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Billboard

THE SUMMER'S HOTTEST TICKET?

SADE

SPECIAL:
LATIN
POWER PLAYERS

AFTER 10 YEARS OFF SHE'S BACK WITH A BLOCKBUSTER TOUR

INDIANA STATE FAIR TRAGEDY

WHEN DO YOU CALL OFF THE SHOW?

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THE MAN BEHIND ROCK THE BELLS

RADIO LEADERS

WHO'S WINNING IN THE BIG MARKETS

NICK LOWE

THE MARKETING OF A CRITICS' DARLING

AUGUST 27, 2011
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PLUS

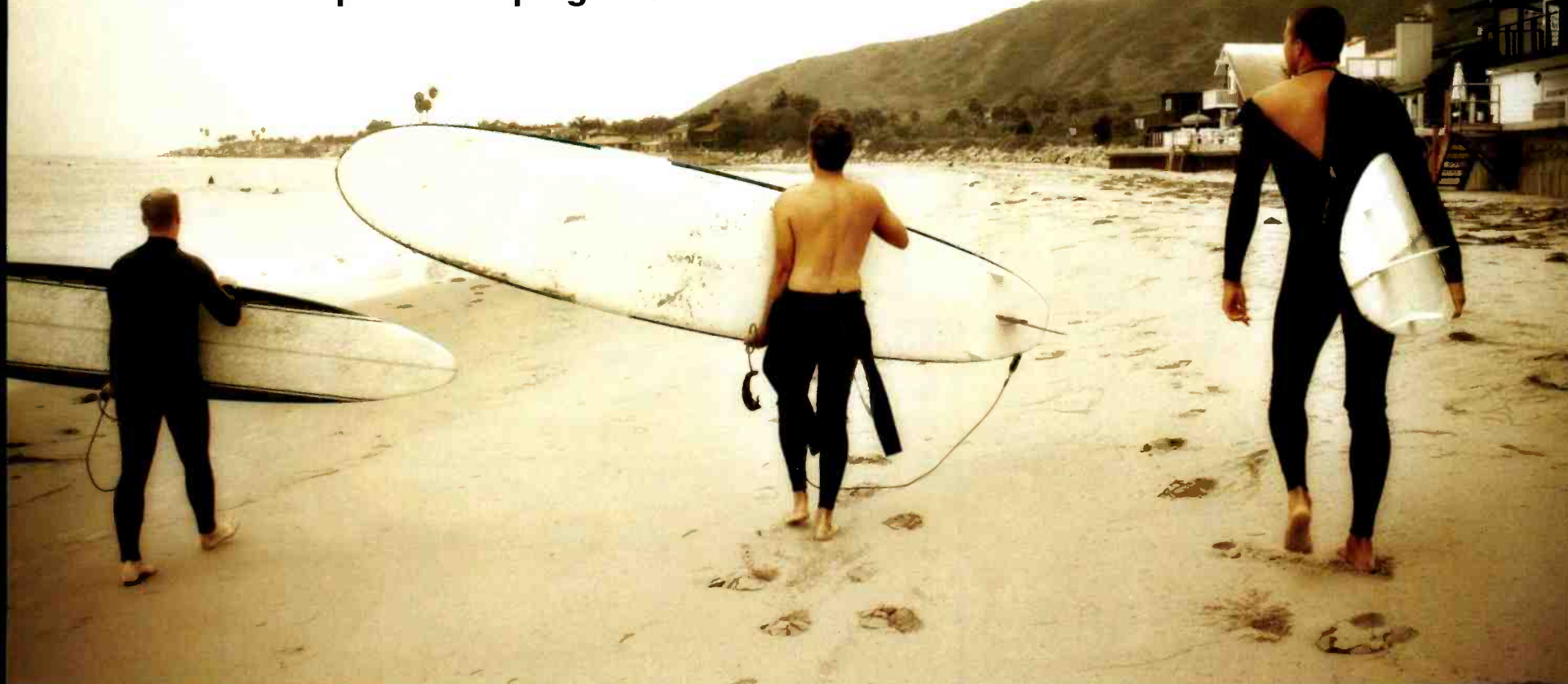
- SUPERHEAVY GAME
- JERRY RIVERA
- SUNNY SWEENEY
- KOUROSH YAGHMAEI
- MAT KEARNEY
- NERO

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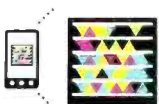
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No. 1

ON THE CHARTS

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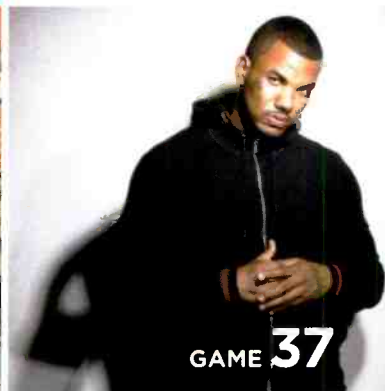
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INTERNET ALBUMS	#1 ROYCE DA 5'9" / SUCCESS IS CERTAIN
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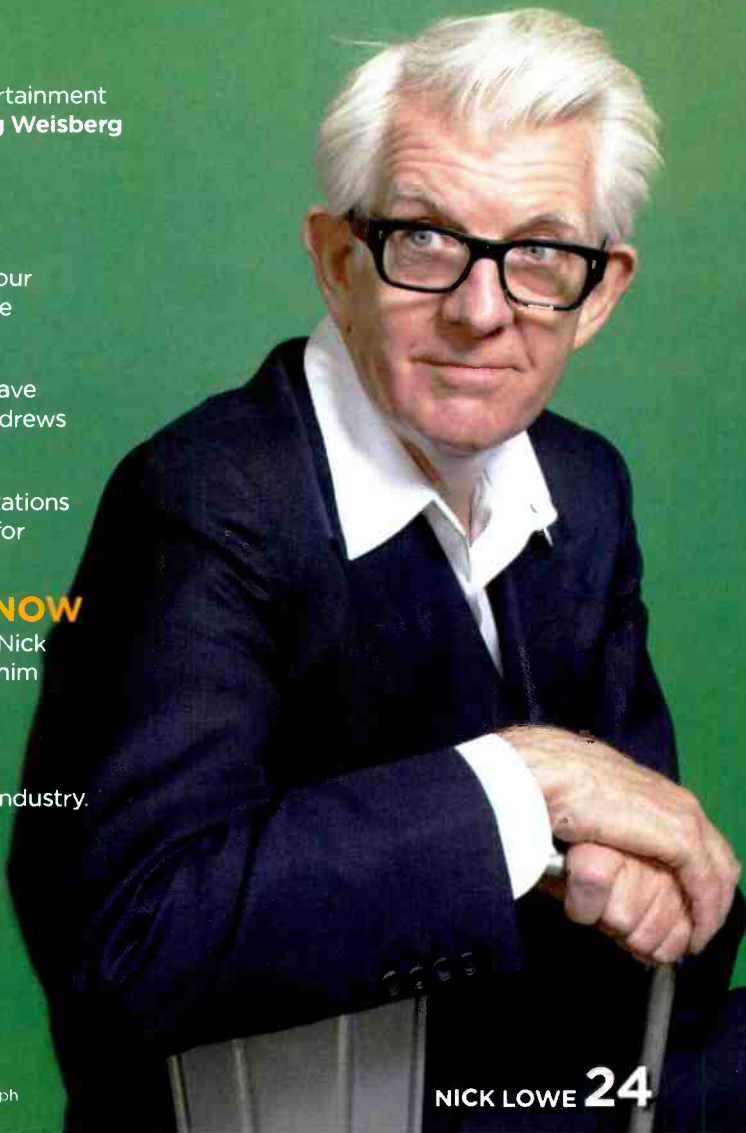
As his fourth album arrives, Game causes a stir.

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ON THE COVER: Sade photograph by Ricky Fitchett/Zuma Press



360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES

Visit Billboard.com to dive into our look at fall's 25 most anticipated albums, and join us as we reveal what our readers voted to be the 10 best MTV Video Music Awards performances of all time.

Events

FUTURE SOUND

Billboard's inaugural FutureSound event, in association with Loeb & Loeb, is set for Nov. 17-18 at Terra in San Francisco. Registration is now open. For more, go to future-soundconference.com.

FILM & TV MUSIC

The Billboard/Hollywood Reporter Film & TV Music Conference will take place Oct. 24-25 at Los Angeles' Renaissance Hollywood. Schedule and registration information at filmandtv-musicconference.com.

TOURING

The Billboard Touring Conference & Awards, presented by SlowClix, are Nov. 9-10 at the Roosevelt in New York. Panels have been announced. Details at billboardtouring-conference.com.

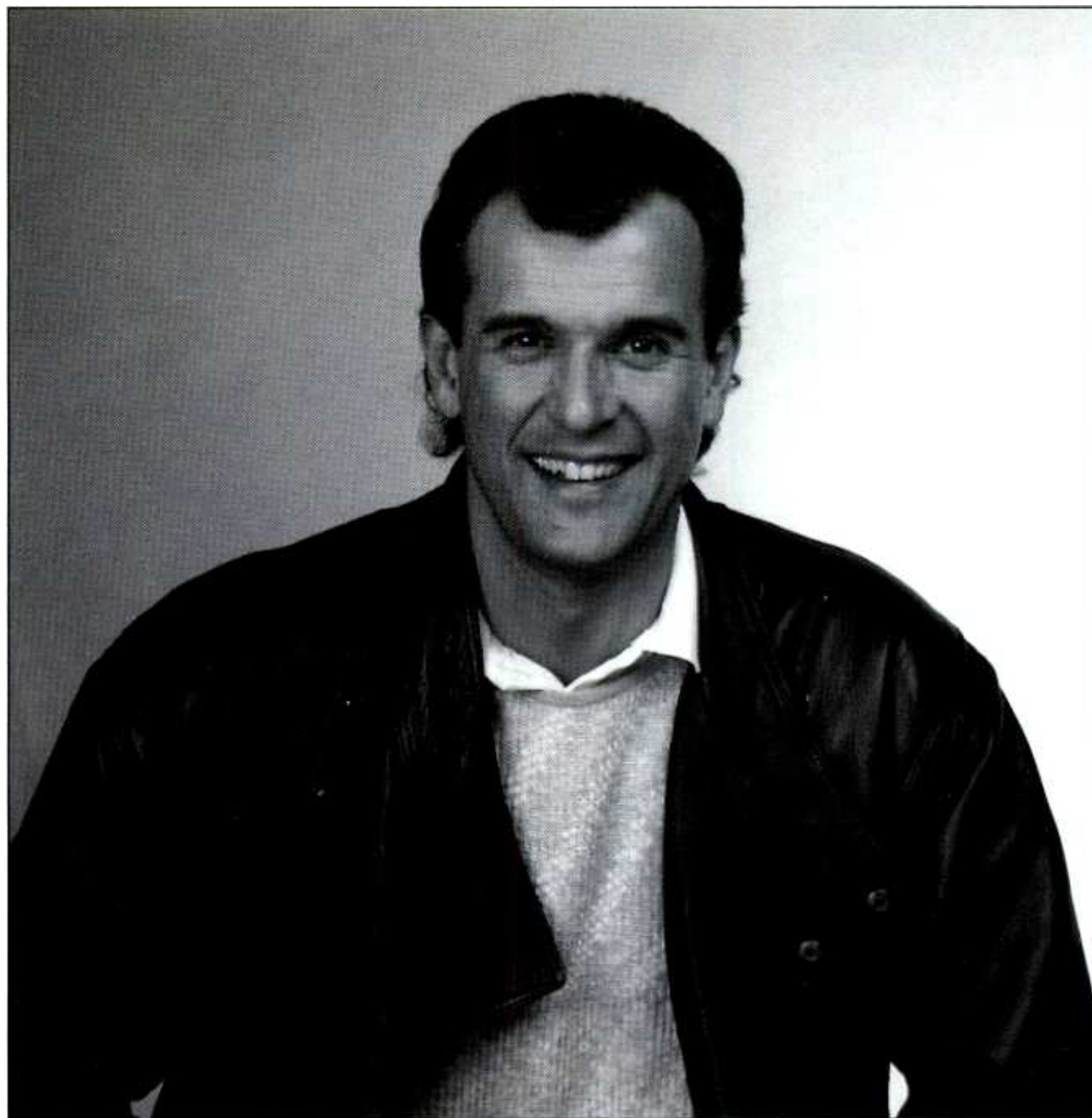
Rich Fitzgerald

1947 - 2011

Richie. You will be missed.

The alumni family of Warner Bros., Reprise and distributed labels mourns the loss of one of its brightest lights.

Beyond the door
There's peace I'm sure
And I know there'll be no more
Tears in heaven



Over the years Rich has become a good friend, and in an industry that abounds with hustlers and faceless corporate entities, he stands out as a decent, honest man who has a passion for music.

I wish there were more like him.

- Clapton: The Autobiography



POP ON TOP
Behind Katy Perry's
record-tying No. 1s



HIGHER LEARNING
A&R role of reality
shows comes to fore



TAKE ME WITH U
What Google/Motorola
means for music



BEYOND THE AIR
Radio's multiplatform
music promos



BRING DA RUCKUS
Chang Weisberg on
deal with Live Nation

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**>>>NMPA,
YOUTUBE
RESOLVE SUIT**

The National Music Publishers' Assn. says it has "reached a resolution" of its 2007 copyright infringement lawsuit against YouTube, but declined to provide financial details. Under the resolution, music publishers will be able to strike licensing pacts with YouTube that include synch rights, enabling publishers to receive royalties from ad-supported, user-generated videos that contain their works. The Harry Fox Agency will administer the licensing agreements.

**>>>GOOGLE'S
MAGNIFIER SITE
DEBUTS**

Google has launched a music discovery website called Magnifier that features videos of live performances, artist interviews and free music downloads designed to be added to Google Music's cloud-based locker. In its first week, Magnifier ran a "spotlight feature" on My Morning Jacket, giving away two tracks from the group, including an exclusive live track, "The Day Is Coming."

**>>>LABEL
EXEC RICH
FITZGERALD
DIES AT 64**

Veteran label executive Rich Fitzgerald, 64, died of cancer Aug. 15 in Los Angeles. As head of national promotion at RSO, he developed campaigns for the Bee Gees, Eric Clapton, Yvonne Elliman, Andy Gibb, Irene Cara and the soundtracks to "Saturday Night Fever," "Grease" and "Fame." Fitzgerald later moved to Warner Bros., where he helped launch hits for such acts as Madonna, Prince and ZZ Top. He joined Reprise in 1987, working with Chris Isaak, Alanis Morissette and long-time friend Clapton.

Reporting by
Antony Bruno and
Ed Christman.

UP FRONT

TOURING BY RAY WADDELL

Disaster At The Fair

After a collapsing stage in Indiana kills five, outdoor event safety is thrust into the spotlight

Stricter enforcement of fire codes helped make clubs safer after 100 people perished during the notorious Great White show in February 2003 when a blaze destroyed the Station nightclub in West Warwick, R.I.

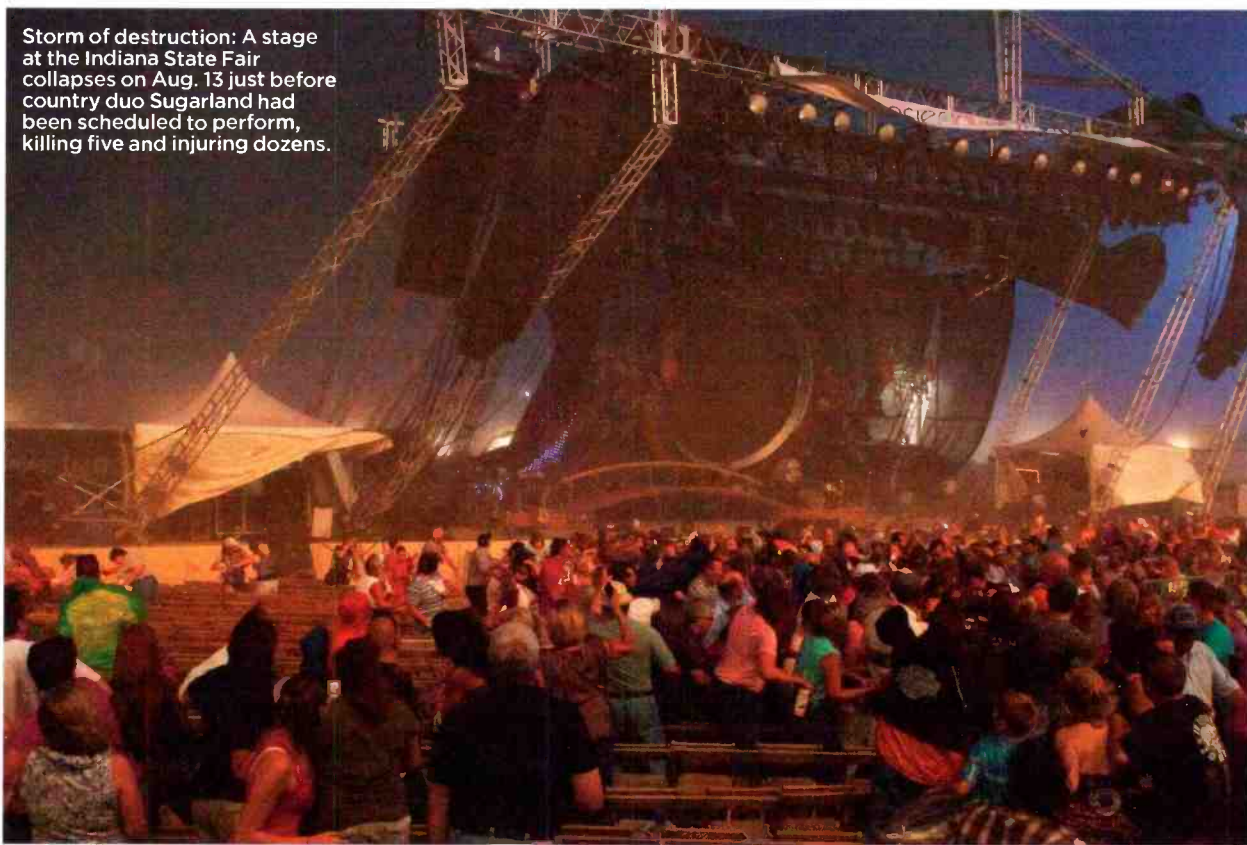
Now, following the Aug. 13 stage collapse at the Indiana State Fair that killed five people and injured dozens of others, similar efforts are likely to be concentrated around the staging of outdoor concerts.

Every summer, thousands of outdoor shows take place all over the world without incident. But building standards and weather-related safety precautions at such events have been thrust into the spotlight following the tragedy in Indiana, as well as the July 17 collapse of the main stage at the Ottawa Bluesfest during a Cheap Trick performance and the toppling of the Flaming Lips' lighting gear before a scheduled Aug. 6 performance at the Brady District Block Party in Tulsa, Okla. (At press time, the Associated Press reported that at least three people had died Aug. 18 at Belgium's Pukkelpop music festival after a storm caused tents, lighting and stage structures to collapse.)

Whether the deaths at the Indianapolis fairgrounds could have been prevented will likely be up to the courts to decide. But touring industry veterans agree that the accidents illustrate how outdoor events are much more complex to stage than those at fixed venues.

"There are more opportunities for installations, designs and weather to influence the event," says Eric Mayers, tour manager

Storm of destruction: A stage at the Indiana State Fair collapses on Aug. 13 just before country duo Sugarland had been scheduled to perform, killing five and injuring dozens.



for My Morning Jacket and producer/production manager for such events as Wakarusa, High Sierra Music Fest and Del Fest. "Many of us spend a majority of the summer season outdoors, loading in varying degrees of production and hanging that from a myriad of structures."

Jimmy Jay, owner of Hendersonville, Tenn.-based Concert Staging, which for decades has provided staging and production for fairs and festivals, says he has witnessed severe storms roll through during some of the hundreds of concerts he has staged through the years. But he says he has avoided major acci-

dents in no small part thanks to the design of his stages.

When bad weather is coming, "on our style of stage, the first thing we do is lower the roof as low to the deck as we can get it," Jay says. "Our stages have a flat roof, and we're able to tilt our roof into the wind instead of the wind catching the cover."

But Jay's stage designs are much more limited in the amount of production weight they can support than larger stages like the one that collapsed at the Indiana State Fair.

That stage featured a peaked roof, which Mayers says is "designed to withstand wind and

weather." Still, no temporary structure is impervious to the elements, which means that proper contingency planning and close monitoring of the weather remain critical factors to ensure safety.

With weather radar readily available now on mobile devices, just about anyone can see what's coming. But that doesn't qualify them to make the call on what should be done. Mayers believes one person on-site should be charged with monitoring the weather at such events. "Moving forward, there needs to be contracted language that clarifies who is in charge of making the

stage-wide weather 'stop' or 'delay' call," he says. "Remove any chain of command questions on-site."

Inadequate weather monitoring may have played a role in the Indiana State Fair tragedy. The Indianapolis Star newspaper reported that the National Weather Service had issued a "severe thunderstorm warning"—which urges anyone in the vicinity to seek immediate shelter—six minutes before an announcer told the crowd gathered by the stage that "in just a couple of minutes we're going to try to get Sugarland onstage. Have a great show."

James Chippendale, executive



Tending to the fallen: Emergency services arrive at the scene after the Aug. 13 Indiana State Fair stage collapse.

VP at Doodson Insurance Brokerage in Dallas, says staging claims are so infrequent that when they happen, it's big news. "If you take the number of festivals that are happening across the world, and how many stages actually collapse, it's a very small number," he says.

But when they do arise, sorting through them isn't easy. A wide range of parties carry insurance at these events, including the promoter; vendors for sound, lighting and staging; event organizers; and the acts performing, Chippendale says.

As for who must pay a claim, "it depends on what the cause was, because with a stage you're going to have dozens of different vendors that had stuff either attached to or a part of that stage," he says. "They're all involved in that setup, so it's a very tricky process about who is responsible for what."

While Chippendale says the Indiana stage collapse isn't likely to spark an increase in insurance rates for outdoor events or the staging companies, he adds that they could heighten awareness of the need for better risk management prior to, and during, an event. And he and others predict that all parties involved with outdoor events will be more cautious going forward, similar to the tighter regulations with clubs and pyrotechnics following the Station nightclub fire.

Mayers says that without stricter standards for outdoor concert staging, more accidents will occur. "Given the number of new, smaller festivals cropping up all over the country with small startup budgets, producers are forced to make very difficult cost-saving decisions," he says. "These decisions often compromise safety."

Building codes adopted by local municipalities don't offer much guidance on temporary structures like concert stages, according to Bill Gorlin, VP of the entertainment division at McLaren Engineering Group, which has provided structural engineering services for tours by the Rolling Stones, 'N Sync and other acts.

For outdoor event structures, Gorlin says there should be greater awareness of technical standards that are being revised and expanded by PLASA, an international trade group that represents live entertainment technology companies. The standards set guidelines on the construction and design of overhead structures used to cover stage areas and support equipment at outdoor entertainment events.

Gorlin says the recent spate of stage collapses and mishaps appears to be isolated events, but he adds that incorporating such standards into building codes would improve safety. "Rather than showing a trend, it's just a reminder that things could be better," he says.

Mayers is even more specific. He believes

that the U.S. Occupational Safety and Health Administration, production companies and insurers "should require not only an engineering stamp of the structure and load rating prior to the event, but also a secondary sign-off post roof installation, before the production load-in," he says.

"There should be a separate rigging [and] roof installation certification [or a] license required to be the crew chief responsible for the roof installation, one that takes into consideration all the mitigating factors—not just wind—and especially one that is in conjunction with training from the manufacturers. This certified person dictates how the guys' lines are set, where they are anchored, how the skins are attached to the structure, et cetera."

Evacuation plans are also critically important for outdoor events. But their execution can be affected by more than weather considerations.

The manager of a prominent touring band who wishes to remain anonymous compares outdoor events with iffy weather to "a game of chicken" between performers and promoters.

If a band feels conditions are unsafe and doesn't play, "they don't get paid . . . and the promoter can go after them for restitution," the manager says. And if a promoter pulls the show for reasons that don't fit insurance company protocol, "he loses big, and the insurance company doesn't have to pay." And if the show is delayed, stagehand bills can increase exponentially.

Like at a public swimming pool, lightning in the sky should mean everyone out due to safety concerns, the manager says. "But the promoter is scared shitless to call the show. He can't go on his gut. Instead he has to wait for his experts to tell him what's going on, and he has to make sure the protocols are met."

Because My Morning Jacket plays outdoors so much, "we are now developing and instituting a tour evacuation plan and communication protocol that will be in effect for every outdoor show, regardless of the roof and canopy type and structure," Mayers says, adding that the plan takes into account the safety of the artists and crew. "This is where the agents, managers and insurance companies will need to be involved."

All of this will bring more expense and hassle to mounting outdoor shows. But the recent rash of stage accidents reminds the touring industry that failing to adopt such measures could exact an even heavier—perhaps even the ultimate—cost. ■■■

Additional reporting by Ed Christman, Louis Hau and Mitchell Peters.

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BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$10,929,728 \$255/\$170/ \$74.50/\$34.50	PAUL McCARTNEY, DJ CHRIS HOLMES Wrigley Field, Chicago, July 31-Aug. 1	83,988 two sellouts	MPL, Marshall Arts, Concerts West/AEG Live
2	\$5,448,713 (\$5176.277 Canadian) \$263.16/\$62.63	PAUL McCARTNEY, DJ CHRIS HOLMES Bell Centre, Montreal, July 26-27	33,733 two sellouts	MPL, Marshall Arts, Concerts West/AEG Live, Evenko
3	\$5,058,534 \$253/\$142/ \$104/\$45	KENNY CHESNEY, ZAC BROWN BAND, BILLY CURRINGTON, UNCLE KRACKER New Meadowlands Stadium, East Rutherford, N.J., Aug. 13	55,239 sellout	The Messina Group/AEG Live
4	\$4,886,555 \$99/\$69	L.A. RISING: RAGE AGAINST THE MACHINE, MUSE & OTHERS Los Angeles Memorial Coliseum, Los Angeles, July 30	53,639 55,000	Goldenvoice/AEG Live
5	\$4,268,678 \$95/\$89.50/ \$69.50/\$47.50	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES, JAMES WESLEY Lincoln Financial Field, Philadelphia, Aug. 6	51,395 sellout	The Messina Group/AEG Live
6	\$4,158,146 \$250/\$149.50/ \$99.50/\$19.50	PAUL McCARTNEY, DJ CHRIS HOLMES Great American Ball Park, Cincinnati, Aug. 4	41,256 sellout	MPL, Marshall Arts, Concerts West/AEG Live
7	\$3,551,490 \$250/\$175/ \$140/\$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Aug. 9-10, 12-14	21,170 five sellouts	Concerts West/AEG Live
8	\$3,470,134 \$250/\$99.50/ \$59.50/\$19.50	PAUL McCARTNEY, DJ CHRIS HOLMES Comerica Park, Detroit, July 24	37,854 sellout	MPL, Marshall Arts, Concerts West/AEG Live, Olympia Entertainment
9	\$2,068,789 \$79.50/\$69.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES Verizon Center, Washington, D.C., Aug. 2-3	26,303 two sellouts	The Messina Group/AEG Live
10	\$1,909,603 \$79.50/\$69.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES Allstate Arena, Rosemont, Ill., Aug. 9-10	26,112 two sellouts	The Messina Group/AEG Live
11	\$971,476 \$79.50/\$39.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Time Warner Cable Music Pavilion, Raleigh, N.C., Aug. 5	19,917 sellout	The Messina Group/AEG Live
12	\$945,534 \$49.50/\$34.50	KATY PERRY, ROBYN, DJ SKEET SKEET Nokia Theatre L.A. Live, Los Angeles, Aug. 5-7	20,769 three sellouts	Goldenvoice/AEG Live
13	\$901,665 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 6	28,600 sellout	Live Nation
14	\$891,286 \$151/\$14.30	SADE, JOHN LEGEND Time Warner Cable Arena, Charlotte, N.C., July 31	11,256 13,786	Live Nation
15	\$882,744 \$91.50/\$31.50	GLEE LIVE! IN CONCERT!, THE LXD Conseco Fieldhouse, Indianapolis, June 2	11,449 sellout	Live Nation
16	\$877,175 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES Conseco Fieldhouse, Indianapolis, July 29	13,329 sellout	The Messina Group/AEG Live
17	\$847,148 \$152.50/\$37.92	SADE, JOHN LEGEND KeyArena, Seattle, Aug. 14	9,919 11,575	Live Nation
18	\$822,081 (\$500,625) \$61.58	IRON MAIDEN, AIRBOURNE National Indoor Arena, Birmingham, England, July 31	13,350 sellout	Live Nation-U.K.
19	\$796,907 \$152.50/\$24	SADE, JOHN LEGEND Palace of Auburn Hills, Auburn Hills, Mich., Aug. 3	9,146 13,572	Live Nation
20	\$787,332 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Columbus Crew Stadium, Columbus, Ohio, Aug. 7	18,110 sellout	Live Nation
21	\$780,684 \$74.50/\$34.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Farm Bureau Live at Virginia Beach, Virginia Beach, Va., Aug. 4	17,682 18,000	The Messina Group/AEG Live
22	\$762,668 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN Comcast Theatre, Hartford, Conn., Aug. 11	23,988 sellout	Live Nation
23	\$737,801 \$93.50/\$53.50	GLEE LIVE! IN CONCERT!, THE LXD Valley View Casino Center, San Diego, May 29	9,499 sellout	Live Nation
24	\$737,646 \$151.50/\$26.75	SADE, JOHN LEGEND New Orleans Arena, New Orleans, July 22	8,726 sellout	Live Nation
25	\$724,854 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES Van Andel Arena, Grand Rapids, Mich., July 28	11,012 sellout	The Messina Group/AEG Live
26	\$724,297 (\$715,308 Canadian) \$149.50/\$24.50	SADE, JOHN LEGEND Rogers Arena, Vancouver, Aug. 13	9,136 9,947	Live Nation
27	\$717,295 \$85/\$65/\$50/ \$30	KEITH URBAN, JAKE OWEN Mohegan Sun Arena, Uncasville, Conn., July 9-10	9,097 9,923 two shows	in-house
28	\$711,879 (\$436,875) \$61.11	IRON MAIDEN, AIRBOURNE Motorpoint Arena, Sheffield, England, July 24	11,650 sellout	Live Nation-U.K.
29	\$704,379 \$150/\$45	COLDPLAY UCLA Tennis Center, Los Angeles, Aug. 3	6,831 sellout	Goldenvoice/AEG Live
30	\$683,020 \$95/\$70/\$60/ \$45	KID ROCK, LEROY POWELL California Mid-State Fair, Paso Robles, Calif., July 27	10,369 14,312	in-house
31	\$681,017 \$175/\$65	MÖTLEY CRÛE, POISON, NEW YORK DOLLS Red Rock Casino Amphitheatre, Las Vegas, June 18	7,747 sellout	Andrew Hewitt Co.
32	\$680,573 \$95/\$59.50	MICHAEL BUBLÉ HP Pavilion, San Jose, Calif., Aug. 13	8,484 9,000	Beaver Productions
33	\$679,677 \$65/\$25	BRAD PAISLEY, BLAKE SHELTON, JERROD NIEMANN & OTHERS Verizon Wireless Music Center, Noblesville, Ind., June 18	23,457 sellout	Live Nation
34	\$676,020 \$65/\$45	AMERICAN IDOLS LIVE Bridgestone Arena, Nashville, July 30	13,192 sellout	AEG Live
35	\$675,961 (\$472,284) \$77.29/\$64.41	IRON MAIDEN, RISE TO REMAIN König-Pilsener Arena, Oberhausen, Germany, May 29	10,298 sellout	Wizard Promotions

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POP BY STEVEN J. HOROWITZ

TEAMWORK MAKES THE 'DREAM' WORK

Dr. Luke, Ester Dean and more—it takes a team of A-list writers and producers to lodge five consecutive No. 1s—but Katy Perry is the fearless leader of the pack

It wasn't all a dream. Katy Perry, with her sophomore major-label album, *Teenage Dream* (Capitol), released in August 2010, sent five singles to No. 1 on the Billboard Hot 100. She is the only (and first female) artist in the chart's 53-year history to match Michael Jackson's same accomplishment, achieved in 1987-88 with five leaders from his seventh studio LP, *Bad*.

Following the success of her 2008 major-label debut, *One of the Boys*, the Santa Barbara, Calif., native entered the honeymoon phase of her career. Since "California Gurls," featuring Snoop Dogg, reached No. 1 in June 2010, the singer continued to dominate with the chart-toppers "Teenage Dream"; "Firework"; "E.T.," featuring Kanye West; and, as of this issue, "Last Friday Night (T.G.I.F.)," which touts a remix featuring Missy Elliott.

According to those who helped write and produce the five hits, the goal wasn't so much to seek higher ground as it was about going back to basics. Fresh off her global Hello Kitty tour in 2009, Perry began work in Santa Barbara with Lukasz "Dr. Luke" Gottwald and Max Martin, the dynamo production/songwriting team behind "I Kissed a Girl" and "Hot N Cold." The pressure to build on *One of the Boys* was growing, but the real-life streaking and skinny-dipping that inspired "T.G.I.F." loosened them up.

