147	AEROSMITH Geffen 001101/UME (9.98)	The Best Of Aerosmith: 20th Century Masters The Millennium Collection		67
180	RE-ENTRY	30	JOSH GROBAN 143/REPRISE 524833/WARNER BROS. (18.98)	Illuminations		180
181	RE-ENTRY	11	STEVIE NICKS REPRISE 527247/WARNER BROS. (18.98)	In Your Dreams		181
182	97	36	YES FRONTIERS 520* (16.98)	Fly From Here		36
183	159	135	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 015754/DJMG (9.98)	My Worlds Acoustic		183
184	142	106	LIMP BIZKIT FLIP/INTERSCOPE 015639/IGA (13.98)	Gold Cobra		16
185	163	163	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		185
186	RE-ENTRY	35	KINGS OF LEON RCA 84698*/RMG (13.98)	Come Around Sundown		186
187	145	184	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 002832/HOLLYWOOD (9.98)	Grace Potter & The Nocturnals		19
188	178	170	ERIC CLAPTON CHRONICLES/POLYDOR 002759/UME (9.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection		86
189	181	155	BLACK VEIL BRIDES STANDBY/LAVA 015687*/UNIVERSAL REPUBLIC (13.98)	Set The World On Fire		17
190	NEW	1	VARIOUS ARTISTS FONOVISA 354649/UMLE (11.98)	Puros Trankazos		190
191	113	2	VARIOUS ARTISTS AVERAGE JOE'S 228 (13.98)	Mud Digger: Volume 2		113
192	37	2	COLD ELEVEN SEVEN 840 (13.98)	Superfiction		37
193	113	13	RADIOHEAD XL/TICKER TAPE 001*/TBD (7.98)	The King Of Limbs		3
194	188	105	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		4
195	186	128	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square		195
196	147	139	FOO FIGHTERS ROSWELL/RCA 36921*/RMG (11.98)	Greatest Hits		196
197	200	82	KESHA KEMOSABE/RCA 49209*/RMG (11.98)	Animal		197
198	NEW	1	JASON MICHAEL CARROLL FOR THE LONELY 13452 EX/CRACKER BARREL (11.98)	Numbers		198
199	RE-ENTRY	122	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		199
200	NEW	1	THE TEMPTATIONS MOTOWN 153362/UME (9.98)	The Best Of The Temptations- Volume 1-The '60s: 20th Century The Millennium Collection		200

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IN	OUT	MY MORNING JACKET	BRAD PAISLEY	RADIOHEAD	SEETHER	LAURA STORY	HARRY POTTER AND THE DEATHLY HALLOWS: PART 2	TEDESCHI TRUCKS BAND	EDDIE VEDDER	VARIOUS ARTISTS	NOW 37	WASHED OUT	WEIRD AL YANKOVIC
BARRY MANILOW	125	NICKI MINAJ	25	193	87	156	102	102	104	JAMAICA: ISLAND IN THE SUN	100	GILLIAN WELCH	142
BOB MARLEY AND THE WAILERS	118	STEVIE NICKS	37	61	161	49	2	40		VARIOUS ARTISTS PRESENTS: SELF MADE VOL. 1	22	KANYE WEST	162
MARON 5	67	KATY PERRY	181	161	123	160	112	195		MAYBACH MUSIC GROUP PRESENTS: SELF MADE VOL. 2	48	BARRY WHITE	154
SCOTTY MCCREERY	21	PINK	20	96	86	163	77	159		MUD DIGGER: VOLUME 2	129	AMY WINEHOUSE	101
TIM MCGRAW	107	PITBULL	32	158	158	127	39	84		T BONE BURNETT: THE PRODUCER	7	WZ KHALIFA	42
BRIAN MCKNIGHT	155	GRACE POTTER & THE NOCTURNALS	187	124	140	152	111			VANS WARPED TOUR '11: 2011 TOUR COMPILATION	33	WU-TANG	41
MIGUEL	63	ELVIS PRESLEY	149	124	174	139							
JUSTIN MOORE	24	PRINCE ROYCE	178	27	46	93							
MUMFORD & SONS	18				9								

UNCHARTED™				DATA PROVIDED BY		NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	MYSPACE PAGE			
1	2	28	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK			
2	33	10	HOODIE ALLEN	WWW.MYSPACE.COM/HOODIEALLEN			
3	29	10	DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY			
4	25	25	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD			
5	24	24	COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR			
6	26	26	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES			
7	25	25	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC			
8	7	26	DIONNE BROMFIELD	WWW.MYSPACE.COM/DIONNEBROMFILOMUSIC			
9	16	16	T. MILLS	WWW.MYSPACE.COM/TMILLS			
10	25	25	PORTA	WWW.MYSPACE.COM/PORTA1			
11	14	24	SUNGHA JUNG	WWW.MYSPACE.COM/JUNGSUNGHA			
12	24	29	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS			
13	10	26	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK			
14	28	28	NOISIA	WWW.MYSPACE.COM/DENOISIA			
15	13	17	METRONOMY	WWW.MYSPACE.COM/METRONOMY			
16	18	25	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET			
17	20	25	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA			
18	22	27	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN			
19	28	28	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI			
20	27	29	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL			
21	16	24	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR			
22	28	15	CHILDISH GAMBINO	WWW.MYSPACE.COM/CHILDISHGAMBINOTHERAPPER			
23	19	19	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN			
24	3	3	DAMIAN MCGINTY	WWW.MYSPACE.COM/DAMIANMCGINTY			
25	12	28	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS			
26	21	9	ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD			
27	23	21	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS			
28	15	6	F292	WWW.MYSPACE.COM/F292OFICIAL			
29	35	13	PITTY	WWW.MYSPACE.COM/BANDAPITTY			
30	29	28	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD			
31	32	19	MANGA	WWW.MYSPACE.COM/MANGAWEB			
32	31	7	FELGUK	WWW.MYSPACE.COM/FELGUK			
33	34	16	BOMBAY BICYCLE CLUB	WWW.MYSPACE.COM/BOMBAYBICYCLECLUB			
34	10	10	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC			
35	37	10	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON			
36	43	28	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC			
37	26	3	PORTER ROBINSON	WWW.MYSPACE.COM/PORTERROBINSON			
38	36	5	UMEK	WWW.MYSPACE.COM/DJUMEK			
39	40	18	PAROV STELAR	WWW.MYSPACE.COM/STELAR1			
40	41	11	RIZZLE KICKS	WWW.MYSPACE.COM/RIZZLEKICKS			
41	49	20	BONDAN PRAKSDO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK			
42	39	14	EXCISION	WWW.MYSPACE.COM/EXCISION			
43	47	14	BORGORE	WWW.MYSPACE.COM/BORGORE			
44	39	33	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT			
45	41	36	LA DISPUTE	WWW.MYSPACE.COM/LADISPUTE			
46	47	8	SAM TSUI	WWW.MYSPACE.COM/SAMTSUI			
47	44	6	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST			
48	49	9	DON'T WAKE AISLIN	WWW.MYSPACE.COM/DONTWAKEAISLIN			
49	46	9	IAMX	WWW.MYSPACE.COM/IAMX			



Rapper Hoodie Allen bolts 33-2 on Uncharted, thanks to the release of his free mixtape *Leap Year* on July 25. Upon making it available to stream on SoundCloud, he netted 251,000 plays in the tracking week. On YouTube, the video for the single "The Chase Is On" has collected 322,000 views since July 21.

SOCIAL 50™				DATA PROVIDED BY		NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT/LABEL			
1	1	36	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG			
2	36	36	RIHANNA	SRP/DEF JAM/DJMG			
3	36	36	SHAKIRA	SONY MUSIC LATIN/EPIC			
4	36	36	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE			
5	5	36	KATY PERRY	CAPITOL			
6	9	36	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC			
7	7	36	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE			
8	14	34	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG			
9	8	36	MICHAEL JACKSON	MJ/EPIC			
10	6	36	SELENA GOMEZ	HOLLYWOOD			
11	18	26	ADELE	XL/COLUMBIA			
12	11	36	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			
13	10	36	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL			
14	36	36	BEYONCE	PARKWOOD/COLUMBIA			
15	20	34	CHRIS BROWN	JIVE/JLG			
16	13	35	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC			
17	21	36	TAYLOR SWIFT	BIG MACHINE			
18	15	36	LINKIN PARK	MACHINE SHOP/WARNER BROS.			
19	17	29	CHRISTINA GRIMMIE	UNSIGNED			
20	23	36	DON OMAR	ORFANATO/MACHETE			
21	19	36	AVRIL LAVIGNE	ARISTA/RMG			
22	27	33	WIZ KHALIFA	ROSTRUM/ATLANTIC			
23	48	21	TYLER WARD	UNSIGNED			
24	24	13	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE			
25	30	36	THE BLACK EYED PEAS	INTERSCOPE			
26	12	29	DEMI LOVATO	HOLLYWOOD			
27	22	36	USHER	LAFACE/JLG			
28	26	6	CODY SIMPSON	ATLANTIC			
29	32	33	BRITNEY SPEARS	JIVE/JLG			
30	29	22	JENNIFER LOPEZ	ISLAND/DJMG			
31	NEW	NEW	DESTORM	UNSIGNED			
32	28	25	BRUNO MARS	ELEKTRA			
33	44	5	SKRILLEX	BIG BEAT/ATLANTIC			
34	35	36	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC			
35	NEW	NEW	KREAYSHAWN	COLUMBIA			
36	NEW	NEW	BOYCE AVENUE 3	PEACE			
37	33	34	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC			
38	NEW	NEW	AEROSMITH	COLUMBIA			
39	31	36	KESHA	KEMOSABE/RCA/RMG			
40	36	36	50 CENT	SHADY/AFTERMATH/INTERSCOPE			
41	42	34	TIESTO	MUSICAL FREEDOM			
42	34	20	JUSTIN TIMBERLAKE	JIVE/JLG			
43	38	34	BOB MARLEY	TUFF GONG/ISLAND/UME			
44	NEW	NEW	SOULJA BOY	COLLIPARK'S.O.D. MONEY GANG/INTERSCOPE			
45	39	33	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL			
46	41	36	COLDPLAY	CAPITOL			
47	43	8	RADIOHEAD	XL/TICKER TAPE/TBD			
48	NEW	NEW	TIFFANY ALVORD	KEEP YOUR SOUL			
49	NEW	NEW	CIMORELLI	UNSIGNED			
50	47	23	KANYE WEST	ROC-A-FELLA/DEF JAM/DJMG			

Viral rap star Kreayshawn debuts at No. 35 on the Social 50 chart. Her breakthrough single, "Gucci Gucci," has amassed 8.4 million YouTube views since its May 16 release. More recently, her follow-up song, "Rich Whores"—uploaded June 24—has brought in 222,000 views. In total, her YouTube profile views jumped from 57,000 to 152,000 in the tracking week.



YAHOO! VIDEOS				DATA PROVIDED BY		NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)			
1	1	5	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)			
2	1	1	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)			
3	10	10	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)			
4	14	4	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)			
5	3	12	PERSONAL JESUS	DEPECHE MODE (SIRE/REPRISE)			
6	11	11	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)			
7	14	14	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)			
8	11	11	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)			
9	11	11	BACK TO BLACK	AMY WINEHOUSE (UNIVERSAL REPUBLIC)			
10	12	12	I'M INTO YOU	JENNIFER LOPEZ FEATURING LIL WAYNE (ISLAND/DJMG)			
11	11	11	SPACE BOUND	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)			
12	8	8	MAN DOWN	RIHANNA (SRP/DEF JAM/DJMG)			
13	11	11	YOU KNOW I'M NO GOOD	AMY WINEHOUSE (UNIVERSAL REPUBLIC)			
14	11	11	SUGARCANE	SHAGGY (RANCH)			
15	11	11	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)			

AOL RADIO SONGS				DATA PROVIDED BY		NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)			
1	2	15	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)			
2	8	2	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)			
3	11	11	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)			
4	1	23	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)			
5	6	16	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)			
6	13	3	MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)			
7	7	6	CALIFORNIA KING BED	RIHANNA (SRP/DEF JAM/DJMG)			
8	4	14	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)			
9	9	6	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)			
10	10	10	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)			
11	11	5	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)			
12	1	1	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)			
13	1	1	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)			
14	14	6	I'M INTO YOU	JENNIFER LOPEZ FEATURING LIL WAYNE (ISLAND/DJMG)			
15	1	1	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)			

MYSPACE SONGS				DATA PROVIDED BY		NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)			
1	2	12	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)			
2	1	12	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)			
3	3	12	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)			
4	4	12	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE (UNIVERSAL REPUBLIC)			
5	6	12	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)			
6	7	11	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)			
7	5	7	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)			
8	8	7	I'M ON ONE	DJ KHALED FEAT. DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)			
9	7	7	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)			
10	1	1	LIGHTERS	BAD MEETS EVIL FEATURING BRUNO MARS (SHADY/INTERSCOPE)			
11	12	27	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)			
12	13	4	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)			
13	11	5	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)			
14	10	12	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)			
15	14	9	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)			

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streaming plays, page views and fans according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, Live and Wikipedia among others. In order to appear on this chart, an artist must have at least one song on the Social 50, a ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Chart Legend on Billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. ALLEN: DIANA LEVINE

HOT 100

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	14	#1 PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILLIAM CHERRY TREE/INTERSCOPE)	
2	3	8	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	
3	1	16	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/JRMG)	
4	5	12	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
5	20	20	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
6	7	9	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
7	6	12	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	
8	8	13	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
9	13	6	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)	
10	12	11	I'M ON ONE	DU KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
11	10	15	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
12	11	23	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	
13	23	23	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	
14	14	11	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)	
15	20	4	LIGHTERS	BAO MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
16	15	16	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)	
17	17	17	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O./DEF JAM/IDJMG)	
18	21	8	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)	
19	27	27	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC/NASHVILLE/UNIVERSAL REPUBLIC)	
20	24	1	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUNDWATER/BOGGER PICTURE)	
21	26	18	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)	
22	23	11	JUST A KISS	LADY ANTEBELLUM (CAPITOL/NASHVILLE)	
23	16	16	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
24	30	10	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)	
25	19	23	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	25	22	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)	
27	22	21	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)	
28	33	33	AM I THE ONLY ONE	DIERS BENTLEY (CAPITOL/NASHVILLE)	
29	29	13	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
30	35	15	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL/NASHVILLE)	
31	28	17	TOMORROW	CHRIS YOUNG (RCA/NASHVILLE)	
32	34	20	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)	
33	36	36	REMINDE ME	BRAD PASKLEY DUET WITH CARRIE UNDERWOOD (ARISTA/NASHVILLE)	
34	18	11	DON'T WANNA GO HOME	JASON OERULO (BELUGA HEIGHTS/WARNER BROS.)	
35	32	15	HONEY BEE	BLAKE SHELTON (WARNER BROS./NASHVILLE)/WMN)	
36	37	37	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. R.I.D. & NICKI MINAJ (WHAT A MUSIC/ATLANTIC/VERVO/CAPIOT)	
37	38	9	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	
38	42	8	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA/NASHVILLE)	
39	43	43	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	
40	54	54	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
41	48	3	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)	
42	40	11	UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)	
43	44	25	LOOK AT ME NOW	CHRIS BROWN (JIVE/JLG)	
44	67	2	MOVES LIKE JAGGER	MARDOON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	
45	47	5	MADE IN AMERICA	TOBY KEITH (SHOVI DOG/UNIVERSAL)	
46	45	10	JUST FISHER	TRACE ADKINS (SHOW DOG/UNIVERSAL)	
47	50	2	OTIS	JAY-Z & KANYE WEST FEAT. OTIS REDDING (RCA-HELLAROCK/NATION/DEF JAM/IDJMG)	
48	39	17	IF HEAVEN WASN'T SO FAR AWAY	JUSTIN MOORE (VALORY)	
49	53	5	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	
50	46	10	MAN DOWN	RIHANNA (SRP/DEF JAM/IDJMG)	

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	15	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	4
2	2	28	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	
3	3	15	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	
4	5	51	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)	
5	10	13	RUMOUR HAS IT	ADELE (XL/COLUMBIA)	
6	2	2	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)	
7	11	81	DON'T STOP BELIEVIN'	LUKE BRYAN (CAPITOL/NASHVILLE)	
8	8	38	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	
9	5	55	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
10	16	6	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)	
11	3	3	UP ALL NIGHT	BLINK-182 (GEFFEN/INTERSCOPE)	
12	12	17	SAIL AWOLNATION (RED BULL)		
13	15	38	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)	
14	18	54	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/CLASSNOTE)	
15	17	63	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	20	#1 DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	
2	2	59	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC/NASHVILLE)	2
3	3	15	KNEE DEEP	ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUNDWATER/BOGGER PICTURE)	
4	4	16	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)	
5	5	8	REMINDE ME	BRAD PASKLEY DUET WITH CARRIE UNDERWOOD (ARISTA/NASHVILLE)	
6	6	13	JUST A KISS	LADY ANTEBELLUM (CAPITOL/NASHVILLE)	
7	7	15	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL/NASHVILLE)	
8	8	17	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)	
9	9	11	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	
10	10	21	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC/NASHVILLE)	
11	11	14	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	
12	12	18	AM I THE ONLY ONE	DIERS BENTLEY (CAPITOL/NASHVILLE)	
13	13	3	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS./WMN)	
14	14	24	TOMORROW	CHRIS YOUNG (RCA)	
15	15	39	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	7	#1 LIGHTERS	BAO MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	
2	1	17	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
3	3	10	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
4	4	18	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)	
5	5	2	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
6	6	9	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)	
7	7	13	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
8	8	11	I'M ON ONE	DU KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
9	9	16	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	
10	10	37	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
11	11	26	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	
12	12	4	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)	
13	13	19	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)	
14	14	3	BOOTY WURK (ONE CHEEK AT A TIME)	T-PAIN FEAT. JOEY GALAXY (KONVICT/NAPPY BOY/JIVE/JLG)	
15	15	12	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)	

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	50	#1 DANZA KUDURO	DON OMAR & LUCIANO (MCA/SONY MUSIC LATIN)	
2	1	41	RABIOSA	SHAKIRA (EPIC/SONY MUSIC LATIN)	
3	3	64	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHYLONGO (EPIC/SONY MUSIC LATIN)	
4	4	82	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
5	5	15	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)	
6	6	12	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)	
7	7	82	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
8	8	10	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
9	9	46	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	
10	10	14	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	
11	11	61	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)	
12	12	39	SIN NO LE CONTESTO	PLAN B (PIÑA)	
13	13	34	UNA NOCHE MAS	JENNIFER LOPEZ (EPIC/SONY MUSIC LATIN)	
14	14	12	YOU	ROMEO SANTOS (SONY MUSIC LATIN)	
15	15	47	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	

KID™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	3	2	#1 IF I RULED THE WORLD	BIG TIME RUSH FEAT. RAZ (NICKEL DEON/COLUMBIA/SONY MUSIC)	
2	1	6	WATCH ME	BELLA THORNE & ZENDAYA (WALT DISNEY)	
3	2	11	BEST FRIEND'S BROTHER	VICTORIOUS CAST FEAT. VICTORIA JUSTICE (NICKEL DEON/COLUMBIA)	
4	4	8	DYNAMITE	CHINA ANNE MCCLAIN (WALT DISNEY)	
5	5	8	WORLDWIDE	BIG TIME RUSH (NICKEL DEON/COLUMBIA/SONY MUSIC)	
6	6	18	BEGGIN' ON YOUR KNEES	VICTORIOUS CAST FEAT. VICTORIA JUSTICE (NICKEL DEON/COLUMBIA/SONY MUSIC)	
7	7	42	BOYFRIEND	BIG TIME RUSH (NICKEL DEON/COLUMBIA/SONY MUSIC)	
8	8	2	THE LAZY SONG	KIDZ BOB KIDS (RAZOR & TIE)	
9	9	5	HERE WE GO	THE FRESH BEAT BAND (NICKEL DEON/COLUMBIA)	
10	10	16	DETERMINATE	BRIGHT MENDELER, ADAM HICKS, NAOMI SCOTT & HAYLEY KYOKO (WALT DISNEY)	
11	11	18	MAKE IT SHINE (VICTORIOUS THEME)	VICTORIOUS CAST FEAT. VICTORIA JUSTICE (NICKEL DEON/COLUMBIA/SONY MUSIC)	
12	12	17	SOMEBODY	BRIDGIT MENDELER (WALT DISNEY)	
13	13	28	DYNAMITE	KIDZ BOB KIDS (RAZOR & TIE)	
14	14	3	TWIST MY HIPS	TIM JAMES & NEVERMIND (WALT DISNEY)	
15	15	8	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)	

REGGAE™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	82	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/SONY MUSIC)	
2	2	1	GOT 2 LUV U	SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)	
3	3	82	RED RED WINE	UB40 (A&M/UMG)	
4	4	82	THREE LITTLE BIRDS	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	
5	5	82	IT WASN'T ME	SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA/GEFFEN/UMG)	
6	6	82	SUGARCANE	SHAGGY (RANCH)	
7	7	82	ANGEL	SHAGGY FEAT. RAYVON (MCA/GEFFEN/UMG)	
8	8	82	ONE LOVE/PEOPLE GET READY	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	
9	9	82	IS THIS LOVE	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	
10	10	82	BUFFALO SOLDIER	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	
11	11	82	NO WOMAN NO CRY	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	
12	12	82	TEMPERATURE	SEAN PAUL (VP/ATLANTIC/AG)	
13	13	77	JAMMING	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	
14	14	82	COULD YOU BE LOVED	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	
15	15	82	KING WITHOUT A CROWN	MATISYAHU (JUBOR/EPIC/SONY MUSIC)	

HOT 100 AIRPLAY: 1,228 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. Digital Songs: 1,228 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. Digital Songs: 1,228 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
2	1	17	PARTY ROCK ANTHEM	UNFAD FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WALL LAM/CHERRYTREE/INTERSCOPE)
3	16	1	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)
4	12	1	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	4	12	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
6	7	15	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	8	18	TONIGHT TONIGHT	HOT CHILLE RAE (JIVE/JLG)
8	9	7	GREATEST GAINER I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
9	5	20	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
10	14	1	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
11	10	19	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
12	12	25	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
13	19	1	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
14	14	20	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
15	15	10	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
16	16	11	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
17	17	1	BEST THING I NEVER HAD	BEYONCE (PARKWOOD/COLUMBIA)
18	22	8	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
19	23	6	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
20	24	5	YOU MAKE ME FEEL...	COBAY STARSHIP FEAT. SABI (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)
21	26	1	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
22	27	1	RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
23	33	2	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)
24	34	2	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
25	25	8	SMILE	AVRIL LAVIGNE (RCA/RMG)
26	28	4	DON'T STOP THE PARTY	THE BLACK EYED PEAS (INTERSCOPE)
27	29	7	PRETTY GIRLS	TYAZ FEAT. TRAVIS MCCOY (TIME IS M/MONEY/BELUGA HEIGHTS/REPRISE)
28	32	3	STEREO HEARTS	TYM CLASS HERODES FEAT. ADAM LEVIN (DECAYDANCE/FUELED BY RAMEN/RRP)
29	27	17	HELLO	MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
30	21	10	CALIFORNIA KING BEAD	RIHANNA (SRP/DEF JAM/IDJMG)
31	31	1	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
32	32	8	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)
33	33	3	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
34	31	10	NEVER GONNA LEAVE THIS BED	MARON 5 (A&M/OCTONE/INTERSCOPE)
35	NEW	1	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/IDJMG)
36	NEW	1	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
37	37	17	WHO SAYS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
38	NEW	1	SEE NO MORE	JOE JONAS (HOLLYWOOD)
39	38	8	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
40	NEW	1	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)

Katy Perry's *Teenage Dream* becomes the first album in the Mainstream Top 40 chart's 19-year history to generate five No. 1s, as "Last Friday Night (T.G.I.F.)," ascends 2-1. The song follows "California Gurls," featuring Snoop Dogg; the title cut; "Firework"; and "E.T.," featuring Kanye West, to the summit.

Dream pushes past two albums that each yielded four leaders: Justin Timberlake's *FutureSex/LoveSounds* (2006-07) and Lady Gaga's *The Fame* (2009).

Piggybacking one record on top of another, "Friday" sets the mark for most weekly plays in the chart's archives (12,468, according to Nielsen BDS). The previous record-holder? Perry's own "E.T." (12,361; May 21, 2011).

While "Friday" is the fifth Mainstream Top 40 No. 1 from *Teenage Dream*, it's Perry's seventh topper on the list overall. She scored two No. 1s from her prior album, *One of the Boys*: "Hot N Cold" (2008) and "Waking Up in Vegas" (2009).



PERRY

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	2	43	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
3	27	1	F**KIN' PERFECT	PINK (LAFACE/JLG)
4	31	1	FIREWORK	KATY PERRY (CAPITOL)
5	5	32	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)
6	7	19	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
7	6	34	RHYTHM OF LOVE	PLAIN WHITE L'S (HOLLYWOOD)
8	8	8	G6 DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
9	9	30	MARRY ME	TRAIN (COLUMBIA)
10	10	51	SEPTEMBER	DAUGHTRY (19/RCA/RMG)
11	12	21	HOLD ON	MICHAEL BUBLE (143/REPRISE)
12	13	7	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
13	15	10	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
14	14	20	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
15	16	10	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
16	17	14	WHEN YOU LOVED ME	RICHARD MARX (ZANZIBAR/TOURDFORCE)
17	19	6	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
18	18	8	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
19	21	11	HIGHER WINDOW	JOSH GROBAN (143/REPRISE)
20	22	11	NEVER GONNA LEAVE THIS BED	MARON 5 (A&M/OCTONE/INTERSCOPE)
21	20	13	E.T.	KATY PERRY (CAPITOL)
22	24	5	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
23	27	3	LONG WAY TO GO	JOSH GRACIN (AVERAGE JOE'S)
24	5	5	THE STORY OF US	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
25	30	2	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	#1 GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	1	34	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
3	3	3	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
4	6	7	G6 LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
5	4	16	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
6	5	26	KEEP YOUR HEAD UP	ANDY GRAMMER (S-CURVE)
7	7	14	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)
8	26	1	NEVER GONNA LEAVE THIS BED	MARON 5 (A&M/OCTONE/INTERSCOPE)
9	15	8	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
10	13	8	TONIGHT TONIGHT	HOT CHILLE RAE (JIVE/JLG)
11	10	16	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
12	12	8	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
13	17	1	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
14	20	1	E.T.	KATY PERRY (CAPITOL)
15	19	4	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
16	16	12	ARMS	CHRISTINA PERRI (ATLANTIC/RRP)
17	17	11	FASTER	MATT NATHANSON (VANGUARD/CAPITOL)
18	24	1	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
19	22	1	ALL THAT YOU ARE	GOOD DOLLS (WARNER BROS.)
20	20	13	PRICE TAG	JESSIE J FEAT. B.D.B. (LAVA/UNIVERSAL REPUBLIC)
21	21	1	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)
22	33	1	NOTHING	THE SCRIPT (PHONOGENIC/EPIC)
23	23	12	LOST IN YOU	THREE DAYS GRACE (JIVE/JLG)
24	28	5	NOT OVER YOU	GAVIN DEGRAW (JRMG)
25	26	9	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	9	WALK	FOO FIGHTERS (ROSWELL/RCA/RMG)
3	4	29	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	21	1	COUNTRY SONG	SEETHER (WIND-UP)
5	5	23	ROPE	FOO FIGHTERS (ROSWELL/RCA/RMG)
6	16	1	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
7	6	9	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
8	8	23	LIES OF THE BEAUTIFUL PEOPLE	SIXX: A.M. (ELEVEN SEVEN)
9	13	12	LOWLIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
10	18	1	YOU ARE A TOURIST	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
11	16	1	SICK	ADELITAS WAY (VIRGIN/CAPITOL)
12	10	12	PANIC	THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
13	21	3	NOT AGAIN	STAINED (FLIP/ATLANTIC)
14	15	39	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
15	18	14	GHOST OF DAYS GONE BY	ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
16	12	37	SHAKE ME DOWN	CAGE THE ELEPHANT (DSP/JIVE/JLG)
17	20	3	UP ALL NIGHT	BLINK-182 (Geffen/INTERSCOPE)
18	17	30	HOWLIN' FOR YOU	THE BLACK KEYS (Nonesuch/WARNER BROS.)
19	14	1	HELP IS ON THE WAY	RISE AGAINST (DGC/INTERSCOPE)
20	19	1	ADOLESCENTS	INCUBUS (IMMORTAL/EPIC)
21	23	8	SUNSET IN JULY	311 (311/ATO/RED)
22	13	1	GET UP!	KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
23	26	8	MAKE IT STOP (SEPTEMBER'S CHILDREN)	RISE AGAINST (DGC/INTERSCOPE)
24	NEW	1	GREATEST GAINER THE SOUND OF WINTER	BUSH (ZUMA ROCK)
25	34	7	LONG TIME	CAKE (UPBEAT/JLG)
26	39	3	TONIGHT	SEETHER (WIND-UP)
27	31	13	FALLEN	VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
28	27	10	RUMOUR HAS IT	ADELE (XL/COLUMBIA)
29	30	1	ROLL AWAY YOUR STONE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
30	32	1	WHIRRING	THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
31	36	1	BLOW ME AWAY	BREAKING BENJAMIN (HOLLYWOOD)
32	28	0	AROUND MY HEAD	CAGE THE ELEPHANT (DSP/JIVE/JLG)
33	25	1	WARRIOR	DISTURBED (REPRISE)
34	33	17	WHAT YA GONNA DO	HINDER (UNIVERSAL REPUBLIC)
35	35	19	FIX ME	10 YEARS (UNIVERSAL REPUBLIC)
36	37	7	THE LAST TIME	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
37	29	13	WHITE TRASH MILLIONAIRE	BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
38	40	5	LOST IN MY MIND	THE HEAD AND THE HEART (SUB POP)
39	NEW	1	UNDER AND OVER IT	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
40	NEW	1	PROMISES, PROMISES	INCUBUS (IMMORTAL/EPIC)
41	42	7	WHITE RABBIT	EGYPT CENTRAL (FAT LADY/JLG)
42	46	2	YOU'VE GOT THE LOVE	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
43	38	19	OLD MAN	REDLIGHT KING (HOLLYWOOD)
44	43	10	WHAT YOU KNOW	TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
45	47	2	EVERY TIME YOU GO	3 DOORS DOWN (UNIVERSAL REPUBLIC)
46	NEW	1	MONSTER YOU MADE	POP EVIL (EDNE)
47	NEW	1	KILLING ME INSIDE	CROSSFADE (ELEVEN SEVEN)
48	NEW	1	COUGH SYRUP	YOUNG THE GIANT (ROADRUNNER/RRP)
49	48	13	TWO AGAINST ONE	DANGER MOUSE & DANIELE LUPPI STARRING JACK WHITE (CAPITOL)
50	41	12	DIGITAL (DID YOU TELL)	STONE SOUR (ROADRUNNER/RRP)

Bush's "The Sound of Winter" bows at No. 24 on Rock Songs (3.1 million audience impressions, up 182%). The song, which concurrently begins at No. 20 on Alternative (Bush's 16th chart entry dating to its 1994 arrival), previews the band's first studio album since 2001, *The Sea of Memories*, due Sept. 13.



ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 WALK	FOO FIGHTERS (ROSWELL/RCA/RMG)
2	3	3	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
3	28	1	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	9	1	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
5	12	1	PANIC	SUBLIME WITH ROME (FUELED BY RAMEN/RRP)
6	8	26	SAIL	AWOLNATION (RED BULL)
7	10	3	UP ALL NIGHT	BLINK-182 (Geffen/INTERSCOPE)
8	26	1	CHANGING	THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
9	18	1	YOU ARE A TOURIST	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
10	11	8	SUNSET IN JULY	311 (311/ATO/RED)
11	13	23	ROPE	FOO FIGHTERS (ROSWELL/RCA/RMG)
12	26	1	YOUNG BLOOD	THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
13	18	9	MAKE IT STOP (SEPTEMBER'S CHILDREN)	RISE AGAINST (DGC/INTERSCOPE)
14	12	17	ADOLESCENTS	INCUBUS (IMMORTAL/EPIC)
15	14	39	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
16	16	16	SO FAR AWAY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
17	19	17	WHIRRING	THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
18	12	1	AROUND MY HEAD	CAGE THE ELEPHANT (DSP/JIVE/JLG)
19	16	1	LONG TIME	CAKE (UPBEAT/JLG)
20	NEW	1	THE SOUND OF WINTER	BUSH (ZUMA ROCK)
21	27	3	NOT AGAIN	STAINED (FLIP/ATLANTIC)
22	25	8	ROLL AWAY YOUR STONE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
23	22	15	WHAT YOU KNOW	TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
24	28	1	MONSTER	PARAMORE (FUELED BY RAMEN/RRP)
25	36	1	PROMISES, PROMISES	INCUBUS (IMMORTAL/EPIC)

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)
2	1	14	RUMOUR HAS IT	ADELE (XL/COLUMBIA)
3	3	13	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	18	1	YOU ARE A TOURIST	DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
5	8	2	G6 THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)
6	5	20	FASTER	MATT NATHANSON (VANGUARD)
7	17	1	LOST IN MY MIND	THE HEAD AND THE HEART (SUB POP)
8	14	1	ROLL AWAY YOUR STONE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
9	9	8	RISE ABOVE 1	REEVE CARNEY FEAT. BONO & THE EDGE (MARVEL/MERCURY/ISLAND/INTERSCOPE)
10	10	1	HEY MAMA	MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
11	18	1	LONGING TO BELONG	EDDIE VEDDER (MONKEYWRENCH/UNIVERSAL REPUBLIC)
12	16	11	OPTIONS	GOMEZ (ATO/RED)
13	14	1	COMEBACK KID	BRETT DENNEN (DUALTONE)
14	13	13	THIS IS WHY WE FIGHT	THE DECEMBERISTS (CAPIT