"We were all focused on making a great record, and trying to make it as fun as possible," says Gottwald, 37, who served as executive producer on *Teenage Dream*. With credits on Kelly Clarkson's "Since U Been Gone," Ke\$ha's "TiK ToK" and Avril Lavigne's "Girlfriend," Gottwald had finally broken an artist he believed in from "ground zero." But he knew the stakes were high. "I think that has a lot to do with the three of us—Katy, myself and Max—being



Who's that girl: The many faces of KATY PERRY, including scenes from her videos for "Firework" (left), "E.T." (second from right) and "Last Friday Night (T.G.I.F.)" (right); below: Perry with DR. LUKE at ASCAP's 2010 Pop Music Awards, where they were honored for "Hot N Cold," among other songs.



uncompromising. We dug our teeth in. We were not willing to let go."

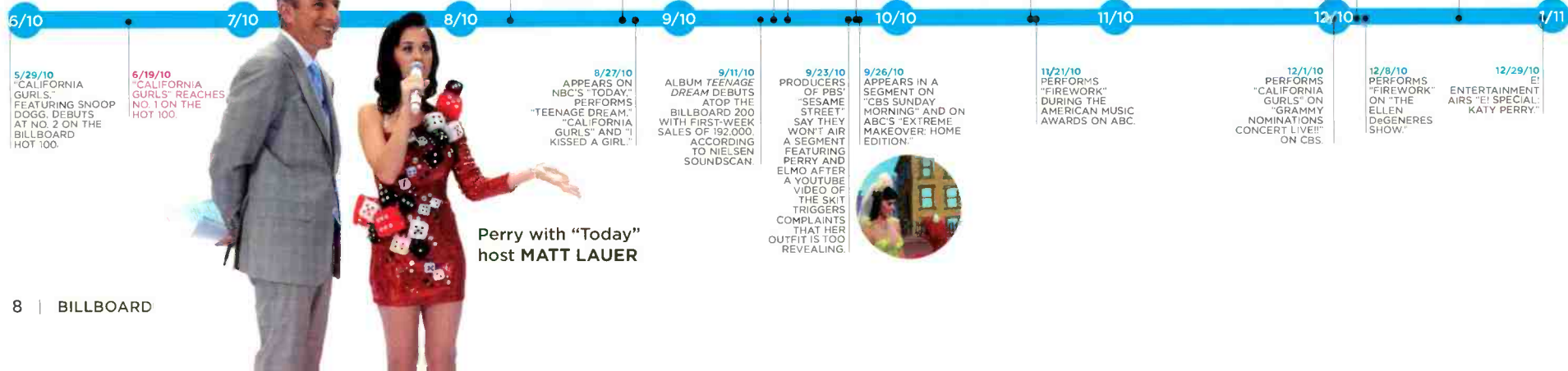
Using their time-tested pop formula, Gottwald and Martin laid sound beds with production protégés Ammo ("E.T.") and Benny Blanco ("Dream," "Gurls"), supplying Perry and co-writer Bonnie McKee ("T.G.I.F.," "Dream,"

"Gurls") with spit-shined beats. Of the five singles, only "Firework" had an outside hand: Norwegian production duo Stargate teamed with Sandy Vee for the breathtaking tune, which Perry penned with Ester Dean.

"She's a lot more grown up. She tested the waters," says Blanco, 23, who worked on "I Kissed a Girl" and "Hot N Cold," and recently helmed Maroon 5 and Christina Aguilera's "Moves Like Jagger" and Ke\$ha's "Blow." "Her songs, they mean something," he says of the 26-year-old performer. "When people listen to them, like 'Firework,' it doesn't matter what she's talking about. It means something. She makes you feel like you're there experiencing whatever she's singing about."

Collaborators on the No. 1s praise Perry's ability to write what she knows, whether it's putting Barbies on the barbecue on "T.G.I.F." or romanticizing the idea of eternal youth on "Dream."

THE ROAD TO SUCCESS



Perry with "Today" host MATT LAUER

TOP: COURTESY OF EMI; BOTTOM: LESTER COHEN/WIREIMAGE.COM



LIKE A 'FIREWORK'

Katy Perry makes history with her fifth No. 1 hit from 'Teenage Dream'

Pop superstar Katy Perry has become the first female artist, and the second overall after Michael Jackson, to top the Billboard Hot 100 with five songs from the same album (see chart, page 50).

Perry reaches this milestone in the current chart week, as "Last Friday Night (T.G.I.F.)" becomes her fifth No. 1 hit on the Hot 100 from her Capitol Records set *Teenage Dream*. A remix of "Friday" featuring Missy Elliott was released Aug. 8 and accounted for 25% of the song's overall digital sales in the Aug. 8-14 sales tracking week, when it was discounted to 69 cents at iTunes and Amazon's MP3 store.

Perry's historic Hot 100 coronation follows four prior No. 1s from *Teenage Dream*: lead single "California Gurls" (featuring Snoop Dogg), the title cut, "Firework" and "E.T." (featuring Kanye West). The album bowed atop the Billboard 200 in the Sept. 11, 2010, chart week and has sold 1.7 million units in the United States, according to Nielsen SoundScan.

Perry's string of chart-topping singles from *Teenage Dream* matches the feat first accomplished by Jackson in 1987-88, when the late King of Pop reached the summit of the Hot 100 with five songs from his album *Bad*: "I Just Can't Stop Loving You" (with Siedah Garrett), the title track, "The Way You Make Me Feel," "Man in the Mirror" and "Dirty Diana" (see story, page 42).

Perry's streak of five consecutive Hot 100 No. 1s promoted to radio is the most by a lead artist since Mariah Carey scored a similar run in 1990-91. Whitney Houston holds the chart record with seven straight leaders in 1985-88.

Further highlighting Perry's stretch of dominance is her unprecedented streak of inhabiting the Hot 100's top 10 for 66 consecutive weeks, dating to the debut of "Gurls" at No. 2 in the May 29, 2010, chart week. Perry shattered the prior mark of 48 straight frames in the top 10 set by Ace of Base in 1993-94.

The five Hot 100 chart-toppers from *Teenage Dream* have generated combined digital track sales of 20.2 million, led by "Gurls," which has sold 4.9 million, followed by sales of 4.8 million for "Firework," 4.6 million for "E.T.," 3.9 million for "Teenage Dream" and 2 million for "Last Friday Night (T.G.I.F.)," according to SoundScan.

—Gary Trust and Ed Christman

"She has the raw talent and drive, and she's a perfectionist," says McKee, who's signed to Gottwald's Kemosabe Entertainment. "Her lyrics are so visual . . . it's not like every other 'up in the club' type of song. Each has its own beautiful picture that it paints—people latch onto that."

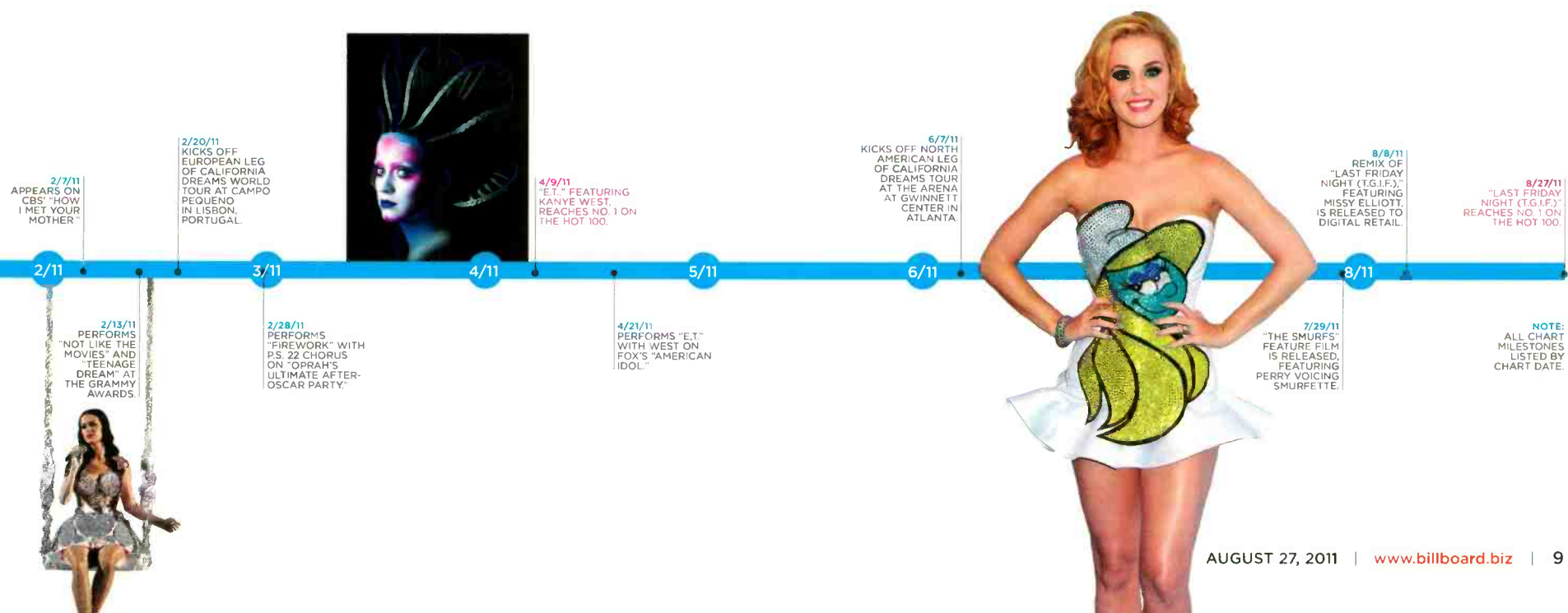
Dean, who has lent her pen to Nicki Minaj's "Super Bass," Rihanna's "S&M" and Beyoncé's "Countdown," joined Perry in the studio to flesh out her ideas for album cut "Peacock" and "Firework." The latter topped the Hot 100 in December, making it the third consecutive single from *Teenage Dream* to top the charts. Though Perry was on a hot streak, Dean still didn't see it coming. "It was a shock, due to the other songs that play on the radio," she says. "Thank God [Perry] decided to write a song that maybe a writer wouldn't even have given to her."

But Vee (aka Sandy Willhelm), who co-produced with Stargate the outsider's anthem, knew it was a hit from the start. Perry "knows what she wants. She can write some good lyrics. It wasn't like Ester was writing a song. That song is a real co-write. She was so involved in the song."

Gottwald feels it's all about Perry's newness and her ability to take risks.

"A debut artist has to fight everybody, and it's almost got to be better than everybody else," he says. "But I've seen this before with artists. Once they have a bunch of big songs on it, they become staples at radio—tried and tested. Katy has become that. She's earned that, where she can do a song like 'E.T.' and it's a bit of a curve ball. Would that song work as the first single for a new artist? Maybe not. But because she just nailed it so much and killed it, she can take a chance."

TIMELINE FROM LEFT: VIRGINIA SHERWOOD/NBC PHOTO: PBS; DANA DELCOURT/REX USA; PHOTOFEST; JEFFREY MANN/CBS; KRISTIAN DOWNING; CHARLES ESTELMAN/FILMMAGIC.COM





Raise your voice: Contestants from the forthcoming season of NBC's "The Sing-Off."

TV BY PHIL GALLO

Take Me Higher

A revitalized lineup of music reality shows puts artist development front and center

At the start of the year, the future of music reality shows looked deeply uncertain. Now the newly revitalized genre, helped by a successful makeover of Fox's "American Idol" and the successful debut of NBC's "The Voice," finds itself at a different sort of crossroads.

For the first time in broadcast history, singers and songwriters across multiple genres will be competing throughout the fall and spring seasons for cash prizes, publishing deals and recording contracts. NBC expanded its a cappella show "The Sing-Off" to a full fall season. Fox finally got its cast together for the U.S. debut of "The X Factor." And the Hub network saw an opportunity in bringing together teenage talent on its new show "Minors & Majors." The July 10 season premiere of BET's gospel competition show "Sunday Best" drew a combined average of 1.8 million viewers, the show's largest season premiere audience to date, according to the network.

But the schedule won't just be more of the blunt, no-holds-barred commentary of Simon Cowell, who returns to American TV this fall with "The X Factor." Thanks to "The Voice" and the supportive approach of new "Idol" judges Steven Tyler and Jennifer Lopez, benevolence and artist development have become something of a beacon for all music competition shows.

In fact "Minors & Majors" will be the first music competition show to date that won't eliminate any of its contestants. Instead, it will declare a winner at the end of 15 weeks based on who executive producers Evan and Tim Bogart want to work with in their Boardwalk Entertainment company.

"The Voice" definitely had an effect in showing how it's important to help young artists," Evan Bogart says.

With its tandem of "American Idol" and "The X Factor," Fox is putting contestants on a bullet train to instant fame, enlisting Universal Music and Sony Music to co-captain the journey.

The two shows aren't the only ones with major-label partnerships. Epic will release on Aug. 30 the debut of Committed, winner of last season's "Sing-Off" (see story, page 38), while Universal Republic is eyeing a November release for the new album by "Voice" victor Javier Colon.

But "Idol" and "The X Factor" are more transparent in their emphasis on the creation of stars. The former's studio sessions

last season brought into the fold Interscope Geffen A&M chairman Jimmy Iovine, who clearly endorsed young singers with commercial aspirations who would be inclined to follow directives.

Moreover, season 10 winner Scotty McCreery benefited from the show's switch from Sony to IGA, which released an official video for McCreery's first single, "I Love You This Big," less than three months after his victory and has slated an early-October release for his debut album, a month earlier than RCA's 2010 release of season nine winner Lee DeWyze's debut album, *Live It Up*.

"The X Factor" will take the show-label relationship a step further, with Epic Records chairman/CEO Antonio "L.A." Reid serving as a judge and the winner getting a Sony Music/Syco Music recording contract that the labels say is valued at \$5 million. The mentoring component, crucial in distinguishing "The X Factor" from "Idol," is likely to compel judges to focus on star qualities and not just pitch and song selection. "If I didn't think we couldn't find someone worth \$5 million in America, we wouldn't have made the show in America," Cowell said via satellite at the Television Critics Assn.'s annual press tour in Beverly Hills on Aug. 5.

Based on the 12-minute promo tape Fox created for "The X Factor," the show will feature a mixture of elements found in "The Voice" and "Idol"—a 42-year-old singer angling for one last shot, a sassy teen brimming with ambition, judges who are alternately mystified and moved by what they see and arena-level production values.

Reid said during the press tour that he saw more auditions in a day than he would in a year as a label executive and noted that the talent he has seen is the opposite of how he has worked during the last 25 years. "Most talent traditionally doesn't get a contract for what they do onstage," Reid said. "It's a very different platform. Many singers have hits and only learn how to perform live after."

That distinction alone seems to put "The X Factor" more in line with "The Voice" and "The Sing-Off," two shows that reward singers whose understanding of presentation and dynamics in a performance helped advance them in the competition.

But to make for good TV, a driver for the fall shows will be their behind-the-scenes elements, including the inspirational stories of the performers. "The X Factor," which premieres Sept. 21, will air 10 taped episodes before it starts an eight-week run of live shows. All other upcoming music reality show episodes will be taped in advance, with the exception of the finale of "The Sing-Off."

"Sing-Off" judge Ben Folds says that even with the expansion in episodes and performing groups—the show will have 16 contestants at its Sept. 19 season premiere, up from 10 last year—the focus will remain on melody, harmony and rhythm done solely with the human voice. "It would be really easy to make it about the drama behind the scenes," Folds said before one of the season's first tapings. "But it's about the music."

FOR THE RECORD

A story in the Aug. 6 issue incorrectly reported that Ricky Skaggs' album *Country Hits Bluegrass Style* debuted at No. 1 on Billboard's Bluegrass Albums chart. It debuted at No. 3.

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Tried And True

Salsa star Jerry Rivera returns with indie label deal

Salsa, a genre increasingly dominated by established names, experienced a boost in sales with the July release of Luis Enrique's *Soy y Seré* (Top Spot Music).

Now, another veteran salsa singer has re-entered the fray. And like Enrique, he's done so on an independent label.

After a four-year hiatus from recording, salsa star Jerry Rivera returned in late July with *El Amor Existe* (Venemusic), an album featuring covers of romantic salsa hits from the 1990s and 2000s, written by great Venezuelan singer/songwriters Franco De Vita, Ricardo Montaner and Guillermo Davila.

The familiarity of the songs, combined with a major promotional campaign on TV and Rivera's enduring reputation as a romantic salsero, have contributed to solid—if not spectacular—sales. The set is No. 38 on Billboard's Top Latin Albums chart and No. 4 on Tropical Albums.

More impressively, the first single, "Solo Pienso en Ti," originally written and recorded by Davila, has notched four weeks at No. 1 on Billboard's Tropical Airplay chart. (It's No. 4 this week.) It's Rivera's first No. 1 since 2007's "Cuesta Abajo," which spent only one week atop the ranking. (Overall, Rivera has notched 10 Tropical Airplay chart-toppers dating back to 1996.)

"It's a spectacular comeback," says Jorge Pino, VP of music for Venevision International, which owns Venemusic.

Pino signed Rivera to a licensing deal with Venemusic just a few months ago, after reconnecting with him during a radio promotion event in Puerto Rico with Tito "El Bambino," another artist on the label.

But the relationship goes back much further. Pino met Rivera when he was first signed to Sony Latin in the mid-'90s, when Pino was the label's GM. This time, when Rivera mentioned he had already recorded a new album, Pino asked to hear it. Within days, they'd struck a deal.

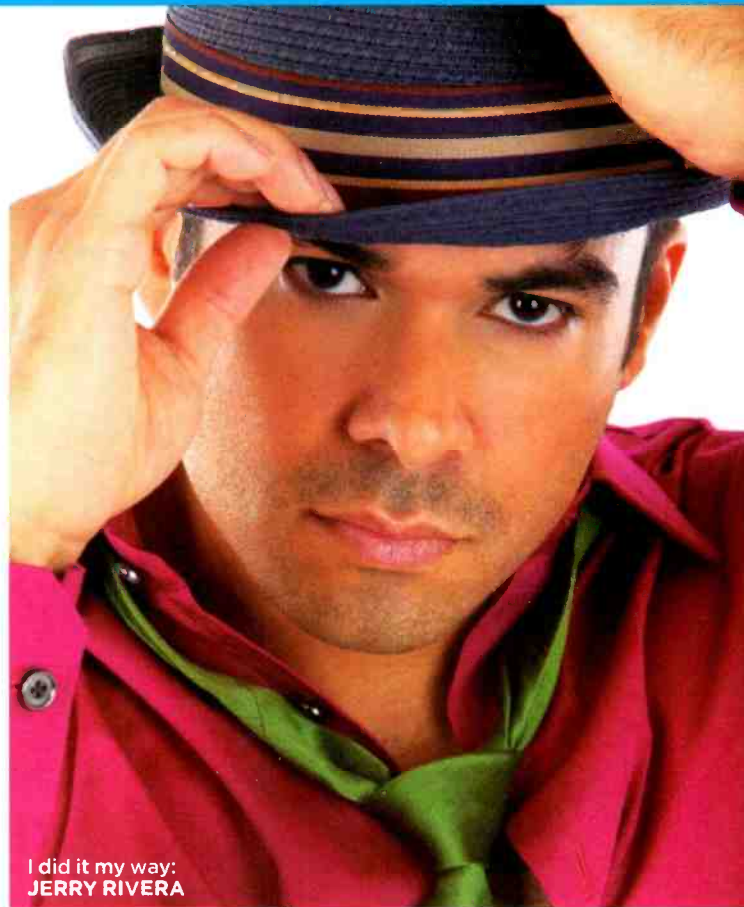
Rivera, who had decided to take a break from performing following the Sony-BMG merger, says he didn't have

a firm concept or even a plan in mind when he recorded the album.

"I wanted great songs, incredibly beautiful songs, but not brand-new material," he says. "These songs are just so good, I couldn't imagine anyone not liking them. And I thought younger

audiences would like the arrangements by Ramon Sanchez."

Rivera recorded on his own dime and assembled his own team, which includes management, booking, digital and PR staff. When he met with



I did it my way: JERRY RIVERA

Pino, he was looking for a distributor, but ended up signing a multi-rights licensing deal that gives Venemusic a percentage of any business—sponsorships and touring included—that the company brings in.

"When I spoke with Jorge," Rivera recalls, "he said, 'We like artists who want to take charge of their careers, who are willing to work and promote.' I liked that."

The label has contributed radio promotion and an aggressive TV advertising campaign promoting the album on Univision, Galavision and Telefuturo. In addition, it produced the music video for

"Solo Pienso en Ti" using the production crew and facilities of Venevision, which has studios in Miami.

Pino says Venemusic is working closely with Rivera's team in every aspect of the album promotion.

"The same team that produces the soaps produces the videos and the TV spots," Pino says. "We even host press junkets here. We are self-sufficient and we're using all of Venevision's resources to capitalize what we have."

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Latin Notas

LEILA COBO



THE BILLBOARD



As Latin labels downsize both staff and rosters and more artists and former label executives go independent, the market for indie promotion and marketing has also grown. New in town is Summa Entertainment (summepromotions.com), a Fort Lauderdale, Fla., marketing and promotional company launched by Gabriel Buitrago, former senior director of national promotion at Universal Music Latino/Machete. Buitrago, a promotion veteran who's worked at Sony and PolyGram and also had his own label, spoke about the new radio order.

What exactly does Summa do, and who are your clients?

We're a one-stop for industry services, catering to the needs of artists, who are 80% of my clients. Although our main focus is radio, we also do marketing tied to radio. For example, we recently booked several of our acts to the Pepsi Latin summer tour. Our current list of artists are mostly established acts like Ricardo Arjona, Pitbull [for the Latin market], Wisin y Yandel, Don Omar, Luis Fonsi, Beatriz Luengo and Fanny Lu.

In the five months you've been in business, you've

already worked 19 artists. How do you prioritize?

We take on projects according to our schedule. If we already have three similar projects targeting the same markets, we don't take on a fourth. And artists have certain needs; I have a project now where they only want the West Coast and Texas. But we map it out so we don't have priority conflicts, and we don't take projects we can't deliver on. The difference with labels is they have priorities they have to deliver on. I want to be an asset to the labels; someone who adds to what they're doing. They're doing their job, but radio has changed and they have less staff and resources.

How has Latin radio promotion changed?

[Arbitron's Portable People Meter] has changed the game completely and the labels are realizing that. You can't rush a single. It takes 12 weeks to get



GABRIEL BUITRAGO

a single going and set it up correctly across the country. Radio has changed its mind-set as far as programming. New music is not their best friend right now. In order to get new music on radio, you have to do other types of marketing around it. You need some TV, street promotions and start with the smaller market first. We create news, send news flashes to

the radio, and it works. They see it's developing and they're more open to give it a shot. It's not that programmers don't want new music. But PPM changed things.

As a new company, how do you set yourself apart from other promotion/marketing firms?

Many indie promoters are a promoter with a cellphone. We have an established company with staff in California, Puerto Rico, Miami and the Northeast. We have an indie publicist and can set up a whole PR plan. We look for concerts and festivals to book our artists as well as sponsorship opportunities. And we work with producers, for example, to do specialty remixes that we can use in mixshows and different formats. We provide everything you need.

—Leila Cobo

biz EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to billboardenespanol.com.

EN BREVE

MEXICAN VERSION OF 'THE VOICE' DEBUTS IN SEPTEMBER

A Mexican version of singing competition "The Voice" is scheduled to debut Sept. 11 on Televisa. Like its American counterpart on NBC, Televisa's "La Voz" will feature blind auditions, one-on-one battle rounds and live showcases. The four celebrity coaches on "La Voz" will be actress Lucero, singer/songwriter Aleks Syntek, regional Mexican crooner Espinoza Paz and Spanish pop star Alejandro Sanz. "La Voz" is one of about 15 international versions of the "Voice" format to be licensed by Talpa Media Group of the Netherlands. Universal Music Group has a worldwide agreement with Talpa to record and promote music by contestants in all countries.

—Justino Águila

ALEJANDRA GUZMAN MARKS 20 YEARS IN BIZ WITH LIVE ALBUM, TOUR

Queen of Mexican rock Alejandra Guzman celebrates 20 years in the music business with a new live greatest-hits album, a concert film and a tour that begins Aug. 20 in Acapulco, Mexico. In November, Guzman will visit the United States with a scheduled stop at the Gibson Amphitheatre at Universal CityWalk in Los Angeles. The new album, *Alejandra Guzman 10 Anos de Exitos en Vivo con Moderatto* (EMI Music Mexico), features Puerto Rican rapper Vico C and regional Mexican songstress Jenni Rivera. —JÁ

SHAKIRA RANKS NO. 7 ON TWITTER, TOPS TAYLOR SWIFT

Shakira's massive following on Twitter continues to grow at a relentless pace. The Colombian pop superstar's follower total eclipsed those of Taylor Swift and Ashton Kutcher in July, making @shakira the seventh-most-followed account on Twitter, according to statistics compiled by TwitterCounter.com. At press time, the Colombian pop superstar had 7.7 million followers, up from 6.8 million at the end of June. Among recording artists, only Lady Gaga, Justin Bieber, Katy Perry and Britney Spears have more.

Taking Aim At Apple

Google's planned acquisition of Motorola could reshape the mobile entertainment market

If there are still any lingering doubts that this is a mobile world, Google's planned \$12.5 billion acquisition of Motorola Mobility should put them to rest for good.

Immediately after the deal was announced, there was speculation that Google was more interested in Motorola's patents than in its hardware business. After all, Google is facing patent lawsuits over its Android smartphone operating system and Motorola's patents will help defend against those claims.

But don't be fooled. Google is just as interested in Motorola's hardware as it is its intellectual property. And buying Motorola sets the stage for a new chapter in the music industry's mobile aspirations.

The music industry has been bullish about mobile opportunities ever since the strength of ringtone sales in the early '00s took everyone by surprise. Today, that enthusiasm is funneled through the smartphone app ecosystem, which allows such popular Web-based music services like Pandora and Spotify to have a home on portable devices.

Research firm Canalis estimates that Android handsets accounted for 48% of worldwide smartphone shipments in the second quarter, versus 19% for the iPhone. But

Apple still rules the app marketplace. Research group iSuppli predicts Apple will rake in \$2.9

billion in app revenue in 2011, up 63% from last year and dwarfing Google's projected app revenue of \$425.4 million. Apple has several advantages, including the fact that iPhone users are more predisposed to purchase apps, and that apps can be purchased through an iTunes account.

But Apple also has the tightest integration between software and hardware, something Google is clearly trying to emulate with its planned acquisition of Motorola. Google tried putting out its own branded Android phone once before—the ill-fated Nexus One. But that device was outsourced to HTC and was only available from Google's website.

Google can now finally make a smartphone that fully integrates hardware and software design from the ground up—just like Apple does. It also gives Google distribution through all of Motorola's existing retail and carrier relationships.

Motorola can make good devices. It's had hits with the Droid, and before that the Razr. Coupled with Google's technology, it has the potential to improve performance, reduce bugs and create a more seamless experience

between services and the user interface. The Motorola deal could also significantly affect the cloud-based Google Music service, which remains in beta mode as Google works

out licensing issues. Right now, Google Music is a service that lets users stream their digital



Ace hardware: Motorola's Droid 3 smartphone, which uses Google's Android operating system.

library to any Android device. But it's not hard to see a future where it evolves into a full-blown music subscription service. And with Motorola, the search giant will be able to make Google Music phones, with the service built into the handset's operating system, much like Apple will be able to with its pending iCloud service. What's more, Motorola can now extend Google Music access to other Android-powered devices that Motorola makes, such as tablet computers and set-top cable boxes.

That's the long-term opportunity. Short term is all about mobile phones, and any digital music service with an interest in mainstream acceptance is chasing it like the holy grail. Take Cricket Wireless. In January, it launched its Muve Music service—which bundles unlimited music along with unlimited talk, text and Web for a mere \$55 per month—on a Samsung phone that put the music service at the center of its operating system. In six months, it generated 100,000 subscribers.

Rhapsody recently teamed with a smaller-tier mobile operator, MetroPCS, for a similarly bundled play, adding a Rhapsody subscription to the carri-

er's \$60-per-month unlimited data plan (although that relies on an app download rather than building the service right into the phone). Even Motorola rival HTC is getting into the game, investing \$300 million for a 51% stake in Jimmy Iovine's Beats Electronics, maker of Beats by Dre headphones, promising new mobile devices integrating Beats' sound technology this fall.

Much has been written about how we're moving to a post-PC world—one where the home computer is no longer the primary digital entertainment hub and instead just one platform among others. For a music industry still struggling with the transition to digital, keeping an eye on this ball is perhaps the most important strategic imperative it has for its survival.

Or, as Iovine told Billboard after HTC announced its investment in Beats (Billboard.biz, Aug. 11): "We've got to make this transition into phones properly. I cannot overstate this. We cannot miss this opportunity. We cannot get this wrong like we have in the past."

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

BITS AND BRIEFS

ONE-THIRD OF ONLINE GAMERS HAVE MADE VIRTUAL PURCHASES

One-third of U.S. online game players have used debit or credit cards to acquire virtual goods, according to a study by videogame market research firm VGMarket for Visa's in-app payment system Playspan. Females spend an average of \$54 per year on virtual purchases through social networking games, compared with \$46 for males. As more virtual goods emerge surrounding the consumption of music—think Turntable.fm, MXP4's Bopler Games and GagaVille—these numbers point to a potentially promising source of new revenue for music companies.

FACEBOOK POSTS FREE 'MUSICIAN'S PLAYBOOK'

Just as Google Plus starts to target the music community, Facebook is reaching out to musicians with the "Musician's Playbook." The

free 40-page document, available at Scribd.com, offers best practices and ideas for direct-to-fan marketing strategies at the social network. Rather than suggest which third-party marketing service to use, the document offers basic advice on how to increase fan engagement, build a concert schedule with Facebook Events, remove fake profiles, set up Facebook "like" buttons on artist websites and buy ads at the site.

MOBILE VIDEO APP USAGE DOESN'T REDUCE TV VIEWING

A survey conducted by the Cable & Telecommunications Assn. for Marketing and Nielsen found that 85% of respondents who've used mobile video apps watch the same amount or more of regularly scheduled TV since they started using the apps. In addition, 35% of respondents said that video app usage prompted them to visit a network or TV show website more often than before.



Digital Domain

ANTONY BRUNO

SERVE AND PROTECT

The Eco Pod by Grace Digital is built to withstand the elements. The case includes a polycarbonate outer shell that's shock-resistant and meets the IXP7 international waterproofing standard. Although it floats, Grace Digital claims the Eco Pod has been tested for 30 minutes under three feet of water without leaking. The case fits iPhones, Android handsets and other MP3 players and comes with waterproof earbuds, a one-eighth-inch waterproof headphone jack and a carabiner clip to attach it to a backpack.

The Eco Pod is available for \$49.99 at GraceDigitalAudio.com and other retailers. —Glenn Peoples



RINGTONES™

AUG 27 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	20	#1 DIRT ROAD ANTHEM	JASON ALDEAN
2	2	8	HOW TO LOVE	LIL WAYNE
3	3	11	SUPER BASS	NICKI MINAJ
4	5	13	ROLLING IN THE DEEP	ADELE
5	6		THE LAZY SONG	BRUNO MARS
6	4	17	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
7	10	11	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOONROCK
8	8	9	I'M ON ONE	DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE
9	11	17	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
10	7	18	HONEY BEE	BLAKE SHELTON
11	13	7	REMIND ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD
12	16	14	CRAZY GIRL	ELI YOUNG BAND
13	12	7	BEST THING I NEVER HAD	BEYONCE
14	14	14	JUST A KISS	LADY ANTEBELLUM
15	15	9	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY
16	9	28	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
17	22	3	PUMPED UP KICKS	FOSTER THE PEOPLE
18	27	4	GOD GAVE ME YOU	BLAKE SHELTON
19	20	8	I LOVE YOU THIS BIG	SCOTTY MCCREERY
20	19	6	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN

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.



RADIO BY PAUL HEINE

Radio-Friendly Unit Shifter

Armed with new Web assets, Clear Channel, CBS deepen promotional ties with major labels

When Show Dog-Universal Music teed up the Aug. 2 release of Trace Adkins' new album *Proud to Be Here*, its marketing campaign with Clear Channel went far beyond the well-worn radio route of doling out individual promotions to local stations.

In a sweeping national campaign tied into lead single "Just Fishin'," Clear Channel invited listeners to its mainstream country stations to enter a Facebook contest for the chance to win a \$34,000 boat stocked with fishing rods and reels. The contest, which required listeners to "like" the Facebook page of their local station, was promoted 6,600 times across 110 stations during a three-week period, helping lay the groundwork for the album's debut at No. 2 on Billboard's Top Country Albums chart.

The Adkins campaign is one of five significant hookups that Clear Channel has secured with a major label since former MTV CEO and ex-AOL COO Bob Pittman came aboard as chairman of media and entertainment platforms last November. It's also part of a growing trend of large-scale, multiplatform partnerships among recording artists, major labels and radio's largest companies.

CBS Radio, for example, has been marshaling radio, TV and online platforms for its "Live on Letterman" webcasts since launching the series in October 2009 with Tim McGraw. The company's CBS Interactive Music Group has produced more than 20 such webcasts, with acts ranging from John Mayer to My Morning Jacket to Jennifer Hudson. The Foo Fighters' April 12 "Live on Letterman" webcast has gen-

erated 7.4 million streams, according to CBS.