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	3	4	16	#1 KNEE DEEP K. STEGALL, Z. BROWN, (Z. BROWN, W. DURRÉTT, C. BOWEN, J. STEELE)	Zac Brown Band Featuring Jimmy Buffett	SOUTHERN GROUNDWATER MUSIC/BIGGER PICTURE		1
2	4	6	13	JUST A KISS P. WORLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)	Lady Antebellum	CAPITOL NASHVILLE		2
3	2	28		DIRT ROAD ANTHEM M. KNOX (B. GILBERT, C. FORD)	Jason Aldean	BROKEN BOW		3
4	6	7	19	AM I THE ONLY ONE J. R. STEWART (J. BEAVERS, J. R. STEWART, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE		4
5	1	25		TOMORROW J. STROUD (C. YOUNG, F. J. MYERS, A. SMITH)	Chris Young	RCA		5
6	1	17		HONEY BEE S. HENDRICKS (B. HAYSLIP, R. AKINS)	Blake Shelton	WARNER BROS. WMN		6
7	4	26		COUNTRY GIRL (SHAKE IT FOR ME) M. BRIGHT, J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan	CAPITOL NASHVILLE		7
8	11	11		REMIND ME F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley Duet With Carrie Underwood	ARISTA NASHVILLE		8
9	10	10	13	YOU AND TEQUILA B. CANNON, K. CHESNEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter	BNA		9
10	11	19		BAREFOOT BLUE JEAN NIGHT J. MDL, R. CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)	Jake Owen	RCA		10
11	13	16	8	IN AMERICA T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith	SHOW DOG-UNIVERSAL		11
12	12	12	19	JUST FISHER M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins	SHOW DOG-UNIVERSAL		12
13	17	17	15	TAKE A BACK ROAD T. HEWITT, R. ATKINS (R. AKINS, L. LAIRD)	Rodney Atkins	CURB		13
14	19	20	8	LONG HOT SUMMER D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban	CAPITOL NASHVILLE		14
15	14	13	24	HOMEBODY J. JOYCE (E. CHURCH, C. BEATHARD)	Eric Church	EMI NASHVILLE		15
16	15	14	9	HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait	MCA NASHVILLE		16
17	16	15	16	LOVE DONE GONE C. CHAMBERLAIN, B. CURRINGTON (S. CAMP, M. GREEN)	Billy Currington	MERCURY		17
18	18	18	10	I LOVE YOU THIS BIG M. BRIGHT (R. JACKSON, L. DEAN, B. JAMES)	Scotty McCreery	INTERSCOPE/MERCURY		18
19	20	19	24	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band	REPUBLIC NASHVILLE		19
20	21	21	12	AIR POWER I GOT YOU M. BRIGHT (S. THOMPSON, K. THOMPSON, J. SELLERS, F. JENKINS)	Thompson Square	STONEY CREEK		20
21	27	31	4	GREATEST GAINER S. HENDRICKS (D. BARNES)	Blake Shelton	WARNER BROS. WMN		21
22	22	22	17	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert	VALORY		22
23	23	23	11	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRANDARD (J. L. NIEMANN, R. BROWN)	Jerrold Niemann	SEA GAYLE/ARISTA NASHVILLE		23
24	24	24	30	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THIBODEAU)	Steve Holy	CURB		24
25	31	39	4	SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift	BIG MACHINE		25



Lead single and title track from Owen's third album (due Aug. 30) is his third top 10 in seven tries. He achieved his best rank so far when "Don't Think I Can't Love You" peaked at No. 2 in April 2009.



After rising to No. 13 on the July 30 chart, the first single from *Chief* bullets at No. 15 in its 24th chart week. The artist, who tops the Billboard 200 and Top Country Albums (see Happening Now, page 90), has peaked as high as No. 10 on the song chart with both "Love Your Love the Most" (2009) and "Hell on the Heart" (2010).

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	25	25	11	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker	CAPITOL NASHVILLE		25
27	26	26	8	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn	ARISTA NASHVILLE		26
28	29	28	26	LET IT RAIN F. LIDDELL, C. ANLAY (D. NAIL, J. SINGLETON)	David Nail	MCA NASHVILLE		28
29	30	29	9	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell	BIGGER PICTURE		29
30	28	27	24	A BUNCHA GIRLS M. KNOX (F. BALLARD, B. HAYSLIP, D. DAVIDSON, R. AKINS)	Frankie Ballard	WARNER BROS. WAR		27
31	32	36	6	EASY D. HUFF, RASCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield	BIG MACHINE		31
32	33	30	11	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LOVEFACE)	Joe Nichols	SHOW DOG-UNIVERSAL		30
33	34	34	9	TOUGH F. LIDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler	19 BNA		33
34	36	38	14	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, B. SIBBE)	Hunter Hayes	ATLANTIC WMN		34
35	37	42	7	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson	AGRI/EMI NASHVILLE		35
36	19	19		AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAY, T. G. O'BRIEN)	Edens Edge	BIG MACHINE		32
37	39	39	16	DIDN'T I D. FRIZELL, R. CLAWSON (B. GLOVER, K. JACKSON, R. MONTANA)	James Wesley	BROKEN BOW		35
38	38	33	20	MR. BARTENDER J. RICH, C. PENNACHIO (B. GASKIN)	Bradley Gaskin	COLUMBIA		33
39	40	37	21	WANNA TAKE YOU HOME M. SERLETIC (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana	EMBLEM/WARNER BROS. WAR		35
40	41	40	9	MY HEART CAN'T TELL YOU NO T. BROWN (E. CLIME, D. W. MORGAN)	Sara Evans	RCA		40
41	42	43	14	STAYING'S WORSE THAN LEAVING B. BEAVERS (J. CLEMENTI, R. FOSTER, S. SWEENEY)	Sunny Sweeney	REPUBLIC NASHVILLE		41
42	43	44	11	LET'S GET TOGETHER R. VYSSAR, R. COPPERMAN (R. VYSSAR, T. MULLINS)	Phil Vassar	RODEOWAVE		42
43	RE-ENTRY	9		LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina	INTERSCOPE/MERCURY		43
44	45	46	17	OH, TONIGHT E. HERBST (J. ABBOTT, S. HELMS)	Josh Abbott Band Featuring Kacey Musgraves	PRETTY DAMN TOUGH		44
45	46	48	6	HUNT YOU DOWN M. WRIGHT, D. COOK, M. COLLIE (J. THODGE, S. M. COLLIE, R. RUTHERFORD)	JT Hodges	SHOW DOG-UNIVERSAL		45
46	49	57	3	WHERE COUNTRY GROWS B. CANNON (A. SHEPHERD, B. PINSON)	Ashton Shepherd	MCA NASHVILLE		46
47	48	49	9	FAKE ID J. SHANKS, J. RICH (J. RICH, J. M. SHANKS)	Big & Rich Featuring Gretchen Wilson	WARNER BROS. WAR		47
48	47	55	5	GIVE D. BROWN, L. RIMES (J. YEARY, S. ISAACS, D. HARRINGTON)	LeAnn Rimes	CURB		47
49	60	59	3	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry	AVERAGE JOE'S		49
50	RE-ENTRY	1		BAIT A HOOK J. STOVER (R. AKINS, J. MOORE, J. S. STOVER)	Justin Moore	VALORY		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	16	#1 ERIC CHURCH EMI NASHVILLE 94265 (16.98)	Chief			1
2	2	3	39	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party			2
3	1	1	3	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue			3
4	3	2	3	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon			2
5	7	6	5	GG SCOTTY MCCREERY INTERSCOPE/MERCURY 015805/EXCA (16.98)	American Idol Season 10 Highlights: Scotty McCreery			2
6	5	7	45	ZAC BROWN BAND SOUTHERN GROUNDWATER MUSIC/BIGGER PICTURE 542726 (18.98)	You Get What You Give			1
7	4	4	6	JUSTIN MOORE VALORY JMO200A (10.98)	Outlaws Like Me			1
8	6	5	10	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music			1
9	8	8	40	TAYLOR SWIFT BIG MACHINE 150300A (18.98)	Speak Now			3
10	9	10	42	THE BAND PERRY REPUBLIC NASHVILLE 014839 (10.98)	The Band Perry			2
11	11	13	79	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now			3
12	10	7	7	VARIOUS ARTISTS UNIVERSAL/EMASORY MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4			3
13	12	15	44	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey			3
14	14	14	37	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This			1
15	15	18	141	ZAC BROWN BAND ROADSHOW PICTURES/HOME GROWN/ATLANTIC 516231/AG (13.98)	The Foundation			2
16	13	1	38	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton			4
17	16	17	8	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn			1
18	19	1	5	LAUREN ALAINA INTERSCOPE/MERCURY 015800/EXCA (16.98)	American Idol Season 10 Highlights: Lauren Alaina			1
19	17	19	21	SARA EVANS RCA 49693/SMN (10.98)	Stronger			1
20	21	20	35	TIM MCGRAW CURB 79205 (18.98)	Number One Hits			1
21	23	1	45	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself			1
22	24	24	16	ALISON KRAUSS & UNION STATION ROUNDER 610665/CONCORD (18.98)	Paper Airplane			1
23	33	33	19	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington			22
24	18	11	3	ASHTON SHEPHERD MCA NASHVILLE 015377/UMGN (10.98)	Where Country Grows			11
25	25	28	41	SUGARLAND MERCURY 014758/UMGN (13.98)	The Incredible Machine			1

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
26	26	26	37	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer			1
27	28	25	13	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get			3
28	28	5	5	DOLLY PARTON DOLLY 528216/WMN (18.98)	Better Day			11
29	29	27	22	AARON LEWIS STROUDAVARIOUS 01013 (7.98)	Town Line (EP)			1
30	27	29	42	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966			1
31	20	-	2	VARIOUS ARTISTS AVERAGE JOE'S 226 (13.98)	Mud Digger: Volume 2			20
32	30	23	25	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square			25
33	NEW	1		JASON MICHAEL CARROLL FOR THE LONELY 13452 EX CRACKER BARREL (11.98)	Numbers			33
34	32	34	95	ZAC BROWN BAND SOUTHERN GROUNDWATER MUSIC/BIGGER PICTURE 523726/AG (25.98 CONCORD)	Pass The Jar: Live			95
35	31	30	40	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong			40
36	36	36	10	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner			20
37	34	31	95	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 63723/SMN (9.98)	Judge Jerrod & The Hung Jury			1
38	37	39	39	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive			1
39	35	35	84	BLAKE SHELTON REPRISE/WARNER BROS. 522642/WMN (8.98)	Hillbilly Bone (EP)			1
40	38	38	36	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones			1
41	41	77		JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire			1
42	42	46	17	CRAIG CAMPBELL ACOUSTIC PEACH 525571/BIGGER PICTURE (18.98)	Craig Campbell			14
43	NEW	1		RANDY MONTANA MERCURY DIGITAL EX/UMGN (7.98)	Randy Montana			43
44	40	45	8	RANDY TRAVIS WARNER BROS. 524937/WMN (7.98)	Top 10			40
45	43	48	43	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun			1
46	46	43	74	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin			1
47	44	44	42	TRACE ADKINS CAPITOL NASHVILLE 48837 (19.98)	The Definitive Greatest Hits: T! The Last Shot's Fired			12
48	49	52	14	STEVE EARLE NEW WEST 6195* (17.98)	I'll Never Get Out Of This World Alive			4
49	62	63	61	DIXIE CHICKS COLUMBIA/LEGACY 61554/SONY MUSIC (7.98)	Playlist: The Very Best Of The Dixie Chicks			27
50	48	54	48	PATSY CLINE MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline			42

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	PEAK POSITION
1	1	17	16	#1 ALISON KRAUSS & UNION STATION ROUNDER 610665/CONCORD	Paper Airplane			1
2	1	20		STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660/CONCORD	Rare Bird Alert			1
3	4	20		SARAH JAROSZ SUGAR HILL 4062/WELK	Follow Me Down			1
4	5	61		DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge			1
5	3	2		RICKY SKAGGS SKAGGS FAMILY 1011	Country Hits Bluegrass Style			1
6	6	68		TRAMPLED BY TURTLES BANJODAD 07*	Palomino			1
7	7	25		THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars			1
8	12	18		SIERRA HULL ROUNDER 610658/CONCORD	Daybreak			1
9	9	12		CHRIS THILE & MICHAEL DAVES NONESUCH 527803/WARNER BROS.	Sleep With One Eye Open			1
10	8	10		PRESERVATION HALL JAZZ BAND & THE DEL MCCOURY BAND MCCOURY 0015*	American Legacies			1

TOP R&B/HIP-HOP ALBUMS		THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	HOT SHOT DEBUT	1		1	KELLY ROWLAND	HERE I AM UNIVERSAL MOTOWN 014496/UNIVERSAL REPUBLIC
2	1	5		4	BEYONCÉ	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC
3	NEW				JOSS STONE	LPI STONE'D 527769*/SURFOOG
4					BAD MEETS EVIL	HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA
5					DJ KHALED	WE THE BEST FOREVER ME THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6					JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941/WARNER BROS.
7					BIG SEAN	FINALLY FAMOUS G.O.O.D./DEF JAM 015421/0JMG
8					PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RMG
9					NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC
10	NEW				WU-TANG	LEGENDARY WEAPONS WU-TANG 2121/EONE
11					WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
12					EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA
13					RIHANNA	LOUD SRP/DEF JAM 014927/0JMG
14					CHRIS BROWN	F.A.M.E. JIVE 86067/JLG
15					LEDISI	PIECES OF ME VERVE FORECAST 015557/VG
16					MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
17					KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/JLG
18					JAY ROCK	FOLLOW ME HOME TOP DAWG/STRANGE 83/RBC
19					KINDRED THE FAMILY SOUL	LOVE HAS NO RECESSION PURPOSE 5792/SHANACHIE
20					TECH N9NE	ALL 6'S & 7'S STRANGE 87/RBC
21					BEASTIE BOYS	HOT SAUCE COMMITTEE PT. TWO BROOKLYN DUST 05639*/CAPITOL
22					VARIOUS ARTISTS	SELF MADE...VOL. 1 MAYBACH 527800/WARNER BROS.
23					SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
24					MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG
25					LLOYD	KING OF HEARTS YOUNG-GOLDFIE/ZONE 4/INTERSCOPE 015116/IGA
26					LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY 015002/UNIVERSAL REPUBLIC
27					CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA
28					LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870*/AG
29					BRIAN MCKNIGHT	JUST ME MR. SOLANE 5162/EONE
30					DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC
31					JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RMG
32					KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014695*/0JMG
33					R. KELLY	LOVE LETTER JIVE 80874/JLG
34					TYLER, THE CREATOR	GOBLIN XL 529*
35					KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469
36	41 48	GREATEST GAINER			THE TEMPTATIONS	ICDN MOTOWN 014607/UMI
37					RICK ROSS	TEFLON DON MAYBACH/SUP-N-SLIDE/DEF JAM 014366*/0JMG
38					KID CUDI	MAN ON THE MOUNTAIN DREAM ON G.O.O.D. 014649*/UNIVERSAL REPUBLIC
39					CURREN\$Y	WEEKEND AT BURNIES WARNER BROS. 527406
40					MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
41					TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG
42					WAKA FLOCKA FLAME	FLOCKAVELI 1017 BRICK SQUAD/ASYLUM 52740/WARNER BROS.
43					RAPHAEL SAADIQ	STONE ROLLIN' COLUMBIA 62560*/SONY MUSIC
44					BLACK ROB	GAME TESTED, STREETS APPROVED DUCK DOWN 2225
45					JAGGED EDGE	THE REMEDY SLIP-N-SLIDE 07900
46					PIMP C	STILL PIMPING J PRINCE/RAP-A-LOT 4 LIFE 31370/RAP-A-LOT
47					TINIE TEMPAH	DISC-OVERY DISTURBING LONDON 70635/CAPITOL
48					MAC MILLER	OH AND ON AND BEYOND (EP) ROSTRUM DIGITAL EX
49					KELLY PRICE	KELLY MY BLOCK/SANG GIRL! 32101/MALACO
50	74 21	PAGE SETTER			BARRY WHITE	ICDN: BARRY WHITE ASIA/MERCIURY/IMP-0 014855/UMI

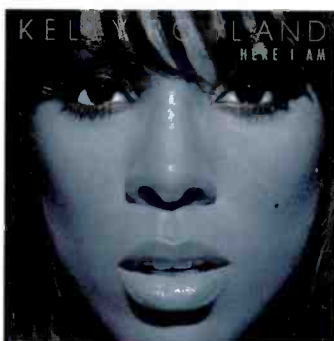
Legendary rap group Wu-Tang returns to the top 10 of Top R&B/Hip-Hop Albums for the first time in four years with the No. 10 entry of *Legendary Weapons*. The album features current members RZA, Ghostface Killah and Rakkon joined by guest rappers including Trife Diesel and Killa Sin.



MAINSTREAM R&B/HIP-HOP		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11		1	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	9		2	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3					MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
4					SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
5					SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	5	21		6	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/0JMG)
7					SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
8	7	13		8	UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
9					MAN DOWN	RIHANNA (SRP/DEF JAM/0JMG)
10	10			10	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
11					QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
12					OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
13					OH MY	DJ DRAMA FEAT. FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APHILLIATES/EONE)
14					ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
15	13	12		15	BALLIN'	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/0JMG)
16	15	9		16	NOVACANE	FRANK OCEAN (ODD FUTURE/REDZONE/0JMG)
17					MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/0JMG)
18	18	16		18	WE CAN GET IT ON	YO GOTTI (INEVITABLE/POLO GROUNDS/J/RMG)
19	33	2		19	GG OTIS	JAY-Z & KANYE WEST FEAT. OTIS REDDING, ROC-A-FELLA/ROCK NATION/DEF JAM/0JMG
20	19	4		20	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
21					MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
22	17	19		22	CUPID	LLOYD FEAT. AWESOME JONES (YOUNG-GOLDFIE/ZONE 4/INTERSCOPE)
23					BREAK MY HEART	ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)
24	25	5		24	TILL I'M GONE	TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
25	23	10		25	COUNTRY SH*T	BIG K.R.I.T. (CINEMATIC/DEF JAM/0JMG)
26	27	3		26	NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)
27	29	4		27	SO FRESH	CJ HILTON FEAT. NAS (J/RMG)
28	31	18		28	JOHN	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
29					ANYTHING (TO FIND YOU)	MONICA FEAT. RICK ROSS (J/RMG)
30					LET IT FLY	MAINO FEAT. ROSCOE DASH (HUSTLE HARD/ATLANTIC/EONE)
31	36	3		31	THING CALLED US	HAMILTON PARK (HARRELL/L7/ATLANTIC)
32					ONE NIGHT STAND	KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
33					IT AIN'T OVER TIL IT'S OVER	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL REPUBLIC)
34	34	8		34	IN DA BOX	SEAN GARRETT FEAT. RICK ROSS (BET I PENNEO II/COLUMBIA)
35	30	8		35	BOOTY WURK (ONE CHEEK AT A TIME)	T-PAIN FEAT. JOEY GALAXY (KONVIC7/NAPPY BOY/JIVE/JLG)
36	24	13		36	9 PIECE	RICK ROSS FEAT. LIL WAYNE OR TL (MAYBACH/SUP-N-SLIDE/DEF JAM/0JMG)
37	28	17		37	BEST NIGHT OF MY LIFE	JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)
38	32	12		38	TUPAC BACK	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
39					BOO THANG	VERSE SIMMONS FEAT. KELLY ROWLAND (BUVISION/KONLIVE)
40					PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)

BETWEEN THE BULLETS

'HERE' SHE IS: ROWLAND'S NO. 1



Kelly Rowland earns her first No. 1 on Top R&B/Hip-Hop Albums with her third studio set—and first on Universal Motown—as *Here I Am* debuts at No. 1 with 77,000. The Destiny's Child alum (she scored three top-charting R&B albums with the group) launched her solo career on Columbia in 2002 with *Simply Deep*, which debuted and peaked at No. 3, also with 77,000. Her sophomore set, *Ms. Kelly*, did one rank better, opening at No. 2 (82,000). On the Billboard 200, *Here I Am* hops onto the list at No. 3, also becoming her highest-ranking effort on that chart. Rowland recently wrapped a seven-week stay atop Hot R&B/Hip-Hop Songs with *Here I Am*'s "Motivation," featuring Lil Wayne (No. 2 this week), which helped build anticipation for the set.

—Karinah Santiago

RHYTHMIC		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9		1	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	3	17		2	PARTY ROCK ANTHEM	LIL WAYNE FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
3					GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
4					SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5					I'M ON ONE	DJ KHALED FEAT. DRAKE, RICK ROSS & LIL WAYNE (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6					MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
7					LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
8	10	7		8	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
9					OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
10					MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/0JMG)
11					BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
12					DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
13					SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
14					THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
15					E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
16	9	8		16	FAR AWAY	TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
17					BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTI/WARNER BROS.)
18	16	15		18	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
19	19	9		19	NOVACANE	FRANK OCEAN (ODD FUTURE/REDZONE/0JMG)
20					GUCCI GUCCI	KREAYSHAWN (COLUMBIA)
21					I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
22					ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
23					IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
24					RAIN OVER ME	PITBULL FEAT. MARCH ANTHONY (MR. 305/POLO GROUNDS/J/RMG)
25					TILL I'M GONE	TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
26					NO SLEEP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
27					UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
28					THE MACK	MANN FEAT. SNOOP DOGG & IYAZ (MERCURY/0JMG)
29					THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
30					WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ATLANTIC/CAPITOL)
31					TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (ROBBINS)
32					BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVIC7/NAPPY BOY/JIVE/JLG)
33					POT OF GOLD	GAME FEAT. CHRIS BROWN (GEBFFEN/INTERSCOPE)
34	NEW				GG OTIS	JAY-Z & KANYE WEST FEAT. OTIS REDDING, ROC-A-FELLA/ROCK NATION/DEF JAM/0JMG
35	NEW				MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/0JMG)
36					MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
37					RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
38					RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT (INTERSCOPE)
39					MAN DOWN	RIHANNA (SRP/DEF JAM/0JMG)
40					TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)

ADULT R&B		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16		1	SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)
2	2	17		2	PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)
3	3	28		3	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)
4	5	20		4	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL REPUBLIC)
5					FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
6					LIFE OF THE PARTY	CHARLIE WILSON (P MUSIC/JIVE/JLG)
7					4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
8					NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)
9					YES	MUSIQ SOULCHILD (ATLANTIC)
10	14	10		10	NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)
11	10	14		11	RADIO MESSAGE	R. KELLY (JIVE/JLG)
12					SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
13					COLLARD GREENS & CORNBREAD	FANTASIA (S19/J/RMG)
14					FALL 5.0	BRIAN MCKNIGHT (MR. SOLANE/EONE)
15					IN THE MOOD	JOHNNY GILL (NOTIFI)
16					MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UN

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	8	#1 THE EDGE OF GLORY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
2	2	6	DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE	UNIVERSAL REPUBLIC
3	4	9	TIL DEATH	WYNTER GORDON	BIG BEAT/ATLANTIC
4	5	5	DON'T WANNA GO HOME	JASON DERULO BELUGA HEIGHTS/WAINNER BROS.	
5	1	1	PUT YOUR HANDS UP (IF YOU FEEL LOVE)	KYLIE MINOGUE	PARLOPHONE/ASTRALWERKS/CAPITOL
6	13	4	I WANNA GO	BRITNEY SPEARS	JIVE/JLG
7	7	10	FREAK OF NATURE	RICKY MARTIN	SONY MUSIC LATIN
8	10	10	SAVE THE WORLD	SWEDISH HOUSE MAFIA	ASTRALWERKS/CAPITOL
9	12	11	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE	ISLAND/DJMG
10	11	15	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODKID	PARTY ROCK/MILLI JAMM/CHERRYTREE/INTERSCOPE
11	8	12	WHO SAYS	SELENA GOMEZ & THE SCENE	HOLLYWOOD
12	14	5	TALKING TO THE UNIVERSE	ONO	MIND TRAIN/TWISTED
13	16	6	UNDIVIDED	BLUSH FEAT. SNOOP DOGG	FAR WEST/NETWORK
14	18	3	BEST THING I NEVER HAD	BEYONCE	PARKWOOD/COLUMBIA
15	15	8	TRUE LOVE	GEORGE ACOSTA FEAT. FISHER	BLACK HOLE
16	9	10	WORLDWIDE	ROGER SANCHEZ FEAT. MOBIN MASTER + MC FLIPSIDE	STEALTH/ULTRA
17	10	12	WHEN THE LIGHTS GO DOWN	GRACE V. DREAM	MERCHANT 21/CMG
18	10	12	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY	CAPITOL
19	19	5	FREAK LIKE ME	MAYRA VERONICA	MVA
20	27	4	RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT	INTERSCOPE
21	29	3	BEHIND THE WHEEL 2011	DEPECHE MODE	REPRISE/RHINO
22	37	2	POWER PICK CALIFORNIA KING BED	RHIANNA SRP/DEF JAM/DJMG	
23	21	7	WTF	MATT ZARLEY	ZARLEY SONGS
24	25	5	GIVE IT	AMORAY	KNOCKOUT FASHION
25	22	6	BOUNCE	CALVIN HARRIS FEAT. KELIS	ULTRA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	24	11	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, Afrojack & Nayer	MR. 305/POLO GROUNDS/JRMG	
27	30	5	TASTE THE NIGHT	DALAL GOLD	EAGLE	
28	11	3	HOLDIN' ON	DAVE AUDE FEAT. ELIJAH	AUDACIOUS	
29	31	1	ALL TIME LOW	THE WANTED	GLOBAL TALENT/MERCURY/IOJMG	
30	26	11	PRETTY UGLY	YENN	DOWN UNDER	
31	38	3	LITTLE BAD GIRL	DAVID GUETTA FEAT. TINO CRUZ & LUIGI	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
32	20	11	WHERE THEY GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
33	28	10	LONG TIME (TAKING MY TIME)	STATIC REVENGER & ANGER DIMAS	WHITE HOUSE	
34	40	4	VEGAS	VANDALISM & STATIC REVENGER	WHITE HOUSE	
35	36	9	JUMP	GIA BELLA	XTRMME	
36	35	1	NOT GETTING ANY BETTER	INNERPARTYSYSTEM	RED BULL	
37	39	6	MR. SAXOBEAT	ALEXANDRA STAN	ULTRA	
38	11	2	SET FIRE TO THE RAIN	ADELE	XL/COLUMBIA	
39	23	12	RUN THE WORLD (GIRLS)	BEYONCE	PARKWOOD/COLUMBIA	
40	NEW	DEBUT	CHAMPAGNE SHOWERS	LMFAO FEAT. NATALIA KILLS	PARTY ROCK/MILLI JAMM/CHERRYTREE/INTERSCOPE/UNIVERSAL	
41	41	7	READY 2 GO	MARTIN SOLVEIG	FEAT. KELE BEAT/ATLANTIC	
42	50	2	OUTTA CONTROL	J786	STARBUGS	
43	43	7	DUMB	NATALIA FLORES	CARRILLO	
44	44	4	THIS IS WHAT ROCK N ROLL LOOKS LIKE	PORCELAIN	BLACK FEAT. LIL WAYNE	UNIVERSAL REPUBLIC
45	49	2	CITY OF KINGS	RON REESER & DAN SAENZ	FEAT. JENNIFER KARR	SEA TO SUN
46	NEW	NEW	ASS ON THE FLOOR	DIDDY - DIRTY MONEY	FEAT. SWIZZ BEATZ	BAD BOY/INTERSCOPE
47	32	10	I WROTE THE BOOK	BETH DITTO	DECONSTRUCTION/COLUMBIA	
48	NEW	NEW	OPM	KATRINA	RED RED	
49	NEW	NEW	DIAMOND JIGSAW	UNDERWORLD	QM	
50	NEW	NEW	LITTLE WHITE DOVES	DIRTY VEGAS	OM	

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	11	LADY GAGA	BORN THIS WAY	STREAMLINE/KONLIVE/INTERSCOPE 015872/AGA
2	2	6	LMFAO	SORRY FOR PARTY ROCKING	PARTY ROCK/MILLI JAMM/CHERRYTREE/INTERSCOPE 015678/AGA
3	144	1	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/AGA
4	NEW	NEW	LITTLE DRAGON	RITUAL UNION	PEACEFROG 074333*
5	NEW	NEW	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL	UNIVERSAL REPUBLIC 015644*
6	5	32	SKRILLEX	SCARY MONSTERS AND NICE SPRITES	(EP) BIG BEAT/ATLANTIC 528918/AG
7	6	34	DEADMAUS	4X4=12	MAUSTRAP 2518/ULTRA
8	8	34	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872*
9	NEW	NEW	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT	FEARLESS 3C153
10	9	5	THIEVERY CORPORATION	CULTURE OF FEAR	ESL 177*
11	12	35	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX
12	10	19	KESHA	I AM THE DANCE COMMANDER...	KEMOSABE/RCA 08508/RMG
13	11	52	LADY GAGA	THE REMIX	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633/AGA
14	17	17	DAFT PUNK	TRON: LEGACY RECONFIGURED	WALT DISNEY 013540
15	14	17	TIESTO	CLUB LIFE VOLUME ONE: LAS VEGAS	MUSICAL FREEDOM 001
16	16	5	SBRKT	SBRKT YOUNG TURKS	0607/XL
17	15	6	SKRILLEX	MORE MONSTERS AND SPRITES	(EP) BIG BEAT/ATLANTIC DIGITAL EX/AG
18	16	27	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12	ULTRA 2734
19	18	18	TIESTO	TIESTO PRESENTS AX MUSIC TOP TWENTY	AX DIGITAL EX
20	17	25	JAMES BLAKE	JAMES BLAKE	POLYDOR 02/UNIVERSAL REPUBLIC
21	21	10	MOBY	DESTROYED	LITTLE IDIOT 9502*/MUTE
22	20	16	GORILLAZ	THE FALL	VIRGIN 97588*/CAPITOL
23	22	6	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND	FLASHBACK 528201/RHINO
24	24	7	VARIOUS ARTISTS	ULTRA WEEKEND 7	ULTRA 2865
25	24	7	BLOOD ON THE DANCEFLOOR	ALL THE RAGET CANOYLAND	002 EX

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL		
1	3	15	#1 WHAT A FEELING	ALEX GAUDINO	FEAT. KELLY ROWLAND	ULTRA	
2	2	5	I WANNA GO	BRITNEY SPEARS	JIVE/JLG		
3	1	16	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODKID	PARTY ROCK/MILLI JAMM/CHERRYTREE/INTERSCOPE		
4	8	5	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY	CAPITOL		
5	5	14	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, Afrojack & Nayer	MR. 305/POLO GROUNDS/JRMG		
6	12	5	SUN IS UP	JINNA	ULTRA		
7	9	11	SAVE THE WORLD	SWEDISH HOUSE MAFIA	ASTRALWERKS/CAPITOL		
8	10	20	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA		
9	NEW	NEW	ADDICTION	MEDINA	ULTRA		
10	14	14	SUN & MOON	ABOVE & BEYOND	FEAT. RICHARD BEDFORD	ULTRA	
11	11	11	CALL MY NAME	SULTAN & NED	SHEPARD	FEAT. NADIA ALI	HAREM
12	18	18	MR. SAXOBEAT	ALEXANDRA	STAN	ULTRA	
13	13	13	BOUNCE	CALVIN HARRIS	FEAT. KELIS	ULTRA	
14	15	5	CINEMA	BENNY BENASSI	FEAT. GARY GO	ULTRA	
15	19	10	THE EDGE OF GLORY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE		
16	14	8	RAISE YOUR WEAPON	DEADMAUS	MAUSTRAP/ULTRA		
17	23	2	TIL DEATH	WYNTER GORDON	BIG BEAT/ATLANTIC		
18	21	12	WHERE THEY GIRLS AT	DAVID GUETTA	FEAT. FLO RIDA & NICKI MINAJ	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
19	18	18	NYTON (THE REASON)	ERIC	PRYOZ	ULTRA	
20	16	19	BEAUTIFUL PEOPLE	CHRIS BROWN	FEAT. BENNY BENASSI	JIVE/JLG	
21	22	1	IN THE DARK	DEV	INDIE-POP/UNIVERSAL REPUBLIC		
22	7	5	LITTLE BIRD	KIM SOZZI	ULTRA		
23	8	8	ME AND MY MICROPHONE	SEPTEMBER	ROBBINS		
24	25	2	DROP IT LOW	KAT OELUNA	GLOBAL MUSIC BRANO/MASS APPEAL/EONE		
25	NEW	NEW	CALL YOUR GIRLFRIEND	ROBYN	KONICHIWA/CHERRYTREE/INTERSCOPE		

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	2	91	#1 MICHAEL BUBLE	76 WKS	CRAZY LOVE 143/REPRISE 520733/WARNER BROS. ⊕	
2	1	5	VARIOUS ARTISTS	IN A BOSSA NOVA MOOD	UNIVERSAL SPECIAL MARKETS 015600/EXSTARBOOKS	
3	7	7	PAT METHENY	WHAT'S IT ALL ABOUT	NONESUCH 527912/WARNER BROS.	
4	27	27	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACA	FRANK SINATRA ENTERTAINMENT/SONY MUSIC	
5	7	7	MADELEINE PEYROUX	STANDING ON THE ROOFTOP	PENNYWELL 015636*/DECCA	
6	22	22	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY	COLUMBIA/LEGACY 77295/SONY MUSIC ⊕	
7	44	44	SOUNDTRACK	TREME: SEASON 1	HBO/GEFFEN 014910/IGA	
8	40	40	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE	143/REPRISE 526141/WARNER BROS.	
9	18	18	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES	HERE WE GO AGAIN	BLUE NOTE 96388/BLG	
10	NEW	NEW	SACHAL STUDIOS ORCHESTRA, LAHORE	JAZZ INTERPRETATIONS OF JAZZ STANDARDS	& BOSSA NOVA	SACHAL DIGITAL/UNIVERSAL REPUBLIC
11	13	8	COREA, CLARKE & WHITE	FOREVER CONCORD	32627	
12	12	12	ELIANE ELIAS	LIGHT MY FIRE	CONCORD PICANTE 32761/CONCORD	
13	11	9	LOUIS ARMSTRONG	ICON	HIP-O 015528/LUME	
14	15	24	NINA SIMONE	S.O.U.L.	SONY MUSIC CMG 63788/SONY MUSIC	
15	18	2	BILLIE HOLIDAY	ICON	DECCA/VERVE 015635/LUME	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	6	#1 GABRIEL BELLO	6 WKS	GABRIEL BELLO KINGS MOUNTAIN 91231/ECMD
2	4	42	DAVE KOZ	HELLO TOMORROW	CONCORD 31753
3	18	18	BONEY JAMES	CONTACT	VERVE FORECAST 015375/VG
4	50	50	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP	31810*/CONCORD
5	6	6	PAUL HARCADISTE	HARCADISTE VI	TRIPPIN' 'N' RHYTHM 48
6	NEW	NEW	GRANDAD TURNER FT. FRED HAMMOND	MY FRIENDS, MY FAM F	HAMMOND 002
7	10	10	BELA FLECK & THE FLECKTONES	ROCK-ET >	SCIENCE EONE 2133
8	NEW	NEW	MICHAEL FRANKS	TIME TOGETHER	SHANACHIE 5189
9	2	2	TERRI LYNE CARRINGTON	THE MOSAIC PROJECT	CONCORD JAZZ 33016/CONCORD
10	18	4	2UNES FT. TOM BROWNE	LOVING 2	2UNE WAVE 0015
11	3	3	DOWN TO THE BONE	MAIN INGREDIENTS	TRIPPIN' 'N' RHYTHM 50
12	67	67	TROMBONE SHORTY	BACKTOWN	VERVE FORECAST 014194/VG
13	11	11	EDGE GROOVE	S7VEN LARGE	SHANACHIE 5190
14	7	7	PAUL TAYLOR	PRIME TIME	PEAK EONE 2145/EONE
15	RE-ENTRY	RE-ENTRY	TOWER OF POWER	40TH ANNIVERSARY TOP	300207 ⊕