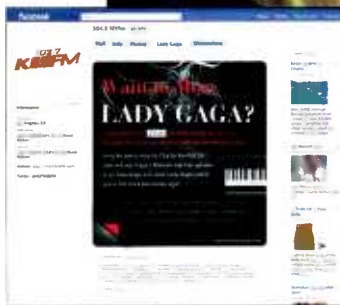
When Clear Channel gave away a digital piano autographed by Lady Gaga in a February Facebook contest and CBS flew local-station contest winners that same month to New York to see Adele perform in the intimate 432-seat Ed Sullivan Theater, it gave loyal listeners an experience money can't buy—and found a powerful means to increase listening, drive website traffic, add Facebook fans and rise above the competitive fray of local markets.

"It's about creating unique content that gives our listeners something to sink their teeth into," says Tom Poleman, president of national programming platforms for Clear Channel.

Part of the payoff for labels and acts is massive impressions delivered across multiple platforms.

In March, Clear Channel aired 6,500 30-second "Backstage With Wiz Khalifa" profiles on 119 of its stations, across multiple formats, to promote the major-label debut album from the critically acclaimed rapper. The weeklong blitz for Atlantic Records reached 40 million listeners and included video streams, online promotions and custom artist pages.

The free spots for Khalifa aired on stations that cover about 80% of the country, helping his album "Rolling Papers" generate first-week sales of 197,000, according to Nielsen SoundScan—33% more than Atlantic's initial projection. And the benefits go beyond audience impressions. The Clear Channel campaign helped put a face behind the music of Khalifa on the heels of last fall's No. 1 Billboard Hot



100 hit "Black and Yellow" and cross the Pittsburgh rapper from urban

to rhythmic and pop formats.

"Any time you have an artist with a huge first song," Poleman says, "it's important to follow up quickly with an image-building campaign so people start to understand that it's not just a flash in the pan."

Likewise, the "Letterman" webcasts give fans a long-form, high-quality concert video experience produced by the late-night TV

show's production team. CBS, which cherry-picks acts already booked on "Late Show With David Letterman," posts links to the webcasts on its Radio.com online and mobile platform and local station sites. Stations whose programming is compatible with a featured act promote and conduct on-air contests around the webcast, with some even broadcasting it live. The performances stream at CBS.com and Vevo, while wireless customers of title sponsor AT&T can view select clips on their handsets.

A mid-May partnership among Clear Channel, Zynga and Lady Gaga previewed a new track per day from the pop diva's *Born This Way* album, through the radio company's iHeartRadio platform on the social game developer's FarmVille site.

Clear Channel is also finding new ways to deepen its promotional ties with labels through existing digital assets. In April, Big Machine Label Group launched a channel on iHeartRadio, where it features music by Taylor Swift, Rascal Flatts, Reba McEntire and other artists on its roster. The channel averages 10,000 unique listeners per week, according to Clear Channel, which plans to roll out more label-specific Web stations by the end of the year.

Meanwhile, CBS is also giving national play to content created by its biggest local stations. An audio performance of Arcade Fire recorded at Chicago triple A WXRT and online content from April's Coachella festival produced by alternative KROQ Los Angeles were promoted across Radio.com and digital music service Last.fm.

"Something that historically was local now has the ability to go global at the same moment across all of our assets," CBS Interactive Music Group president David Goodman says. "The combination of online and radio is a very powerful force that generates more awareness for artists and helps drive more music sales."

HARMONIC CONVERGENCE

Greater sense of common interests emerging between radio and record labels

Ever since former New York State attorney general Eliot Spitzer extracted multimillion-dollar payola settlements from all four major-label groups in 2005, tighter boundaries have been drawn around the relationship between the radio and music businesses.

But large national partnerships appear to signal a new level of cooperation between two industries that have long had a symbiotic, albeit sometimes contentious, relationship.

"We think it's important for the lifeblood of all of our formats that we're working in tandem with the record labels, artists and management to develop artists because that's the lifeblood of our music-intensive formats," Clear Channel president of national programming platforms Tom Poleman says.

Further evidence of a new, more collaborative relationship came in May, when CBS Radio increased on-air song IDs for new music across its contemporary, rock, urban and country stations. In a memo to program-

mers, CEO Dan Mason said the decision, which stemmed from a meeting he had with a label executive, was intended to personalize and help drive music sales.

Not only are CBS stations ID'ing more new



songs, they're also working with labels and managers to have their acts record first-person intros to their new singles that air before the song plays. "We shouldn't just play the music," Mason said. "We should showcase the music."

Last year, radio and label executives also seemed on the verge of a historic agreement for the first-ever payment of U.S. terrestrial-radio performance royalties (Billboard, Aug. 28, 2010). Although their talks ultimately stalled without a deal, the challenges both face from new digital platforms appear to have pushed them to work more closely together.

"Radio and labels never stopped working closely together, although the parameters have changed over time," Atlantic Records senior VP of special operations Azim Rashid says. "It takes the executives on both sides sitting down and saying, 'We need each other, we're co-dependent. Let's figure out how to make this work.'" —PH

FOUNDER/
CEO
GUERRILLA
UNION

Chang Weisberg

The impresario talks about expanding Rock the Bells with new partner Live Nation.

Since founding Pomona, Calif.-based independent concert promotion company Guerilla Union in 2000, Chang Weisberg has become the king of hip-hop reunion concerts through his successful music festival brand, Rock the Bells.

The franchise's high points have included reuniting the Wu-Tang Clan (including Ol' Dirty Bastard) for an onstage performance at the NOS Events Center in San Bernardino, Calif., in 2004 and hosting a re-formed Rage Against the Machine for a handful of dates in 2007. Through the years, the festival has also featured performances by A Tribe Called Quest, Lauryn Hill, De La Soul, Sage Francis, Nas, Snoop Dogg and many others. Since 2006, Rock the Bells has grossed \$23.6 million and attracted nearly 400,000 concertgoers from 35 events (primarily amphitheaters) (according to Billboard Boxscore).

At a time when the concert industry has seen an uptick in hip-hop touring with successful treks by Lil Wayne, Jay-Z, Kanye West and Drake, Guerilla Union and Live Nation-owned House of Blues Entertainment have partnered to produce 150 concerts annually in 44 clubs and theaters across 30-plus North American markets. In addition to Rock the Bells, House of Blues aims to capitalize on Guerilla Union's other live hip-hop brands, which include Paid Dues, Spring Gathering and Smokeout.

The new partnership launched this month with the Rock the Bells Club and Theater series, which is featuring veteran rappers like Raekwon, Ghostface Killah, Mobb Deep, Mos Def and Talib Kweli performing classic albums in their entirety. Here, Weisberg on the Live Nation partnership—and what it means for Rock the Bells.

How did it all come together with House of Blues?

We've been working with Live Nation for a lot of years as a co-promoter at the festival level. [Former Live Nation California president] Rick Mueller was championing what we do with Rock the Bells. He talked to Ben Weeden, who was coming in as the COO of House of Blues. With Rock the Bells festivals and the radius clauses, we'd block out a lot of club business, which is the antithesis of what we want to do. We have a lot of special programming that we've been sitting on. So Ben said, "Please consider bringing as much of that talent through House of Blues, whether it's in New Orleans or the Tabernacle in Atlanta."

We wanted to go into a lot of markets, but as an independent promoter, I can't keep risking my house every time. So I told him, "I'd be happy to help curate all of these situations—as long as it's your venues. We can handle the promotion nationally, but we need the local help." We started having

some decent conversations, and connecting the dots.

How is the deal structured?

Like a joint venture. We're partners. Sharing all revenue. It's a national deal, so I get to work with one person instead of having to go in and work with each independent booker at the House of Blues level. It's nice that I can stay at the top, crafting the right situations with the artist, making sure they're comfortable, and putting together what they feel is an excellent look.

You've always been hands-on with organizing Rock the Bells and other events. Will that change?

I'm still micro-managing the PR, marketing and creativity of the booking. What's nice is that House of Blues and all the local markets have embraced Guerilla Union and Rock the Bells as if we're part of their ecosystem. I still control the relationship with the act and how they're marketed,

which is the most important thing to the act and ultimately to the fan. Executing the show in the club is not brain surgery as long as the act shows up on time and they do what they're supposed to do. The actual experience is creating a unique VIP bundle, or making sure the show is marketed in a way that's reaching the fans.

What's your approach to booking 150 shows per year?

It works out to be like a national tour every month. Sometimes you can end up with two. We've launched Raekwon/Ghostface and Black Star on top of each other; they're about two or three weeks apart. As you go into the holiday season there might be one more tour that we announce in 2011. And then we'll focus completely on 2012. The thought process would be a 14- to 20-city tour about every month.

Will Guerilla Union still work with other promoters?

We will be working with other

independent promoters as well. There might be some shows that we put together that don't work in a House of Blues. Maybe it would be better to go play the 9:30 Club in Washington, D.C., or it's better to work with C3 Presents and Stubb's in Austin. There are only 14 House of Blues [locations] in the country and 33 overall venues that this deal is a part of. The majority of the time, Live Nation has the first right of refusal on these. But to make the tour work, we need other independent promoters to support the tour.

Rock the Bells is primarily known for booking veteran hip-hop acts. Are you interested in working more with younger talent?

This year's Rock the Bells has the freshest crop, with Big K.R.I.T., Curren\$y, Mac Miller and Childish Gambino. But how sad if they could only play four festivals, right? So now I can work with a lot of different agencies and independent acts. A lot of independent

acts don't even have an agent. So they now have access to national rooms. We can make this deal work for them, even in a House of Blues, which is probably too big for a lot of acts that we're talking about.

Guerilla Union has a strong West Coast presence. Have you ever considered an East Coast office?

If you look at the past five years of Rock the Bells, 75% of the acts are still from the East Coast. If I had an office in New York it would probably be a lot easier for me to gather support. But the fact is, we are based on the West Coast and my family is based out here. So I don't see myself moving to New York. I guess when I find that partner who I feel can open a Guerilla Union office in New York—maybe it will happen soon.

Are you more open to booking mainstream rappers on Rock the Bells?

I'm always open to it. The heart and soul of Rock the Bells has been that '90s-era classic hip-hop. But I'm out there trying to get OutKast back together. Jay-Z and Kanye West have this tour coming up together; they could play Rock the Bells. Lil Wayne could play Rock the Bells. Drake and Lupe Fiasco could play it. It just hasn't happened yet.

What are your dream reunions for Rock the Bells?

No. 1 on the list would be N.W.A with Eazy-E's son performing. The second would be OutKast. I was really sad last year when Guru passed away, because I was trying too hard with Gang Starr. Run-D.M.C. is still possible, but unfortunately not with Jam Master Jay. But if I could get D.M.C. and Run back together in a building, I'd like to see it happen. The Fugees—still possible. I can go on with my wish list all day long. •••

We'd wanted to go into a lot of markets, but as an indie promoter, I can't keep risking my house every time. So I told HOB, 'I'd be happy to curate all of these situations—as long as it's your venues.'



Tour mates: SADE ADU and JOHN LEGEND (inset) performing at the BankAtlantic Center in Sunrise, Fla., on July 15.

In April, **SADE** hit the road in support of the album “Soldier of Love.” It’s been 10 years since the last tour. Eighteen months since the “Love” release. No matter.

With a Grammy Award-winning opening act in **JOHN LEGEND** and a spectacular stage show, Sade’s critically acclaimed tour has already pulled in \$31 million and is on pace to be one of the year’s biggest shows

THE LOVE MOVEMENT

BY MITCHELL PETERS

Preparing for a 100-plus-date international concert tour is daunting for even the most seasoned musical acts. Doing so after a lengthy absence from the marketplace presents a whole other set of challenges. But unconventional English singer Sade Adu, whose similarly named band recently embarked on its first North American tour since 2001, decided it was best to not prepare at all.

“I do the opposite and pretend it’s not going to happen, immersing myself in the details of production as a way of distracting myself from reality,” Adu says. “When the time comes, I don’t test the waters—I just jump straight in.”

The vocalist’s instincts served her well. Boasting visually stunning production elements and a strong package with John Legend, who opens all U.S. dates, the critically acclaimed, Live Nation-produced arena tour—which follows the 2010 release of Sade’s sixth studio album, *Soldier of Love* (Epic Records)—has become one of the biggest success stories of the concert business this summer. This is good news for the touring industry, which looks to be on the rebound after last year’s bloodbath: Numerous tours and concerts were postponed, canceled or reconfigured for various reasons.

The North American leg of Sade’s tour, which launched June 16

with a sellout at Baltimore’s 1st Mariner Arena, had grossed \$31.4 million and drew 345,441 concert-goers to 36 concerts through Aug. 14, according to Billboard Boxscore. Sixteen of those were sellouts. As of June 1, the band ranks as the eighth-highest-grossing tour based on reported boxscores. It trails Glee Live! In Concert! (No. 7), Roger Waters (No. 6) and Bon Jovi (No. 5). English pop group Take That is No. 1. Attendance-wise, Sade ranks No. 7. Ticket prices for the band range from \$20 to \$180 in various markets.

In addition to performances of such classics as “Smooth Operator,” “Is It a Crime?” and “The Sweetest Taboo,” Sade’s two-hour set features a jumbo-sized LED screen projecting videos and dazzling imagery behind Adu and the eight other musicians onstage. To help achieve the breathtaking atmosphere, Sade brought on longtime collaborator Sophie Muller as creative director and hired Baz Halpin—known for his work on tours by P!nk and Tina Turner, among others—to handle production and lighting design.

“The way she has been involved in setting up the show has enabled her to really develop as a performer,” says Muller, who’s also filming a concert DVD of the tour, which will likely be released next year through Epic. “Normally she’s reticent, and a less-is-more performer. This time she’s blossomed. You can tell that the audience feels that.” >>

TEAM SADE

ALBUMS: *Soldier of Love* (Feb. 9, 2010), *The Ultimate Collection* (May 3)

U.S. LABEL: Epic Records/Sony Music

TOURING: Worldwide arenas, June-December

NORTH AMERICAN PROMOTER: Brad Wavra at Live Nation

EUROPEAN AGENT/TOUR COORDINATOR: Barrie Marshall at Marshall Arts

MANAGEMENT: Roger Davies at RDWM

TOUR DIRECTOR: Sophie Muller

LIGHTING/PRODUCTION: Baz Halpin

SITES: Sade.com, Facebook.com/sadeofficial

PUBLICITY: John Vlautin at SpinLab

TWEETS: @SadeOfficial

Brad Wavra, senior VP of touring at Live Nation, the world's largest show promoter, estimates that the ambitious 54-date North American outing could gross up to \$47 million by the time it wraps Sept. 12 at Scope Arena in Norfolk, Va. The tour will continue with dates in Europe, South America and Australia (see story, below), but the North American gross alone should easily secure Sade a respectable ranking on Billboard's year-end list of the top 25 highest-grossing tours of 2011. "Sade is a rare jewel," Wavra says. "It feels like I'm working with Miles Davis, Elvis Presley and the Beatles all rolled into one."

TEN YEARS IN THE MAKING

A decade has passed since Adu, Stuart Matthewman (guitar/saxophone), Andrew Hale (keyboards) and Paul Denman (bass)—collectively known as Sade—last gave North American fans a live taste of their flawless blend of R&B, soul, jazz and soft rock. The quartet's 2001 amphitheater trek ranked No. 13 on Billboard's year-end tally, grossing \$26.5 million and drawing more than 491,000 fans to 42 concerts. The tour, produced by Clear Channel Entertainment (now Live Nation), featured R&B singer India Arie as the opener and supported Sade's fifth studio set, *Lovers Rock*, released on Epic in 2000. The album peaked at No. 3 on the Billboard 200 and has sold 3.9 million units, according to Nielsen SoundScan.

In the years that followed, Adu, widely known for avoiding the media spotlight, enjoyed her private life, focusing mostly on raising her teenage daughter. In 2008, the singer decided she again had something to say musically. So the four-piece reconvened for the first time since the *Lovers Rock* tour at Peter Gabriel's Real World studio, located near Adu's home in the countryside of southwest England. The band jumped at the opportunity to work on a new album. Denman took a break from managing his son's punk band, Orange. Matthewman put his film soundtrack work on hold (2003's "Northfork," 2006's "The Astronaut Farmer"). And Hale set aside his A&R consultancy (it has executive-produced Burt Bacharach's 2005 album "At This Time" and scored music for videogames "The Getaway" and "L.A. Noire").

Sade completed *Soldier of Love* in 2009. The 10-song set debuted at No. 1 on the Billboard 200 in February 2010 with 502,000 copies sold—the band's best sales week since Nielsen SoundScan began tracking sales in 1991. The album has sold 1.3 million

copies in the United States, and was last year's seventh-highest-selling album, according to SoundScan.

Matthewman notes that Adu operates in a much slower time zone than the rest of the music industry. "She just has a different view of time than the rest of us do," he says. "She'll think that five years ago was just one year."

Since 1992, the band has released only three studio albums, each

supported by North American tours. (*Love Deluxe* arrived in 1992, reaching No. 3 on the Billboard 200; it's sold 3.4 million copies, according to SoundScan.) Sade manager Roger Davies says that he learned a long time ago not to push Adu to work on new material. "Everyone pretty much knows that she makes records when she feels it's the right time and has the creative feeling to do it," says Davies, who also represents P!nk, Turner, Cher and Joe Cocker. "I don't think she'd put out a record in a rush, or if she didn't think it was right."

If album sales are any indicator, Sade fans don't seem to mind the long stretch between releases. Since Sade's 1984 debut, *Diamond Life*, the RIAA has certified Sade for 23.5 million albums sold in the United States. The act has also racked up nine hits on the Billboard Hot 100 and 19 tracks on Hot R&B/Hip-Hop Songs. The title track from *Soldier of Love* peaked at No. 6 on the latter tally—Sade's highest-charting single since 1988, when "Nothing Can Come Between Us," from *Stronger Than Pride*, hit No. 3.

A SMOOTH OPERATION

Sade's North American tour launched about 18 months after the release of *Soldier of Love*. Epic executive VP of marketing Lee Stimmel, who serves as the band's product manager, says it would've been ideal for the group to capitalize on the marketing and promotional efforts of the album by mounting a North American tour in the summer following its release. "It definitely elongates the marketing plan to have a band active in the marketplace in some form or fashion," he says.

Without going into detail, Davies cites "personal reasons" and other commitments as the reasons why Sade didn't tour sooner. But the group stayed active in the marketplace during the lengthy gap by engaging fans through Facebook and Twitter. Earlier this year, Sade also received media attention when "Soldier of Love" was named best R&B performance by a duo or group with vocals at the 53rd annual Grammy Awards.

In late April, following a month-long tour rehearsal in Nice, France, the band returned to play Europe for the first time in 18 years with a 21-date stint of arena performances. The next month, Epic released the band's second greatest-hits album, *The*

NO ORDINARY TOUR

After Sade wraps its North American trek, eastern Europe, South America and Australia are on deck

Veteran European concert promoter Barrie Marshall waited nearly 20 years to see Sade perform in his part of the world. That opportunity finally arrived on April 29 when the group launched its worldwide tour in support of *Soldier of Love* at Palais Nikaia in Nice, France.

"From the moment I saw the first show in Nice, after waiting 18 years, I was reminded that great things are worth waiting for," says Marshall, whose company Marshall Arts will promote numerous European Sade concerts in the coming months.

Singer John Legend, who opens all U.S. shows, will not do the same on international dates. "It's not financially possible," Sade manager Roger Davies says, noting that overseas support acts haven't yet been deter-

mined. "He has a very big band to try and travel with that far." Davies adds that all international Sade concerts will feature the same production as the North American shows.

Prior to the opening date of Sade's North American arena tour on June 16, the band worked with various promoters on 21 successful concerts throughout Europe. Based on the success of those shows, Sade will return overseas beginning Nov. 1 for 14 additional performances in Finland, Russia, Poland, Denmark, Croatia and Hungary, Davies says.

In February 2010, *Soldier of Love* (Epic/Sony Music Entertainment) debuted atop Billboard's European Albums chart. It also bowed at No. 1 in 14 countries, according to Sony, including Italy, Poland and Hungary.

But before Sade returns to Europe, it has a few October concerts in South America, where Sade has never performed. Three weeks after the final North American show on Sept. 12, the act will play mostly arena bookings in Santiago, Chile; Buenos Aires; São Paulo; and Rio de Janeiro. From there, starting Dec. 2, Sade will visit Australia for the first time in 26 years for about nine shows through the end of the year.

"The second half of the tour is more of catching up on places that we've never been to," Sade guitarist/saxophonist Stuart Matthewman says. "We've never been to South America and have never played in Croatia, Poland or Russia. So it's going to be amazing." —MP



Smooth operators: SADE ADU and STUART MATTHEWMAN at Paris' Bercy venue in May.

Ultimate Collection, which featured two new tracks and a remix of "Moon and the Sky" featuring Jay-Z. The 28-track set bowed at No. 7 on the Billboard 200 and has sold 127,000 copies, according to Nielsen SoundScan.

"Sade is touring off a hit record that's 18 months old," Stimel says, noting that there aren't many acts capable of embarking on a successful tour so long after an album release. "That's the unique parallel universe this band lives in."

Sade's North American tour was booked, routed and put on sale 280 days before opening night in Baltimore, according to Live Nation's Wavra. The tour promoter announced the first round of dates last September and tickets were available for purchase the following month. Some wondered why tickets were put on sale so far in advance of the trek's launch date.

"Sade has historically been an artist that sells over time. There was no rush," Wavra says. "The deal was done, the routing was set, and there was a window to go on sale, so we did."

Seven months later, as ticket sales grew from word-of-mouth

and the addition of Legend as opening act, Live Nation announced a second round of dates. Davies says he wanted to be sure there was enough demand in the marketplace before adding more shows. In addition to some new territories, the second on-sale added multiple nights in such markets as Atlanta (Philips Arena), Chicago (United Center) and Los Angeles (Staples Center).

"When you haven't toured for 10 years, putting 54 shows up on sale is a little daunting, just given the way the world is going," Davies says, noting that Adu personally requested to play tougher sales markets like Memphis, St. Louis and New Orleans. "When we felt the demand, we made the tour bigger."

But not all cities on the trek have been overly successful. The July 28 stop at St. Louis' Scottrade Center sold 6,868 tickets out of a possible 9,000. And in Nashville, Sade's Aug. 1 show at the Bridgestone Arena sold 5,407 tickets out of a possible 9,094. Davies notes that he advised Adu that some cities could be a tougher sell. "But she said, 'No, we have to play to everyone,'" he says.

Wavra says that Sade concerts will typically sell between 2,000 and 3,000 tickets in the week leading up to the concert. "It will do 400-600 the day of show," he adds. "And it's all full-priced tickets."

CHERISH THE DAY

When it came to selecting tour stops, Wavra researched past ticket sales information and regional data on album sales and radio airplay. "She's got a very solid urban fan base," he says. With that in mind, much of the tour's marketing strategy was focused on buying spots on adult R&B and top 40 radio. "Even though they weren't playing Sade, the demographics of top 40 says that they've got an audience of 16-46 listening," Wavra says, noting that ads were also purchased on NPR and some jazz stations.

Between Sade's exquisite production and Legend's one-hour set, Davies believes concert-goers are getting their money's worth. "We wanted to do a value for money thing; we didn't want to overprice," he says. "We were sensitive to the markets, and I think that's paid off."

Adu made certain that her fans wouldn't be disappointed with the band's return. "We wanted the show to be spectacular, transporting the audience on a surprising, emotional adventure at the polar extremes of dynamics," she says. "So for one moment they believe they are in a huge stadium and the next an intimate club where each note hangs in the air."

"This show is the best thing we have ever done as a band," Adu adds. "We know these are really hard times, so we better be greater than any expectations. It's our way to say 'thank you' to our audience."

When Sade finishes its world trek this December in Australia, where the band hasn't toured in 26 years, Davies estimates the group will have played 107 shows. He says there's "a little talk" about another stateside run. But with Sade, nothing is certain.

"I have absolutely no idea what the future holds," Adu says. "It's a miracle to me we are here now. I just know I will look back on it and feel good."

SMOOTHED OUT—ON THE LIVE R&B TIP

"The demand for R&B tours is not getting met"

If the reported 18,000-plus fans who shut down New York streets for Chris Brown's "Today" summer concert on July 15 are any indication, his upcoming *F.A.M.E.* tour should rank as one of the year's hottest R&B concert draws.

Kicking off Sept. 12 at Molson Canadian Amphitheatre in Toronto, Brown's tour—in support of hit fourth album *F.A.M.E. (Jive)*—also features T-Pain, Kelly Rowland and rapper Tyga. After Toronto, the North American trek will visit amphitheatres and arenas in such markets as Detroit (Sept. 18); Chicago (Sept. 23); Raleigh, N.C. (Oct. 1); Dallas (Oct. 14); New Orleans (Oct. 15); Los Angeles (Oct. 20); and Philadelphia (Oct. 28). Currently slated for 28 dates, the Live Nation/Haymon Ventures-promoted tour is set to wrap Oct. 30 in Hartford, Conn.

So far this year, Usher heads the list of top R&B tours as reported by Billboard Boxscore since Jan. 1, with 44 shows grossing \$46.5 million. Next up is Sade (36 shows, \$31.4 million), Rihanna (16, \$16 million) and Prince (six, \$8.9 million). However, only two R&B acts appear on Boxscore's midyear ranking of 2011's top 25 tours (Billboard, July 30): Usher (No. 5) and Prince (No. 20).

Both Usher and Rihanna headlined two of 2010's top three R&B tours, with Usher again topping the tally (\$28.5 million) and Rihanna finishing third (\$13.1 million). Coming in second was Alicia Keys (\$18.3 million). Also among the top R&B tours of 2010 was Maxwell (No. 6) with \$10.2 million.

Other R&B acts that hit the road this year include Kem and Charlie Wilson with Babyface. Budweiser Superfest Presents: Jill Scott's Summer Block Party rolled out a 17-date run on July 26 in Boston. Joining Scott on the Live Nation/Haymon Ventures-promoted trek are Anthony Hamilton, Mint Condition and DJ Jazzy Jeff with host Doug E. Fresh. New York; Philadelphia; Washington, D.C.; Los Angeles; Atlanta; and Charlotte, N.C., are among the tour's scheduled dates, with Houston the final stop on Aug. 28.

Singer/songwriter Ledisi, who toured earlier this year with Kem, also recently announced her first headlining tour. The 20-city slate includes performances at several House of Blues venues and other theaters and starts Oct. 20 in Raleigh. Additional stops include New Orleans (Nov. 2), Los Angeles (Nov. 10), Minneapolis (Nov. 15) and Cleveland (Nov. 20). The tour wraps Nov. 23 in Baltimore. There's no word yet about the singer's opening act.

Larry Shields, Los Angeles-based booking agent with the Agency Group, says that going back to 2008, an R&B tour averaging 15-30 dates was deemed decent if it was 90% successful in selling out shows. Now, given the economy, ticket costs and fans' limited discretionary income, 70% is considered a success.

"The demand for R&B tours is not getting met," says Shields, whose client roster includes Lalah Hathaway, Stephanie Mills, Bootsy Collins and pop a cappella act Straight No Chaser. "There aren't enough tours being priced right for the consumer." With that in mind, Shields predicts that Brown's tour will do "fairly well... depending on the ticket prices in each market."

—Gail Mitchell



"We wanted to transport the audience on an emotional adventure at the polar extremes of dynamics. One moment they believe they're in a huge stadium, and the next an intimate club." Sade Adu



MICK JAGGER AND DAVE STEWART TAP INTO JAMAICA, INDIA—AND THE ANDREWS SISTERS—TO CREATE A SUPERGROUP

BY PHIL GALLO

Dave Stewart first enlisted Mick Jagger.

Then he wanted Joss Stone to hear what they'd come up with.

And then, rather than turn to the English rock, American blues and R&B at the core of their respective sounds, Stewart hipped Stone to a group she'd never heard of: the Andrews Sisters.

The idea of discovery, of crossing into unfamiliar terrain—like the 1930s hitmakers—was the driving concept behind SuperHeavy: What would happen if a band of musicians from different cultures composed and recorded together? Jagger, Stewart, Stone, Damian Marley and A.R. Rahman, five musicians from different backgrounds, experiment with one another's sounds on the group's album, due Sept. 20 on Universal Republic

in the United States and A&M in the rest of the world.

Marley, son of Bob, says, "For me, it was a great experience to get together and experiment with other musicians. I wasn't familiar with everyone else's music before the project." Rahman, Stewart recalls, "was a bit taken aback when I called." He'd never worked with rock bands or a reggae artist. Neither Jagger nor Stone were ever in vocal groups.

"Normally I do everything—which I'm happy to do," Jagger says at Jim Henson Studios in Los Angeles where seven of the album's songs were premiered. "It was kind of fun. You pick your part and then get to harmonize. Joss and I would do a harmony together and then Damian comes in with his toasting thing. It was very much a group vocal. I never really worked with a vocal group before so

LEFT: FRANK OCKENFELS 3, RIGHT: KRISTIN BURNS

HEAVY LI



NOT SO FAST? SUPERHEAVY LOOKS LIKE A MATCH MADE IN BILLBOARD CHART HEAVEN



While the members of SuperHeavy can all lay claim to an impressive array of chart (and sales) feats, they don't necessarily add up to No. 1-with-a-bullet status.

Certainly, the Rolling Stones are one of the most successful acts on both the Billboard 200 and the Billboard Hot 100. The band has earned 36 top 10 albums and eight No. 1 singles (with an additional 49 chart hits). However, Mick Jagger's solo stats are less impressive.

Jagger hasn't earned a top 10 album on his own, as his highest-charting set is 1993's No. 11-peaking *Wandering Spirit*. His only top 10 Hot 100 single is his No. 7 "Dancing in the Street" duet with David Bowie—a cover of Martha & the Vandellas' 1964 hit that the pair recorded for Live Aid. Jagger's Nielsen SoundScan-era (1991-present) album sales add up to 841,000—far less than the Stones' 25 million.

SuperHeavy is the second go-round for Jagger and Dave Stewart, who collaborated on the soundtrack to the 2004 film "Alfie." The resulting album has sold 74,000 copies in the United States and peaked at No. 171 on the Billboard 200. That doesn't exactly bode well for SuperHeavy. However, the addition of Joss Stone, Damian Marley and A.R. Rahman spices things up a bit.

Stone made her chart breakthrough in 2003 with her S-Curve EP *The Soul Sessions*, which peaked at No. 39 on the Billboard 200 and spent 49 weeks on the tally. She followed it with *Mind, Body & Soul* (No. 11 in 2004), *Introducing Joss Stone* (No. 2, 2007) and *Colour Me Free!* (No. 10, 2009). Though Stone has sold 3 million albums in the United States, each successive set has sold fewer copies than the previous one. *Introducing* moved 652,000, while *Colour*—a rather under-the-radar release—shifted 93,000. Stone's latest, *LPI*, debuted three weeks ago at No. 9 with 30,000.

Marley and Rahman are wild cards in the SuperHeavy mix. Marley has released four albums (three solo and one with Nas), and all have reached the top two on Billboard's Reggae Albums chart. However, only his most recent—*Welcome to Jamrock* (2005) and Nas set *Distant Relatives* (2010)—reached the all-genre Billboard 200. His collected album sales stand at 1.3 million—a handsome sum for a reggae act. And one can never underestimate the value of being a member of the Marley family. It brings instant notoriety and press attention—and chart success. Aside from Bob and Damian, members of the Marley family tree that have racked up Billboard hits include Stephen, Ziggy, Julian and Ky-Mani.

Two-time Academy and Grammy Award winner Rahman's success is trickier to quantify on the U.S. Billboard charts. While he's a prolific composer, his American breakthrough didn't happen until the 2008 film "Slumdog Millionaire." The movie's surprise hit single, "Jai Ho!," reached No. 15 on the Hot 100, thanks to a vocal assist from the Pussycat Dolls featuring Nicole Scherzinger. Still, Rahman looms large in his homeland of India, where he's been scoring films since 1992.

What's interesting about the quintet—as no doubt many have noticed—is the potential global reach the members have, regardless of U.S. chart success. It's that sort of world fusion that could bring the project strong sales—not necessarily in America, but internationally.

In addition, the project may find itself in contention for some Grammys, which could help boost its profile and, ultimately, sales. SuperHeavy has a cross-generational, multi-genre appeal that Grammy voters find undeniable. In recent years, Herbie Hancock's multi-artist *Imagine* project, Robert Plant and Alison Krauss' *Raising Sand*, Tony Bennett's *Duets: An American Classic* and Santana's various all-star collaborative sets have earned Grammy nods and wins. —Keith Caulfield

that was a new experience." What they created has no true connection with the Andrews Sisters, but Stone says that listening to their music "created a common ground."

About a year was spent crafting an album after an initial series of jams and songwriting sessions produced more than 35 hours of music. Stewart and his engineer reviewed the recordings, which occurred in Los Angeles, looking for moments that could be shaped into songs. Jagger says they entered the first session with "ideas, a few guitar riffs and a few snippets of lyrics. Most everyone I have worked with has something [prepared], so it's not my usual sort of way of working. You always want to leave some room for improvisation, but you need to have something, some songs, when you walk into the studio.

"It just evolved very quickly, getting the grooves going," Jagger continues. "We sat around with our little pads [writing]... but it's all coherent and arranged. We just wrote quickly." Stewart says they recorded 29 songs in 10 days. "Some are an hour and 10 minutes long, some songs are 42 minutes long," he says. "We reconvened and then sort of made it into a shape. In the last year it fell into place."