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	14	#1 PUSH TO START	PAUL TAYLOR	PEAK EONE	
2	2	15	ANYTHING'S POSSIBLE	DAVE KOZ	CONCORD/CMG	
3	14	14	MASSIVE TRANSIT	CINDY BRADLEY	TRIPPIN' 'N' RHYTHM	
4	21	21	BOTSWANA BOSSA NOVA	DAVID BENOIT	HEADS UP/CMG	
5	13	13	PUSH	JACKIE JOYNER	ARTISTRY	
6	13	13	S7VEN LARGE	EDGE GROOVE	SHANACHIE	
7	7	7	NOW THAT THE SUMMER'S HERE	MICHAEL FRANKS	SHANACHIE	
8	10	19	MARSEILLE	ANDY SNITZER	FEAT. CHUCK LOEB	NATIVE LANGUAGE
9	5	5	SPIN	BONEY JAMES	VERVE FORECAST/VERVE	
10	8	15	SUMATRA	JEFF LORBER	HEADS UP/CMG	
11	12	4	SHAKE IT	NILS BAJAJTSR		
12	8	8	THE WINDY DANCE	NICK COLUONE	TRIPPIN' 'N' RHYTHM	
13	15	15	FEELS SO GOOD	JONATHAN BUTLER	RENDEZVOUS	
14	16	16	FOR GROVER AND GEORGE	BOB BALDWIN	TRIPPIN' 'N' RHYTHM	
15	13	16	STILL IN LOVE WITH YOU	SADE	EPIC/COLUMBIA	

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	8	#1 MORMON TABERNAACLE CHOIR	8 WKS	THIS IS THE CHRIST MORMON TABERNAACLE CHOR 505592	
2	4	50	VARIOUS ARTISTS	BIZET	CARMEN	SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP
3	14	14	VARIOUS ARTISTS	THE ROYAL WEDDING	OCCICA 015604	
4	33	33	MORMON TABERNAACLE CHOIR	MEN OF THE MORMON TABERNAACLE CHOR	MORMON TABERNAACLE CHOR 505126	
5	6	6	MILOS KARADAGLIC	MEDITERRANEO	DG 015579/UNIVERSAL CLASSICS GROUP	
6						

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	#1 TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
2	14	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)
3	12	YOU	ROMEO SANTOS (SONY MUSIC LATIN)
4	17	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
5	10	GREATEST GAINER AMOR CLANDESTINO	MANA (WARNER LATINA)
6	10	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
7	5	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
8	12	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISA)
9	25	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
10	15	PROMETI	INTOCABLE (G.I.M.)
11	15	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
12	15	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
13	14	LLAMA AL SOL	TITO "EL BAMBINO" (SIENTE)
14	20	EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISA)
15	15	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
16	13	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
17	19	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATIN)
18	16	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
19	1	ME ENCANTARIA	FIDEL RUEDA (DISA)
20	9	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
21	2	PARTY ROCK ANTHEM	UNFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WALL ANCHERY/INTERSCOPE)
22	25	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
23	21	ENSENAMA A OLVIDAR	DAREYES DE LA SIERRA (DISA)
24	20	TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
25	23	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
26	24	EL TIERNO SE FUE	CALIBRE 50 (DISA)
27	27	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
28	32	MI CORAZON ESTA MUERTO	RKM & KEN-Y (PINA)
29	28	LLUVIA AL CORAZON	MANA (WARNER LATINA)
30	34	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
31	29	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
32	35	MI CORAZON INSISTE	JENCARLOS CANELA (BULLSEYE)
33	30	PELIGRO	REIK (SONY MUSIC LATIN)
34	33	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
35	43	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)
36	36	SOLO PIENSO EN TI	JERRY RIVERA (VENEMUSIC)
37	31	NINAS PUDIENDES Y PODEROSAS	VOZ DE MANDO (DISA)
38	45	POR SER TU MUJER	NATALIA JIMENEZ (SONY MUSIC LATIN)
39	39	FRIO	RICKY MARTIN (SONY MUSIC LATIN)
40	5	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTEÑA (MENDIETA/FONOVISA)
41	18	LA HUMMER Y EL CAMARO	VOZ DE MANDO ARTISTAS INVITADOS ESCOLTA DE GUERRA Y JORGE SANTACRUZ (DISA)
42	37	BORRACHO Y LOCO	LOS HURACANES DEL NORTE (DISA)
43	38	LOCOS LOS 2	LUIS ENRIQUE (TOP STOP)
44	46	QUITATE LA VENDA	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
45	11	APOCO NO QUISieras	ALX VILLARREAL (MUSART/BALBOA)
46	RE-ENTRY	MI VIDA	DIVINO (MVP)
47	44	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECODITOS (DISA)
48	42	GOLPES EN EL CORAZON	LOS TIGRES DEL NORTE FEAT. PAULINA RUBIO (FONOVISA)
49	47	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
50	RE-ENTRY	I'M SORRY	SIETE (LA VIDA BUENA/WARNER LATINA)

After reaching the Hot Latin Songs top 10 for the first time earlier this year with their fourth chart entry, Julion Alvarez y Su Norteno Banda quickly return to the top tier with follow-up single "Olvidame" (12-8). The act's "Ni Lo Intentes" peaked at No. 2 in January.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 PRINCE ROYCE	PRINCE ROYCE (TOP STOP 30020/SONY MUSIC LATIN)
2	6	VARIOUS ARTISTS	Puros Trankazos FONOVISA 354648/UMLE
3	1	MANA	DRAMA Y LUZ WARNER LATINA 526530
4	8	IL VOLO	IL VOLO OPERA BLUES/GATICA/TORONTO/GEFFEN 015745/UMLE
5	56	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 04448/UMRG/UMLE
6	10	LUIS ENRIQUE	SOY Y SERE (TOP STOP 30020/SONY MUSIC LATIN)
7	7	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
8	13	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
9	10	AVENTURA	14 + 4 PREMIUM LATIN 80211/SONY MUSIC LATIN
10	9	FRANCO DE VITA	FRANCO DE VITA. EN PRIMERA FILA SONY MUSIC LATIN 78112
11	12	DON OMAR	DON OMAR PRESENTA THE KING IS BACK (FONOVISA/UMLE)
12	16	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISA 354644/UMLE
13	NOT SHOT	JERRY RIVERA	EL AMOR EXISTE VENEMUSIC/UNIVERSAL MUSIC LATIN 654155/UMLE
14	15	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015013/UMLE
15	4	REIK	PELIGRO SONY MUSIC LATIN 89571
16	17	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
17	2	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATIN 015761/UMLE
18	18	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
19	18	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015216/UMLE
20	22	VARIOUS ARTISTS	DEL RECORDS PRESENTA ENFERMEDAD MASIVA DEL 87122/SONY MUSIC LATIN
21	21	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721827/UMLE
22	23	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN
23	24	INTOCABLE	2011 G.I.M. 029/DASMI
24	42	PACE SETTER GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATIN 015309/UMLE
25	26	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE
26	30	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/UNIVERSAL MUSIC LATIN 654133/UMLE
27	28	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE
28	NEW	LOS HEREDEROS DE NUEVO LEON	NO DECIDIAS POR MI SERCA 6930
29	36	PITBULL	ARMANDO MIR 305/FAMOUS ARTIST 33059/SONY MUSIC LATIN
30	14	NATALIA JIMENEZ	NATALIA JIMENEZ SONY MUSIC LATIN 92171
31	34	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE
32	8	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN
33	69	CHINO & NACHO	MI NINA BONITA MACHETE 014142/UMLE
34	31	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
35	20	JENCARLOS CANELA	UN NUEVO DIA BULLSEYE 8942
36	25	LOS INVASORES DE NUEVO LEON	30 ANIVERSARIO: EN VIVO SERCA 6926
37	RE-ENTRY	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
38	33	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE
39	37	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402
40	35	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD FONOVISA 354570/UMLE
41	38	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA
42	45	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472
43	39	JOAN SEBASTIAN	LOS HUEVOS RANCHEROS FONOVISA 354639/UMLE
44	47	EL TRONO DE MEXICO	SIGO ESTANDO CONTIGO FONOVISA 354637/UMLE
45	44	VARIOUS ARTISTS	TOP LATIN V5 DISCOS 605 76157/SONY MUSIC LATIN
46	41	SERGIO VEGA	RECORDANDO A EL SHAKA SONY MUSIC LATIN 76232
47	46	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812
48	40	BXS	POR SIEMPRE ROMANTICOS DISA 721656/UMLE
49	55	EL COYOTE Y SU BANDA TIERRA SANTA	ESCUELA DE LA VIDA ISA 2112/MORENA
50	50	JOAN SEBASTIAN	20-20: ROMANTICAS MUSART 4322/BALBOA

La Original Banda el Limon de Salvador Lizarraga climbs 2-1 on Regional Mexican Airplay with "Di Que Regresarás," the first single from its newest album, *El Primer Lugar*. The track is the act's second No. 1 following "Al Menos," which led the list for four weeks in spring 2010.



REGIONAL MEXICAN AIRPLAY™

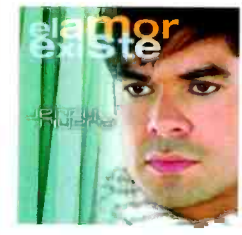
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	#1 DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
2	1	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN
3	7	GREATEST GAINER OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA FONOVISA
4	4	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON DISA
5	3	PROMETI	INTOCABLE G.I.M.
6	5	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO DISA/ASL
7	6	EL ARDIDO	LARRY HERNANDEZ MENDIETA/FONOVISA
8	8	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA
9	41	ME ENCANTARIA	FIDEL RUEDA DISA
10	10	ENSENAMA A OLVIDAR	DAREYES DE LA SIERRA DISA
11	13	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/ASL
12	11	EL TIERNO SE FUE	CALIBRE 50 DISA
13	14	EMBRUJADO	EL CHAPO DE SINALOA PALOMA
14	12	EL CULPABLE	ESPINOZA PAZ DISA/ASL
15	15	NINAS PUDIENDES Y PODEROSAS	VOZ DE MANDO DISA
16	17	GRACIAS A DIOS	VIOLENTO DISA/ASL
17	21	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTEÑA MENDIETA/FONOVISA
18	16	LA CIUDAD DEL OLVIDO	EL TRONO DE MEXICO FONOVISA
19	19	LA HUMMER Y EL CAMARO	VOZ DE MANDO ARTISTAS INVITADOS ESCOLTA DE GUERRA Y JORGE SANTACRUZ DISA
20	18	BORRACHO Y LOCO	LOS HURACANES DEL NORTE DISA

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 SOLO PIENSO EN TI	JERRY RIVERA VENEMUSIC
2	2	LOCOS LOS 2	LUIS ENRIQUE TOP STOP
3	3	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
4	10	GREATEST GAINER AMOR CLANDESTINO	MANA WARNER LATINA
5	4	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRMG
6	8	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL
7	7	YOU	ROMEO SANTOS SONY MUSIC LATIN
8	6	MI ULTIMA CARTA	PRINCE ROYCE TOP STOP
9	11	APRENDERE	HECTOR ACOSTA EL TORITO D.A.M./VENEMUSIC
10	11	QUE TE DIO EL	LA REPUBLICA CORSO
11	18	DANZA KUDURO	DON OMAR & LUCENZO YANIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
12	5	DIME	ELVIS MARTINEZ CAMARON
13	17	MI CORAZON ESTA MUERTO	RKM & KEN-Y PINA
14	13	NO SOY TU TIPO	J'MARTIN FEAT. MELINA LEON EL MOVIMIENTO
15	18	PEGATE	GRUPO TRED JDK
16	19	MI ALMA LOCA	ANDY ANDY WEPAL PLANET
17	4	LLAMA AL SOL	TITO "EL BAMBINO" SIENTE
18	14	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
19	21	BLA BLA BLA	EL POTRO ALVAREZ FEAT. CHINO Y NACHO SUMMA
20	30	BLA BLA BLA	EL POTRO ALVAREZ FEAT. CHINO Y NACHO SUMMA

BETWEEN THE BULLETS

JERRY RIVERA RETURNS



Jerry Rivera debuts at No. 13 on Top Latin Albums with *El Amor Existe*, his first studio set of original songs to hit the chart in nine years. *Existe* is Rivera's highest-ranking studio album since *Vuela Muy Alto* hit No. 8 in 2002. (*Existe* re-enters Tropical Albums at No. 4 after spending three weeks on that list due to digital sales prior to the album's physical release on July 26.) Lead single "Solo Pienso en Ti" holds at No. 1 on Tropical Airplay for a third week.

—Karinah Santiago

HOT LATIN SONGS: 120 stations (67 regional Mexican; 25 Latin pop; 16 tropical; 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	9	SHE MAKES ME WANNA JLS FT. DEV EPIC
2	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS
3	1	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN
4	3	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
5	5	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
6	8	SET FIRE TO THE RAIN ADELE XL
7	4	LOUDER DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND
8	RE	BACK TO BLACK AMY WINEHOUSE ISLAND
9	15	LITTLE BAD GIRL DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC
10	9	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) AUGUST 13, 2011
1	60	PAREO WA EMERALD SKE48 AVEX-J-MORE
2	28	NAKED NAMIE AMURO AVEX-J-MORE
3	61	DONNA MIRAI NIMO AI WA ARU LUMPOOL A-SKETCH
4	6	GO GO SUMMER!! KARA UNIVERSAL
5	5	MARU MARU MORI MOR! KAORU TO TOMOKI, TAMANI MUCC. UNIVERSAL
6	NEW	LET IT GO! FTISLAND WARNER
7	1	TOHO SPINSTER TOHO SHINKI AVEX-J-MORE
8	RE	ASU ENO MARCH KEISUKE KUWATA VICTOR
9	3	WARATTETAINDA IKIMONO GAKARI EPIC
10	52	HELLO! YUKI EPIC

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.) AUGUST 13, 2011
1	59	BACK TO BLACK AMY WINEHOUSE ISLAND
2	1	21 ADELE XL
3	2	4 BEYONCE PARKWOOD/COLUMBIA
4	3	19 ADELE XL
5	NEW	FRANK AMY WINEHOUSE ISLAND
6	4	DELETED SCENES FROM THE CUTTING ROOM FLOOR CARO EMERALD GRANDMOND DRAMATICO
7	5	BACK THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
8	6	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA
9	9	NO MORE IDOLS CHASE AND STATUS MERCURY
10	NEW	FRANK/BACK TO BLACK AMY WINEHOUSE ISLAND

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) AUGUST 13, 2011
1	NEW	MEIN HIMMEL AUF ERDEN AMIGOS VM
2	RE	BACK TO BLACK AMY WINEHOUSE ISLAND
3	1	21 ADELE XL
4	3	ZAZ ZAZ PLAY-ON
5	NEW	LP1 JOSS STONE STONE D
6	4	XOXO CASPER FOUR
7	2	TIME OF MY LIFE 3 DOORS DOWN UNIVERSAL REPUBLIC
8	9	CLASSIC ADYA WARNER
9	8	WENN WORTE MEINE SPRACHE WAERE TIM BENZOKO SONY MUSIC
10	5	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE

FRANCE		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	2	MAN DOWN RIHANNA SRP
2	1	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
3	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS
4	NEW	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP
5	9	I WANNA GO BRITNEY SPEARS JIVE
6	7	FRENCH CANCAN (MONSIEUR SAINTE NITOUCHE) INNA MDDJA WARNER
7	5	DON'T STOP THE PARTY THE BLACK EYED PEAS INTERSCOPE
8	4	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC
9	8	ROLLING IN THE DEEP ADELE XL
10	4	IL NOUS FAUT ELISA TOVATI & TOM OICE PLAY-ON

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN) AUGUST 13, 2011
1	21	ADELE XL
2	RE	HELL: THE SEQUEL (EP) BAD MEETS EVIL SHADY/INTERSCOPE
3	3	SORRY FOR PARTY ROCKING LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
4	5	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
5	6	WHEN THE SUN GOES DOWN SELENA GOMEZ & THE SCENE HOLLYWOOD
6	4	PLANET PIT PITBULL MR. 305/POLLO GROUNDS/J
7	NEW	CHIEF ERIC CHURCH EMI NASHVILLE
8	7	SUMMER ANTHEMS 2011 MC MARIO UNIVERSAL
9	11	TEENAGE DREAM KATY PERRY CAPITOL
10	4	THE TRUTH IS... THEORY OF A DEADMAN 604