"It's a truly global project, and the nature of a record like this requires [a unique] setup—we're tailoring campaigns in each market," says Orla Lee, the London-based managing director for A&M/Universal Music. "America takes a long time to set up, the U.K. has a short cycle, and in Europe, because of the way playlists are determined, we went to radio July 7 with the first single."

For the first single, "Miracle Worker," a video was shot June 29 and released on Vevo on Aug. 12. While most of the tracks feature Indian film music, reggae, blues and soul—"Miracle Worker" is a straight reggae tune. In India, Lee says, the label is also promoting the Rahman track "Satyameza Jayathe," a song distinguished for being Jagger's Urdu language debut. "In Asia and in countries where it's appropriate, we'll

use Asian promotional networks," Lee says. "It's a really unique part of [the album]."

Stewart says he developed the idea for SuperHeavy from hearing various sounds off in the distance near his home in Jamaica. "I love musicians from all over the world, but never liked the term 'world music.' That sounds like people knitting yogurt sweaters."

Stewart took his initial concept to Jagger—they had worked previously on the soundtrack to the 2004 film "Alfie"—and they decided they wanted to bring in a Jamaican performer. After Marley agreed, Stewart rang up Stone.

"He said, 'Mick and I have made this band. Do you want to come?'" Stone then agreed to participate. "It's just its own thing—lots of different styles."

Rahman, who Stewart has known for more than a dozen years, was brought in to provide Indian rhythms and melodies and eventually became a full-fledged member.

Among the attendees at the listening session were executives associated with the Grammy Awards and nominations telecasts. If their appetite to see the

band perform live is whetted, perhaps more performances will be forthcoming. Stone intends to tour the States in early 2012 in support of her upcoming *LPI*. "By then, fingers crossed, if the world likes SuperHeavy, we'll do some shows," she says.

A&M's Lee says nothing is on the books for SuperHeavy to make any appearances as a group. All of the members will be doing media interviews and appearances in connection with other projects. Beyond TV and print, Universal Music will lean heavily on the artists' individual Facebook pages to get the word out about the membership of this new band.

"It's about hitting everybody with the same message, but having it come from A.R. or the Rolling Stones," Lee says. "We have the individual musicians talking about the beauty and joy of the project." •••

Heavy, man: A.R. RAHMAN, MICK JAGGER, DAMIAN MARLEY, JOSS STONE and DAVE STEWART (opposite page, from left); above: the band shoots a video for the song "Miracle Worker."

TEAM SUPERHEAVY

ALBUM: *SuperHeavy*

LABEL: Universal Republic

RELEASE DATE: Sept. 20

MANAGEMENT: Irving Azoff

PRODUCERS: Mick Jagger, Dave Stewart

STUDIOS: Henson Recording Studios (Los Angeles), Circle House Studios (Miami), the Octopus (a boat in the Mediterranean, Red and Ionian Seas)

SONGWRITERS: Mick Jagger, Dave Stewart, Joss Stone, Damian Marley, A.R. Rahman

PUBLISHING: Promopub (Jagger), Fab World Music (Stewart), Biddah Muzik (Marley), Joss Publishing (Stone), K M Musiq/Universal Music (Rahman)

SITE: SuperHeavy.com

TOURING: Possible in 2012

TWITTER: @superheavy, @Jagger_M, @DaveStewart, @Stonedrecords, @Damian_Marley

**"I NEVER LIKED
THE TERM
'WORLD MUSIC.'
THAT SOUNDS
LIKE PEOPLE
KNITTING YOGURT
SWEATERS."**

DAVE STEWART

FITTING

RADIO FLY

BY GARY TRUST, WADE JESSEN, SILVIO PIETROLUNGO, GAIL MITCHELL AND LEILA COBO



“As music moves to the mobile device, now is the time to put spoken word on the band [that] most people use.” Merlin Media CEO Randy Michaels made that sweeping statement this week upon the company’s switch of New York’s WRXP from alternative to news as “FM News 101.9.” Earlier this month, Merlin similarly flipped alternative WKQX Chicago to “FM News 101.1.” While the company seeks to makeover the mission of FM radio in the nation’s Nos. 1 and 3 media markets, respectively, not all programmers are as ready to sound FM’s death knell as a music destination. Here, a spotlight on 10 winning major-market music outlets, guided by influential and widely respected programmers.

MIKE BROPHY

PD
WKLB BOSTON
While running through a list of significant country music lifestyle markets, Boston would never be among the first to be singled out. That was certainly the case in 1996 when Brophy took the reins at Greater Media’s WKLB (Country 102.5) after more than a dozen years in a similar role at WXTU Philadelphia. He arrived to find a 23rd-ranked morning show and a station that, overall, perennially ranked outside the top 10. But Brophy was insistent that the format would work in Boston. “I felt that a highly produced country station with carefully chosen [song] titles had more than a shot,” he says. His strategy included a decree that the station’s overall presentation be on the same level as other market-leading music stations—no country jingles, no Southern accents, and what Brophy describes as “the avoidance of anything that reinforced negative stereotypes of the format.” WKLB achieved its best Arbitron ranking—No. 2 among persons 6-plus—last summer, and ranks at No. 3 for June 2011 with a monthly cumulative audience (cume) of approximately 819,000. Brophy has distinguished himself as a programmer to be emulated. One Nashville senior VP of promotion says, “He’s a great radio man who cares about winning, but has no political agenda.”

DERRICK BROWN

PD
WVAZ CHICAGO
The Clear Channel station is the top-rated signal in the Windy City with a 5.2 share (6-plus). It’s also No. 1 in the 25-54 demo and the No. 2 station in the market. A programming veteran who’s worked in Denver, Miami and Washington, D.C., Brown received the V-103 PD title four years ago. Helping the station present its mix of “today’s R&B and old school” is a lineup that includes Steve Harvey, Doug Banks and Kris Kelly. Helming weekends is Radio Hall of Famer Herb Kent, a mainstay at the station since 1988. Currently promoting a public-school initiative to alert parents to register their children and make sure they attend the first day of school to guarantee necessary funding, V-103 is “absolutely focused on whatever is going on in Chicago,” Brown says. “If there’s anything of interest in the community, we’re all over it.”

CAT COLLINS

PD
KYLD SAN FRANCISCO
Bay Area native Cat Collins returned home to helm Clear Channel’s rhythmic top 40 stalwart KYLD (Wild 94.9) San Francisco in 2008 after a successful 10-year stint at similarly formatted KQKS (KS107.5) Denver. All he’s done since then? Take Wild to the top of the ratings in the nation’s fourth-largest radio market. According to Arbitron’s June results, Wild was the top-rated music station in persons 6-plus and had the largest cume among all stations in the market, reaching an average of 1.6 million people weekly. Finding the perfect blend of pop, hip-hop and dance beats, Collins is winning a crowded top 40 and R&B/hip-hop battle and setting trends among rhythmic stations from coast to coast. No wonder John McMann, Atlantic Records senior VP of pop and rhythmic promotion, refers to KYLD as “one of the most influential rhythmic stations out West.”

SHARON DASTUR

PD
WHTZ NEW YORK
Clear Channel’s mainstream top 40 WHTZ (Z100) reigns as the nation’s pop outlet with the highest cume (5.1 million, persons 6-plus, according to Arbitron’s June ratings). Sharon Dastur has programmed the station since 2006 when the then-10-year Z100 veteran was promoted from assistant PD. The station’s annual Jingle Ball, last year rebroadcast on Fuse, has long featured a who’s who of pop royalty—the most recent lineup featuring such stars as Justin Bieber, Enrique Iglesias and Katy Perry—all while benefiting local charities. The 2010 edition aided Musicians On Call, a nonprofit that brings live and recorded music to patients in health care facilities.

MEMBERS

HUGE RATINGS, INFLUENTIAL PLAYLISTS, ENGAGING TALENT, ENGAGED PROGRAMMERS: THESE MAJOR-MARKET STATIONS RULE THE RATINGS WITH ENTHUSIASM FOR MULTIPLE PLATFORMS—PLUS THE APPLICATION OF INNOVATION TO STILL-SUCCESSFUL TRADITIONS



SHELLY EASTON

PD
WXTU PHILADELPHIA
After successful programming stints at WRBT Harrisburg and Allentown, Pa., widely respected programmer Shelly Easton took over in late 2009 at Beasley's flagship WXTU (92.5) Philadelphia, where her programming philosophy continues to follow an inside-out approach. "I believe [the station] should sound like an accessible friend that's all about the listener—I start there and work backward with every other decision," she says. That WXTU is regarded as a leader in breaking new music is somewhat ironic, because Easton only greenlights songs that she envisions as having a long shelf life. "Musically, I don't need to be a prophet—I need to win. So we choose currents that fit the Northeast region and have the best shot of becoming great-performing songs in the long term," she adds. With Philly being one of two markets (with Houston) that were first chosen to deploy Arbitron's Portable People Meter (PPM), WXTU has been something of a torchbearer for the new ratings currency. The station is consistently a top 10 6-plus performer in a highly competitive market, with top five rankings in the coveted 25-54 demo in both men and women. Weekly cume in June was more than 800,000, when the station's morning show logged its best book ever with a 4.5 share.



JOHN IVEY

PD
KIIS LOS ANGELES
The current pure-pop boom has surely helped Clear Channel mainstream top 40 KIIS (102.7) remain atop the June Los Angeles Arbitron ratings in persons 6-plus, with a 5.4 share and a cume of 4.1 million. Employing ubiquitous multimedia king Ryan Seacrest as its morning host doesn't hurt, either. Clear Channel CHR format director John Ivey has helmed the station since 2001 following seven years as PD of WPKS (Kiss 108) Boston. Upon his move to KIIS, Ivey told Billboard of his then-new post, "When you're in this business, that's obviously the peak of the mountain."



REGGIE ROUSE

PD
WVEE ATLANTA
Celebrating his sixth year with "the People's Station, V-103," Reggie Rouse calls the CBS outlet a "throwback to old-style urban stations that appeal to everybody." V-103, No. 1 in the 25-54 demo, has been the country's biggest urban station every month thus far this year in terms of the PPM, most recently garnering an 8.5. And of the 20 biggest-cuming urban stations, V-103 ranked sixth in June with an audience of 1.2 million. Rouse credits the station's combination of great music, personalities and community service. Its lineup includes Frank Ski, Wanda Smith, Greg Street, Ryan Cameron and gospel ambassador Larry Tinsley. V-103 recently held its eighth annual Car & Bike Show, a one-day event that averaged 29,000 attendees. Community service focuses on everything from nonviolence and anti-bullying campaigns to health fairs and school scholarships. Rouse, also PD of news/talk sister WAOK, says, "Even in this PPM world, we're not afraid to stop the music and talk. Compelling content and serving the community—we do that very well."



BRIAN THOMAS

PD
WCBS-FM NEW YORK
The adage that absence makes the heart grow fonder surely applies to CBS Radio's oldies/classic hits WCBS-FM (101.1) New York. After becoming one of the format's first signals in 1972, the station switched to adult hits as "Jack FM" in June 2005. How disastrous was the move? New York Mayor Michael Bloomberg told the New York Post that he would "never listen to that f---ing CBS radio again." As you can't fight City Hall, oldies returned on July 12, 2007, and the station celebrated its first overall No. 1 Arbitron ratings book (persons 6-plus) in 16 years in June 2010. "Watching this station grow its share of audience for the past three years has been thrilling," PD Brian Thomas said at the time. "Knowing how far we've come from where we were a few years ago makes this No. 1 finish nothing short of remarkable."



POLITO VEGA

PD
WSKQ/WPAT NEW YORK
When Vega celebrated 50 years in radio with a show at New York's Madison Square Garden in 2009, performers included Enrique Iglesias, Laura Pausini, Luis Fonsi and Juanes. The lineup underscored Vega's clout as the longtime programmer for WSKQ (Mega 97.9), long the highest-rated Spanish-language station in New York. And, at a time when more rhythmic tracks have been climbing Billboard's Latin charts, what airs in Vega's urban/tropical mix has an even more noticeable chart impact. Although Vega will play hits by major acts, he's open to new sounds and new artists, particularly those from New York, and has been key in the expansion of urban bachata. And because Vega also oversees romantic WPAT (Amor 93.1), he can spin more mainstream pop and romantic fare. Despite the conversion to Arbitron's PPM in New York, Mega has remained, by far, the top-rated Spanish-language station in the city (and No. 5 overall); ratings have risen 4.1-4.7 since April. The so-called "King of Radio" believes in the power of his medium as a promoter of music, even in an online world, and also, in the power of the spoken word. "The most important thing is the musical rotation," he says. "If you play good music, your audience stays with you."



KEVIN WEATHERLY

PD
KROQ LOS ANGELES
There's a reason why CBS Radio alternative KROQ (106.7) refers to itself as "world-famous." TV/radio personality Shadove Stevens signed on its alternative format in 1973 and KROQ has since maintained its spirit of breaking underground acts and world-premiering new music by modern rock superstars. The station—its alumni include Adam Corolla, Carson Daly and Jimmy Kimmel—is programmed by CBS Radio senior VP of programming Kevin Weatherly. In 2006 the Los Angeles Times voted the 19-year station veteran one of the most powerful people in Southern California.



TAKE A GOOD LOOK AT ME NOW

How do you solve an excellent problem like Nick Lowe (at 62)? Put in 18 months of setup, and then send him on tour with Wilco

BY RICHARD SMIRKE

“THE ACCEPTED RULE,” NICK LOWE SAYS, “is that you do your best stuff as a kid and then you get worse and worse. I thought that I could turn that on its head.”

For his last album—2007’s *At My Age*—Lowe received some of the best reviews of his 35-year career. It was hailed as “utterly fantastic” by the Village Voice, and he tallied his highest single-week sales (3,000) of the Nielsen SoundScan era. It has since sold 29,000 units. In 2009, the silver-haired singer—who first found fame as co-founder/in-house producer/recording artist for legendary U.K. punk label Stiff Records, before scoring an international hit in 1979 with the top 20 Billboard Hot 100 hit “Cruel to Be Kind”—played his biggest-ever solo show at London’s Royal Albert Hall. Well-received reissues of Lowe’s long-unavailable solo albums, 1978’s *The Jesus of Cool* (originally titled *Pure Pop for Now People* in the United States) and 1979’s *Labour of Lust*, have also helped ignite an Indian summer that shows no sign of cooling.

“I knew it would take time for people to come with me on this journey, but it’s very encouraging to see signs of it working,” says the laid-back and highly genial artist, who will release the follow-up to *Age*, prophetically titled *The Old Magic*, on Sept. 12 in the United Kingdom and Europe on London-based Proper Records. Its U.S. bow follows a day later on Yep Roc.

“If you hang around long enough, eventually you go from clapped-out old loser to suddenly this great grand old man—a tremendous survivor,” says Lowe, seated in a quiet corner of a genteel London pub near Kew Gardens. “But it does help if you have at least one decent tune you’re trying to flog.”

Recorded in the Camden, north London, studio of co-producer Neil Brockbank, and RAK Recording Studios, also in the British capital, *Magic* contains gems in abundance. The 11-track record mixes wistful rockabilly ballads, touching torch songs and jazzy acoustic blues to beguiling effect. “Checkout Time,” a jaunty Johnny Cash-inspired meditation on mortality, and an exquisite cover of Elvis Costello’s “The Poisoned Rose” are among its many highlights.

“He’s doing his best work ever,” says Glenn Dicker, co-founder of Yep Roc, which has represented Lowe in North America since *The Convincer* in 2001. Dicker calls Lowe Yep Roc’s “foundation artist,” and credits his reinvention from new wave rock star to a country-styled crooner, which began with 1994’s *The Impossible Bird*, as central to his critical and commercial renaissance. “Sometimes his audience wasn’t thrilled about his new direction,” Dicker says, “but he stuck to his guns. He’s been able to create a special thing for himself.”

“I work hard until I think I’ve got rid of all the elements of me in a song—until I think that I’m actually singing a cover,” says Lowe, who modestly describes his extensive catalog as “80% totally forgettable, 15% has some merit, and 5% is really pretty good stuff.”

To build anticipation for *The Old Magic*, Yep Roc reissued the artist’s first two solo albums, beginning in 2008 with *The Jesus of Cool*, which had been out of print for nearly two decades. A 49-track compilation titled *Quiet Please . . . The New Best of Nick Lowe* was released in 2009, followed by a fall 2010 U.S. tour during which the singer debuted several new songs. Around the same time, Lowe performed an exclusive five-song live set for NPR, which was later streamed on NPR.org and included a preview of *Magic* track “House for Sale.” A reissue of *Labour of Lust* bowed March 15.

“We put about 18 months into preparing and laying out pieces to get to this point,” Yep Roc GM Billy Maupin says. He’s confident that *The Old Magic* will take Lowe “to the next level,” and identifies radio and touring as key sales drivers. The record was serviced to triple A, alternative speciality and select college stations in July. KCRW Los Angeles, KEXP Seattle, Sirius XM channel the Loft, WYEP Pittsburgh and WFUV New York are among early adopters. TV spots are yet to be confirmed, although the artist “has offers from everybody that you can think of,” says Maupin, who describes Lowe’s core demographic as “leaning male, mid-40s.”

A new generation of music fans is, meanwhile, set to discover the artist when he supports Wilco on a 15-date national tour, beginning Sept. 13 at the Murat Theatre in Indianapolis. Lowe will then embark on a brief six-date run of headline shows, starting Oct. 7 at Los Angeles’ Largo venue. A longer U.S. tour will follow early next year.

“I’m interested to see what’s going to happen next,” Lowe says, adding that he’s very keen to see other artists perform his songs. “That’s really how I earn my living,” he says with a smile. “I’m hoping that Michael Bublé will cover [Magic track] ‘I Read a Lot.’”

Lowe’s biggest paycheck to date came when Curtis Stigers sang “(What’s So Funny ‘Bout) Peace, Love, and Understanding” on the 1992 multimillion-selling soundtrack to “The Bodyguard.” Royalties from the song, which was originally released in 1974 by Lowe’s first band Brinsley Schwarz and later made famous by Costello, made its author wealthy. Johnny Cash, Solomon Burke, Wilco and Tom Petty have also all performed Lowe compositions.

“When I started out no one thought that anyone from a rock’n’roll or pop background would still be at it at this late stage,” Lowe says. “You do tend to see grand old figures of music turning in some frankly piss-poor shows . . . Well, I really don’t want to be one of those folks. I will just stop. We’ll see if those words don’t come back to haunt me. But while it’s all shaking along nicely I’m happy to be here.”

Richard Smirke (@rsmirke) is a London-based journalist who writes regularly for Billboard and Billboard.biz.

TEAM NICK

ALBUM TITLE: *The Old Magic*

LABEL: Yep Roc Records (U.S.), Proper Records (U.K., Europe)

PRODUCERS: Nick Lowe, Neil Brockbank, Robert Treherne

SITES: NickLowe.com, Facebook.com/nicklowe

MANAGEMENT: Jake Guralnick and Jake Riviera at 2 Jakes Management

TOURING AGENT: Frank Riley at High Road Touring (U.K., Europe)

PUBLISHING: Plangent Visions Music

PUBLICITY: Matt Hanks at Shore Fire Media, James Bailey at Yep Roc Records





WITH THIS RING

The father-in-law in black

In 1979, Nick Lowe married country singer Carlene Carter, daughter of June Carter Cash and stepdaughter of Johnny Cash. Despite the marriage ending in 1990, Lowe remained close to the family, and his one-time father-in-law in particular. Cash was equally fond of Lowe, covering his songs "The Beast in Me" and "Without Love." "I absolutely loved him," the singer says of the Man in Black. Here, Lowe shares some other remembrances:

People talk about flaws when they talk about Johnny Cash but they mean some nonsense about him popping a few pills or spending the night in jail. . . . He wasn't really like that. He was a bit un-cool, actually, which is why I liked him. He was just like me. That's why I loved him and that's why everyone loved him, because they really did think he was just like them.

He was a beautiful bloke and I miss him still, and June. June was the greatest. I'm very, very proud of my connection with them. He was so nice to me . . . very encouraging at a time when I was very, very gloomy. In that family, once you got your feet under the table that was it, you were one of them. And I was a good son-in-law. Lord knows there were a few right old Charlies in that outfit. I used to tell [Johnny and June] that as well. But June would slope her eyebrows and say, "Oh, you know, he's a great guy really. He's just a little bit mixed up right now." Mixed up? You want to count the bloomin' spoons. He's got his hand in your back pocket!

But they were absolutely lovely. It made not a scrap of difference that it hadn't worked out between me and Carlene, and right until the very end I used to talk to him. They were wonderful, wonderful people.

—As told to Richard Smirke

POWER

Angelo -

From the legendary city of San Juan,
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From all of us at  **AEG
LIVE**

Latin Power Players



FFor the second consecutive year, leaders of the Latin music industry are honored with a Billboard Power Players report that recognizes this vital and important part of the music industry.

The Billboard Power Players series highlights the achievements of executives who drive our business forward with their artistic and business vision.

As with our previous Power Players reports, we began this project by inviting our readers worldwide to submit nominations through Billboard.biz. We promoted the nomination process in print, online and through email. Executives in all sectors of the Latin music industry were eligible.

A team of Billboard editors then reviewed every nomination, numerically ranking the nominees on the measure of their achievements in the past 12 months and their leadership in the broader industry.

In contrast to the Billboard Latin Music Awards bestowed each spring, we consider both chart performance for a 12-month period (ending July 2) and Latin market-share data from Nielsen SoundScan (as of July 24). We gave weight to executives whose primary responsibility is within the United States and who have broad oversight in their roles.

Certainly, many very accomplished nominees didn't make this list. But the choices here represent the collective ranking and judgment of Billboard's editors.

Represented here once again are leaders of record labels, publishing companies and rights societies, live entertainment leaders, major Latin media companies and more.

The executives profiled here once more reflect the strength of the Latin music industry amid challenging times. We congratulate them all as we present this year's Billboard Latin Power Players report.

—Leila Cobo

Power Players

1. Jesus Lopez

Chairman, Universal Music Latin America/Iberian Peninsula



Jesus Lopez oversees Universal Music Latin's label operations in Spain, Portugal, Latin America and the United States. In the States, Universal Music Latin Entertainment is the Latin market-share leader, commanding 41.2% of the market as of midyear, according to Nielsen SoundScan. Although the number was a drop from 47.1% in 2009, it still far outpaces any competition. Perhaps most impressive, UMLE's market share comes not from licensing or distribution deals but from artists it has directly signed. Through it all, Lopez is singularly hands-on, keeping abreast of seemingly every artist, release and marketing plan.

UMLE scored the top-selling Latin album of 2010, Enrique Iglesias' bilingual *Euphoria* (also the top-selling release of the past 12 months), managing to straddle multiple markets and audiences at a time in which the U.S. Latin consumer is breaking down language barriers.

Lopez's other artist-driven achievements include signing Alejandro Sanz, a major international artist who further consolidates Universal's roster; sales of Cristian Castro; Los Tigres del Norte's *MTV Unplugged*; promoting Chino y Nacho regionwide; and Brazilian Paula Fernandes, who has sold more than 800,000 copies of her live album in Brazil, according to Lopez.

Beyond the music, Lopez has been steadily working toward unifying UMLE as a single business unit for the United States, Mexico and Central America, which led to changes in the management structure and the creation of a new executive post dedicated solely to new business.

"We clearly need to continue evolving and changing our structures to get closer to the consumer and design new business models that solidify us not only as a music company, but an entertainment company," Lopez says.

Short-term plans, for example, call for growing management service division GTS hand in hand with reality TV show "La Voz" (The Voice), which begins airing in Mexico in September.

4. Cesar Conde

President, Univision Networks



Nearly two years after his appointment, Cesar Conde's impact as president of Univision Networks is clearly felt. The company includes not only the Univision network (the top-rated Spanish-language TV network in the country, according to Nielsen) but also TeleFutura, Galavision and TuTV Networks.

In the last 12 months, Conde has brought in Luis Fernandez as president of Univision Entertainment and Studios and Isaac Lee as president of Univision News, among others. Under his helm, Univision has replaced longtime on-air personalities and made sometimes dramatic programming changes, including the recruitment of mainstream celebrities for flagship shows and permitting some English in Spanish-language programming.

While the four major TV networks saw their ratings decline for the current season to date (Sept. 20, 2010, through July 31, 2011), Univision's rose, according to Nielsen. With an average household rating of 1.9 during prime time, it's the fifth-most-watched broadcast network in the country. And, according to the network, in 2011 it saw an increase of 47% in the number of nights it has outperformed ABC, CBS, NBC or Fox in the adults 18-49 demo compared with 2010 (156 nights vs. 106 nights). That increase was felt in music-themed programming like awards shows *Premios Juventud* and *Premios Lo Nuestro* and in new programs like "Pequenos Gigantes."

Conde, a Harvard grad with an MBA from Wharton who was born and raised in Miami, doesn't mince words about his goals.

"Our challenges include to continue to compete and outperform our English-language peers, including ABC, NBC, CBS and Fox, in an increasingly competitive media landscape," he says, "and to drive growth and innovation across our platforms."

2. Raul Alarcón Jr.

President/CEO/chairman, Spanish Broadcasting System



Few heads of media conglomerates are as actively involved in day-to-day operations as Raul Alarcón Jr., the charismatic president/CEO/chairman of Spanish Broadcasting System. The company, which owns and operates 20 Spanish-language radio stations in the top Latin markets in the United States, has continued to expand its

reach with the growth of SBS Entertainment and Mega TV.

Most recently, the company acquired its third Mega TV station, KTBU-TV in Houston, in a bid to "replicate and augment" its radio footprint. Since its launch five years ago, the network has expanded distribution with over-the-air affiliates in seven cities plus cable distribution. Through Mega, SBS is also upping its production of original content, which it continues to cross-promote on radio and online through *LaMusica.com*, which links to individual websites—and live streaming—for all SBS stations. These include WSKQ-FM New York, the top-rated Spanish-language station in the country. SBS also utilizes all its properties to aggressively cross-promote its own events and content, of which the vast majority is music-driven, staying true to the company's roots as a music radio company.

"Our strategic vision of integrating our radio, TV, entertainment and online properties is in full swing," Alarcón says, "as we continue to seek out unique growth opportunities with a clear eye on capturing the U.S. Hispanic consumer."

3. Afo Verde

President of Latin region, Sony Music



Afo Verde took over the reins of Sony's entire Latin operation—including the United States and Latin America—in October 2009. Since then, he has been intent on establishing the label as "a company that offers creative services and new business opportunities to all its artists."

Sony's year was undoubtedly boosted by Shakira's global success, but also by the regional achievements of Camila in sales, radio and touring, and by the strong return of Chayanne, whose Latin American tour was supported by Sony as a partner.

"We feel we've accomplished our objective not only by having successful projects in sales and radio charts, but also for our achievements in new business, like concerts and partnerships with brands throughout the continent," says Verde, who was key in securing the Chayanne concert deal and has since expanded Sony's "Music Ticket" concept, where tickets to shows include bonus material and music.

In the United States, Sony Music Latin's market share rose from 25.9% in 2010 to 28.3% at midyear 2011, according to Nielsen SoundScan, thanks to established acts and the success of franchises like *Primera Fila*. In the next 12 months, a key project will be the new solo album from Anthony "Romeo" Santos, "who honored us by choosing us as the label for his solo project when he was at the height of his career as the lead singer of Aventura," Verde says.

Verde was recently named chairman of IFPI for Latin America.

5. Ruben Leyva

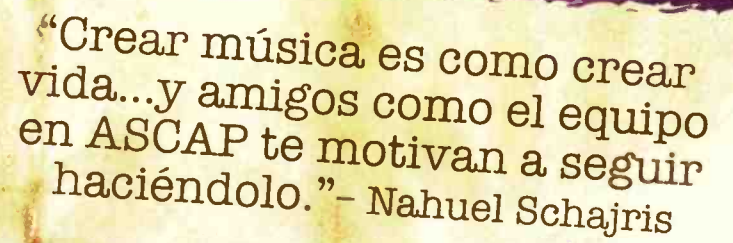
President, Sony Music U.S. Latin




Thanks in part to releases by artists like Shakira, Marc Anthony and Chayanne and distribution of such acts as Daddy Yankee and Aventura, Sony Music U.S. Latin's share of the U.S. Latin market rose to 25.9% in 2010 from 20.8% the year before, and hit 28.3% at midyear 2011, according to Nielsen SoundScan. Leading

Sony's domestic efforts is Ruben Leyva, who in the past 12 months also signed Aventura lead singer Anthony "Romeo" Santos and was key in closing the deal that led to Pitbull's first Spanish-language album, *Armando* (distributed by Sony). Sony also led Billboard's Latin pop and tropical albums recap for the 12 months ending July 2, thanks to strong showings by artists like Franco de Vita, whose *Primera Fila* is the latest in a franchise launched under Leyva.


According to Sony, the label held 35.5% of the Latin digital market share for the period ending May 1. For Leyva, born and raised in the United States and bilingual, reaching a bilingual, bicultural marketplace is key across genres, as is creating strategic alliances. For that reason, Leyva has placed renewed interest in Sony's regional Mexican roster, which has languished in recent years, striking a distribution deal with indie Del Records (home to Gerardo Ortiz) and signing other young acts like Los Cuates de Sinaloa.




“Crear música es como crear vida...y amigos como el equipo en ASCAP te motivan a seguir haciéndolo.” - Nahuel Schajris



“Gracias por abrirme las puertas y dejarme ser parte de la gran familia de grandes compositores. Gracias por guiarme hacia el mejor camino, por valorar mi trabajo, por su honestidad, por su atención, por su apoyo, por tomarme en cuenta. Gracias ASCAP.” - Daniel Niebla



“En ASCAP los dueños de casa son compositores, eso hace la diferencia. Es definitivamente el mejor hogar para mis canciones. Somos una gran familia” - Claudia Brant



“ASCAP ha sido el apoyo fundamental para el desarrollo de mis canciones.” - Luis Enrique

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Power Players

6. Iñigo Zabala

President, Warner Music Latin America

Although Warner Music's U.S. Latin market share remains smaller than that of its competitors—at midyear 2011 it stood at 6.2%, according to Nielsen SoundScan—the label's boutique size and major-label distribution allow it to work its acts exhaustively and for the long term.

Zabala's top accomplishment of the past 12 months includes Maná's *Drama y Luz*, the top-selling Latin album of 2011 so far (132,000 copies sold through July 3, according to Nielsen SoundScan). In releasing the album, Warner also orchestrated a complex strategy that involved premiering the first single simultaneously on radio stations around the world, resulting in a No. 1 record in multiple territories, the United States included, at the same time.

Other high points include the successful and ongoing consolidation of Warner's 360-degree structure in Mexico, now in its second year, and its artist development across the region with acts like Carlos Baute and Marco di Mauro.

"Looking forward, Warner will continue its efforts in consolidating digital business models in Latin America," Zabala says, noting that the label will launch its first social media-based avatar game for Maná. "Additionally, we are focused on the ongoing development of our 360-degree structure in Brazil as well as the breaking of new and developing acts in the region like Sie7e and M.R."



9. Victor Gonzalez

President, Universal Music Latin Entertainment



Victor Gonzalez makes the Latin Power Players list for the first time months after being appointed president of Universal Music Latin Entertainment. The nod acknowledges the importance of Gonzalez' newly created post and his prior success as president of Universal Music Mexico, where he increased label market share and negotiated major deals, including David Bisbal's World Cup campaign with K'Naan for Coca-Cola.

Gonzalez now oversees operations of all of Universal's U.S. Latin labels—Disa, Fonovisa, Universal Music Latino and Machete—a job previously divided between two presidents, plus Universal Music Mexico and Central America. Each of those labels has its own GM.

"My job is to consolidate strategies," Gonzalez says. "First of all, we need to take advantage of our structure. Having two linked territories allows us to develop artists or strategies for both territories."

The dual-territory approach applies to both artist development and A&R as well as to new business deals, says Gonzalez, who in the past year developed multiplatform business deals with HP and American Express to both promote and sell music.

In the coming months, Gonzalez will face the challenge of also targeting the ever-challenging U.S. Latin consumer.

"It has to do with points of sale, but the digital arena hasn't fully exploded, so we need to really understand the mentality of the consumer," Gonzalez says. "And we are placing more emphasis on the bilingual market."

7. Lucas Piña

Senior VP, SBS Entertainment



Lucas Piña enters the Latin Power Players list for the first time this year based on the growth of SBS Entertainment—the management and live entertainment division of Spanish Broadcasting System. Piña's numbers are up for events, attendance and revenue.

SBSE has almost doubled its business from last year. While it produced 22 shows in 2010 that drew 143,210 people, in the first six months of 2011, the division produced 21 shows that drew 122,364 attendees, projecting a year-to-year attendance increase of 69.4%.

Piña, a former label executive who's been at SBS since 2003, took over the helm of the unit in 2009 and has diversified its scope and operation. Using the slogan "We see you, we hear you, we speak your language," Piña has solidified SBSE brand events like Los Angeles' urban radio show Calibash (15,167 paid attendees) and launched new events like Puerto Rico's first Mega Electronic Fest (attendance: 12,232) and a series of four new regional Mexican events at Pico Rivera Arena in Los Angeles, cross-promoting across all SBS platforms, including TV, radio and online.

"Our mind-set is to produce events that are accessible to all. The economic crisis has made us reinvent the formula of how we sell tickets," says Piña, who this year will serve for the first time as a national promoter for key Latin artists.

Beyond live events, SBSE includes merchandising, TV development, sponsorship, publishing and interactive divisions, plus a management arm that handles Alexis & Fido and Obie Bermudez, among others. Piña's goal is to consolidate SBSE as "a 360° management unit. That's where the future is."

8. Rebeca Leon

VP of Latin talent, AEG Live/GoldenVoice



From the four Maná sellouts at Los Angeles' Staples Center—a record for a Latin act—to the newly announced Enrique Iglesias/Pitbull/Prince Royce tour, Rebeca Leon has run the gamut from the traditional to the innovative as head of the Latin touring business for AEG Live/GoldenVoice.

Leon has promoted multiple shows by major stars, including Ricky Martin, Vicente Fernandez and Wisin & Yandel.

But aside from traditional touring, Leon has developed event promotion partnerships with SBS Entertainment (for the Calibash festival) and KBUA-KBUE-FM Los Angeles (for multiple Nokia Theatre shows), among others.

Leon also closed several co-branded series including Miller Coors at Nokia Theatre, the Cox Latin series at Valley View Casino in San Diego and the Pepsi concert series nationwide, as well as a Corona sponsorship for Wisin & Yandel in more than 12 markets and Metro PCS for Iglesias.

Leon has also solidified AEG's venues as Latin destinations in Los Angeles, with a 25% increase in show volume at the 7,100-seat Nokia in the last 12 months, including regional Mexican shows (which are rarely performed in theaters) by such acts as Espinoza Paz, Jenni Rivera and Banda el Recodo. AEG also registered a 60% increase in Latin show volume at Club Nokia and nine times more concerts at the Staples Center. According to Leon, 90% of those shows have been sold out or were profitable. A connection with fans, Leon says, is crucial for the success. One of her major goals in the coming months is "to get more immersed in digital marketing in an effort to have better direct dialogue with our customers."

10. Kate Ramos

Senior VP of touring, Live Nation



Kate Ramos has responsibility for all of Live Nation's national Latin tours of arena and amphitheater acts. In the past 12 months, these have most notably included Shakira and Luis Miguel, who are exclusively represented by Live Nation. Miguel was the top-grossing Latin act for the past 12 months—with 27 shows and a gross of \$14.7 million, according to Billboard Boxscore, while Chayanne, who Live Nation co-promoted with Cardenas Marketing Network—was second with 19 performances and a gross of \$11.9 million. Shakira was third with 10 shows and a gross of \$10.8 million.

Although Latin touring has been affected by economic concerns, Ramos' business has been strong as she focuses on acts able to play at least 10 dates. "Sometimes less is better, and our year has been busy," she says.

Booking the right tour at the right price has been Ramos' main concern at a time when the economy in general and the Hispanic marketplace in particular have been hard-hit. Live Nation's upcoming *Haciendo Historia* tour, for example (produced in tandem with CMN), will feature co-headliners Marco Antonio Solís and Ana Gabriel at an affordable price.

"The audience gets double the value without double the price," says Ramos, who has also presented shows by Maná, Juanes and Marc Anthony, among others. "The next 12 months are all about offering entertainment that people will enjoy without it costing an arm and a leg." This means some tours may be left on the table, but, Ramos says, "the trick for the future is to buy right."

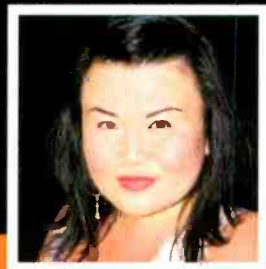


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Associate Vice-President of SESAC Latina, on being named
one of Billboard's Latin Power Players – 2 years in a row!



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Power Players

11. Eddie Fernandez

Senior VP, Universal Music Publishing Group Latin America



Eddie Fernandez enters the list for the first time on the strength of his company's performance for the past 12 months. Universal Music Publishing is the leading Hot Latin Songs publishing corporation for the time period with 45 charting titles, including major hits by Chino y Nacho, Wisin & Yandel and Maná, whose guitarist/composer Sergio Vallin is signed to Universal. In addition to his chart titles, Fernandez negotiated Emilio and Gloria Estefan's FIPP catalog for representation in the United States and Canada, and renewed deals with major writers like KC Porter and Rudy Perez. Fernandez, a pianist, arranger and longtime major-label A&R executive, has a keen ear for hits, and his relationships with writers and musicians enable him to engineer charting collaborations.

"He is the real deal," FJM Productions president Fred Mantilla says, referring to Fernandez' lengthy experience. "He supports his writers by introducing them to Universal executives nationwide and, in doing so, creates synergies that ultimately create growth."

Fernandez has seen revenue growth in the past tough three years but admits to being "more cautious . . . more concentrated in signing composers who are generating singles and being very aggressive in generating synchronization and advertising deals." In the past year, Fernandez's publishing division directly negotiated deals including an advertising campaign for Puerto Rico's Banco Popular using music by Ruben Blades and one for Lexus using tracks by DJ Nesty.

12. Angelo Medina

CEO, Angelo Medina Group



The Latin music business includes precious few top artist managers. But among them, Medina stands out as someone who can navigate superstars like Maná, established artists like Ednita Nazario and Manny Manuel, alternative acts like rappers Calle 13 and Black Guayaba, and respected singer/songwriters like Tommy Torres and Robi "Draco" Rosa. In addition, as a longtime, respected concert promoter, Medina has the know-how and contacts to book his acts' tours, a crucial competitive edge in today's environment.

The past 12 months have been particularly sweet for Medina, who as Maná's manager was integral in orchestrating the debut of the group's new single, "Lluvia al Corazón," at No. 1 on Billboard's Hot Latin Songs chart and the album *Drama y Luz* at No. 1 on Top Latin Albums as well as negotiating and booking the group's current U.S. tour, including four sellout dates at Los Angeles' Staples Center.

"He makes things happen," Maná lead singer Fher Olvera says of Medina, who negotiated the group's deal with AT&T. Medina has also expanded the reach of Calle 13 in Europe, co-managed Aventura and now, lead singer Anthony "Romeo" Santos, whose first radio single debuted at No. 1 on the Hot Latin Songs chart. Medina is working on the release of Santos' solo debut as well as an upcoming album by Nazario.

"We've had to reinvent ourselves," says Medina, whose offices are in Puerto Rico. "We have to increase the dosage of perseverance and optimism, but also be more selective in choosing projects."

13. Jorge Mejia

Senior VP of Latin America/U.S. Latin, Sony/ATV Music Publishing



With 45 charting titles on Billboard's Hot Latin Songs chart in the past 12 months, Sony/ATV Music Publishing continues its streak of hits, second only to Universal in a year-to-date recap of top publishing corporations. Jorge Mejia, a pianist/composer who has led the company for the past five years, says his biggest challenge has been

"finding alternative sources of revenue to combat the ongoing and unrelenting decline in the mechanical market."

In performance royalties, Sony/ATV has delivered, taking home ASCAP's Latin publisher of the year award for the ninth consecutive year, thanks to the work of writers that include Enrique Iglesias, Claudia Brant and Mario Domm. The publisher also scored a coup signing Pitbull; Dominican El Cata, who co-wrote Shakira's hits "Rabiosa" and "Loca"; and renegotiating with Tito "El Bambino," who won ASCAP's Latin songwriter of the year honor. Outside the United States, Mejia also reports an increased market share across Latin America through several subpublishing agreements, including administration of such catalogs as BMG Rights/Cherry Lane (the Black Eyed Peas, John Legend, Quincy Jones), What a Publishing (David Guetta) and DIPIU (Wilhelm). Perhaps most important, he has taken a proactive stance in spearheading new initiatives to license publishing rights for digital use across the rest of the region and recently delivered a speech at IFPI's Latin America meeting asking for all countries to work toward stronger copyright legislation.

14. Julio Vega

VP of Latin purchasing, sales and marketing for music, movies and books, Anderson Merchandisers



Walmart is the biggest seller of Latin music in the United States, and the man who heads those marketing efforts, via Anderson Merchandisers, is Julio Vega.

"He has been the voice for Latin music within Walmart for many years," Venetian Marketing Group CEO Jeff Young says. "Largely because of him, Latin artists have been avail-

able to the masses."

In the past year in particular, the retailer's multicultural department has more aggressively supported Latin acts, with more Latin artists featured in "Acceso Total," the acoustic performances filmed for in-store and online play.

Vega's success stories include Maná, whose album *Drama y Luz* has been the top-selling Latin title so far this year, according to Nielsen SoundScan, and indie act Intocable, which struck a distribution deal directly with Walmart and offered its album at an aggressive \$8 retail price.

Beyond established acts, Walmart has been crucial in taking newer acts like Prince Royce and Gerardo Ortiz to different sales levels. These are artists who "are aimed beyond first-generation Hispanic [music fans]," Vega says. "The bilingual consumer, the multigenerational consumer—those are the people we need to be more conscious of."

For now, Vega's biggest challenge is the decline in the number of new Latin titles. "Your new releases are the lifeline," he says. "We need the support of the industry to develop new artists, but we're releasing hardly anything and it's showing."

15. Delia Orjuela

VP of Latin writer/publisher relations, BMI

A look at Billboard's Latin charts confirms the importance of BMI's signing of Pitbull to its roster, underscoring Delia Orjuela's strong ties to her songwriters. Orjuela scored other high-profile signings with Chayanne, Luis Fonsi, Chino y Nacho, regional Mexican group Calibre 50 and Francisca Valenzuela.

BMI has also enjoyed No. 1 hits by affiliated writers including Don Omar (with "Danza Kuduro)," Prince Royce, Ricky Martin, Shakira and Sergio Vallin (Maná), as well as regional Mexican writers Luciano Luna and Horacio Palencia. Overall, BMI had a healthy lead on Billboard's tally of top Latin publishers during the time period, based on overall audience impressions for all tracks for which they received credit.

In the past year, Orjuela also increased the number of BMI's Latin showcases by 33%, and struck a partnership with the Levitt Pavillion in Los Angeles for a six-date summer concert series featuring acts like Ximena Sariñana and Toy Selectah. BMI also hosted workshops in various cities on topical subjects, including the digital arena and the indie marketplace.

A major accomplishment, Orjuela says, was "La Gota de la Vida," a theme song written by BMI songwriter Arthur Hanlon to benefit City of Hope and recorded by nearly 50 stars. "To be able to be part of the conceptual idea of the project and to see it become a reality has a lot of meaning," she says.



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16. Alexandra Lioutikoff

Senior VP of Latin membership, ASCAP



In a year in which the music business in general has changed dramatically and sales in the Latin music business have continued to sharply decline, Alexandra Lioutikoff's biggest challenge in her role at ASCAP has been educating certain sectors on the value of songwriters' contributions "and convincing them that songwriters should not have to give away their songs, or part of their rights of authorship, to be able to make a living from their art," she says.

The goal underscores the clout of songwriters and collecting societies in a time of dwindling sales. Performances of ASCAP songs have "definitely increased in the past year," says Lioutikoff, thanks in part to new signings like Claudia Brant, Lucero and Noel Schajris; a growing number of Spanish-language radio stations; and an increasing number of Latin songs performed in mainstream media. Aside from increasing royalty payments, Lioutikoff has reinforced ASCAP's relationships with foreign performance rights organizations—including Panama's SPAC, Cuba's ACDAM, the Dominican Republic's SGACEDOM, Colombia's SAYCO and Mexico's SACM—and developed new creative opportunities for her writers. These include regular showcases in ASCAP's Latin markets, including Puerto Rico, New York, Miami and Texas. And, Lioutikoff says, "I am really excited about our Song Camps, which we expanded to give our writers multigenre collaboration opportunities that created cuts for several different albums."

17. J.J. Cheng

Associate VP, SESAC Latina



The adjective that most frequently crops up next to J.J. Cheng's name is "passionate." For SESAC Latina, she's a tireless advocate of her roster of writers, which may be smaller than that of the two other rights societies but is always growing. Cheng devotes time and energy in nurturing them and bringing possibilities to the table, including pitching songs to recording artists.

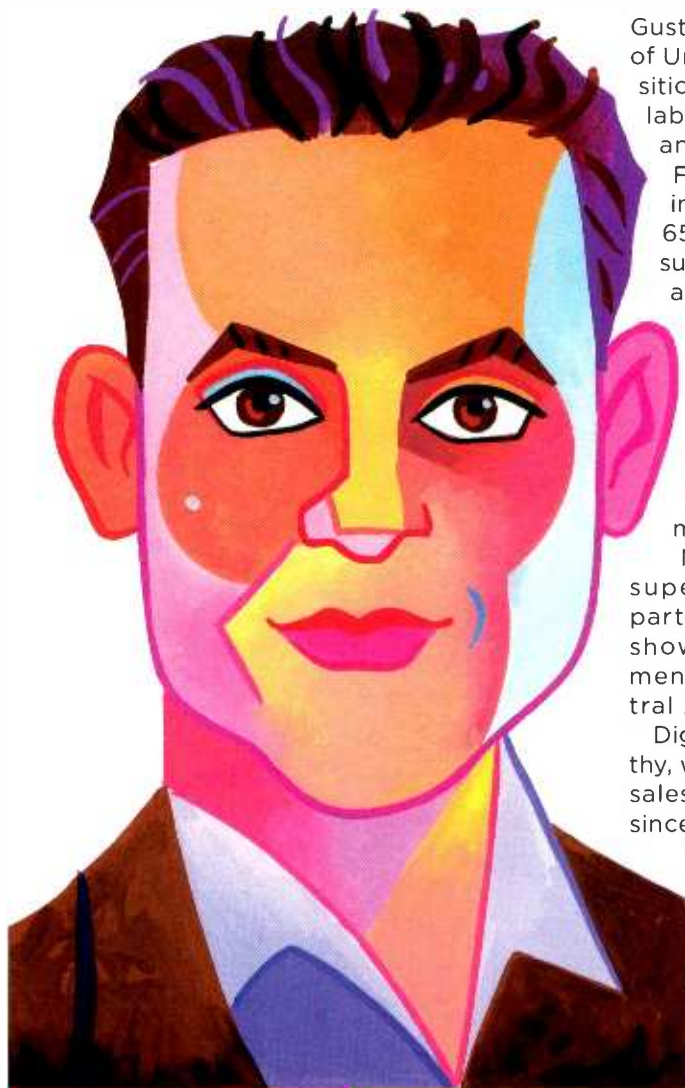
Cheng has grown SESAC's roster of affiliated writers by 31% in the past 12 months and has increased SESAC's song roster by 21%.

New signings include Carlos Baute, TV star/songwriter Jencarlos Canela, urban/pop artist Ricky Rick (formerly of Kumbia All Starz), urban pop singer/songwriter Joey Montana, Pedro Guzman of Palomo and Venezuelan trio Grupo Treo. They join a roster that includes Samo (of Camila), Aleks Syntek and Erika Ender.

Beyond signings, Cheng's promotion of her artists includes SESAC Latina's co-sponsorship of the 2010 Machete Music tour—which included a stop at New York's Madison Square Garden—and its partnership with Miami venue the Blue Piano for monthly showcases of SESAC Latina songwriters. Cheng is also an advocate of educating songwriters and the industry in general on all areas of the business. "Everyone who wants to survive and stay current in this business should try to grow and learn as much as they can about all sides of this ever-evolving business," she says.

18. Gustavo Lopez

Executive VP of brand partnerships, business development and digital, Universal Music Latin Entertainment



Gustavo Lopez capped his last year as president of Universal-owned Disa and Fonovisa (the position has since been eliminated) solidifying his labels' dominance in regional Mexican music and beyond. For the 12 months ended July 2, Fonovisa was Billboard's Top Latin Albums imprint with 54 titles, followed by Disa with 65. Lopez helmed successful releases by such superstars as Marco Antonio Solís, Jenni Rivera and Pedro Fernandez in addition to launching new acts like Larry Hernandez, Roberto Tapia and Voz de Mando.

His most rewarding project? Los Tigres del Norte's MTV Unplugged—which has sold 200,000 units in Mexico, according to Lopez, and topped Amprofon's chart—and the tremendous growth of regional Mexican music sales in the digital arena.

Now, in his newly created post, Lopez supervises all digital development, brand partnerships, business development and live shows for Universal Music Latin Entertainment in the United States, Mexico and Central America.

Digital growth, in particular, has been noteworthy, with UMLE digital revenue—including digital sales, streaming and mobile content—up 30% since the beginning of the year.

"I haven't been this excited about the business in years," says Lopez, who is also close to sealing several long-term, multi-artist deals.

The challenge, he says, is "connecting the right brands with the right content and making sure the right value is placed on our music and artists."

19. Joshua Mintz

Senior executive VP, Telemundo Entertainment



Promoted to his current post in January, Joshua Mintz is the person responsible for Telemundo's overall entertainment development and programming strategy.

This includes oversight for the hit soap opera "La Reina del Sur," whose production Mintz oversaw in his prior post as VP of strategic development for Telemundo Studios. The soap, the most-watched in the network's history, according to Telemundo, gave the network its best quarter ever during the second quarter of this year.

Mintz, who has an extensive background in production and programming, is focused on creating new content. This includes two new, music-driven specials that will premiere this year. The Premios Billboard de la Música Mexicana, devoted to regional Mexican music, will be the only network award show devoted to the top-selling genre of Latin music in the country. And Premios tu Mundo, where fans will vote on multiple categories, will also give music a major role.

In addition, Mintz says, "On the novela production side, we are opening the doors to work with new musical composers on the principal theme songs for our prime-time [productions]." Telemundo also continues to produce the Billboard Latin Music Awards, and has expanded its relationship with Billboard for online, music-driven content in both English and Spanish.

Telemundo also continues to produce the Billboard Latin Music Awards, and has expanded its relationship with Billboard for online, music-driven content in both English and Spanish.

20. Jose Valle

President, Univision Radio



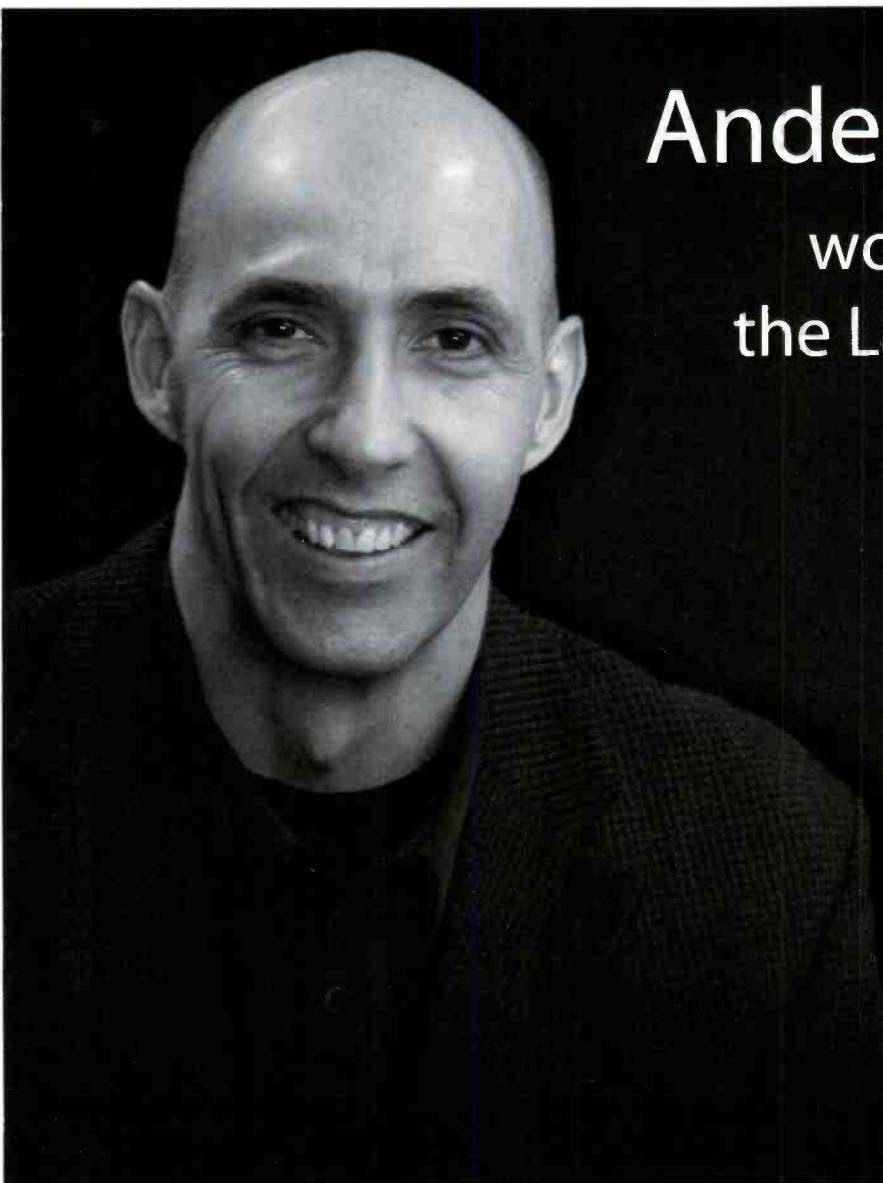
Since his appointment in March, Univision's Jose Valle has taken on responsibility for the largest Spanish-language radio network in the country, with 70 owned and operated stations in 17 markets. According to Valle, Univision stations rank either No. 1 or No. 2 among Spanish-language stations, leading in markets like Los Angeles (with KLVE-FM), Miami (WRTO-FM) and Chicago (WOJO-FM), according to Arbitron numbers.

Valle has considerable experience in multiple areas of radio and TV, and although he hasn't yet announced specific changes at Univision, his influence is evident. Most recently, Univision launched the bilingual Univision Radio app that'll allow listeners to access 45 local stations and purchase music they hear through iTunes.

While allowing listeners to tune in anywhere, Valle says, "Our clients will benefit from an efficient advertising platform that enhances their traditional radio campaigns."

Valle also streamlined radio operations and changed programming heads at several key stations.

"I want Univision Radio to continue winning by providing the best and most relevant content to audiences while delivering effective, results-driven alternatives to current and new advertisers," he says.



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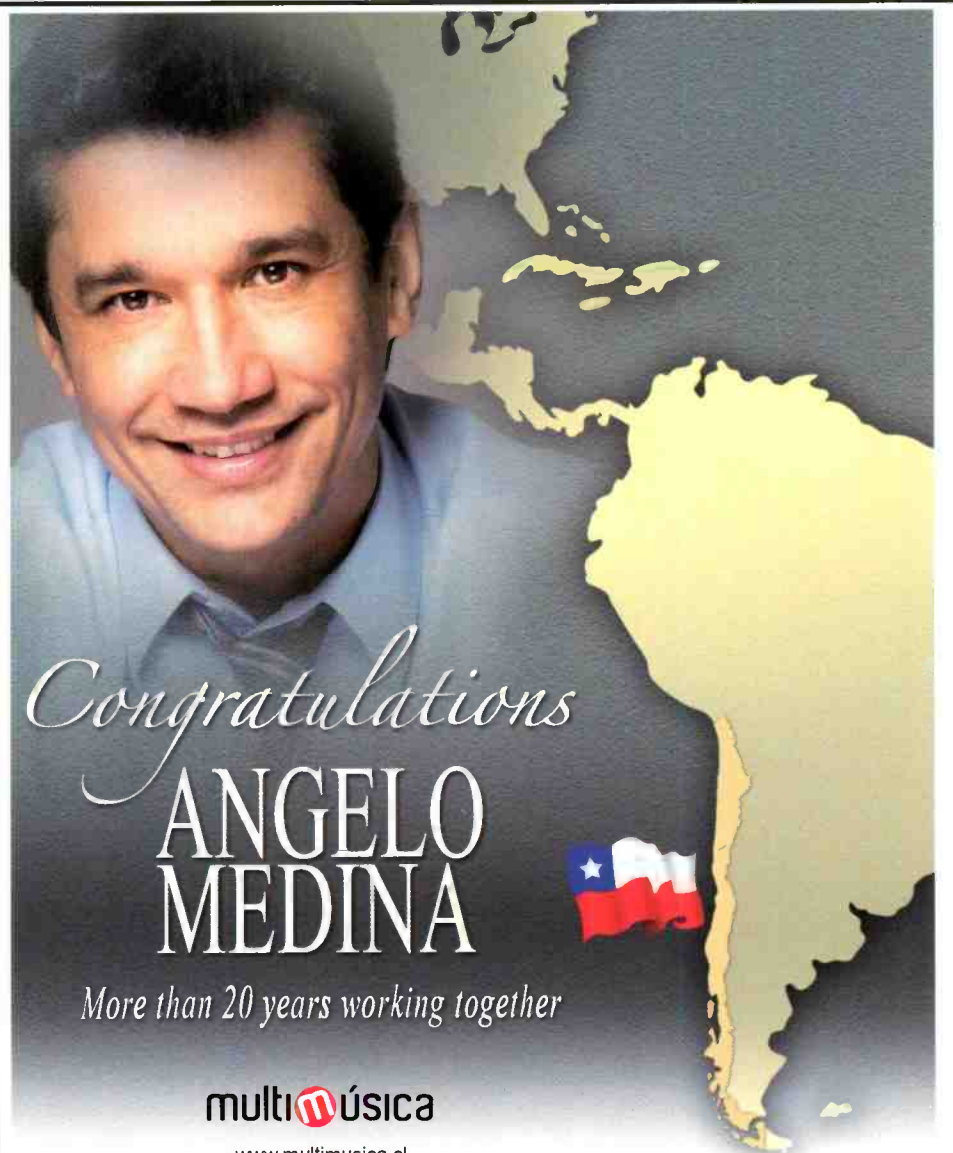
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THE LOOK
Malkmus & the Jicks
hook up with Beck



THE LOST TAPES
Kourosh Yaghmaei's
early work rereleased



BURNING UP
Nero dubsteps its way
to the top



BOUNDLESS LOVE
Behind Mat Kearney's
top five debut

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MUSIC

HIP-HOP BY FELIPE DELERME

Trouble Man

As his fourth album arrives, Game tangles with the law and causes a stir

For about two hours on a recent Friday in August, the Compton, Calif., sheriff's station was bombarded with calls. But the flurry of activity wasn't due to a catastrophic emergency. It was due to a tweet.

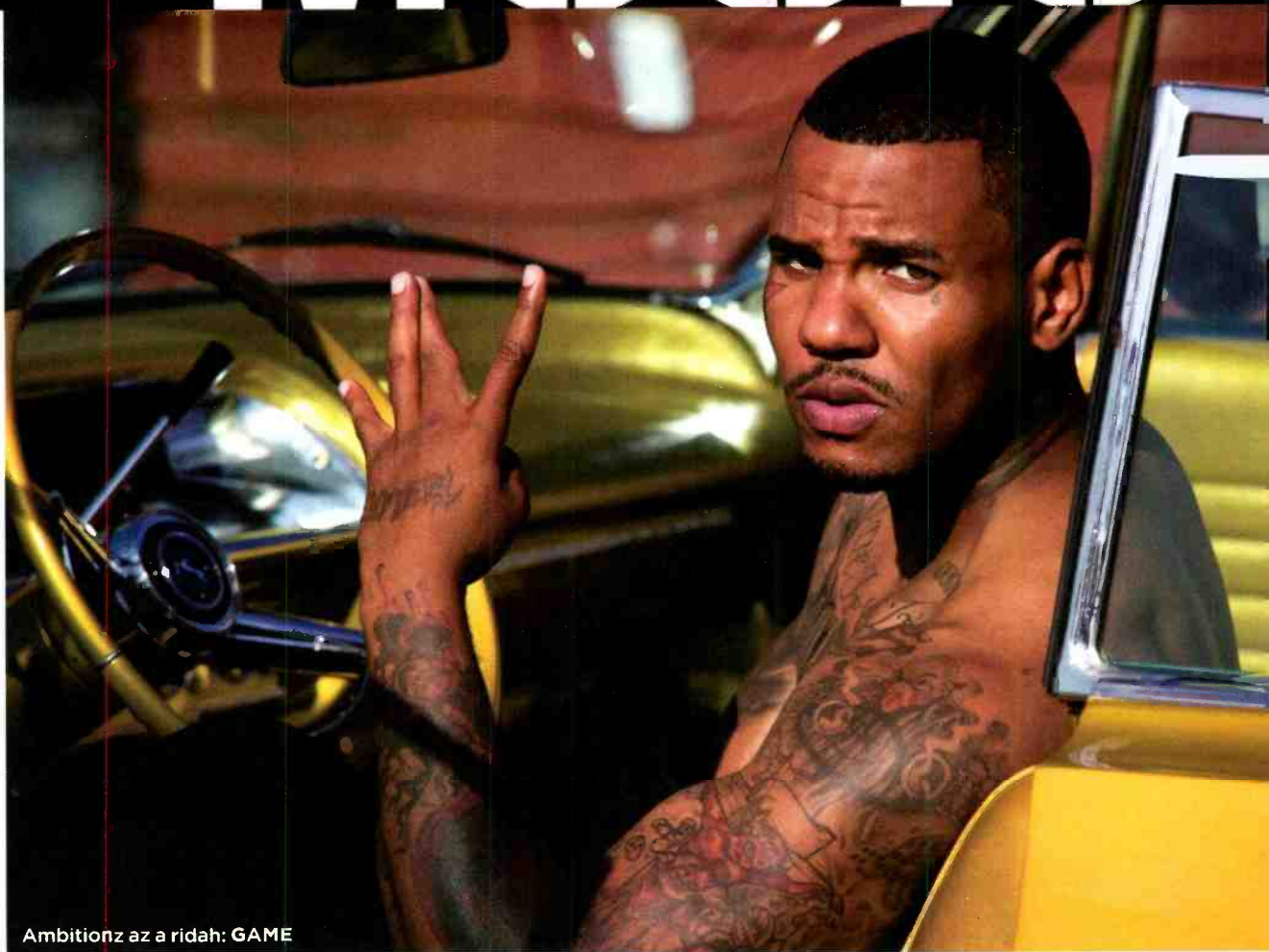
At 5:23 p.m. on Aug. 12, a tweet was sent from the account of Los Angeles-based rapper Game (@thegame). He encouraged his followers to call a certain number if interested in an internship with him. The number was in fact for the "help" line at the Compton Station of the Los Angeles County Sheriff's Department. While the sheriff's department explores its legal options, Game, who has a Los Angeles Dodgers logo tattooed on his face and more than 580,000 Twitter followers, has denied responsibility, claiming that his Twitter account had been hacked at the time of the tweet. It was just the latest squall of controversy in Game's stormy career.

A month before the Twitter fiasco, Game released his *Hood Morning (No Typo): Candy Coronas* mixtape, a precursor to his fourth studio set, *The R.E.D. Album* (Aug. 23, Geffen). The mixtape featured the song "Uncle Otis," a scathing diss track that piggybacked on the buzz for "Otis," the lead single from Jay-Z and Kanye West's chart-topping collaborative album, *Watch the Throne*. In "Uncle Otis," Game verbally assaults longtime target Jay-Z and name-checks a laundry list of stars, more than half of whom he's previously collaborated with: West; Big Sean; Kelly Rowland; viral sensation Kreyshawn; DJ Khaled; Odd Future's Tyler, the Creator; Lupe Fiasco; Jennifer Lopez; Marc Anthony; Morris Chestnut; Nicki Minaj; Frank Ocean; Wiz Khalifa; and Amber Rose.

For Game, the name-dropping and trash talking are all part of his MO. "What kills me is that people pretend or act like they don't know what Game is about," says the rapper, born Jayceon Taylor. "I'm never changing. [The] only thing that will change is that I evolve as a man, and get [wiser], become more full of life as far as my family and everything is concerned, [and] maybe a more seasoned MC. But the core of who I am is not changing. So the shot in the dark at Jay or whoever on 'Uncle Otis,' you might get another one in six months or a year."

Just three weeks later, Game released "500 Bars," a 20-minute freestyle in the tradition of his earlier 200-, 300- and 400-bar marathon rap sessions (bars being individual rap couplets) calling out about as many names as he could fit into rhyme.

Game earned his audacity the hard way. After attracting the attention of Dr. Dre with a string of impressive mixtapes in 2004, he landed a deal with Dre's Aftermath Entertainment and a billing as a member of 50 Cent's G-Unit. But shortly after dropping his 2005 debut *The Documentary* (G-Unit/Aftermath/Interscope), Game



Ambitionz az a ridah: GAME

was ousted from G-Unit for what 50 termed "disloyalty." And yet, Game survived the rift, fan base intact, and his subsequent albums, 2006's *Doctor's Advocate* (Geffen) and 2008's *LAX* (Geffen), both of which featured numerous guest appearances, would debut at Nos. 1 and 2 on the Billboard 200, respectively, and go on to sell a combined 1.8 million units, according to Nielsen SoundScan.

The rollout for *The R.E.D. Album* has also been rocky. Initially rumored to be a holiday 2009 release, the album has had its release date repeatedly pushed back for reasons that remain unclear. Today, Game says the delays were deliberate. "I been working on [the album] for a long time but I kept delaying it because I wanted to drop right in the middle of *Watch the Throne* and [Lil Wayne's] *Tha Carter IV*," he says. "That's my own ingenious plan."

But the delays haven't been the only problem. The album's first single "Red Nation," produced by Cool & Dre and featuring Lil Wayne, and extolling the virtues of life as a member of the Bloods gang, failed to chart, and the song's highly stylized, apocalyptic video was rumored to have been banned by BET and MTV. Follow-up single "Pot of Gold" has fared only slightly better. Produced by the Futuristiks and featuring Chris Brown, "Gold" adheres dutifully to a growing trend of hip-hop acts using singles to lament the intangible woes of fame. Over the chorus' meditative guitar plucks Brown sings, "The spotlight is not for me." The song is No. 62 after five weeks on Billboard's Hot R&B/Hip-Hop Songs chart.