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) AUGUST 1, 2011
1	1	21 ADELE XL
2	2	BORN THIS WAY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
3	NEW	THE ENDING IS JUST THE BEGINNING REPEATING THE LIVING ENO DEW PROCESS
4	3	19 ADELE XL
5	4	SORRY FOR PARTY ROCKING LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
6	RE	BACK TO BLACK AMY WINEHOUSE ISLAND
7	5	LOVESTONG. CHRISTINA PERRI ATLANTIC
8	7	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA
9	6	WASTING LIGHT FLO FIGHTERS ROSWELL/RCA
10	9	HELL: THE SEQUEL (EP) BAD MEETS EVIL SHADY/INTERSCOPE

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	2	SHIMBALAIE MARIA GADU SOM LIVRE
2	1	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO
3	NEW	BACK TO BLACK AMY WINEHOUSE ISLAND
4	6	THE SOUND OF SUNSHINE MICHAEL FRANTI & SPEARHEAD BOO BOO WAX
5	3	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG JOVANNOTTI MERCURY
6	4	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
7	7	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
8	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS
9	8	SET FIRE TO THE RAIN ADELE XL
10	9	IL MIO GIORNO MIGLIORE GIORGIA DISCHI DI C/COCCOLATA

SPAIN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	2	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO
2	1	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS
3	4	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
4	3	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
5	5	BAILANDO POR AHI JUAN MAGAN SONY MUSIC
6	NEW	LA NINA QUE LLORA EN TUS FIESTAS LA OREJA DE VAN GOGH SONY MUSIC
7	RE	REHAB AMY WINEHOUSE ISLAND
8	NEW	BACK TO BLACK AMY WINEHOUSE ISLAND
9	7	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
10	NEW	GET TOGETHER MARTA SANCHEZ FT. D-MOL UNIVERSAL

GREECE		
ALBUMS		
THIS WEEK	LAST WEEK	(CYTA-IFPI) AUGUST 13, 2011
1	1	ZONTANI IHOGRAPHISI 2011 PYX LAX MINDS-EMI
2	3	GREATEST HITS BON JOVI ISLAND
3	4	MINOS 2011 KALOKAIRI VARIOUS ARTISTS MINDS-EMI
4	8	MYKONOS 12 VARIOUS ARTISTS UNIVERSAL
5	9	ISLAND 11 VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/WARNER
6	NEW	TO KALITERO PSEMA HATZIGIANNIS MIHALIS UNIVERSAL
7	7	SWEET & SWEAT VOL. 4 VARIOUS ARTISTS UNIVERSAL
8	NEW	GREATEST HITS AND MORE ELENA PAPAERIZOU SONY MUSIC
9	6	DYO NYHTES MONO PASHALIS TERZIS MINDS
10	NEW	CULTURE OF FEAR THEVERY CORPORATION ESL

IRELAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	10	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN
2	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS
3	2	BEST THING I NEVER HAD BEYONCE PARKWOOD
4	5	I NEED A DOLLAR ALDE BLACC STONES THROW
5	6	THE A-TEAM ED SHEERAN WARNER
6	8	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE
7	4	LOUDER DJ FRESH FT. SIAN EVANS MINISTRY OF SOUND
8	NEW	BACK TO BLACK AMY WINEHOUSE ISLAND
9	RE	CHANGED THE WAY YOU KISS ME EXAMPLE MINISTRY OF SOUND

SWEDEN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	1	WHAT ARE WORDS CHRIS MEDINA 19
2	NEW	HIGHWAY MAN HOFFMAESTRO MONZA
3	5	HEARTS IN THE AIR ERIC SAADE FT. J-SON KING ISLAND ROCKYSTAR
4	3	VALKOMMEN IN VERONICA MAGGIO UNIVERSAL
5	9	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS
6	8	ROLLING IN THE DEEP ADELE XL
7	2	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER
8	4	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
9	RE	LOCA PEOPLE SAK NOEL BLANCO Y NEGRO
10	9	JAG KOMMER VERONICA MAGGIO UNIVERSAL

FINLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	1	SILKKII JUKKA POIKA SUOMEN MUSIIKKI
2	2	REGGAEREKKA LORD EST FT. PETRI NYGARD HYPE
3	4	HAISSA JARE & VILLEGALLE MONSP
4	6	POIKA (SAUNOO) POJU SKYSOUND
5	3	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
6	5	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
7	8	NUORI JA KAUNIS ANNA JARVINEN FT. OLAVI LUISVIRTA UNIVERSAL
8	5	TUNTEMATON POTILAS ARTTU WISKARI WARNER
9	7	SET FIRE TO THE RAIN ADELE XL
10	9	MAAILMAN TOISELLA PUOLEN HALDO HELSINKII EMI

NORWAY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	NEW	TIL UNGDOMMEN HERBORG KRRAKEVIK UNIVERSAL
2	NEW	MITT LILLE LAND OLE PAUS EMI
3	1	RING MEG GABRIELLE UNIVERSAL
4	1	JACK SPARROW THE LONELY ISLAND FT. MICHAEL BOLTON UNIVERSAL REPUBLIC
5	3	WHAT ARE WORDS CHRIS MEDINA 19
6	6	SET FIRE TO THE RAIN ADELE XL
7	RE	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO
8	RE	SOMEONE LIKE YOU ADELE XL
9	9	IN THE EYES OF THE WORLD LONELY CROWD FT. VINNI STIG JAKOBSEN
10	10	OM SANNINGEN SKA FRAM ERIC AMARILLO STARBUSTER

BELGIUM		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	1	LOCA PEOPLE SAK NOEL SPINNIN'
2	3	SET FIRE TO THE RAIN ADELE XL
3	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS
4	4	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
5	6	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
6	RE	REHAB AMY WINEHOUSE ISLAND
7	5	THIS WORLD SELAH SUE BECAUSE
8	NEW	BACK TO BLACK AMY WINEHOUSE ISLAND
9	NEW	SAVE THE WORLD SWEDISH HOUSE MAFIA SHM
10	7	EVERY TEARDROP IS A WATERFALL COLDFPLAY PARLOPHONE

AUSTRIA		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	1	SOMEONE LIKE YOU ADELE XL
2	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
3	6	SOMEbody THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
4	4	JAR OF HEARTS CHRISTINA PERRI ATLANTIC
5	5	ROLLING IN THE DEEP ADELE XL
6	8	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY
7	7	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
8	2	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE
9	10	DON'T WANNA GO HOME JASON DERULO BELUGA HEIGHTS
10	NEW	RIGHT THERE NICOLE SCHERZINGER FT. 50 CENT INTERSCOPE

LUXEMBOURG		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	1	WELCOME TO ST. TROPEZ DJ ANTOINE VS. TIMATI HOUSEWORKS/PHONAG GLOBAL
2	2	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO
3	8	NUR NOCH KURZ DIE WELT RETTEN TIM BENZOKO SONY MUSIC
4	4	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
5	NEW	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
6	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS
7	5	LITTLE BAD GIRL DAVID GUETTA FT. TAO CRUZ & LUDACRIS WHAT A MUSIC
8	9	SOMETHING IN THE WATER BROOKE FRASER WOOD AND BONE
9	6	CALIFORNIA KING BED RIHANNA SRP
10	7	BACK IN MY LIFE BACKYARD BACKYARD

PORTUGAL		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 13, 2011
1	1	SOMEONE LIKE YOU ADELE XL
2	2	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND
3	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS
4	5	BEAUTIFUL LIE KEMO & TIM ROYKO FT. COSMO, KLEIN VEDISCO
5	RE	REHAB AMY WINEHOUSE ISLAND
6	4	ROLLING IN THE DEEP ADELE XL
7	7	JAR OF HEARTS CHRISTINA PERRI ATLANTIC
8	NEW	THE LAZY SONG BRUNO MARS ELEKTRA
9	10	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
10	NEW	BACK TO BLACK AMY WINEHOUSE ISLAND

MEXICO		
AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN BDS) AUGUST 13, 2011
1	2	GOLPES EN EL CORAZON LOS TIGRES DEL NORTE FT. PAULINA RUBIO FONOVISA
2	1	HELLO MARTIN SOLVEIG & ORAGONETTE BIG BEAT/ATLANTIC
3	3	AMOR CLANDESTINO MANA WARNER
4	5	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON
5	4	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC
6	6	VESTIDA DE AZUCAR GLORIA TREVI UNIVERSAL
7	8	TAN SOLO TU FRANCO DE VITA FT. ALEJANDRA GUZMAN SONY MUSIC
8	7	GRITAR LUIS FONSI UNIVERSAL
9	9	AMIGA ALEXANDER ACHA WARNER
10	10	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(AP8D/NIELSEN) JULY 24, 2011
1	1	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL
2	2	AO VIVO NO RIO LUAN SANTANA SOM LIVRE
3	3	25 ANOS AO VIVO EXALTASAMBA RADAR
4	4	MULTISHOW AO VIVO CAETANO VELOSO E MARIA GADU UNIVERSAL
5	6	21 ADELE XL/COLUMBIA
6	5	SERTANEJO POP FESTIVAL VARIOUS ARTISTS SOM LIVRE
7	59	RADIO DISNEY HITS VARIOUS ARTISTS WALT DISNEY
8	7	NOITE E DIA: AO VIVO EM GOIANIA VARIOUS ARTISTS SOM LIVRE
9	86	INTIMO FABIO JR SONY MUSIC
10	11	BOLA DE CRISTAL AO VIVO FERNANDO & SOROCABA SOM LIVRE

4EVERMORE (Soup Sandwich Music, ASCAP/Bug Music, ASCAP/Kent Music, ASCAP/Daddy's New Bowtie, ASCAP/Expression In Theory, ASCAP) RH 29

A

THE ADVENTURES OF RAIN DANCE MAGGIE (Wagging Tongue Music, BMI/City Lights Music, ASCAP) H100 76

ALL OF THE LIGHTS (Please Gimme My Publishing) Inc., BMI/EMI Blackwood Music Inc., BMI/Way Above Music, BMI/Sony/ATV Songs LLC, BMI/Universal Music Corporation, ASCAP/Labnet II Myne, ASCAP, AMP/HL RH 35

ALL YOUR LIFE (EMI Blackwood Music Inc., BMI/Rainbow Signing Music, BMI/Cactus Moser Music, BMI, HL, CS 52

AMBI (Sony/ATV Publishing Company, BMI/4th Key Music, BMI/Franco River, BMI/Kyeva Co Bios Publishing, BMI/Ink Pen Maria Music, SESAC/Songs of Universal, SESAC/Tunes of R and T Direct, SESAC/Syd And Sophie Songs, SOCAN/Music Services, BMI/EMI Blackwood Music, BMI, HL, CS 36

AM I THE ONLY ONE (Sony/ATV Tree Publishing Company, BMI/Reverent Tunes, BMI/Reynold Publishing Corp, BMI/Way Ya Say Music, BMI/Big White Tracks, ASCAP, HL, CS, H100 39

AMOR CLANDESTINO (Tulum Music, ASCAP/WB Music Corp., ASCAP) LT 5

ANYTHING (TO FIND YOU) (Mass Confusion Productions Inc., ASCAP/Universal Music Corporation, ASCAP/Cannon's Land Music Publishing, ASCAP/EMI April Music, ASCAP/Nappy Puddy Music, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/Keisapo Music Publishing, ASCAP/4 Blunts Lt At Once Publishing, BMI/First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Warner-Tamela Publishing Corp., BMI/Big House Music, BMI/Double Barrel Ace Music, ASCAP/Bernhard Music, ASCAP/WB Music Corp., ASCAP/Music Sales Corporation, ASCAP/Jobete Music, Inc., ASCAP, AMP/HL, RBH 40

APOCO NO QUIERERAS (Luimon Music LLC, BMI/Maximo Aguirre Music Publishing, SACM) LT 45

AR ARRIDO (C) (Not Listed) RBH 14

AUNQUE SEA EN SILENCIO (CANTO PAREDES) (TN Ediciones Musicales, BMI) LT 40

B

BAIT A HOOK (EMI Blackwood Music Inc., BMI/Rhettneck Music, BMI/Big Music Machine, BMI/Double Barrel Ace Music, BMI/Super 98 Music LLC, BMI/EMI April Music, Inc., ASCAP/Songs Of Countryhood, ASCAP, HL, CS 50

BALLIN' (Young Jeezy Music, Inc., BMI/EMI Blackwood Music Inc., BMI/Copyright Control/Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, RBH 88

BANANAZ (EMI Fonny Music, SESAC/Roo Love, BMI) S11/Rapper, SESAC/Hood 66 Music, SESAC/Grandma's Day Publishing, SESAC/Spot Trying To Copy My Publishing, BMI, HL, RBH 68

BARFOOT BLUE JEAN NIGHT (Music Of Cal IV, BMI/Cali IV Entertainment LLC, BMI/Cali IV Songs, ASCAP/Paperwork Music, SESAC) CS 10, H100 27

BEST LOVE SONG (NappyPub Music, BMI/Reach Global Songs, BMI/Universal Music - 2 Songs, BMI/Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Kasa, LLC, BMI/Nappy Boy Music, BMI, AMP/HL, H100 53

BEST NIGHT OF MY LIFE (Chef Idateable Music Publishing, BMI/EMI Blackwood Music Inc., BMI/E Hudson Music LLC, BMI/Chameleon Publishing, BMI/Sly As A Fox Music, Inc., BMI/Songs Of Universal, Inc., BMI/WB Music Corp., ASCAP, AMP/HL, RBH 44

BEST THING I NEVER HAD (FAZE 2 Music, BMI/Songs Of Universal, Inc., BMI/EMI April Music, Inc., ASCAP/B-Day Publishing, ASCAP/Cherish Matthew Music, BMI/Warner-Tamela Publishing, BMI/DJ/Roc Nation Music, ASCAP/Downlow Music Publishing LLC, BMI/90's Nation Music, ASCAP/Vohndeski Soul Music Publishing, ASCAP, AMP/HL, H100 16, RBH 10

BETTER WITH THE LIGHTS OFF (Primay Wave Brian, BMI/Wren Music Publishing, BMI/Nies Holloved-Or Publishing, ASCAP/David Singer-White Publishing, SESAC/Davey Tapes Publishing, SESAC/Davey Tapes Publishing, ASCAP/Indie Pop Music, ASCAP/Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI), AMP/HL, H100 61

BIG 2 BODY (Mr. Cashlow Publishing, BMI/DJ Khaled Publishing, BMI/Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Chameleon Publishing, BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, RBH 56

BOO THING (Verse & Sharn Publishing, BMI/Bivision Publishing, BMI/Verse of the Juggernauts, BMI/SEL Company Music Publishing, BMI/Sharn of the Juggernauts, BMI/Ashlee Brown, RBH 49

BOOTY WURK (ONE CHECK AT A TIME) (NappyPub Music, BMI/Universal Music - 2 Songs, BMI/Kasa, LLC, BMI/Nappy Boy Music, BMI), AMP/HL, H100 66, RBH 60

BORRACHO Y LOCO (Universal Music - 2 Tunes LLC, ASCAP/Greer Music Publishing, SA de C V) LT 42

BREAK MY HEART (Cannon Music One, ASCAP/WB Music Corp., ASCAP/Debut Publishing, BMI/Universal Music Corporation, BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, RBH 88

BUENAS NOCHES (Sony/ATV Tree Publishing Company, BMI/WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music Inc., BMI/Rhettneck Music, BMI/Swing Stretcher Music, BMI), AMP/HL, CS 30

C

CALIFORNIA KING BED (Universal Music Corporation, ASCAP/Noting Hill Music Corp., ASCAP/Tige N Field Entertainment LLC, ASCAP/Roc Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Power Ben Day Publishing, BMI/Priscilla Renea Productions, BMI), AMP/H100 54

CAT DADDY (Ampush Publishing, SESAC/Publishing, SESAC) BMI RBH 94

CHEERS (DRINK TO THAT) (Tica N Field Entertainment LLC, ASCAP/WB Music Corp., BMI/Universal Music Corporation, ASCAP/Laif Pocket Music, ASCAP/Clayton Gibson Publishing, SESAC/Almo Music Corp., ASCAP/Ami Lavery Publishing LLC, SOCAN/Primary Wave Brian, BMI/Very Hip Songs, ASCAP/Warner-Tamela Publishing Corp., BMI), AMP/HL, H100 91

CLOSER (C) (Not Listed), ASCAP/DC Alliance Music, ASCAP/Cedar J. Caldwell Music, BMI/CS, BMI) RBH 73

COLLARD GREENS & CORNBREAD (Crows) Tree Publishing, BMI/Sony/ATV Songs LLC, BMI/Pivate Soul Entertainment, BMI/Songs Of Universal, Inc., BMI/Tate Savage Publishing, ASCAP/EMI April Music, Inc., ASCAP/Jobete Music, Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP, HL, RBH 53

CORAZON SIN CARA (Songs Of Top Stop Music Publishing, BMI) LT 5

COST OF LIVIN' (Tractor Radio Songs, SESAC/Sony/ATV Timbre, SESAC/Sony/ATV Tree Publishing Company, BMI/Show-Billy Music, BMI), HL, CS 27

COUNTDOWN (2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/DJ J Songs, ASCAP/Downtown Music Publishing LLC, ASCAP/EMI April Music, Inc., ASCAP/B-Day Publishing, ASCAP/Dam Dean Music, BMI/2142 Songs LLC, BMI/Peermusic, BMI/Cannon's Land Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Ben Ten Publishing, ASCAP/Nike Inc Publishing Inc., BMI/Totally Famous Music, ASCAP, AMP/HL, RBH 57

COUNTRY GIRL (SHAKE IT FOR ME) (Sony/ATV Tree Publishing Company, BMI/First N Gold Music, BMI/Teroroda Publishing, BMI) CS 15, H100 79

COUNTRY MUSIC BE BE COUNTRY WIDE (Square D Music, ASCAP/Average ZJS Music Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Indiana Angel Music, BMI), AMP/CS 22, H100 79

COUNTRY SH*T (Big Kiri Publishing, ASCAP/Warner-Tamela Publishing Corp., BMI), AMP/RBH 81

CRAZY GIRL (Mike Carb Music, BMI/Sweet Hustlers Music, BMI/Sony/ATV Tree Publishing Company, BMI/Cake Taker, BMI), BMI, AMP/HL, CS 19, H100 46

CUANTO ME CUESTA (Ferez Publishing, BMI) LT 9

CUPID (Bei Major Music, BMI/Mly Del Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Jason's Lyrics, SESAC/Road Global Tunes, SESAC/Cartridge Music Publishing, SESAC/Universal Tunes, SESAC), AMP/HL, RBH 45

D

DANCE (ASS) (FF To Def Publishing, LLC, BMI/Sony/ATV Tunes LLC, ASCAP/Gloze Music Inc., BMI/Wave Panama, ASCAP/Two Works, ASCAP/Jobete Music, Inc., ASCAP/Stone Diamond Music, BMI/BMG Chrysalis Music Publishing, BMI/Reda Publishing, BMI), HL, RBH 39

DATS MY LIL DIP (Not Listed) RBH 96

DIA DE SUERTE (Sony/ATV Latin Music Publishing, LLC, BMI/WB Music Corp., ASCAP/Warner/Chappell Mexico, SACM) LT 20

DION T I (Arose Music, ASCAP/EMI April Music, Inc., ASCAP/1 One Songs, ASCAP/Curb Songs, ASCAP/Jacobson, ASCAP/Sony/ATV Tree Publishing Company, BMI) AMP/HL, CS 37

DI QUE REGRESARAS (Sinaloa Music, LLC, BMI) LT 6

DIRT ROAD ANTHEM (Warner-Tamela Publishing Corp., BMI/Indiana Angel Music, BMI/Average Joes Entertainment Group, LLC, BMI/Average ZJS Music Publishing, BMI), AMP/CS 2, H100 13

DIRTY DANCER (EP Music, ASCAP/Songs Of RedOne, BMI/Sony/ATV Songs LLC, BMI/Sony/ATV Tunes LLC, ASCAP, HL, H100 90

DONDE ESTAS PRESUMIDA (Ami Music, LLC, BMI) LT 16

DONT PLAY NO GAME THAT I CANT WIN (Brooklyn Dust Music, ASCAP/Universal Music Corporation, ASCAP/Laif Pocket Music, ASCAP/EMI April Music, Inc., ASCAP, AMP/HL, RBH 80

DONT STOP THE PARTY (will iam Music, Inc., BMI/Wapl de ap publishing, BMI/Tab Magnate Publishing, BMI/Chery Lynn Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Native Boys Music, BMI), CLM/HL, H100 19

DONT WANNA GO HOME (Jason Derulo, BMI/Wrning Music, Inc., BMI/Culture History Global Music, ASCAP/Almo Music Corp., ASCAP/Filipon Publishing, ASCAP/BMG Ruby Songs, ASCAP/Lord Burgess Music Publishing Company, ASCAP/Chrysalis One Music Publishing Group Ireland Ltd, BMI/Blackwood Music Inc., BMI/Song-A-Ron Music, BMI/Chrysalis One Music, LLC, ASCAP, AMP/HL, H100 28

DONT YOU WANNA STAY (Sony/ATV Cross Keys Music Publishing, ASCAP/Becky's Boy Music, ASCAP/Godfather Rich Muzik, ASCAP/De Write Music, LLC, BMI), HL H100 47

DOWN DN ME (Universal Music Corporation, ASCAP/Dhai Publishing, ASCAP/Songs Of Universal, Inc., BMI/Mick Schatz Publishing, BMI/50 Cent Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP, AMP/HL, RBH 46

E

EASY (Songs Of Universal, Inc., BMI/Kreative Songs, BMI/Universal Music Corporation, ASCAP/Final Songs Of Cleveland, ASCAP/Wapstone/Music, ASCAP), AMP/HL, CS 21, H100 87

THE EDGE OF GLORY (Stelari Germanotta P/qa Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Music Publishing, Inc., BMI/Gloze Music Inc., BMI/Warner-Tamela Publishing Corp., BMI/Garby Music Publishing, BMI/Maxwell And Embury Publishing, ASCAP/Universal Music Corporation, ASCAP), AMP/HL, H100 27

EMBUJADO (Platino Music, BMI) LT 31

ENSEÑAME A OLVIDAR (Dareyes De La Sierra Music, BMI/Universal Music Una Publishing, BMI/Arpa Musical, LLC, BMI/Warner-Tamela Publishing Corp., BMI) LT 23

E.T. (Each Note Counts, ASCAP/Kaz Publishing, ASCAP/Marlonas AS, STIM/When I'm Rich You'll Be My Bitch, ASCAP), AMP/H100 21 34

EVERY TEARDROP IS A WATERFALL (Universal Music - MGB Songs, ASCAP/Woollough Music, Inc., BMI/Wrning Music, inc., BMI/Ujala Music Inc., BMI), AMP/HL, H100 42

F

FAKE ID (Reverbio Music Management, ASCAP/WB Music Corp., ASCAP/Sony/ATV Tunes LLC, ASCAP), AMP/HL, CS 47

FALL 5.0 (Brian McKnight Music LLC, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) RBH 54

FAW AWAY (Marshmello Music, BMI/SPZ Music, BMI/Downlow Music Corp., BMI/WC Music Publishing LLC, BMI/Downlow Music Corp., BMI/Downlow Music Publishing LLC, ASCAP/Stone Agate Music, BMI), AMP/RB 15

FASTER (Stage Three Songs, ASCAP/Elite Voices Music, Inc., ASCAP/BMG Gold Songs, ASCAP/EMI April Music, Inc., ASCAP/Rogue Leader Music, ASCAP/BMG RIGHTS Management (US) LLC, ASCAP), HL, H100 59

FAVOR UNFAVOR (Universal Music Corporation, BMI/Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Mac Music, BMI/Noting Dale Songs Inc., ASCAP/Lonnie/Lit Publishing, ASCAP/AM McLevin, BMI/Phillimore Worldwide Publishing, BMI/Platinum Ink Publishing, BMI), AMP/HL, RBH 88

FERRIS WHEEL (Curb Songs, ASCAP/Jobete, ASCAP/For-Tune LLC, BMI/Universal Music Publishing, ASCAP/For-Tune LLC, BMI/Universal Music Publishing, ASCAP/Outsiders Music, ASCAP/The Bicycle Music Company, ASCAP/Lite Champion Music, LLC, ASCAP/Dream Rock Music, Inc., ASCAP), AMP/CS 53

FIRE IN YOUR EYES (GBR Publishing LLC, BMI) RBH 81

FISH (Melodies Of Biggie Picture, SESAC/Bigger Circle Group, LLC, SESAC/Acoustic Peanut Publishing, SESAC/George Music Publishing, SESAC/Caliban Entertainment, SESAC/Jeff Jack & The Mule Music, SESAC/Plant Cactus, SESAC) CS 29, H100 97

FRIO (EMI Blackwood Music Inc., BMI/Dramik Music Publishing, BMI/Universal Music Una Publishing, BMI/Way Publishing, BMI/Destonia Music, ASCAP/Universal Music Corporation, ASCAP) LT 39

G

GIVE (Black To Black Songs, BMI/ole, BMI/Nashville Songs, BMI/Sony/ATV Tunes LLC, BMI/Warner-Tamela Publishing Corp., BMI/Made For This Music, BMI/Al For This, BMI), AMP/RB 89

GIVE ME EVERYTHING (Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/Tenor Music, BMI/TALPA Music Publishing, BMI/AM/Pe in The Ground Publishing, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/Sony/ATV Songs LLC, BMI/Abuela y Tia Songs, BMI), AMP/HL, H100 47, LT 2, RBH 88

GOD GAVE ME YOU (No Gang Music Publishing, ASCAP/Razox & The Music Publishing LLC, ASCAP) CS 21, H100 60

GOLPEN EN EL CORAZON (TN Ediciones Musicales, BMI) LT 48

GONE LIKE THAT (Kotow Music, ASCAP/Outsiders Music, ASCAP/The Bicycle Music Company, ASCAP/Big Loud Songs, ASCAP/Big Loud Songs Of Extreme, ASCAP/Big Loud Bucks, BMI/Warner-Tamela Publishing Corp., BMI), AMP/CS 54

GO 'N GET IT (Mr. Cashlow Publishing, BMI/DJ Khaled Publishing, BMI/Kimara Music, BMI/Songs Of Mizay Entertainment, Inc., BMI/Warner-Tamela Publishing Corp., BMI), AMP/RB 89

GOOD LIFE (Midnite Machine Music, ASCAP/Velvet Hammer Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Comman Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Patrol Games Publishing, ASCAP/LIF Publishing Co, ASCAP), HL, H100 11

GRITAR (Defons Songs, BMI/Sony/ATV Latin Music Publishing LLC, BMI/Bratunes Music Publishing, ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP) LT 17

GUCCI GONN (Natazza Zolof Publishing, Designee/Anthony Negrete Publishing, Designee/Michael Weiner Publishing, Designee) H100 82, RBH 72

H

HEADLINES (Not Listed) RBH 98

HOLDN (Temps d'Avance, SOCAN/Dragonette Publishing, Inc., SOCAN) H100 58

HUNT YOU DOWN (Songs Of Universal, Inc., BMI/Acetine 29 Music, BMI/Universal Music Corporation, BMI/Romeo Stone Songs, BMI/Cotie Dawg Music, BMI/Alex Bridge Music Publishing, BMI/Universal Music Corporation, ASCAP/Memphiana, ASCAP), AMP/HL, CS 45

HUSTLE HARD (Gutta Publications, BMI) RBH 25

I

I CAN'T MAKE YOU LOVE ME (Alamo Music Corp., ASCAP/Rio Blues Music, ASCAP/Songs Of Evergreen Copyrights, ASCAP/Universal Music - MGB Songs, ASCAP), AMP/HL, RBH 71

I DOULD BE THE ONE (Mac And Black LLC, BMI/Black To Black Songs, BMI/ole, BMI/Warner-Tamela Publishing Corp., BMI), AMP/CS 57

IF HEAVEN WASN'T SO FAR AWAY (Big Bossa Music, LLC, BMI/Universal Music - Careers, BMI/Down The Hatch Music, BMI/Jonesones Music, ASCAP), AMP/HL, H100 65

IF I DIE YOUNG (Peatletter Publishing, BMI/Roo Bravo Music, BMI), AMP/HL, H100 14

IF IT'S LOVE (Songs Of Universal, Inc., BMI/Kemistry Song Chest, BMI/Unclue Budde's Music, Inc., ASCAP), AMP/HL, RBH 30

I GOT NOTHING (Universal Music Corporation, ASCAP/Cadada Publishing, ASCAP/MX Music, ASCAP/Sil Working For The World, ASCAP/DeW Publishing, ASCAP/Camp, Inc., HL, H100 85

I GOT THAT LOVE (EOW Publishing, ASCAP/Camp, Inc., ASCAP), AMP/CS 24

I LOVE FACES (April S' My Muzik, BMI/Warner-Tamela Publishing Corp., BMI/No Quynonceo Music Publishing, BMI/Downlow Music Corp., BMI/E MilesMusic, BMI/Wongs Of Universal, Inc., BMI/Chel Hudzale Music Publishing, BMI/EM Entertainment Music, Inc., ASCAP/Bat Damn Dean Music, BMI/Peermusic, BMI/2142 Songs LLC, BMI/Jackie Frost Music, Inc., ASCAP/Universal Music Corporation, ASCAP), AMP/HL, RBH 77

I LOVE YOU LIKE A LOVE SONG (Antonia Songs, ASCAP/Alexis Field Music, BMI/Songs Of Universal, Inc., BMI/Malia Della Rocca, BMI/NO Music, BMI/Downlow Music Publishing LLC, ASCAP), AMP/HL, H100 52

M

MADE IN AMERICA (Tokco Music, BMI/Bobby's Lyrics, Land and Livestock, BMI/Do Write Music, LLC, BMI/Sweetwater Jams, BMI/Reynold Publishing Corp., BMI) CS 11, H100 59

MAD DOG (Publishing, Designee, BMI/Universal Music Corporation, ASCAP/Phonogenic Music, BMI/Shay, BMI/Mercede Music, ASCAP), AMP/HL, H100 64, RBH 9

MARVIN & CHARDONNAY (FF To Def Publishing, LLC, BMI/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Songs Of Universal, Inc., BMI/Roc Dash Publishing, ASCAP, HL, H100 77, RBH 17

MARVINS ROOM (EMI Blackwood Music Inc., BMI/Live Write Music, BMI/Avi & Moses LLC, SOCAN/Beck, PHS), HL, H100 21, RBH 16

MEAN (Soy/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, H100 63

ME ENCANTARIA (Huma, BMI/Impeto, BMI) LT 19

ME TOCA A MI (Inzunza Publishing, BMI/Ideas Enterprises, BMI), AMP/HL, H100 45

MI GOTO LA MUERTO (Los Magnificos Music Publishing, Inc., ASCAP) LT 3

MI CORAZON INSISTE (Rubel Music Publishing, ASCAP/Universal Music, Inc., ASCAP) LT 32

MI ULTIMA CARTA (Songs Of Top Stop Music Publishing, BMI) LT 22

MI VIDA (Liar Music Publishing, BMI/Raul Lopez Publishing, BMI), AMP/HL, H100 34

MOTIVATION (EMI Blackwood Music Inc., BMI/Impub Music, BMI/EMI Forgive Music, SESAC/Rico Love Is Still A Rapper, SESAC/Honoy Beats, BMI/Rebel Made LLC, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Way Money Publishing Inc., BMI), AMP/HL, H100 17, RBH 2

MOVES LIKE JAGGER (Sudge Music, BMI/Universal Music - Careers, BMI/Matza Ball Music, BMI/Where Da Kasz At, BMI/Mercedes Music, BMI/Lotzah Balls Song, BMI/Marlonne, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), AMP/HL, H100 25

MR. BARTENDER (Songs of Program 360, ASCAP/Do Write Music, LLC, BMI) CS 38

MR. SAXOBEAT (Ultra Empire Music, BMI/SC Media/Pop Music Entertainment, SRL) H100 74, LT 30

MRS. BIRCH (Canton Entertainment, BMI/EMI Blackwood Music Inc., BMI/Booleggers Stop, ASCAP/Secondhand Starship, ASCAP/Doggy Music Publishing LLC, BMI/Warner-Tamela Publishing Corp., ASCAP/4 Blunts Lt At Once Publishing, BMI/First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI), AMP/HL, H100 89, RBH 27

JUST A KISS (Warner-Tamela Publishing Corp., BMI/Way Money Publishing, BMI/EMI April Music, Inc., BMI/First N Gold Publishing, BMI/EMI Forgive Music, SESAC/Davey Tapes Songs, SESAC/EMI Blackwood Music Inc., BMI/Swing Stretcher Music, BMI), AMP/HL, CS 2, H100 23

I WANNA GO (Maratone AB, STIM/Songs Of Kobalt Music Publishing America, Inc., BMI/Marlatone, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 9

J

JOHN (Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI/When I'm Rich You'll Be My Bitch, BMI/Noting Dale Songs Inc., ASCAP/Lonnie/Lit Publishing, ASCAP/AM McLevin, BMI/Phillimore Worldwide Publishing, BMI/Platinum Ink Publishing, BMI), AMP/HL, RBH 88

JUST A KISS (Warner-Tamela Publishing Corp., BMI/Way Money Publishing, BMI/EMI April Music, Inc., BMI/First N Gold Publishing, BMI/EMI Forgive Music, SESAC/Davey Tapes Songs, SESAC/EMI Blackwood Music Inc., BMI/Swing Stretcher Music, BMI), AMP/HL, CS 2, H100 23

JUST CANT GET ENOUGH (will iam Music, Inc., BMI/Wapl de ap publishing, BMI/Tab Magnate Publishing, BMI/Chery Lynn Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Native Boys Music, BMI/EMI Blackwood Music Inc., BMI/Rodney Jerkins Productions, BMI), HL, H100 22

JUST FISHER (Soy/ATV Acuff Rose Music, BMI/Six Ring Circus Songs, BMI/Sony/ATV Tree Publishing Company, BMI/We His Music, BMI/Do Write Music, LLC, BMI), HL, CS 12, H100 69

K

KEEP YOUR HEAD UP (K-Curve Songs Worldwide, BMI), AMP H100 36

KNEE DEEP (Weinheard Music, BMI/LI Dub Music, BMI/Weinheard Music, BMI/Physiological Music, BMI/Jeffrey Steele Music, BMI/BPJ Administration, ASCAP) CS 1, H100 19