Still, despite the delays and the lack of a hit single, Interscope director of marketing Jason Sangerman points to Game's connection to his fans as the thing that sets him apart. "*The R.E.D. Album* has been in the works for a long time and Game's fan base has remained loyal, so we want to make sure they get what they deserve," he says. "Game's fans are loyal to him because he is loyal to his fans."

Game says he feels the same love in the music industry. "I got a good rapport with most hip-hop artists and I just been such a real dude my entire career [that] it's nothing for me to reach out to get a [16-bar verse] or a hook," he says.

True to his word, *The R.E.D. Album* is packed with guests including Lil Wayne, Drake, Snoop Dogg, Young Jeezy, Rick Ross and Nelly Furtado. Most surprising, though, is a guest verse from Dr. Dre on the DJ Khalil-produced West Coast anthem "Drug Test" (also featuring Snoop). Although earlier rumors suggesting that *The R.E.D. Album* would appear on Dre's Aftermath proved untrue, the song marks the first time Dre has rapped alongside Game on any of the latter's albums.

And yet, despite the high-profile guests and fan adoration, Game says he still feels like he's at square one. "When I hit the studio now, I hit the studio like a dude that ain't got a deal," he says. "I be so happy and hungry to get on the mic and really just do my thing, and something sparks in me and I get all over-excited again. And I'm back full throttle, like it's the beginning."

ROAD WORK

Time for a guitar-pull: **Zac Brown, Sheryl Crow, Vince Gill and Emmylou Harris** are set to perform—solo, and with each other—in support of the **Country Music Hall of Fame and Museum's** Sept. 13 All for the Hall Los Angeles fund-raiser. Tickets run \$65-\$10,000, and the event is chaired by **AEG Live** chairman **Tim Leiweke** and produced by **Creative Artists Agency's** **Rod Essig, Vector Management's** **Ken Levitan** and **BMI's** **Jody Williams**... While we're on guitars, **Carolyn Wonderland** is out in support of her new *Peace Meal* (**Bismieux Records**). On Sept. 4 she'll be getting beautifully bluesy at Alamogordo, N.M.'s **Flickinger Center for the Performing Arts**, and at San Antonio's much-loved **Sam's Burger Joint** on Sept. 16. Sam's is known for an apparently half hipster/half biker crowd, and an awesome guacamole/jack cheese/green chile burger. 'Nuff said... Everybody screeeeeam! **Joe Jonas** and **Jay Sean** are set to get their 18-plus "co-headlining" on. It all jumps off Sept. 6 at Boston's **House of Blues**, and ends Oct. 6 at New York's **Best Buy Theater**. Tour press is being managed between **Lillian Matulic** at **Disney** and **Sonia Muckle** at **M2M Construction**... Boston's own pop-ish/punk-ish/hardcore-ish **Transit** is heading out on a U.S. tour: On the day new album *Listen & Forgive* (**Rise Records**) drops, the band will be fresh off gigs in Toronto (**Annex Wreck Room**, Sept. 24) and Clifton Park, N.Y. (**Northern Lights**, Sept. 25). **The Agency Group's** **David Galea** and **Ross Warnock** are booking... U.K. act **Toddla T** is making it lickety-split with just five North American dates (Sept. 29 at Los Angeles' **Dance Right at La Cita** should be a dubwise sizzler) in celebration of his new *Ninja Tune* release *Watch Me Dance*. **Toddla** is in biz with **Drop Dead Clothing** and will DJ at London's **Carnaby Street DDC** store on Aug. 26... Probably still sweaty from his dates on the **Vans Warped** tour and a string of European nights on the road with **Wu-Tang Clan**, **Ghet-O-Vision/Shady Records/DGC/Interscope** artist **Yelawolf** dropped his "Hard White (Up in the Club)," featuring **Lil Jon**, and announced that his debut album *Radioactive* has been pushed to Oct. 25. **Eminem** calls Yela a "true original." Well then let's hear it!



In synch: COMMITTED

CHRISTIAN BY PHIL GALLO

THE JOY

After winning NBC's 'The Sing-Off,' Committed delivers uplifting debut

When Therry Thomas talks about the music his vocal group Committed has been singing since winning the second season of NBC's Sony-produced music competition show, "The Sing-Off," he calls it "positive thought music." While still rooted in the music that the a cappella sextet sang as students at Oakwood University, a historically black Seventh-Day Adventist school in Huntsville, Ala., the collection that appears on the group's self-titled Epic Records debut (due Aug. 30) leans toward the secular.

"I don't think it's that much of stretch," says Thomas, the third of four tenors in the group, of the shift away from the spiritual. "We're still inspiring people. These are songs about love and heartbreak, issues that are downplayed in gospel, but Christians have heartbreak and experience love. We have our spirituals—'Soon It Will Be Done'—but our goal is to inspire through music."

Committed arrives as part of the "Sing-Off" prize package, which included \$100,000 and a trophy, in addition to a Sony recording contract. Only one number, the AI Green hit "Let's Stay Together," made it from the show and onto the album, which includes a cappella versions of Stevie Wonder's "As," Maxwell's "Pretty Wings" and Chris Brown's "Forever." The first single is the spiritual-leaning "Break Free," an original song that Thomas co-wrote.

The group—Thomas, Dennis Baptiste, Tommy Gervais, Geston Pierre, Robert Pressley and Maurice Staple—began singing together in 2003, inspired by another a cappella group that originated at Oakwood, Take 6. (Commit-

ted covers two Take 6 songs on the new album.) Thomas and Pressley say Take 6's smooth and soaring harmonies and gospel roots have influenced them their entire lives, and in recent years members of Take 6 have become mentors to the group as well. Although Committed's members are often asked about the connective tissue among Oakwood, their faith, Take 6 and their sound, they struggle to explain it thoroughly.

"It's just a normal thing for us—nothing specific," Thomas says. "Singing is a big part of our worship, hymns and spirituals, and we

sing in sextets and quartets and choirs. It plays a big role in our worship. Now we're striving to get more knowledge, studying more about music [in general]."

Gervais studied music theory and composition in college and arranged most of the album's 13 tracks, which were selected one song at a time through group votes. Producer Deke Sharon and co-producer Ed Boyer, both of whom worked on the "Sing-Off" tracks and recorded the band in Connecticut, Nashville and

Atlanta, brought songs to the group's attention, as did Epic A&R executive Jim Edmunds.

"We wanted it to be a clean album," says Pressley, the "tenor four" and vocal percussionist, "and we went through the pop songs that we thought would be good."

Once the members recorded the tracks they had to figure out how they would perform them live. "There's a lot of [vocal] stacking, so there's more than just six voices on some of the songs," Pressley says. "We have live versions of them all—the sound is more organic."

●●●●
"We wanted a clean album, and went through the pop songs we thought would be good."

ROBERT PRESSLEY, COMMITTED

INDIE ROCK BY FELIPE DELERME

NOSTALGIA, ULTRA

Stephen Malkmus & the Jicks hold up 'Mirror' with help from Beck

Stephen Malkmus & the Jicks' new album, *Mirror Traffic*, the band's fifth, finds frontman Malkmus and Grammy Award-nominated singer/songwriter/multi-instrumentalist Beck teaming up for the first time. Beck serves as producer on the project, which arrives Aug. 23 through Matador, the culmination of a long-held mutual respect between the two '90s indie rock icons.

"[Beck] called me up and just put his name in the hat, sort of out of the blue," says Malkmus, who co-founded seminal indie rock band Pavement in the '80s before launching the Jicks in 2000. "It was just perfect timing because [the band] was in the same boat. We were looking for someone to do something and then he's sort of, like, perfect, really."

Mirror Traffic is the band's first album since 2008's *Real Emotional Trash*, which also ar-

rived on Matador and peaked at No. 64 on the Billboard 200. The new album was recorded mostly before and after the monumental Pavement reunion that Malkmus played in last year. Although the reunion interrupted recording, Malkmus says that Beck couldn't have been more accommodating.

"Beck was also busy with stuff," Malkmus says. "So he was like, 'Oh, yeah, we'll do it when we do it, no worries, stay cool. Everything's great. Everything's California cool.'"

The end result is one of Malkmus' most melodic albums to date and one that's being lauded in early reviews as the truest to his lovably snarky persona. Matador director of publicity Nils Bernstein sees Malkmus' storied musical history—in addition to Pavement, he also played in the band Silver Jews—as one of the biggest advantages in turning people

COUNTRY BY DEBORAH EVANS PRICE

The Harder They Come

Sunny Sweeney looks to break new ground with 'Concrete'

Sunny Sweeney may be returning to her native Texas for a slate of street-week appearances to promote her sophomore album, *Concrete*, which arrives Aug. 23 on Big Machine Records, but her career is on the rise well beyond the Lone Star State.

All summer she's been performing for huge crowds as part of Brad Paisley's H2O II: Wetter & Wilder tour, and her recent single, "Staying's Worse Than Leaving," is No. 38 on Billboard's Hot Country Songs chart and climbing.

"I can't wait for everybody to be able to hear the whole [album] because it's like a storybook," Sweeney says. "I've been through a bunch over the last couple of years in my life professionally, personally, physically, emotionally, and as a songwriter that's



Shining bright: SUNNY SWEENEY

on to his latest music.

"It's not difficult to promote someone with such different fan bases—it's easier," Bernstein says. "Malkmus is hard to pigeonhole. Punks like him, Deadheads like him, university professors like him . . . It's fun to try and hit all the potential audiences that

might love this record."

Malkmus, however, approaches the proposition of earning new fans a bit more apprehensively.

"Sometimes it is hard to draw in new people if they know your story in this age," he says. "Unfortunately, [new fans] are not really going to

come from rock radio. Any of this interest is going to have to come from Internet outlets and Internet buzz, or some kind of synch-license agreement where more people would hear you. I don't really see it happening just from touring, and it being on K-Rock [KROQ Los Angeles] or something."

The album's first single, "Senator," a burly beach-party jam that finds Malkmus singing, "I know what the senator wants/What the senator wants is a blow job," certainly isn't K-Rock-ready. Matador is holding a contest, open through the album's release date, for fans to replace the senator's wants with something more radio-friendly, for a September rerelease.

The band is scheduled to perform "Senator," in some incarnation, on "Late Night With Jimmy Fallon" on Aug. 30, and NPR.com will stream the album in its entirety the week prior to street date as part of NPR's "First Listen" program.

"We're doing what we can," Malkmus says. "When you put so much effort into making an album, you definitely want to try and get as many people as you can to hear it." . . .

Looking good: STEPHEN MALKMUS & THE JICKS



where things come from. When you do what you're supposed to be doing, you flourish at it. It's the coolest feeling ever."

After gaining a following in her home state, Sweeney signed with Big Machine and released her debut, *Heartbreaker's Hall of Fame*, in 2007. That project produced three singles, all worked locally in Texas. "We did exactly what we wanted with that record, which was to grow my fan base," Sweeney says. "I made a ton of fans and I am so proud of that record. I love the song choices."

Sweeney scored her first top 10 hit with "From a Table Away," the lead single from *Concrete*. The song initially appeared on a self-titled digital EP released in January. "Staying's Worse Than Leaving," which also appeared on the EP, went to country radio in May.

"[The song's] about my divorce," Sweeney says. "I had a marriage that dissolved over the course of the last couple of years and it's really hard. When I sing that song, people come up to me and tell me their stories, saying, 'Girl, your song gave me the strength to leave,' or, 'Your song made me want to work it out.' I cannot believe that a song that is going to be on my record can affect people like that. It's pretty flattering."

Sweeney spent time in theater and as a comedian before applying her talents to music, and she's developed a reputation as a compelling traditional vocalist with a unique perspective as a songwriter. "The lyrics of a lot of the songs are re-

ally tough, and that's one thing that I pride myself on—telling real, strong stories," she says.

As for the album title? "I didn't want something like butterflies and dandelions, something real soft," she says. "I wanted a strong word. Then I started thinking, 'Concrete is actually used to build a foundation.' All of this stuff in my past has built this foundation for me to have a much more positive future, so I just thought it was a cool, tough, simple title."

Sweeney will perform in her hometown of Longview on Aug. 22 with a string of Texas dates to follow in San Antonio (Aug. 23), Austin (Aug. 24), Dallas (Aug. 25) and Katy (Aug. 26). "We have set up CD release parties during the first two weeks of release at various clubs in key markets," says Kelly Rich, Big Machine VP of marketing, sales and interactive. "Sunny is in her element when she performs so there is no better place [for her] to be on street week."

Big Machine also created physical copies of the EP and sold them during the Paisley tour as part of the setup for *Concrete*. The release will be accompanied by extensive print, online and radio advertising. "Sunny is an artist that bridges the gap between the traditional consumer that typically skews older and the digital consumer," Rich says. "'Staying's Worse Than Leaving' was the single of the week at iTunes and garnered over 340,000 downloads in one week. This is an exciting indicator of the interest out there." . . .

6 QUESTIONS

with **KOUROSH YAGHMAEI**

by **MAHDIS KESHAVARZ**

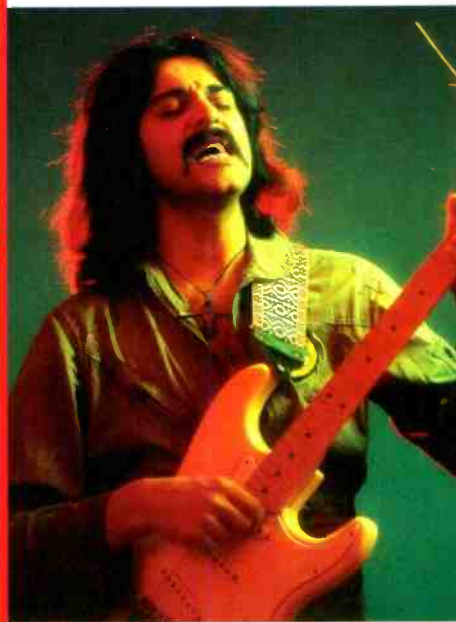
With his butterfly collars, chin-length hair and a mustache that made Sonny Bono look like a schoolboy, Kourosh Yaghmaei, aka "the Godfather of Iranian Psychedelic Rock," had the look to match the sound and the reputation. From 1973 to 1979, Yaghmaei earned international accolades and devotion thanks to his impressive output, including his signature works *Gloe Yakh* and *Sibeh Nogreh*. Yet, by the end of the decade, the political upheaval of the Islamic Revolution had silenced the beloved artist.

Banned from recording or performing for more than 20 years, Yaghmaei continued to create, recording children's stories with accompanying music, often under a pseudonym. Today, those recordings form the fundamental foundation between Iranian folkloric music and Western melodies. On Aug. 23, Now-Again Records will release *Back From the Brink: Pre Revolution Psychedelic Rock From Iran 1973-1979*, a sprawling collection (two CDs, three LPs and a 4-inch-by-7-inch boxed set of singles) of Yaghmaei's early work—the only licensed collection of songs documenting pre-revolution Iranian rock'n'roll. Yaghmaei spoke to *Billboard* from his home in Tehran. [Editor's note: The interview was conducted in Farsi.]

1 Iranian and foreign media reported your death two years ago. What happened?

A family member, who was a poet, became very sick and was in the hospital. Since we were related, our name and features were very similar to one another, even though he was much older than me. When he died, the hospital mistakenly documented that it was me. The BBC and VOA

separate cultures of each. First of all, the Earth doesn't have an east or a west; it's round. These ideas are contracts or perceptions, which societies create for themselves. I don't agree with the idea that the West has infiltrated the East, or that one has an advantage over the other. India, for example, has had a great influence on Western music. In the case of Iran, the question isn't about how did the West influence Iran, but rather how did Iran influence the West? We invented a lot of the instruments being used today. But in the end it's music, and it belongs to humanity.



4 Looking back, how do you view the role you've played musically?

Using Western melodies, I made guitar the foundation of a distinctly Iranian sound and I did it at a level that appealed to an international audience. I did it using improvisation. For me, music only has value if a European, American, Spaniard or even an Arab or African, can listen to a song and vibe with it, even without understanding the lyrics. Only then can you say a song has value.

5 Many of your fellow artists left Iran—you stayed. Why didn't you leave?

Any artist has to understand his or her own history and cultural identity; you have to have a sense of identity. My love for Iranian history is a sort of illness. Everything we Iranians have musically comes from our folkloric roots. For Iranians, our music is created from art and passed down through our oral traditions. These are beautiful songs that are not on paper but passed down from father to son. The loss of each of these artists is akin to losing a mountain. If I had left Iran, I am sure I would be playing music internationally, but then again, I likely wouldn't be doing it in Farsi.

6 You've been banned from performing or recording your work in Iran off and on for almost 30 years. What is that like?

I suppose a lesser man would not be able to endure the silencing of their work and the overturning of their dreams—there are no words. Imagine a bird, trained by your own hands. That bird has to fly so that it does not forget it's a bird, and yet, the bird is never allowed to fly. There are no words to express that loss. I only wish it never happens for someone else. . . .

2 What was it like to create a new genre of music in 1970s Iran?

Musical instruments were always very hard to come by. I either couldn't find it or it just didn't exist. Because instruments were so expensive, I had to rent them. So I'd rent something only to find that it was broken. I couldn't even find strings for the guitar. Some of the songs I recorded using a cassette four-track. It's laughable, but I did it. Once we got in the studio, we had to get the songs in one take since we didn't have much money. If you messed up, we'd chase you out of the studio.

3 What is your perception of East vs. West? Everyone speaks of this East vs. West and the

ALBUMS

AMERICANA

OLLABELLE

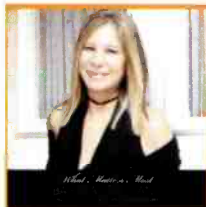
Neon Blue Bird

Producer: Ollabelle

Thirty Tigers

Release Date: Aug. 16

Decade-old New York rootsy collective Ollabelle returns to recording after a four-year hiatus, choosing to mine early-'70s musical styles—funk, light country and singer/songwriter soft rock. By alternating lead vocals over rich accompaniment, Ollabelle's newest album, *Neon Blue Bird*, has the pleasant air of a come-as-you-are jam session, abundant in warmth and substantial connections to the musicians' backgrounds in blues, jazz, bluegrass and New Orleans swamp rock. The set opens with the barren sound of a banjo that is quickly married to a funk line dominated by an organ. The song, a cover of Paul Kelly's "You're Gonna Miss Me," is a shining example of Ollabelle's ability to push away from generic reproductions of the music that inspires it and create a sound as rooted in the roadhouse as it is the front porch. Overall, the group alternates between songs with hip-swaying appeal



BARBRA STREISAND

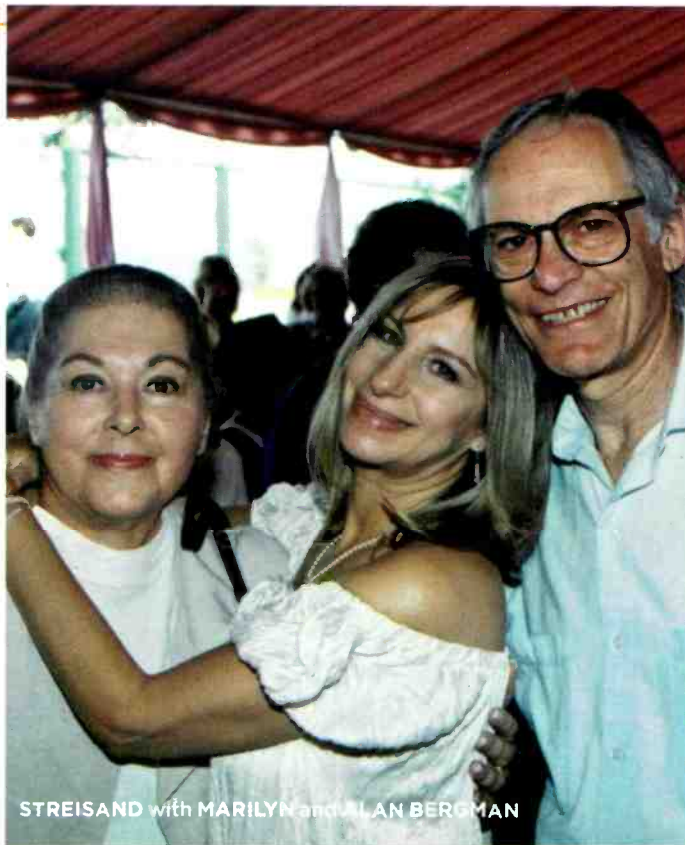
What Matters Most

Producer: Barbra Streisand

Columbia Records

Release Date: Aug. 23

The helpful subtitle of Barbra Streisand's follow-up to her surprise 2009 hit *Love Is the Answer* is *Barbra Streisand Sings the Lyrics of Alan and Marilyn Bergman*. And so she does, offering up performances of 10 songs she previously hadn't recorded by the Bergmans, who wrote some of the singer/actor's signature numbers, including "The Way We Were" and "You Don't Bring Me Flowers." (A two-disc deluxe edition contains 10 of those classics.) Many of the tunes are familiar from other renditions, of course: "The Windmills of Your Mind," which Streisand partly sings a cappella, won an Academy Award in 1968 and appeared on Dusty Springfield's *Dusty in Memphis* (1969); and Michael Feinstein tackled "The Same Hello, the Same Goodbye" for 2008's *The Sinatra Project*. As always, though, Streisand sings the material like it was written expressly for her, elongating phrases at will and slowing most of the tempos to a luxurious Old Hollywood crawl. What matters most? Babs' bliss.—MW



STREISAND with MARILYN and ALAN BERGMAN

melodic thrash of 2005's career-establishing *Ascendancy*, albeit with a precision and aggression that are more refined and pronounced this time around. Sharpened by *Shogun's* intricate mathematics, guitarists Matt Heafy and Corey Beaulieu are in harmonic lock step, driving Trivium through such crushing tracks as "Inception of the End," "Dusk Dismantled" and "A Skyline's Severance," as well as the tricky changes of "Caustic Are the Ties That Bind." Songs "Watch the World Burn" and "Black" are mainstream-friendly metal complete with vocal harmonies, while "Of All These Yesterdays" traipses close to power ballad territory. Trivium is back in its comfort zone on *In Waves*, but it clearly benefited from spending time outside it, too.—GG

O.A.R.

King

Producers: Matt Wallace,

Gregg Wattenberg

Wind-up Records

Release Date: Aug. 2

"Sometimes I just wanna get a little crazy," O.A.R. frontman Marc Roberge proclaims not long into the band's Wind-up Records debut, *King*. And if that's true, the singer must be getting his ya-yas out elsewhere, as there's little delirium to be found on the seventh studio disc by this college-fave jam-rock act. Indeed, most of these strummy feel-good ditties—aw-shucks song titles include "Gotta Be Wrong Sometimes" and "Taking On the World Today"—make Jason Mraz sound like some kind of avant-garde noisemaker. That lack of adventure doesn't mean that O.A.R. (whose name, as it happens, stands for Of a Revolution) comes up empty on *King*. "The Last Time" rides a head-nodding reggae groove and features some nice work by the group's sax man, Jerry DePizzo, while catchy lead single "Heaven" suggests what might result from an after-hours jam on Maroon 5's current tour with Train. Anyone looking to get a little crazy, though, should consider hitting up the new set by that wild man Gavin DeGraw.—MW

COUNTRY

LUKE BRYAN

Tailgates & Tanlines

Producer: Jeff Stevens

Capitol Nashville

Release Date: Aug. 9

At the outset of his third album, *Tailgates & Tanlines*, Luke Bryan lets listeners know that he's got "a little boom in my big truck"—and with good reason. The Georgia-born country singer is clearly on the ascent, having notched a pair of No. 1s on Billboard's Hot Country Songs chart from 2009's *Doin' My Thing*. *Tailgates & Tanlines* pushes things up another notch creatively. It helps that Bryan co-wrote eight of the set's 13 songs. You can feel a clear and passionate connection to his muse here, as well as a droll wit and cheeky grin that's all over first single "Country Girl (Shake It for Me)." It's also apparent on image-rich biographical tracks like the ringing "Harvest Time" and the stomping "Muckalee Creek Water." Elsewhere, the song "Kiss Tomorrow Goodbye" is a soaring and different take on the typical farewell kiss-off, while "Been There, Done That" and "I Know You're Gonna Be There" wrap up the pain of lost love in macho defiance. Bryan is still doin' his thing, but he's getting better at it each time out.—GG

ROCK

TRIVIUM

In Waves

Producer: Colin Richardson

Roadrunner Records

Release Date: Aug. 9

Three years in the making, Trivium's fifth album, *In*

Waves, is the musical homecoming that the metal band's fans have been waiting for. After the stylistic stretches of *The Crusade* (2006) and *Shogun* (2008), the Orlando, Fla., group returns to the more straightforward



TOMMY STINSON

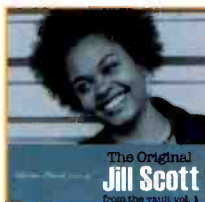
One Man Mutiny

Producer: Phillip Broussard Jr.

Done to Death Music

Release Date: Aug. 30

Displaying a maturity not associated with his time in the Replacements as the chief voice on guitar or as bassist in the last edition of Guns N' Roses, Tommy Stinson spreads his wings on "One Man Mutiny," his first solo album in seven years. Stinson has added vulnerability and country vocabulary to his customary smack-'em-over-the-head rock'n'roll, hitting downright pensive moments on tracks like "Come to Hide" and "Seize the Moment." Stinson's first post-Replacements band, Bash & Pop, was overly indebted to the Faces, and he continues to mine the Rod Stewart/Ron Wood band's formula of pop hooks, ragged guitar lines and the ability to pierce the heart with a vocal line or a guitar solo. Expanding his reach, he taps Hawaiian country on "Zero to Stupid," a clever ditty on drinking worthy of Elvis Costello, and adds his first-ever duet, singing with fiancée Emily Roberts on the gorgeous "Destroy Me." Beyond a steady stream of electric licks that work like punctuation in the songs, Stinson and producer Phillip Broussard Jr. keep things basic, yet nuanced and layered on all 10 tracks.—PG



JILL SCOTT

Hidden Beach Presents: The Original

Jill Scott From the Vault Vol. 1

Producers: various

Hidden Beach Recordings

Release Date: Aug. 30

When Jill Scott emerged on the scene in 2000 with *Who Is Jill Scott? Words + Sounds, Vol. 1*, a heavy sigh swept across the country. It was the collective exhaling of thousands of women who'd found a kindred spirit; a home girl who understood the depths of their passion, pain, self-determination and other life challenges, housed within a refreshing sanctuary of R&B/soul, hip-hop, gospel and jazz. Scott still has the touch: *The Light of the Sun*, her first album for Blues Babe/Warner Bros., debuted at No. 1 on the Billboard 200 in June. But fans are in for an added treat with this collection from her former label. Comprising new tracks, alternate versions and bonus material recorded during her tenure with the label, the project (available in standard and deluxe editions) transcends the thrown-together, unfinished feeling frequently associated with from-the-vault projects. Hand-picked by Scott and Hidden Beach, standouts include the moving "Wake Up Baby," the empowering "I'm Prettier" and Scott's revamp of the Bill Withers classic "Lovely Day." The raw emotion and range of Scott's voice and her remarkable gift for wordplay are consistent throughout. It's the evolution of a career artist in the making.—GM

REVIEWS

SINGLES



SUPERHEAVY

Miracle Worker (4:07)

Producers: Dave Stewart, Mick Jagger

Writer: SuperHeavy

Publishers: various A&M

The first official offering from the supergroup SuperHeavy goes out "to all the lovers who might be thinking about breaking up . . . or making up"—at least according to the group's Damian Marley. "Miracle Worker" introduces the well-credentialed quintet on the reggae tip of its debut album's rock-meets-world sound, hitting a loping Jamaican groove as Marley and Joss Stone trade off vocals (she sings, he toasts) before Mick Jagger swoops in for the bridges. The Rolling Stones frontman plays a "surgeon of love" ("There's nothing wrong with you I can't fix/I'll come a-runnin' with my little bag of tricks"), ready to make everything alright—albeit with a wink and a leer. The song's group-sung chorus has a smoother, more melodic pop flow, and such details as horn stabs and Eastern-flavored strings (presumably A.R. Rahman's contribution) add nuance to a spirited blending of genres, influences and sensibilities.—GG

ROCK

BLINK-182

Up All Night (3:21)

Producer: Blink-182

Writer: Blink-182

Publishers: Universal Music/Hi My Name Is Mark, Beat Poet Music/EMI April Music, Jolly Old Saint Dick Music (ASCAP) Geffen/Interscope

It's been eight years since pop-punk group Blink-182 issued

any new material, and "Up All Night," the first single from the forthcoming *Neighborhoods*, picks up right where the band left off on its 2003 self-titled record. The song's main guitar riff teeters between metal and prog-rock, but Blink doesn't completely eschew its pop-punk past by finding space for some palm-muted power

chords. Mark Hoppus and Tom DeLonge trade off vocal duties per usual, and the lyrics are pure teen-angst cheese: "As I struggle through/Each and every year/And all these demons/They keep me up all night," DeLonge sings. All in all, "Up All Night" is perfectly adequate, veering more toward Blink's more recent seriousness while maintaining a bit of the group's lovable immaturity. Here's hoping that the next *Neighborhoods* single has more of the latter.—JB

ELECTRONIC

M83

Midnight City (4:04)

Producers: Justin Meldal-Johnsen, Anthony Gonzalez

Writers: A. Gonzalez, M. Kibby, J. Meldal-Johnsen

Publishers: Delabel Editions, Justin's Polite Music, Morgan Grace Music Mute

"The city is my church!" Anthony Gonzalez cries on "Midnight City," the blissful first single from his sixth album as M83, *Hurry Up, We're Dreaming*. The lyric, the production and the arrangement of '80s synth pads and reverbed snare are exactly what fans should've expected from the French electronic artist, and



YOUNG JEEZY

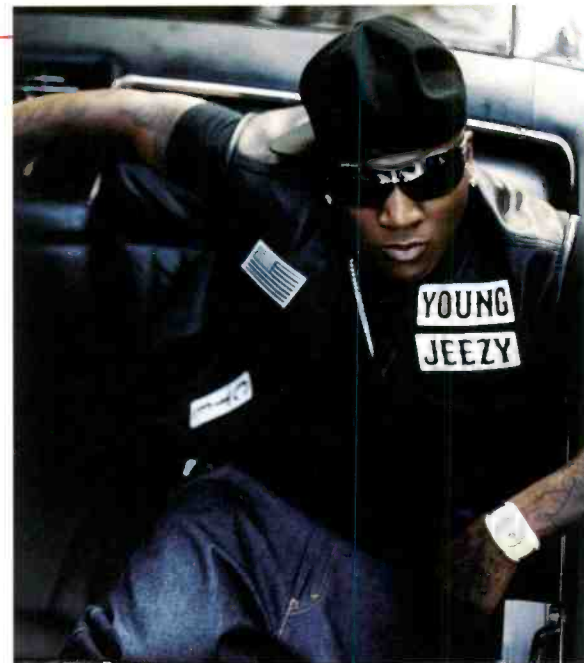
Shake Life (3:21)

Producer: Lil Lody

Writers: J.W. Jenkins, A. Kearney, D.F. Paich

Publishers: various CTE/Def Jam/IDJMG

T Producer Lil Lody may have excavated the piano-driven "Shake Life" beat from "Georgy Porgy," Toto's 1978 single inspired by the children's nursery rhyme, but Young Jeezy creates his own distinct proverb for the latest track from his long-awaited *TM 103* album. Despite mention of war-torn Libya and the suspect media, Atlanta's beloved Snowman is all about keeping things positive—"I know it looks bad, it's gon' be all right/Keep them bottles coming, we gon' be here all night," he raps. Jeezy's music is regularly pigeonholed as trap rap, but the motivational message of "Shake Life" proves that the rapper can navigate outside of a subgenre characterized by glamorizing drug dealing. After being pushed back multiple times, *TM 103* now looks likely to hit stores Sept. 20 and officially make Young Jeezy's *Thug Motivation* series a trilogy.—CW



that's what makes the song so excellent. Gonzalez isn't messing with his formula: He chops up a stuttering vocal blip and scatters synthesizers, while a blaring saxophone solo is the only surprise. Gonzalez casts a hypnotic spell,

making a synthesized sugar high that most bands would kill for feel effortless. And never before has an M83 song been more perfectly matched with its title: Gonzalez's big-chill atmosphere on "Midnight City" is well-suited for a top-down cruise through an engulfing metropolis.—RR

POP

COBRA STARSHIP FEATURING SABI

You Make Me Feel . . .

(3:36)

Producer: Steve Mac

Writers: S. Mac, I. Wroldsen

Publishers: Rokstone Music, PRS/Peermusic (U.K.), PRS/P&P Songs (BMI)

Decaydance/Fueled by Ramen/Atlantic/RRP Cobra Starship could've easily faded into obscurity after

its novelty "Snakes on a Plane" themesong, "Bring It (Snakes on a Plane)," was released in 2006. Five years later, the synth-pop collective has scored an infectious hit with 2009's "Good Girls Go Bad" and is lining up another with "You Make Me Feel . . .," from forthcoming album *Night Shades*. Credit the group's knack for creating simple but massive hooks: Its latest single features a chorus that says, "You make me feel so/La la la la," but the rollicking melody turns the lyrical absurdity into an afterthought. The feisty guest spot by Sabi, featured on Britney Spears' *Femme Fatale* album, also acts as solid support for Gabe Saporta's straightforward lead vocals. "You Make Me Feel . . ." isn't as intoxicating as "Good Girls Go Bad," but with the single recently entering the top half of the Billboard Hot 100, it may be just as ubiquitous in time.—JL



EVANESCENCE

What You Want (3:40)

Producer: Nick Raskulinecz

Writers: A. Lee, T. Balsamo, T. McCord

Publishers: various Wind-up Records

Evanescence's melodrama is taken to new heights in "What You Want," its latest single that announces,

"This is the opening number on our next sold-out arena tour." The group proves that, after a five-year hiatus marked by multiple lineup changes, singer Amy Lee and the rest of the band still have the flashiness it takes to attract new listeners. Hard rock fans will no doubt relish the floor tom-heavy anthem, but "What You Want" lacks the stellar



songwriting that the band received critical acclaim for on its 2003 debut, *Fallen*. Reverb-heavy production and bravado take precedence over the earnestness that drove previous singles "Bring Me to Life" and "Call Me When You're Sober." "What You Want," the first taste of the group's self-titled third album, is dominating yet ultimately cavernous.—DM

LEGEND & CREDITS

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Eyeing No. 1: NERO

DANCE BY RICHARD SMIRKE

FULFILLING 'PROMISES'

Dubstep duo Nero poised to overtake Adele, Jay-Z & Kanye West on U.K. albums chart

London-based duo Nero is the latest act to score a mainstream commercial hit with the once-underground dance genre of dubstep. Its "Promises," a thunderous mesh of beats, heavy bass, prog-rock hysteresis and a towering chorus sung by Alana Watson, debuted at No. 1 on the U.K. singles chart with first-week sales of 46,700, according to the Official Charts Co. (OCC).

Signed to MTA Records, the label imprint of British dance act Chase & Status—operated in conjunction with Mercury Records/Universal—Nero comprises in-demand remixer/producer/DJs Dan Stephens and Joe Ray. "Promises" marks the act's third successive hit of 2011. It follows "Me & You" and "Guilt," which peaked at Nos. 15 and 8, respectively. At press time, Nero's debut studio set, *Welcome Reality*, was poised to overtake Adele's *21* for the No. 1 U.K. albums crown and also surpass sales for Jay-Z and Kanye West's *Watch the Throne*.

"It's been a really organic build," Mercury Records product manager Michael Rivalland says. "Nero comes from a credible background and really earned their stripes as club DJs." Now, Rivalland says, Nero is "the premier act in the dubstep scene [and] writing the biggest hits of that ilk."

"They have just blown it out of the water." MTA co-founder William Kennard adds. He's also one-half of Chase & Status, whose sophomore set, *No More Idols* (Mercury Records/Universal), debuted at No. 2 earlier this year. "Apart from the obvious stuff of just being phenomenal producers and songwriters, Nero has this whole retro-futuristic appeal to their music and their artwork. They have really

carved out their own identity," Kennard says.

In line with the act's sci-fi-influenced aesthetic, the video for "Promises" is set in a futuristic dystopian landscape. The Ben Newman-directed clip has been viewed more than 4 million times on Vevo. Radio support from national top 40 station BBC Radio 1 has also helped drive sales, Rivalland says. He credits a four-track *Promises* EP, featuring remixes by Calvin Harris and Skrillex, as well as the previously unreleased Nero track "New Life" with further ramping up the act's download numbers. The digital-only EP has moved almost 5,000 units, according to Mercury.

"That really helped our single position," Rivalland says. A deluxe iTunes version of *Welcome Reality*, featuring video and audio from the act's "Dubstep Symphony" gig—where it teamed with the BBC Philharmonic Orchestra for a one-off live show in Manchester earlier this year—has also proved popular. It hit No. 1 in the U.K. iTunes store.

"It just shows that if you put a nice deluxe package together, then you can do really well with it," says Rivalland, who envisions the campaign stretching well into 2012. To that end, Nero, published by EMI Music Publishing, will begin a nationwide U.K. tour on Oct. 8 at the Manchester Warehouse Project. Singer Watson will also join Nero on the 10-date trek booked by William Morris Endeavor.

The international rollout is also beginning to heat up with Universal working "Guilt" to radio. The hard-hitting club track is playlisted on Triple J in Australia and making waves in Europe, according to Mercury.

SO GOOD, SHE'S 'BAD'

Katy Perry matches Michael Jackson's Hot 100 record

Katy Perry is the first woman in the Billboard Hot 100's 53-year history to send five singles from an album to the summit, as "Last Friday Night (T.G.I.F.)" becomes the fifth chart leader from her Capitol Records set *Teenage Dream* (see pages 8 and 45). The album joins Michael Jackson's *Bad* as the only releases to yield five Hot 100 leading titles.

The late King of Pop notched his quintet of No. 1s from *Bad* during a period of nine months and two weeks. Perry's five toppers from *Dream*

span one year, two months and one week, dating to the first week at No. 1 for lead single "California Gurls" on the June 19, 2010, chart.

While Jackson reached the milestone more quickly, Perry has spent more time atop the Hot 100 in each artist's respective commanding stretch. The five No. 1s from *Bad* totaled a combined seven weeks in charge. With the first week on top for "Friday," Perry is up to 18 total weeks in the penthouse with her No. 1s from *Dream*.

—Gary Trust



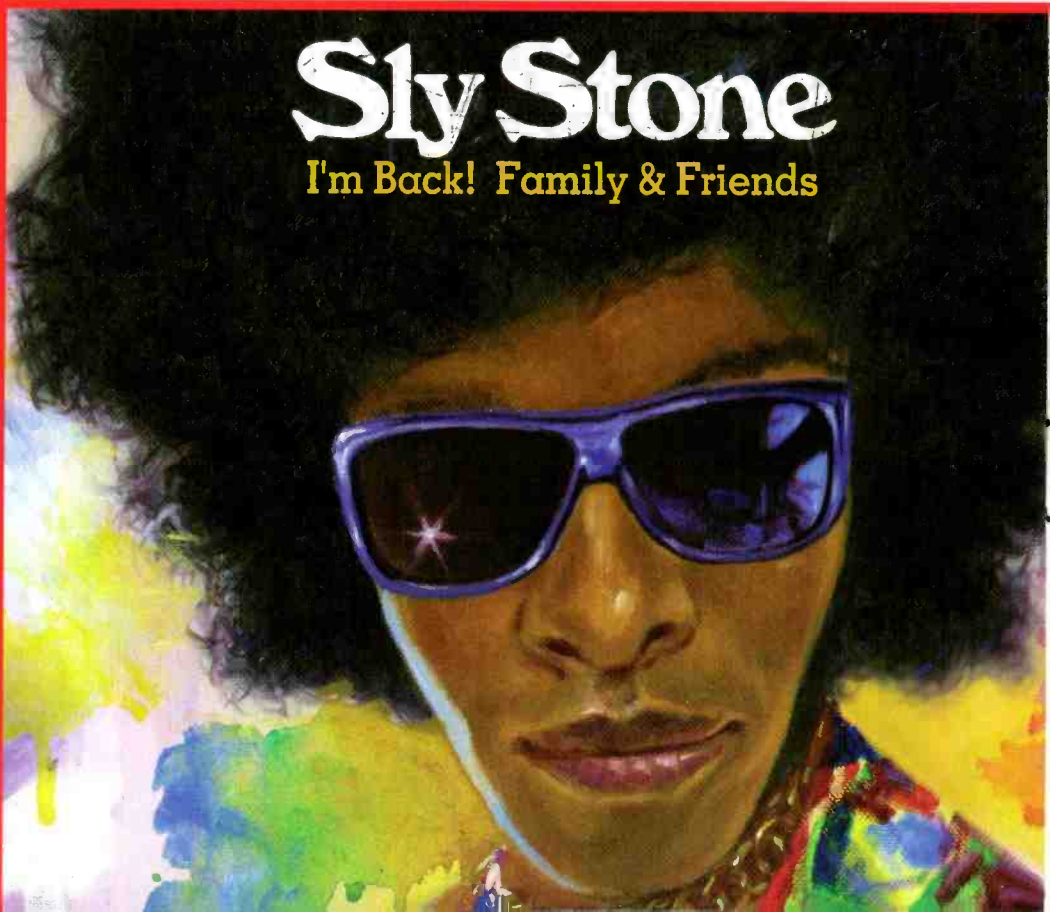
Exclusive club: KATY PERRY and MICHAEL JACKSON



THE JACKSON (AND PERRY) 5

Here's a look at the two albums to generate five No. 1s apiece in the Billboard Hot 100's archives. Overall, Michael Jackson tallied 13 solo chart leaders. Perry notched one prior No. 1: her debut entry, "I Kissed a Girl," from previous album *One of the Boys*. The song reigned for seven weeks in 2008.

DATE REACHED NO. 1	TITLE	WEEKS AT NO. 1
KATY PERRY, <i>Teenage Dream</i>		
June 19, 2010	"California Gurls" (featuring Snoop Dogg)	6
Sept. 18, 2010	"Teenage Dream"	2
Dec. 18, 2010	"Firework"	4
April 9, 2011	"E.T." (featuring Kanye West)	5
Aug. 27, 2011	"Last Friday Night (T.G.I.F.)"	1 (to date)
MICHAEL JACKSON, <i>Bad</i>		
Sept. 19, 1987	"I Just Can't Stop Loving You" (with Siedah Garrett)	1
Oct. 24, 1987	"Bad"	2
Jan. 23, 1988	"The Way You Make Me Feel"	1
March 26, 1988	"Man in the Mirror"	2
July 2, 1988	"Dirty Diana"	1





Beating the odds:
MAT KEARNEY

POP BY JEFF BENJAMIN

Upward Bound

Mat Kearney posts a surprising career best with 'Young Love'

Ask Mat Kearney how he netted a No. 4 debut on the Billboard 200, and he searches for a specific reason.

"I don't know how you can quantify why something does well," the Nashville singer/songwriter says about the best opening of his career last week with third studio album *Young Love* (Aware/Universal Republic). "You never know how to gauge that stuff."

Bowing at No. 4 on the Billboard 200 with first-week sales of 44,000, according to Nielsen SoundScan, *Young Love* represents another career building block for Kearney. His 2009 sophomore album, *City of Black & White*, debuted and peaked at No. 13 on the Billboard 200, while 2007's *Nothing Left*

to Lose reached No. 109. With those releases and non-studio outings like 2007's *Acoustic Kearney* has amassed total album sales of 723,000.

One key indication of Kearney's current success can be attributed to *Young Love's* digital impact, including holding the top spot on iTunes. That was a possibility not even his manager foresaw.

"You don't get good surprises in the music business anymore," manager Gregg Latterman of Aware Music says. "By no means did we think we were going to be No. 1 for the week. If you were like, 'Hey, what are the odds?' I would have told you zero."

In addition to an early preorder option for *Young Love* on iTunes, the label posted videos of song performances and of Kearney working in the studio.

"People now can preview a minute-and-a-half of a song," Kearney says. "They can decide if they like the album very quickly. It felt like people were really excited." Among that group were Britney Spears, Lady Antebellum, LeAnn Rimes and Michelle Branch, all of whom sent supportive tweets during the week of release.

Aspiring for a sound that's a combination of Paul Simon and Kanye West, Kearney also finds his music resonating with the Christian community. *Young Love* is in its second week at No. 1 on Billboard's Top Christian Albums chart.

"I've always been the kid who . . . wrote about his faith, life and friends. But all my friends are these crazy, drugged-out hippies. So it wasn't just meant for this subsection of America; it was meant for everyone," he says. "My faith has always been a huge part of what I write about."

Prepping for a headlining tour that starts Sept. 14, Kearney is enjoying his unforeseen achievement. "It's amazing when you work so hard on something, and all of sudden you get to see it received really well," he says. "That's incredibly gratifying."

GAINING GROUND

GuitarViol finds home in film, TV scores

In the five years since the release of action film "300," Tyler Bates' score has had a unique effect on composers. It introduced much of the film-scoring world to the GuitarViol, an instrument that Bates is using in three scores this year—and that other composers are incorporating at a steady rate.

"It's a great liaison between the more formal orchestral component of my scores and the more aggressive percussion and synth work, creating emotionally gritty stuff," Bates says.

Bates' GuitarViol work can be heard in the new "Conan the Barbarian," Emilio Estevez's "The Way" and William Friedkin's "Killer Joe." When Friedkin, whose musical consorts have included Tangerine Dream, visited Bates at his Los Angeles studio, he inquired about an acoustic GuitarViol. "He asked, 'Do you bow it? Can it be plucked?'" Bates recalls. "I hit a note. He said, 'OK.' He said, 'Bow it.' I did. He said, 'Stop. Use it.'"

Conceived by guitar repairman Jonathan Wilson, the GuitarViol has been used in the scores of "Iron Man" and "Black Swan" and for TV's "CSI: Miami" and "True Blood." John Debney ("Iron Man 2") and Clint Manzel ("Black Swan") are among the composers who either own or employ the instrument in their scores. Bates was introduced to the GuitarViol by Loga Torkian, a member of the band Niyaz.

"It's essentially a bowed guitar," says Wilson, who builds the instruments at his Sylmar, Calif., workshop. "The tuning and fingerboard references are the same as the guitar. A good guitarist would just have to learn bowing so he gets a different sonic range without having to learn [a new instrument]."

Wilson devised the GuitarViol in 1989 after reading about a six-string fretted cello used in the 1800s. A later version of the instrument wound up in Bates' possession. It takes about nine months to get one, with Wilson having made almost 100 instruments.

"He wasn't the first to use it," says Wilson, who's designing a GuitarViol spinoff, "but he's the guy who took it to the moon. He's my Neil Armstrong."

—Phil Gallo

LEAN ON ME

Sly Stone finally resurfaces with a little help from friends

It's definitely been a momentous week. Jay-Z and Kanye West ascended to the top of the Billboard 200, posting the second-largest sales week of the year for an album. Katy Perry became the first woman to send five songs from an album to No. 1 on the Billboard Hot 100—a feat equaled only by Michael Jackson (see pages 8 and 45). And another music pioneer also hit the news this week: Sly Stone.

Arriving to considerably less fanfare on Aug. 16, *I'm Back! Family & Friends* (Cleopatra Records) was initially slated for release last summer. Touted on its cover as the "first full album of new recordings in more than 2 decades . . . aided by a cast of today's music superstars," the 14-song set comprises

rerecorded versions and bonus mixes of Stone classics as well as three originals. Heart's Ann Wilson joins Stone on "Everyday People," one of the album's more potent reinterpretations. Additional guests include Carmine Appice and Ernie Watts on "Stand!," Jeff Beck on "(I Want to Take You) Higher," Boots Collins on "Hot Fun in the Summertime" and the Doors' Ray Manzarek, who sneaks a taste of his group's own gem—"Light My Fire"—into album opener "Dance to the Music."

Although Stone stands on his own for the remake of "Family Affair," his raspy vocals resemble a shadow of his former funky self. More often than not, Stone comes off as being sandwiched between

the cameos and instrumental riffs to the point where he sounds like a guest on his own album. Reviews, as a result, have been fair to middling.

Still, fans should get a kick out of the three previously unreleased tracks: "Plain Jane," gospel standard "His Eye Is on the Sparrow" and "Get Away." Among some 20 songs that Stone recorded between 1988 and 1989, these tracks provide a truer glimpse of the R&B/funk icon's heralded magic.

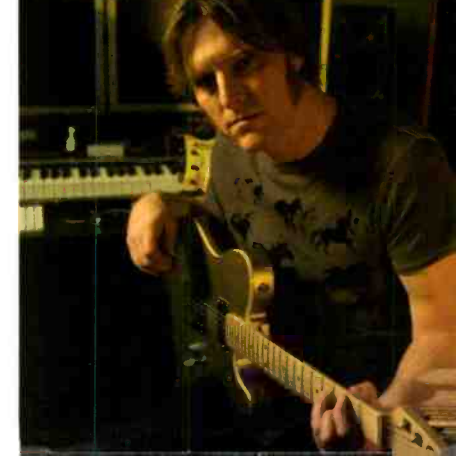
Unavailable for an interview, Stone pleaded not guilty in June to possession of cocaine rocks following an April 1 arrest. In between run-ins with the law in the '70s and into the '80s, the enigmatic artist released several projects, includ-

ing his first solo album: 1975's *High on You*. Subsequent releases since then, some billed under the Sly & the Family Stone name, include 1976's *Heard Ya Missed Me, Well I'm Back*, 1979's *Back on the Right Track* and 1982's *Ain't But the One Way*. Stone was also on the guest list for fellow funkster George Clinton's 2008 album *George Clinton and His Gangsters of Love*.

Before Stone's abrupt appearance at the 2006 Grammy Awards, Epic/Sony released the Family Stone tribute album *Different Strokes By Different Folks*, featuring the Roots and Will.i.am, among other acts. The set has sold 69,000 copies, according to Nielsen SoundScan.

—Gail Mitchell

Guitar innovator:
TYLER BATES



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Coral Springs, Florida

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Responsibilities

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- Analyze vendor P/Ls
- Analyze product cost trends
- Analyze industry trends
- Help build customer presentations to support company proposal
- Analyze and provide reporting on promotions and trade funds
- Provide suggestions on improvements to buying behavior
- Interpret daily, weekly, monthly, quarterly and annual reports
- Forecast sales for promotions, events and spiking titles
- Ad Hoc statistical analysis and reporting requests

Skills/Qualities Required

- Possess strengths in analysis, statistics, and logic in developing and interpreting data.
- Possess sense of curiosity to identify sales/margin opportunities and take the initiative to execute plans to maximize them.
- Excel at communicating information and building strategic relationships with internal and external customers.
- Understand Excel, Soundscan, Video Scan, BDS/Insight, PrimeMover and general database querying.
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- Possess solid understanding of financial data and retail.
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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

You Tube

YOUTUBE'S TOPS

>>Nicki Minaj's "Super Bass" tops the YouTube Songs chart, which makes its Billboard debut this issue (see page 48). The list, based on YouTube views, naturally includes a sampling of current hits, though Shakira's year-old "Waka Waka" stops in at No. 15. (For the complete tally, go to billboard.biz/charts.)

'HEAVEN' RISES

>>Following the death of former Warrant singer Jani Lane, the band's 1989 No. 2 Billboard Hot 100 hit single, "Heaven," posts a mighty gain this week. It's also the act's biggest seller of the week, with 6,000 downloads (up 198%).



'BRIGHT' START

>>Guitarist/singer Gary Clark Jr., 27, arrives atop the Blues Albums chart with EP *The Bright Lights*, his first for Warner Bros. Previous to his signing earlier this year, he had released a couple of non-charting indie sets.

CHART BEAT

>>As Maroon 5's "Moves Like Jagger," featuring Christina Aguilera, debuts at No. 27 on Adult Contemporary, the song paying tribute to Rolling Stones frontman Mick Jagger has already charted higher than two of the Stones' three AC hits. "As Tears Go By" reached No. 10 in 1966, followed by "Angie" (No. 38, 1973) and "Out of Tears" (No. 31, 1994).

>>Last week, "Jagger" joined Britney Spears' "I Wanna Go" in the Billboard Hot 100's top 10. With the songs at Nos. 3 and 9, respectively, this issue, Aguilera and Spears again share space in the top tier. Perhaps surprisingly, the former "Mickey Mouse Club" co-stars had never before cohabitated in the top 10 (having missed by a week in 2000).

Read Chart Beat every week at billboard.com/chartbeat.

'Watch The Throne' Arrives; 'Glee' Stumbles

Jay-Z and Kanye West's *Watch the Throne* arrives, as expected, at No. 1 on the Billboard 200, selling 436,000 copies, according to Nielsen SoundScan. It's the second-largest sales week of the year for an album, behind only the 1.1 million start of Lady Gaga's *Born This Way* (on the June 11 chart).



Throne was exclusively available through iTunes Aug. 8-11 before going on sale at all digital and physical retailers on Friday, Aug. 12. SoundScan's tracking week ended on Sunday, Aug. 14.

Throne sold 321,000 downloads, marking the second-largest digital week ever, behind only the 662,000 moved by *Born This Way* in its first week earlier this year. While SoundScan doesn't

disclose retailer-specific sales figures, sources say *Throne* broke iTunes' one-week sales record—with nearly 290,000 digital copies sold through the retailer. (*Throne* surpassed the previous iTunes record, set when Coldplay's 2008 album *Viva La Vida or Death and All His Friends* shifted 282,000 in its first week.)

Some industry prognosticators had projected *Throne* to move more than 500,000. However, predicting the album's first-week sales was difficult because of its staggered release. Usually, albums are available at all retailers on Tuesdays, but *Throne* secured a Monday street date—and only through iTunes. Thus, normal projection models—based on all versions of an album hitting retailers on Tuesday—were thrown for a loop.

Throne also earns Jay-Z his 12th No. 1 and West his fifth. For Jay, the achievement extends his record as the solo act with the most No. 1 albums in history. Only the Beatles, with 19 No. 1s, have more.

Coincidentally, Jay-Z has been part of the three most recent collaborative albums that have topped the Billboard 200. Before *Throne*, he joined Linkin Park for MTV *Ultimate Mash-Ups Pre-*

sents: *Collision Course* and R. Kelly on *Unfinished Business*, both of which debuted at No. 1 in 2004.

Not that many collabo sets have topped the Billboard 200: Only nine have done so in the chart's history. Previous to the three from Jay-Z, there was one more hip-hop all-star No. 1: *The Firm* from Nas, Foxy Brown, AZ and Nature on Nov. 8, 1997. It was the first No. 1 collaboration album in 17 years, since 1980's *Double Fantasy*, by John

Over The Counter

KEITH CAULFIELD



Lennon and Yoko Ono.

Jay-Z's last solo studio set, *The Blueprint 3*, bowed at No. 1 with 476,000 in 2009 while West's previous effort, 2010's *My Beautiful Dark Twisted Fantasy*, also launched at No. 1, but with 496,000.

Some observers may wonder if *Throne's* opening week seems smallish compared with the two superstar acts' previous debuts. One could conclude that *Throne's* digital exclusivity for a portion of its first week may have affected sales, or that two major artists don't always equate to a must-buy album. The true test of *Throne's* sales will come in its second week, when it'll have a full chart week's worth of both physical and digital sales under its belt.

DON'T STOP BELIEVIN': There was a bit of talk about how "Glee: The 3D Concert Movie" did at the box office in its opening weekend. Some view its combined \$6 million opening at the U.S. and Canadian box offices over the Aug. 12-14 frame a disappointment.

Those same folks might also look to the film's soundtrack, which debuts at No. 16 with 20,000 sold on the Billboard 200, as a sign of the "Glee"-pocalypse. After all, this is the first "Glee" album, following 11 earlier sets, that didn't debut in the top 10.

But hold on a minute. First, "Glee 3D" is a niche product that had a limited potential audience to begin with. (Mind you, this is coming from a "Glee" fan who saw the opening night of the show's concert tour in Las Vegas. Even I wasn't dying to see the movie.)

And, therefore, the sales of its companion soundtrack were probably going to be on par with how the movie was received, so we shouldn't be that surprised that it misses the top 10.

Besides, it's an album's worth of live renditions of covers that most "Glee" fans already owned. One can only repackage and retool these as-seen-on-TV tracks so many times. ...

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,956,000	2,007,000	22,819,000
Last Week	5,670,000	1,743,000	23,180,000
Change	5.0%	15.1%	-1.6%
This Week Last Year	4,950,000	1,427,000	20,176,000
Change	20.3%	40.6%	13.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	185,131,000	189,426,000	2.3%
Digital Tracks	722,156,000	800,354,000	10.8%
Store Singles	1,263,000	1,655,000	31.0%
Total	908,550,000	991,435,000	9.1%
Albums w/TEA*	257,346,600	269,461,400	4.7%

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

DIGITAL TRACKS SALES

'10	722.2 million
'11	800.4 million

SALES BY ALBUM FORMAT

CD	132,336,000	126,074,000	-4.7%
Digital	51,136,000	61,040,000	19.4%
Vinyl	1,639,000	2,275,000	38.8%
Other	22,000	38,000	72.7%

For week ending Aug. 14, 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	103,065,000	100,480,000	-2.5%
Catalog	82,066,000	88,946,000	8.4%
Deep Catalog	62,351,000	69,579,000	11.6%

CURRENT ALBUM SALES

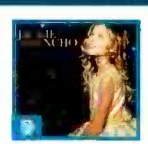
'10	103.1 million
'11	100.5 million

CATALOG ALBUM SALES

'10	82.1 million
'11	88.9 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	JAY Z KANYE WEST	Watch The Throne		1
2	NEW	1	LUKE BRYAN	Tailgates & Tanlines		2
3	NEW	1	VARIOUS ARTISTS	NOW 39		3
4	1	25	ADELE	21		3
5	2	3	ERIC CHURCH	Chief		4
6	4	41	JASON ALDEAN	My Kinda Party		2
7	8	5	BEYONCE	4		7
8	NEW	1	ACE HOOD	Blood Sweat + Tears		8
9	22	15	GREATEST GAINER JACKIE EVANCHO	Dream With Me		2
10	7	6	KIDZ BOP KIDS	Kidz Bop 20		2
11	14	10	BAD MEETS EVIL	Hell: The Sequel (EP)		1
12	5	2	SOUNDTRACK	Victorious: Music From The Hit TV Show		1
13	NEW	1	TRIVIUM	In Waves		13
14	10	8	BLAKE SHELTON	Red River Blue		1
15	20	28	FOSTER THE PEOPLE	Torches		8
16	NEW	1	SOUNDTRACK	Glee: The 3D Concert Movie		16
17	15	12	SELENA GOMEZ & THE SCENE	When The Sun Goes Down		4
18	11	11	LADY GAGA	Born This Way		1
19	26	23	ZAC BROWN BAND	You Get What You Give		1
20	3	2	TRACE ADKINS	Proud To Be Here		3
21	NEW	1	GUCCI MANE & WAKA FLOCKA FLAME	1017 Bricksquad Presents Ferrari Boyz		21
22	18	18	MUMFORD & SONS	Sigh No More		1
23	19	20	KATY PERRY	Teenage Dream		1
24	13	3	KELLY ROWLAND	Here I Am		1
25	NEW	1	ROYCE DA 5'9"	Success Is Certain		25
26	25	25	BRAD PAISLEY	This Is Country Music		1
27	28	26	TAYLOR SWIFT	Speak Now		1
28	17	22	VARIOUS ARTISTS	NOW 38		2
29	21	21	SCOTTY MCCREERY	American Idol Season 10 Highlights: Scotty McCreery (EP)		10
30	4	2	MAT KEARNEY	Young Love		4
31	23	17	COLBIE CAILLAT	All Of You		1
32	16	7	AMY WINEHOUSE	Back To Black		2
33	30	24	JUSTIN MOORE	Outlaws Like Me		3
34	33	34	THE BAND PERRY	The Band Perry		4
35	40	57	MAROON 5	Hands All Over		2
36	24	16	CHRIS YOUNG	Neon		4
37	36	29	ADELE	19		10
38	27	13	3 DOORS DOWN	Time Of My Life		7
39	39	5	SOUNDTRACK	Shake It Up: Break It Down		22
40	41	30	BIG SEAN	Finally Famous		3
41	NEW	1	DONALD LAWRENCE & CO.	YRM /Your Righteous Mind/		41
42	32	37	NICKI MINAJ	Pink Friday		1
43	38	38	BRUNO MARS	Doo-Wops & Hooligans		3
44	39	27	JILL SCOTT	The Light Of The Sun		1
45	NEW	1	STEVEN CURTIS CHAPMAN	Re:Creation		45
46	43	43	EMINEM	Recovery		1
47	34	32	PITBULL	Planet Pit		1
48	31	14	DJ KHALED	We The Best Forever		5
49	77	65	PAGE SETTER ZAC BROWN BAND	The Foundation		2
50	46	45	RIHANNA	Loud		3



PBS broadcasts of her "Dream With Me" concert this month during pledge drives help push a 53% gain for the set. The album was also sale-priced at Target last week for \$7.99. The "Dream" concert will be released on DVD on Sept. 13.



The metal band's third album gives the act its highest-charting set yet and first top 20 album (22,000).

64 The film's release on Aug. 10 pumps a 38% increase for the soundtrack. Over the Aug. 19-21 weekend, it was the No. 2 film (\$26 million) at the U.S. and Canadian box offices.

86 Her forthcoming album's lead single, "Baggage Claim" (33-24 on Hot Country Songs), seems to be helping stir interest in her last set, as Revolution posts a 25% gain.



After two earlier appearances on Heatseekers Albums, the band hits the Billboard 200 for the first time, with 5,000 in its debut week.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	53	48	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 4		14
52	44	36	BON IVER	Bon Iver		1
53	56	52	KENNY CHESNEY	Hemingway's Whiskey		1
54	49	42	WIZ KHALIFA	Rolling Papers		1
55	55	47	LADY ANTEBELLUM	Need You Now		3
56	54	46	BRITNEY SPEARS	Femme Fatale		1
57	69	2	SOUNDTRACK	Phineas & Ferb: Across The 1st And 2nd Dimensions		57
58	57	59	FLORENCE + THE MACHINE	Lungs		14
59	48	40	THEORY OF A DEADMAN	The Truth Is...		1
60	51	31	INCUBUS	If Not Now, When?		1
61	60	51	CHRIS BROWN	F.A.M.E.		1
62	61	58	JUSTIN BIEBER	My World 2.0		2
63	64	61	RASCAL FLATTS	Nothing Like This		1
64	101	112	SOUNDTRACK	The Help		64
65	29	2	GREYSON CHANCE	Hold On 'Til The Night		29
66	65	60	LMFAO	Sorry For Party Rocking		12
67	66	63	MIGUEL	All I Want Is You		37
68	62	54	CHRISTINA PERRI	lovestrong.		1
69	68	64	FOO FIGHTERS	Wasting Light		1
70	74	4	SOUNDTRACK	Rio		1
71	82	73	P!NK	Greatest Hits... So Far!!!		1
72	75	82	JOHNNY CASH/WILLIE NELSON	VH1 Storytellers		56
73	80	72	LADY GAGA	The Fame		3
74	45	53	JOURNEY	Journey's Greatest Hits		10
75	47	9	JOSS STONE	LP1		1
76	12	2	O.A.R.	King		12
77	84	81	BIG TIME RUSH	BTR (Soundtrack)		1
78	67	55	GILLIAN WELCH	The Harrow & The Harvest		20
79	76	68	VARIOUS ARTISTS	Vans Warped Tour '11: 2011 Tour Compilation		61
80	91	89	LAUREN ALAINA	American Idol Season 10 Highlights: Lauren Alaina (EP)		24
81	NEW	1	KEVIN FOWLER	Chippin' Away		81
82	94	84	TRAIN	Save Me, San Francisco		11
83	72	66	BLAKE SHELTON	Loaded: The Best Of Blake Shelton		18
84	70	49	SUBLIME WITH ROME	Yours Truly		1
85	73	70	KIRK FRANKLIN	Hello Fear		1
86	127	103	MIRANDA LAMBERT	Revolution		8
87	98	108	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		2
88	78	69	JUSTIN BIEBER	Never Say Never: The Remixes (EP)		1
89	59	2	JOHN HIATT	Dirty Jeans And Mudslide Hymns		59
90	96	85	THE BLACK KEYS	Brothers		1
91	87	57	LEDISI	Pieces Of Me		1
92	86	71	RONNIE DUNN	Ronnie Dunn		1
93	128	118	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers		26
94	162	171	DEADMAU5	4X4=12		47
95	90	75	DAVID CROWDER BAND	Church Music		11
96	115	131	LIL WAYNE	I Am Not A Human Being		1
97	NEW	1	THE HORRORS	Skying		97
98	93	87	SEETHER	Holding Onto Strings Better Left To Fray		1
99	NEW	1	GARY CLARK, JR.	The Bright Lights (EP)		99
100	108	120	EMINEM	Curtain Call: The Hits		2

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	32	74	IL VOLO	Il Volo	10	
102	134	140	SKRILLEX	Scary Monsters And Nice Sprites (EP)	102	
103	13	110	SOUNDTRACK	Burlesque	18	
104	71	56	VARIOUS ARTISTS	Jamaica: Island In The Sun	56	
105	22	124	SKILLET	Awake	7	
106	14	91	ONEREPUBLIC	Waking Up	21	
107	11	99	VARIOUS ARTISTS	Maybach Music Group Presents: Self Made: Vol. 1	5	
108	89	79	JENNIFER LOPEZ	Love?	1	
109	58	33	AMY WINEHOUSE	Frank	33	
110	112	119	THE CIVIL WARS	Barton Hollow	12	
111	103	88	KID ROCK	Born Free	9	
112	130	154	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	100	
113	50	98	BEASTIE BOYS	Hot Sauce Committee Part Two	9	
114	107	106	DEATH CAB FOR CUTIE	Codes And Keys	11	
115	10	49	ARCADE FIRE	The Suburbs	4	
116	83	100	VARIOUS ARTISTS	NOW 37	27	
117	123	149	ELVIS PRESLEY	An Afternoon In The Garden	85	
118	79	19	FALLING IN REVERSE	The Drug In Me Is You	19	
119	116	107	TIM MCGRAW	Number One Hits	27	
120	149	117	MARSHA AMBROSIOUS	Late Nights & Early Mornings	24	
121	131	127	TAYLOR SWIFT	Fearless	6	
122	136	172	JENNIFER HUDSON	I Remember Me	21	
123	52	2	THE KENNY WAYNE SHEPHERD BAND	How I Go	52	
124	166	177	KANYE WEST	My Beautiful Dark Twisted Fantasy	1	
125	126	128	BILLY CURRINGTON	Enjoy Yourself	47	
126	151	148	LUKE BRYAN	Doin' My Thing	68	
127	137	159	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	126	
128	106	121	MICHAEL JACKSON	Number Ones	13	
129	132	134	CREDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	8	
130	109	93	TECH N9NE	All 6's & 7's	10	
131	133	151	ALISON KRAUSS & UNION STATION	Paper Airplane	18	
132	119	95	SARA EVANS	Stronger	8	
133	37	2	FOUNTAINS OF WAYNE	Sky Full Of Holes	37	
134	97	44	311	Universal Pulse	4	
135	104	133	HOLLYWOOD UNDEAD	American Tragedy	19	
136	145	104	EDDIE VEDDER	Ukulele Songs	11	
137	105	92	VARIOUS ARTISTS	T Bone Burnett: The Producer	92	
138	118	105	SADE	The Ultimate Collection	15	
139	8	35	HILLSONG	Live: God Is Able	35	
140	120	96	HALEY REINHART	American Idol Season 10 Highlights: Haley Reinhart (EP)	37	
141	110	111	SOUNDTRACK	Sucker Punch	22	
142	99	6	MATT NATHANSON	Modern Love	17	
143	102	77	SOUNDTRACK	Lemonade Mouth	4	
144	124	114	THE BLACK EYED PEAS	The Beginning	37	
145	143	167	DRAKE	Thank Me Later	59	
146	121	97	JAMES DURBIN	American Idol Season 10 Highlights: James Durbin (EP)	31	
147	125	123	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	8	
148	NEW	1	GREELEY ESTATES	The Death Of Greeley Estates	148	
149	154	200	THE TEMPTATIONS	The Best Of The Temptations - Volume 1-The 60's: 20th Century The Millennium	149	
150	196	97	KESHA	Animal	84	



At No. 3, the third regular *Now* album of 2011 bows with 110,000. The set, which features Jennifer Lopez, is the first not issued around a major shopping holiday this year. The last two bowed near Valentine's Day and Mother's Day with 151,000 and 124,000 in their first weeks, respectively.