L

LA HUMMER Y EL CAMARO (Primavera Worldwide Music, ASCAP) LT 41

LAST FRIDAY NIGHT (T.G.I.F.) (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Kaz Publishing, ASCAP/Marlatone, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Bonnie McKee Music, BMI/Where Da Kasz At, BMI/Mercedes Music, BMI/Lotzah Balls Song, BMI/Marlonne, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), AMP/H100 22

LATE NIGHTS & EARLY MORNINGS (Marschman Music Publishing, BMI/SPZ Music, Inc., BMI/Downlow Music, BMI/Dam Dean Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 64

THE LAZY SONG (Mars Force Music, ASCAP/Bughouse, ASCAP/Rug Music, ASCAP/Roc Nation Music, ASCAP/Music Farmamem LLC, ASCAP/EMI April Music, Inc., ASCAP/Troy Plare Music, ASCAP/Art For Arts Sake Music, ASCAP/Arthouse Entertainment LLC, ASCAP/Sony/ATV Music Publishing Canada, SOCAN), AMP/HL, H100 24

LET IT FLY (To 15 Publishing, BMI/Roc Dash Publishing, ASCAP) RBH 58

LET IT RAIN (Scrambler Music, ASCAP/Carmal Music Group, ASCAP/BMG Gold Songs, ASCAP/Glassbrain, ASCAP/We Jan Writers Group, ASCAP) CS 28

LET'S GET TOGETHER (Phylvestre Music, Inc., ASCAP/Tullins Music, ASCAP) CS 42

LIFE OF THE PARTY (Tori's Kid Music, BMI/Marnes Pebbly Publishing, ASCAP/Totoni Music, BMI/Li Eddie Serrano Music, BMI/Deanna's Ditties, ASCAP/William Sandoz Publishing, Designee, ASCAP) RBH 34

LIGHTERS (Shoony Shady Music, BMI/Songs Of Universal, Inc., BMI/Arrog Music, BMI/Warner-Tamela Publishing Corp., BMI/Mars Force Music, ASCAP/Bughouse, ASCAP/Bug Music, ASCAP/Roc Nation Music, ASCAP/Music Farmamem LLC, ASCAP/EMI April Music, Inc., ASCAP/Troy Plare Music, ASCAP/Art For Arts Sake Music, ASCAP/Arthouse Entertainment LLC, ASCAP/Roc Music 4 Life Publishing, ASCAP/Life Combs Publishing, Inc., BMI/EMI Blackwood Music Inc., BMI/Platinum Ink Publishing, BMI), AMP/HL, H100 7

LIKE MY OTHER DREAM (Soy/ATV Tree Publishing Company, BMI/Cake Taker, BMI/ole, BMI/Pain In The Art Publishing, BMI/Perfect Music, BMI), HL, CS 43

LLAMA AL SOL (Soy/ATV Dcosos Music Publishing LLC, ASCAP/Tio El Patron Publishing, ASCAP/Perfect Music Corporation, ASCAP) LT 13

LLUMINO AL CORAZON (Tulum Music, ASCAP/WB Music Publishing, SESAC/Perfect Alternance, LLC, ASCAP/Brother Music, ASCAP/WB Music Corp., ASCA) CS 55

LOCOS LOS 2 (Lemelo Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Universal Music Una Publishing, BMI/Wanda Songs, BMI), AMP/HL, H100 43, RBH 11

ing, BMI/Cantaban Music Publishing, BMI) LT 43

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Welk Music Group names **Cliff O'Sullivan** GM/senior VP of Sugar Hill Records in Nashville. He was senior VP of group marketing at **Universal Music Group Distribution**.

PUBLISHING: BMI appoints **Kevin Forbes** senior enterprise architect in the company's Information Services Group. He was an enterprise architect at Prolifics.



TOURING: Ticketing solutions company Vendini taps **Michael Walthius** as managing director of its Chicago office. He was executive VP of the Central region at Ticketmaster.

TV/FILM: A&E Television Networks names **Stephen Saperstein** manager and **Glenn Goldstein** senior creative manager of the company's Music Services group. Saperstein was GM of Tuff City Music Group, and Goldstein was senior manager of copyright administration at EMI Music Publishing.

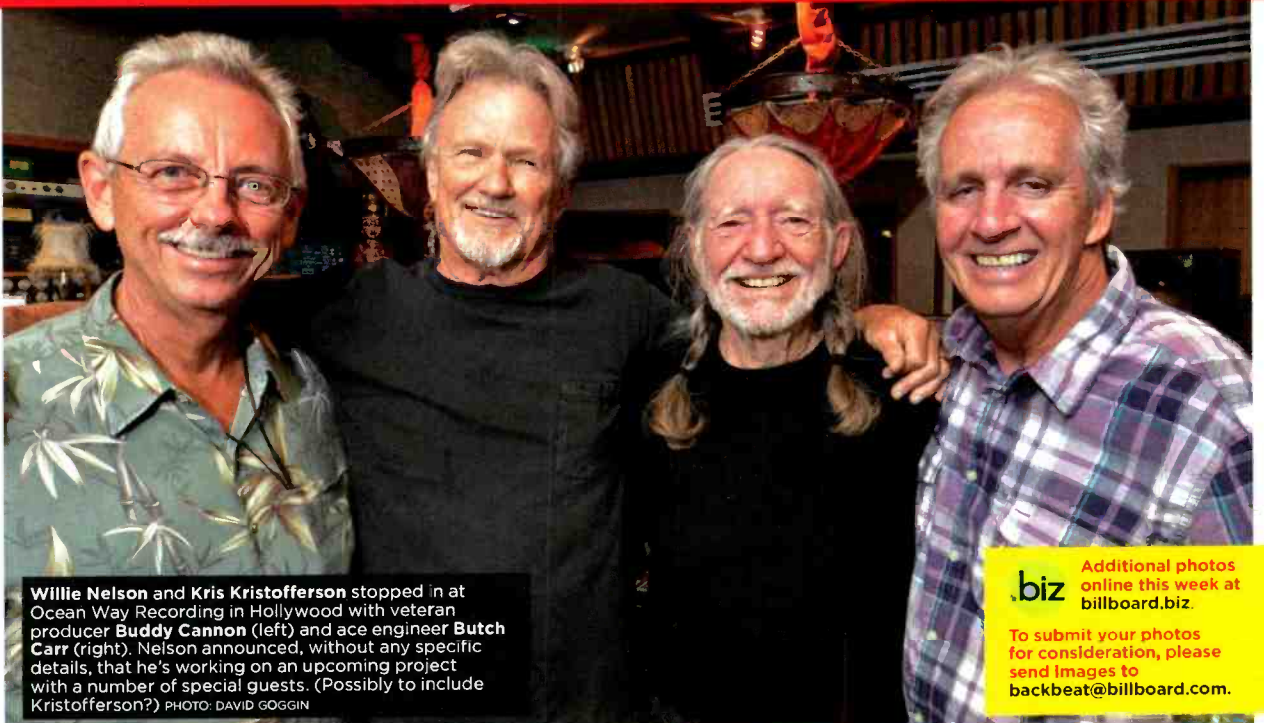
Asia TV USA, the entertainment and media distributor of Zee TV in the United States, names **Tom Marsillo** senior VP of advertising sales for the mainstream market. He was president of **Spanish Television Sales**.

MANAGEMENT: McGhee Entertainment taps **Justin Hinote** to oversee the development of online strategy and manage artist-to-fan relationships. He previously directed online management at sports marketing agency Activ8Social.

RELATED FIELDS: Music sponsorship executive **Kathy Armistead Olen** launches Nashville-based Atticus Brand Partners, a company specializing in tour sponsorship, product endorsement, licensing and music placement. She was a VP/brand agent at **William Morris Endeavor**.

Publicist **Crissa Requate** opens new music marketing and PR company Mason Jar Media in the offices of Asheville, N.C.'s Echo Mountain Recording Studios. She was director of publicity at Music Allies.

—Edited by Mitchell Peters



Willie Nelson and Kris Kristofferson stopped in at Ocean Way Recording in Hollywood with veteran producer **Buddy Cannon** (left) and ace engineer **Butch Carr** (right). Nelson announced, without any specific details, that he's working on an upcoming project with a number of special guests. (Possibly to include Kristofferson?) PHOTO: DAVID GOGGIN

Additional photos online this week at billboard.biz

To submit your photos for consideration, please send images to backbeat@billboard.com.



On July 22, Grammy Award-nominated saxophonist **Mike Phillips** was the ultimate entertainer at the second installment of Summer on the Plaza, a free concert series presented by Arts Brookfield in downtown Los Angeles. More than 350 people gathered to hear Phillips perform a range of his songs and covers. During several moments of his performance he shared the spotlight with various young musicians and even got celebrities like actress Nadine Velazquez dancing. Phillips (right) is pictured here with **Steve McKeever**, founder/CEO of his label, Hidden Beach Records. PHOTO: TEAL MOES



On July 30, the Recording Academy's Los Angeles chapter held a Grammy Block Party and invited academy members to celebrate music in an outdoor concert setting with exciting live performances. Proceeds from the event will benefit nonprofit community organization People Assisting the Homeless. Pictured during the party are (from left) Recording Academy West regional director **Lizzy Moore**, rapper **MC Lyte**, Recording Academy president/CEO **Nell Portnow** and singer/drummer **Sheila E**. In front are children from the PATH program. PHOTO: MAURY PHILLIPS/WIREIMAGE

GOODWORKS

SINGER BILAL TEAMS WITH AUTISM SPEAKS

Following the release of soul singer Bilal's 2010 album, *Airtight's Revenge*, autism science and advocacy organization Autism Speaks caught wind of the set's track "Little One," based loosely on the artist's 9-year-old son who struggles with the disorder.

"The people from Autism Speaks really took to it and last year I went down to Washington, D.C., and sang it at [a charity] walk," Bilal says. "Ever since then, we've been in connection with each other."

The relationship has led to a partnership with Bilal's current U.S. tour, where the singer meets parents in select cities to discuss the challenges of having an autistic child.

"As a parent with a child with autism, it's cool to talk to other parents, because with autism being such a new type of diagnosis not a lot of doctors really have a concrete way to deal with those children," he says. "There's a large spectrum of autism; some kids are very hyper and some are very introverted. So it's cool to talk to different parents and hear their methods."

During the tour, which ends Sept. 16 at B.B. King's in New York, Autism Speaks representatives will be on hand giving out T-shirts and pamphlets about the organization.

—Mitchell Peters



The members of Journey took a 24-hour break from their current *Eclipse* tour to perform on NBC's "Today" on July 29, as part of the morning show's Friday Morning Concert Series. During the broadcast, "Today" co-anchor Matt Lauer presented the band with a Nielsen SoundScan award for "Don't Stop Believin'" being the best-selling classic rock digital track. Posing for a photo after the group's performance are (from left) Journey manager **John Baruck**; Nielsen Entertainment music sales planner **Lily Liao** and president **Eric Weinberg**; Nielsen VP of human resources **Billy Finton**; Journey's **Arnel Pineda**, **Jonathan Cain**, **Deen Castronovo** and **Neal Schon**; "Today" co-anchor **Ann Curry**; Nielsen Entertainment VP of merchant services and emerging growth **Christopher Muratore**; and Journey's **Ross Valory**. PHOTO: KEVIN MAZUR/WIREIMAGE

BACKBEAT

EDITED BY ELIZABETH HURST



While visiting **Jimmy Kimmel's** late-night show on July 28, **Lady Gaga** made the host blush a little with her scant wardrobe—a lace teddy and Mickey Mouse-esque hat. Gaga performed her newest single, "You and I," along with "Edge of Glory." Here, Gaga growls at her little monsters. PHOTO: DISNEY/ABC TELEVISION GROUP

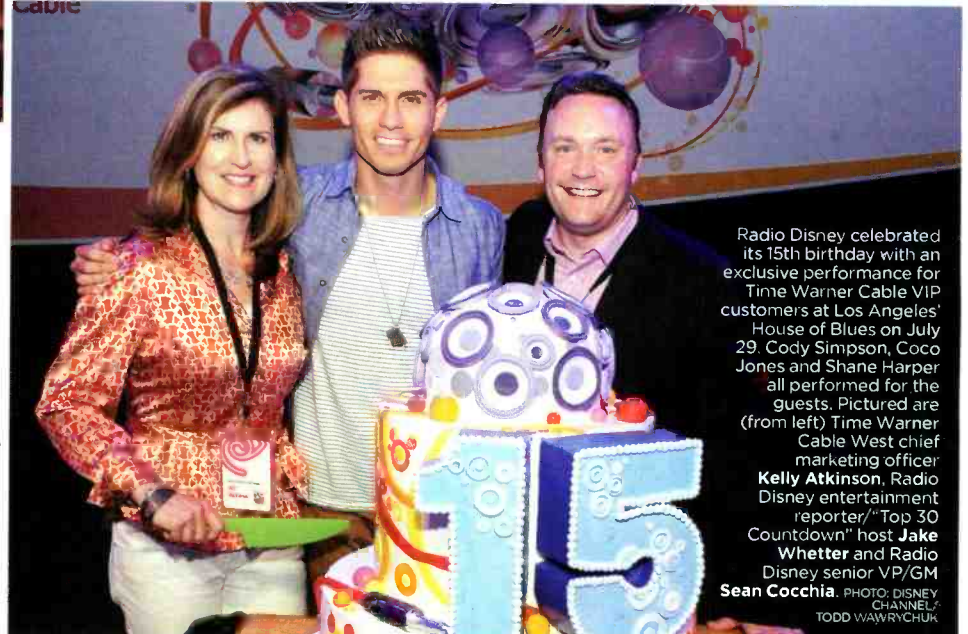


Mexican rock band **Maná** received a plaque for more than 200,000 albums shipped. The group has also reached platinum status in Mexico and Argentina. Pictured after the act's concert in Miami on July 7 are (from left) Warner Music Latina director of sales **Jose Godur**, Maná's **Sergio Vallin** and **Alex Gonzalez**, Warner Music Latin America VP **Gabriela Martinez**, Maná's **Fher Olvera**, Warner Music Latina director of marketing **Miguel Garrocho** and Maná's **Juan Calleros**. PHOTO: JORGE LOZADA



Kelly Rowland cozies up to Universal Republic co-president/COO **Avery Lipman** on July 26 at the Standard Hotel's Moët Rose Lounge in New York while celebrating the release of new album *Here I Am*, which streeted that day on Universal Motown Republic Records. PHOTO: MOËT/GETTY IMAGES

BELOW: Back by popular demand at the 2011 Comic-Con event in San Diego was the "Behind the Music With CW3PR: Composing Horror to Animation and Everything in Between" panel on July 23. The panel featured composers from TV's hottest shows, including (from left) **James Levine** (FOX's "Glee," TNT's "The Closer"), British film/TV composer and moderator **Hélène Muddiman**, Christopher Young (Columbia Pictures' "Spiderman 3" and "Ghost Rider"), **Robert Duncan** (ABC's "Castle," WB's "Buffy the Vampire Slayer"), **Nathan Barr** (HBO's "True Blood"), **Edward Rogers** (Syfy's "Warehouse 13"), **Danny Jacob** (Disney Channel's "Phineas and Ferb"), **Ramin Djawadi** (HBO's "Game of Thrones," Paramount Pictures' "Iron Man") and ASCAP film and TV music rep **Jeff Jernigan**. PHOTO: CW3PR



Radio Disney celebrated its 15th birthday with an exclusive performance for Time Warner Cable VIP customers at Los Angeles' House of Blues on July 29. **Cody Simpson**, **Coco Jones** and **Shane Harper** all performed for the guests. Pictured are (from left) Time Warner Cable West chief marketing officer **Kelly Atkinson**, Radio Disney entertainment reporter/"Top 30 Countdown" host **Jake Whetter** and Radio Disney senior VP/GM **Sean Cocchia**. PHOTO: DISNEY CHANNEL/TODD WAWRYCHUK



GRAMMYS ON THE HILL

On July 26, the Recording Academy produced the first Grammys on the Hill advocacy day for record producers, titled "On the Record." The event brought together music makers and members of Congress on Capitol Hill for an interactive panel to discuss intellectual property in the music industry. Moderated by Recording Academy VP of advocacy **Daryl Friedman**, the panel included producers **Adam Anders** ("Glee"), **Ray Benson** (Asleep at the Wheel), **Scott Hendricks** (Brooks & Dunn, Faith Hill, Alan Jackson), **Johnny K.** (3 Doors Down, Plain White T's), **David Kahne** (the Bangles, Paul McCartney) and **Matt Serletic** (Santana/Rob Thomas, Matchbox Twenty). Reps. **John Conyers**, **D-Mich.**; **Jeff Denham**, **R-Calif.**; **Howard Coble**, **R-N.C.**; and **Nancy Pelosi**, **D-Calif.**, were in attendance. PHOTO: THE RECORDING ACADEMY/WIREIMAGE

LEFT: Pictured here with Rep. **Howard Coble** (center), who holds the Grammys on the Hill award he won years earlier, are (from left) **Scott Hendricks**, Producers & Engineers Wing senior executive director **Maureen Droney**, **Matt Serletic**, **David Kahne**, **Adam Anders**, the Recording Academy's **Daryl Friedman**, **Ray Benson** and **Johnny K.**

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