The band's fifth full-length effort bows with 3,000. It's the act's first visit to the big chart. Greeley was last on a tally when *No Rain, No Rainbows* peaked at No. 5 on *Heatseekers* last year.



The guitarist's all-star collaborations album, a tribute to the 5 Royales, features guests like Steve Winwood, Sharon Jones and B.B. King. With 3,000, it also bows at No. 4 on *Blues Albums*.



After the album's video for "I Got You" was promoted as iTunes' free clip of the week—and the set given a \$7.99 sale tag—the title returns, earning a 9% increase.



After the act played NBC's "Today" on Aug. 12, its three charting albums all post gains. No. 19 is up 21%, No. 49 jumps by 62%, and this one re-enters with a 15% charge.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	170	141	CEE LO GREEN	The Lady Killer	9	
152	147	76	FLEET FOXES	Helplessness Blues	1	
153	148	35	MY MORNING JACKET	Circuital	1	
154	146	102	TEDESCHI TRUCKS BAND	Revelator	12	
155	156	157	AVENGED SEVENFOLD	Nightmare	1	
156	150	137	THE LONELY ISLAND	Turtleneck & Chain	1	
157	180	160	SUGARLAND	The Incredible Machine	1	
158	160	162	AVRIL LAVIGNE	Goodbye Lullaby	1	
159	152	175	EMINEM	The Marshall Mathers LP	10	
160	158	152	TAYLOR SWIFT	Taylor Swift	5	
161	153	138	SELENA GOMEZ & THE SCENE	A Year Without Rain	1	
162	NEW	1	STEVE CROPPER	Dedicated: A Salute To The 5 Royales	162	
163	176	180	JOSH GROBAN	Illuminations	1	
164	165	169	GUNS N' ROSES	Greatest Hits	5	
165	169	143	LUPE FIASCO	Lasers	1	
166	164	32	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76	
167	159	144	LED ZEPPELIN	Mothership	21	
168	163	156	LAURA STORY	Blessings	102	
169	184	199	FRANK SINATRA	Nothing But The Best	1	
170	167	25	THE SCRIPT	Science & Faith	1	
171	188	140	LIL WAYNE	Tha Carter III	51	
172	139	109	WASHED OUT	Within And Without	28	
173	180	7	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	143	
174	155	139	SOUNDTRACK	Glee, The Music: Season Two Volume 6	6	
175	42	2	BASSNECTAR	Divergent Spectrum	42	
176	173	164	KEITH URBAN	Get Closer	1	
177	RE-ENTRY	26	THOMPSON SQUARE	Thompson Square	15	
178	RE-ENTRY	111	MAROON 5	Songs About Jane	4	
179	157	115	ERIC CHURCH	Carolina	17	
180	177	87	FIVE FINGER DEATH PUNCH	War Is The Answer	1	
181	189	178	PRINCE ROYCE	Prince Royce	77	
182	175	153	BILLY CURRINGTON	Icon: Billy Currington	118	
183	172	161	RASCAL FLATTS	Greatest Hits Volume 1	1	
184	RE-ENTRY	41	FOO FIGHTERS	Greatest Hits	1	
185	88	2	BEIRUT	The Rip Tide	88	
186	171	21	THE DECEMBERISTS	The King Is Dead	1	
187	RE-ENTRY	32	ZAC BROWN BAND	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta	1	
188	142	94	DAVID COOK	This Loud Morning	7	
189	RE-ENTRY	11	STEVIE RAY VAUGHAN	Martin Scorsese Presents The Blues: Stevie Ray Vaughan	89	
190	192	32	SOUNDTRACK	Country Strong	1	
191	200	8	ELLIE GOULDING	Lights	78	
192	140	122	OWL CITY	All Things Bright And Beautiful	9	
193	RE-ENTRY	141	LADY ANTEBELLUM	Lady Antebellum	2	
194	RE-ENTRY	38	DARIUS RUCKER	Charleston, SC 1966	1	
195	191	139	NICKELBACK	Dark Horse	3	
196	182	165	BON JOVI	Greatest Hits	1	
197	81	2	KEB MO	The Reflection	81	
198	161	181	STEVIE NICKS	In Your Dreams	1	
199	181	179	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	67	
200	166	145	KIDZ BOP KIDS	Kidz Bop 19	1	

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JENNIFER LOPEZ	156	THE TEMPTATIONS	149	KEB MO	197	O.A.R.	76	PRINCE ROYCE	181	SADE	138	SKRILLEX	102	SOUNDTRACK	103	DIMENSIONS	57	BAND	154	STEVIE RAY VAUGHAN	189	NDW 38	28	GILLIAN WELCH	78
LYNYRD SKYNYRD	87	THE BLACK EYED PEAS	144	THE KENNY WAYNE SHEPHERD BAND	123	EDDIE VEDDER	11	RASCAL FLATTS	63	JILL SCOTT	44	BRITNEY SPEARS	56	COUNTRY STRONG	190	SHAKE IT UP: BREAK IT DOWN	39	THEY OF A DEADMAN	59	EDDIE VEDDER	136	NOW 39	3	KANYE WEST	124
BOB MARLEY AND THE WAILERS	93	DRAKE	145	THE SCRIPT	170	THE DECEMBERISTS	1	HALEY REINHART	140	JOSS STONE	75	LAURA STORY	168	GLEE: THE 3D CONCERT MOVIE	16	THOMPSON SQUARE	177	THREE DOG NIGHT	127	NOW THAT'S WHAT I CALL COUNTRY: VOLUME 4	51	AMY WINEHOUSE	32	AMY WINEHOUSE	109
MAROON 5	35	THE SCRIPT	170	LAURA STORY	168	THE KING IS DEAD	1	LIONEL RICHIE	173	LAURA STORY	168	GEORGE STRAIT	166	GLEE: THE MUSIC: SEASON TWO VOLUME 6	6	TRIVIAM	13	TRAIN	82	T BONE BURNETT: THE PRODUCER	137	WIZ KHALIFA	54	AMY WINEHOUSE	109
TIM MCGRAW	119	THE SCRIPT	170	LAURA STORY	168	THE KING IS DEAD	1	BOB SEGER & THE SILVER BULLET BAND	147	LAURA STORY	168	GEORGE STRAIT	166	GLEE: THE MUSIC: SEASON TWO VOLUME 6	6	TRIVIAM	13	TRAIN	82	T BONE BURNETT: THE PRODUCER	137	WIZ KHALIFA	54	AMY WINEHOUSE	109
MIGUEL	67	THE SCRIPT	170	LAURA STORY	168	THE KING IS DEAD	1	BOB SEGER & THE SILVER BULLET BAND	147	LAURA STORY	168	GEORGE STRAIT	166	GLEE: THE MUSIC: SEASON TWO VOLUME 6	6	TRIVIAM	13	TRAIN	82	T BONE BURNETT: THE PRODUCER	137	WIZ KHALIFA	54	AMY WINEHOUSE	109

SOCIAL/STREAMING Billboard

UNCHARTED™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSPACE PAGE	
1	5	31	#1 DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY	
2	1	30	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	
3	27		TYLER WARD	WWW.MYSPACE.COM/TYLERWARD	
4	12		HOODIE ALLEN	WWW.MYSPACE.COM/HOODIEALLEN	
5	26		COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR	
6	4	28	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES	
7	27		MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC	
8	9	26	SUNGHAI JUNG	WWW.MYSPACE.COM/JUNGSUNGHAI	
9	18		T. MILLS	WWW.MYSPACE.COM/TMILLS	
10	10	27	PORTA	WWW.MYSPACE.COM/PORTA1	
11	12	28	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK	
12	NEW		PARADISE FEARS	WWW.MYSPACE.COM/PARADISEFEARS	
13	15	31	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS	
14	4	5	DAMIAN MCGINTY	WWW.MYSPACE.COM/DAMIAMCGINTY	
15	13	30	NOISIA	WWW.MYSPACE.COM/DENOISIA	
16	16		DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA	
17	18		JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET	
18	17	19	METRONOMY	WWW.MYSPACE.COM/METRONOMY	
19	22	30	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/DEATHCREW77	
20	28	31	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	
21	40	21	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN	
22	27	23	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	
23	RE-ENTRY		EMILIE AUTUMN	WWW.MYSPACE.COM/EMILIEAUTUMN	
24	26	18	BOMBAY BICYCLE CLUB	WWW.MYSPACE.COM/BOMBAYBICYCLECLUB	
25	23	30	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	
26	30		FELGUK	WWW.MYSPACE.COM/FELGUK	
27	42	12	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON	
28	25	17	CHILDISH GAMBINO	WWW.MYSPACE.COM/CHILDISHGAMBINOTHERAPPER	
29	24	30	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI	
30		25	OTENKI	WWW.MYSPACE.COM/OTENKI	
31	21	29	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN	
32	36		THE JEZABELS	WWW.MYSPACE.COM/JEZABELSBAND	
33	32	5	DON'T WAKE AISLIN	WWW.MYSPACE.COM/DONTWAKEAISLIN	
34	49	30	POMPLAMOOSE	WWW.MYSPACE.COM/PDPLAMOOSEMUSIC	
35	RE-ENTRY		SEED	WWW.MYSPACE.COM/SEED	
36	31	15	PITTY	WWW.MYSPACE.COM/BANDAPITTY	
37	20	21	MANGA	WWW.MYSPACE.COM/MANGAWEB	
38	38	22	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK	
39	43	11	ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD	
40	35	20	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC	
41	34	8	NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER	
42	46	2	VILLE BABY	WWW.MYSPACE.COM/VILLEBABYMUSIC	
43	29	4	DIONNE BROMFIELD	WWW.MYSPACE.COM/DIONNEBROMFIELDMUSIC	
44	30	20	PAROV STELAR	WWW.MYSPACE.COM/STELAR1	
45	11	15	PEE WEE GASKINS	WWW.MYSPACE.COM/PEEWEEGASKINSRAWSKS	
46	31	13	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	
47	RE-ENTRY		GABE BONDOC	WWW.MYSPACE.COM/IMGABE	
48	45	8	F292	WWW.MYSPACE.COM/F292OFFICIAL	
49	RE-ENTRY		STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	
50	NEW		FUNKAGENDA	WWW.MYSPACE.COM/FUNKAGENDA	

Pop/rock band Paradise Fears debuts at No. 12 on Uncharted thanks to a gain of 22,000 plays on PureVolume. The site streamed the act's recently released album, *Yours Truly*, on its home page last week, helping the group become one of the site's top acts for several days.



SOCIAL 50™				DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	1	38	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	
2	2	38	RIHANNA	SRP/DEF JAM/DJMG	
3	3	38	MICHAEL JACKSON	M.J./EPIC	
4	4	38	SHAKIRA	SONY MUSIC LATIN/EPIC	
5	5	38	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
6	6	38	KATY PERRY	CAPITOL	
7	7	38	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE	
8	10	38	SELENA GOMEZ	HOLLYWOOD	
9	38		AKON	KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC	
10	19	38	TAYLOR SWIFT	BIG MACHINE	
11	13	28	ADELE	XL/COLUMBIA	
12	9	38	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
13	RE-ENTRY		EVANESCENCE	WIND-UP	
14	17	38	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL	
15	23	31	CHRISTINA GRIMMIE	UNSIGNED	
16	15	38	BEYONCE	PARKWOOD/COLUMBIA	
17	14	36	CHRIS BROWN	JIVE/JLG	
18	21	38	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
19	RE-ENTRY		DEADMAU5	MAUSTRAP/ULTRA	
20	12	38	AVRIL LAVIGNE	ARISTA/RMG	
21	16	37	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC	
22	25	15	LMFAO	PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	
23	32	15	BOYCE AVENUE	3 PEACE	
24	18	38	DON OMAR	ORFANATO/MACHETE	
25	24	35	WIZ KHALIFA	ROSTRUM/ATLANTIC	
26	11	36	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG	
27	49	36	BOB MARLEY	TUFF GONG/ISLAND/UME	
28	20	8	CODY SIMPSON	ATLANTIC	
29	27	2	KARMIN	UNSIGNED	
30	26	38	USHER	LAFACE/JLG	
31	20	23	TYLER WARD	UNSIGNED	
32	33		DEMI LOVATO	HOLLYWOOD	
33	30	35	BRITNEY SPEARS	JIVE/JLG	
34	29		BRUNO MARS	ELEKTRA	
35	34	3	KREAYSHAWN	COLUMBIA	
36	45	38	COLDPLAY	CAPITOL	
37	28	38	THE BLACK EYED PEAS	INTERSCOPE	
38	35	38	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC	
39	39	36	TIESTO	MUSICAL FREEDOM	
40	RE-ENTRY		RED HOT CHILI PEPPERS	WARNER BROS.	
41	31	7	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC	
42	35	36	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
43	RE-ENTRY		TIFFANY ALVORD	KEEP YOUR SOUL	
44	45	38	KESHA	KEMOSABE/RCA/RMG	
45	37	3	CIMORELLI	UNSIGNED	
46	40	3	DESTORM	UNSIGNED	
47	44	17	AVENGED SEVENFOLD	HOPELESS/SIRE/WARNER BROS.	
48	41	22	JUSTIN TIMBERLAKE	JIVE/JLG	
49	38	24	JENNIFER LOPEZ	ISLAND/DJMG	
50	RE-ENTRY		KANYE WEST	ROC-A-FELLA/DEF JAM/DJMG	

The debut of Taylor Swift's video for her single "Sparks Fly" and her cache of Teen Choice Awards push the singer up the Social 50 tally this week. The country/pop superstar zooms 19-10 following the clip's arrival on Aug. 11 and her Teen Choice haul on Aug. 7. The video has earned more than 400,000 views, while during the tracking week Swift gained 241,000 Facebook fans and 136,000 Twitter followers.



YOUTUBE SONGS				YouTube
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	1	#1 SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	1	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
3	3	1	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
4	4	1	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
5	5	1	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL (ISLAND/DJMG)
6	6	1	DANZA KUDURO	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
7	7	1	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RMG)
8	8	1	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
9	9	1	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
10	10	1	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
11	11	1	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
12	12	1	BABY	JUSTIN BIEBER FEATURING LUDACRIS (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)
13	13	1	MAN DOWN	RIHANNA (SRP/DEF JAM/DJMG)
14	14	1	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
15	15	1	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEATURING FRESHLYGROUND (EPIC)

MYSPACE SONGS				myspace music
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	14	#1 PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
2	2	14	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	3	14	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
4	4	12	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
5	5	14	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
6	6	13	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	7	14	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
8	8	3	LIGHTERS	BAD MEETS EVIL FEATURING BRUNO MARS (SHADY/INTERSCOPE)
9	9	3	I'M ON ONE	DJ KHALIFA FEATURING DRAKE, NICK ROSS & LIL WAYNE (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	10	6	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
11	11	9	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
12	12	29	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
13	13	1	REMIND ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
14	14	9	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
15	15	3	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)

NEXT BIG SOUND 25™		NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
1	CONOR MAYNARD	
2	HURTS	
3	MODEL	
4	BOHEMIA THE PUNJABI RAPPER	
5	COVER DRIVE	
6	SHOWTEK	
7	MODESTEP	
8	FLESHGOD APOCALYPSE	
9	IAMAMIWHOAMI	
10	THE WAR ON DRUGS	
11	WOLF GANG	
12	VAMPIRES EVERYWHERE!	
13	CYMBALS EAT GUITARS	
14	MAN OVERBOARD	
15	THE AMERICAN DOLLAR	

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 streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including Twitter, Last.fm, iLike and Wikidata, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall). 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 Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
1	1	#1 LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	10
2	2	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WALL LAM/CHERRYTREE/INTERSCOPE)	16
3	3	GIVE ME EVERYTHING	PITBULL (MR. 305/POLO GROUNDS/UMG)	18
4	4	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	14
5	5	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	8
6	8	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)	8
7	22	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	22
8	9	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	15
9	10	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	10
10	7	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	14
11	12	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)	13
12	11	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	13
13	13	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	17
14	16	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)	29
15	14	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)	25
16	15	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)	18
17	18	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)	10
18	32	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	4
19	20	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	13
20	19	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/DJMG)	19
21	22	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)	12
22	31	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	6
23	17	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	25
24	21	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)	20
25	24	AM I THE ONLY ONE	DIERKS BENTLEY (CAPITOL NASHVILLE)	14

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
26	27	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	9
27	40	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/DJMG)	3
28	25	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	17
29	23	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BOGER PICTURE)	13
30	36	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)	10
31	34	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	11
32	42	OTIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	4
33	37	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	10
34	39	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)	1
35	26	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)	23
36	28	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	24
37	38	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	8
38	30	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)	24
39	49	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE/BUENA VISTA/ATLANTIC/RRP)	4
40	29	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)	22
41	43	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	7
42	35	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	15
43	44	MADE IN AMERICA	TOBY KEITH (SHOW DOG/UNIVERSAL)	7
44	46	LONG HOT SUMMER	KEITH URBAN (CAPITOL NASHVILLE)	1
45	54	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)	3
46	17	HONEY BEE	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	17
47	58	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)	4
48	12	JUST FISHIN'	TRACE ADKINS (SHOW DOG/UNIVERSAL)	12
49	51	TAKE OVER CONTROL	AFRO FEAT. EVA SIMONS (ROBBINS)	5
50	7	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)	7

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
1	3	#1 MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)	8
2	1	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN SONNETT & BROOKHOLZ (PARTY ROCK/WALL LAM/CHERRYTREE/INTERSCOPE)	20
3	13	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	6
4	5	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	12
5	2	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	9
6	1	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	1
7	4	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	12
8	7	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	12
9	8	TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)	16
10	9	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)	9
11	11	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	15
12	5	STEREO HEARTS	GYM CLASS HERES FEAT. ADAM LIVING (DECA/DANCE/BUENA VISTA/ATLANTIC/RRP)	5
13	10	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)	10
14	15	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	29
15	12	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	22
16	13	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	15
17	16	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	9
18	18	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI (DECA/DANCE/BUENA VISTA/ATLANTIC/RRP)	4
19	19	WHO GON STOP ME	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	4
20	14	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BOGER PICTURE)	13
21	1	IT GIRL	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	1
22	17	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)	14
23	58	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/DJMG)	3
24	20	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA NASHVILLE)	10
25	23	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	10

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
26	27	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	15
27	28	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	17
28	6	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)	10
29	26	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)	1
30	31	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	8
31	25	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	12
32	29	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)	23
33	24	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	1
34	32	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	11
35	45	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	5
36	44	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	4
37	30	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	18
38	1	TITANIUM	DAVID GUETTA FEAT. SIA (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	1
39	34	HONEY BEE	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WMN)	17
40	11	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	8
41	4	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)	25
42	36	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	12
43	6	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/DJMG)	6
44	4	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	4
45	33	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	12
46	37	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/DJMG)	25
47	1	WHAT YOU WANT	EVANESCENCE (WIND-UP)	1
48	46	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	7
49	43	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	28
50	1	DRUNK ON YOU	LUKE BRYAN (CAPITOL NASHVILLE)	1

ROCK™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
1	1	#1 PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)	6
2	2	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	17
3	11	EVERY TEARDROP IS A WATERFALL	COLDPLAY (CAPITOL)	11
4	1	WHAT YOU WANT	EVANESCENCE (WIND-UP)	1
5	15	RUMOUR HAS IT	ADELE (XL/COLUMBIA)	15
6	5	FASTER	MATT NATHANSON (ACROBAT/VANGUARD/CAPITOL)	5
7	11	SAIL	AWOLNATION (RED BULL)	19
8	9	SAVE ME, SAN FRANCISCO	TRAIN (COLUMBIA)	10
9	57	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	1
10	2	UNDER AND OVER IT	FIVE FINGER DEATH PUNCH (PROSPECT PARK)	2
11	40	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	40
12	15	THE ADVENTURES OF RAIN DANCE MAGGIE	RED HOT CHILI PEPPERS (WARNER BROS.)	15
13	14	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASS/NOTE)	56
14	13	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	83
15	18	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	65

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
1	1	#1 LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	9
2	1	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	1
3	19	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	19
4	12	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	12
5	1	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)	1
6	1	WHO GON STOP ME	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	1
7	11	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)	11
8	6	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)	6
9	1	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	1
10	4	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	4
11	18	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)	18
12	3	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	3
13	14	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	14
14	14	WE DON'T GET DOWN LIKE Y'ALL	T.I. FEAT. B.O.B. (GRAND HUSTLE/ATLANTIC)	14
15	1	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	1

RAP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/LABEL)	WEEKS ON CHART
1	1	#1 PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WALL LAM/CHERRYTREE/INTERSCOPE)	24
2	2	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)	9
3	1	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	1
4	3	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	19
5	4	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRMG)	13
6	1	WHO GON STOP ME	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	1
7	14	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	14
8	9	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRMG)	6
9	8	I'M ON ONE	DJ KHALED FEAT. DRIVE THRU SODA & LIL WAYNE (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	13
10	7	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	4
11	5	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	5
12	11	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)	28
13	10	WE DON'T GET DOWN LIKE Y'ALL	T.I. FEAT. B.O.B. (GRAND HUSTLE/ATLANTIC)	14
14	10	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)	40
15	1	NI**AS IN PARIS	JAY Z KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	1

COUNTRY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
1	2	#1 IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	61
2	22	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)	22
3	10	REMINDE ME	BRAD PAISLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)	10
4	17	KNEE DEEP	ZAC BROWN BAND FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BOGER PICTURE)	17
5	18	BAREFOOT BLUE JEAN NIGHT	JAKE OWEN (RCA)	18
6	15	JUST A KISS	LADY ANTEBELLUM (CAPITOL NASHVILLE)	15
7	17	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN (CAPITOL NASHVILLE)	17
8	8	YOU AND TEQUILA	KENNY CHESNEY FEAT. GRACE POTTER (BNA)	13
9	11	GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS./WMN)	11
10	19	HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)	19
11	23	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)	23
12	12	TAKE A BACK ROAD	RODNEY ATKINS (CURB)	16
13	1	DRUNK ON YOU	LUKE BRYAN (CAPITOL NASHVILLE)	1
14	1	BAGGAGE CLAIM	MIRANDA LAMBERT (COLUMBIA)	1
15	13	HOMEBOY	ERIC CHURCH (EMI NASHVILLE)	23

LATIN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WEEKS ON CHART
1	1	#1 DANZA KUDURO	BON OMAR & LEGEND (SONOPRINT/ANCHER/UNIVERSAL MUSIC LATIN)	52
2	2	RABIOSA	SHAKIRA (EPIC/SONY MUSIC LATIN)	43
3	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	30
4	84	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	84
5	6	TABOO	DON OMAR (CFRANATO/MACHETE/UNIVERSAL MUSIC LATIN)	24
6	4	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	4
7	8	VEN COMNIGO	DADDY Yankee FEAT. PRINCE ROYCE (EL CARTEL)	17
8	5	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	84
9	48	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	48
10	10	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	41
11	63	CORAZ		

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
2	2	19	PARTY ROCK ANTHEM LIFEMAD FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/MILLAMOCHEPERRY/INTERSCOPE)
3	14		SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4			I WANNA GO BRITNEY SPEARS (JIVE/JLG)
5	18		GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLY GROUNDS/JRMG)
6	20		TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
7	17		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	7		LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
9	14		THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
10	10	9	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
11	22		ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
12	12	12	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
13	13		WHERE THEM GIRLS AT DAVID GUETTA FEAT. RIKA RUDA & NICKI MINAJ (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
14	19		MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
15			YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (OCC/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
16	15	9	BEST THING I NEVER HAD BEYONCÉ (PARKWOOD/COLUMBIA)
17	22	4	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
18	25	3	GREATEST GAINER CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
19	17	10	SHE AIN'T YOU CHRIS BROWN (JIVE/JLG)
20	20		I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
21	26		STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
22	23	4	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLY GROUNDS/JRMG)
23	24	6	DON'T STOP THE PARTY THE BLACK EYED PEAS (INTERSCOPE)
24	28	9	PRETTY GIRLS TIAZ FEAT. TRAVIS MCDOW (TME IS MONEY/BELUGA HEIGHTS/REPRISE)
25	29		EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
26	27	10	SMILE AVRIL LAVIGNE (RCA/RMG)
27	30	19	HELLO MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
28	31	5	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
29	21	14	DON'T WANNA GO HOME JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
30	33		MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
31	32		TAKE OVER CONTROL AFROJACK FEAT. EVA SIMONS (ROBBINS)
32	35	2	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
33	40	2	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
34	NEW		IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
35	NEW		YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
36	NEW		FASTER MATT NATHANSON (VANGUARD/CAPITOL)
37	39		TILL I'M GONE TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
38	NEW		SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
39	NEW		ON MY MIND CODY SIMPSON (ATLANTIC)
40	38	12	CALIFORNIA KING BED RIHANNA (SRP/DEF JAM/IDJMG)

Rihanna's "Cheers (Drink to That)" roars 50-25 on the Billboard Hot 100, eclipsing the No. 37 peak of prior single "California King Bed." "Cheers" concurrently charges 25-18, with Greatest Gainer honors, in its third week on Mainstream Top 40, where it matches the peak that "California" achieved in its seventh frame. The first three singles from Rihanna's album *Loud*—"Only Girl (In the World)"; "What's My Name?," featuring Drake; and "S&M"—all topped the Hot 100; "Girl" and "S&M" each reigned on Mainstream Top 40 while "Name" reached No. 4.

"Cheers," which samples Avril Lavigne's 2003 Mainstream Top 40 No. 1 "I'm With You," bounds 40-27 on Hot 100 Airplay (40 million audience impressions, up 33%, according to Nielsen BDS) and 58-23 on Hot Digital Songs (60,000 downloads, up 106%, according to Nielsen SoundScan).

With its Hot 100 ascent, "Cheers" marks Rihanna's 21st single as a lead act, and promoted to radio, to reach the chart's top 40—her entire career output.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	2	45	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	3	29	F**KIN' PERFECT PINK (LA FACE/JLG)
4	33		FIREWORK KATY PERRY (CAPITOL)
5	5	21	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
6			DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
7	6	36	RHYTHM OF LOVE PLAIN WHITE TS (HOLLYWOOD)
8	8	34	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	11	12	#2 IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
10	32		MARRY ME TRAIN (COLUMBIA)
11	13	9	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	12	23	HOLD ON MICHAEL BUBLE (1143/REPRISE)
13	14	22	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
14	16		GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	15	12	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
16	17	16	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOURDFORCE)
17	19	13	NEVER GONNA LEAVE THIS BED MARDON 5 (A&M/OCTONE/INTERSCOPE)
18	18	10	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
19	25		LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
20	23	7	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
21	22	5	LONG WAY TO GO JOSH GRACIN (AVERAGE JOE'S)
22	20	13	HIGHER WINDOW JOSH GROBAN (143/REPRISE)
23	24	7	THE STORY OF US TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
24	29	2	THE LAST GOODBYE DAVID COOK (19/RCA/RMG)
25	26	4	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	3	9	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
3	2	12	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
4	36		ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
5	8	10	#2 IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
6	7	16	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
7	28		KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
8	9	10	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/JLG)
9	6	8	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
10	10	10	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
11	12	6	MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
12	11	19	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
13			ARMS CHRISTINA PERRI (ATLANTIC/RRP)
14			PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
15	15	13	FASTER MATT NATHANSON (VANGUARD/CAPITOL)
16	17	4	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
17	13	18	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
18	18	8	ALL THAT YOU ARE GOO GOO DOLLS (WARNER BROS.)
19	20	4	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
20	19	9	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLY GROUNDS/JRMG)
21	22		NOT OVER YOU GAVIN DEGRAW (J/RMG)
22	24		BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	14		LOST IN YOU THREE DAYS GRACE (JIVE/JLG)
24	26		LOUD MUSIC MICHELLE BRANCH (REPRISE)
25	25	11	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	#1 THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	11	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
3	3	31	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	23		COUNTRY SONG SEETHER (WIND-UP)
5	18		SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
6	6	11	EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
7	5	25	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
8	8	14	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
9	5		NOT AGAIN STAINED (FLIP/ATLANTIC)
10	10		UP ALL NIGHT BLINK-182 (GEFFEN/INTERSCOPE)
11	11	25	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
12	13	20	YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
13	14	16	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
14	16		HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
15	16	18	SICK ADELITAS WAY (VIRGIN/CAPITOL)
16	12	14	PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
17	20		THE SOUND OF WINTER BUSH (ZUMA ROCK)
18	18	30	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
19	15	39	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
20	19	41	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
21	24	10	MAKE IT STOP (SEPTEMBERS CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
22	23	19	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
23	21		GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
24	26		ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
25	22	10	SUNSET IN JULY 311 (311/ATO/RED)
26	25	5	TONIGHT SEETHER (WIND-UP)
27	28	8	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
28	20	11	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
29	31		IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
30	27		UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
31	33		LONG TIME CAKE (UPBEAT/ILG)
32	NEW		GREATEST GAINER WHAT YOU WANT EVANESCENCE (WIND-UP)
33	35	9	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZDR & TIE)
34	30	15	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
35	32	12	RUMOUR HAS IT ADELE (XL/COLUMBIA)
36	36	3	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
37	31	12	AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
38	37	7	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
39	40	2	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
40	41	3	MONSTER YOU MADE POP EVIL (EDGE)
41	44	4	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
42	38	19	WHAT YA GONNA DO HINDER (UNIVERSAL REPUBLIC)
43			COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
44	46	9	MONSTER PARAMORE (FUELED BY RAMEN/RRP)
45	49	3	KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)
46	43	12	WHAT YOU KNOW TWO DOOR CINEMA CLUB (RED/GLASSNOTE)
47	NEW		JUNK OF THE HEART (HAPPY) THE KODKS (ASTRALWERKS/CAPITOL)
48	NEW		HOLD ON TO BLACK METAL MY MORNING JACKET (ATO/RED)
49	NEW		IT'S NOT ME IT'S YOU SKILLET (ARDENT/INO/ATLANTIC)
50	NEW		DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)

Evanescence makes its first appearance on Alternative (viewable in full at billboard.biz/charts) since 2007, as "What You Want" starts at No. 35. The song, which enters Rock Songs at No. 32 with 2.2 million first-week impressions on 71 stations, previews the band's self-titled third album, due Oct. 11.



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	#1 THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	11	WALK FOO FIGHTERS (ROSWELL/RCA/RMG)
3	30		PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	1		UP ALL NIGHT BLINK-182 (GEFFEN/INTERSCOPE)
5	28		SAIL AWOLNATION RED BULL
6	11		EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
7	10		SUNSET IN JULY 311 (311/ATO/RED)
8	14		PANIC SUBLINE WITH ROME (FUELED BY RAMEN/RRP)
9	8	28	CHANGING THE AIRBORNE TOXIC EVENT (MAJOR3DOM/ISLAND/IDJMG)
10	11		MAKE IT STOP (SEPTEMBERS CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
11	10	20	YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
12	13	19	WHIRRING THE JOY FORMIDABLE (CANVASBACK/ATLANTIC)
13	12	25	ROPE FOO FIGHTERS (ROSWELL/RCA/RMG)
14	18		THE SOUND OF WINTER BUSH (ZUMA ROCK)
15	15		SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
16	22	2	GREATEST GAINER IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
17	16	19	ADOLESCENTS INCUBUS (IMMORTAL/EPIC)
18	19	18	LONG TIME CAKE (UPBEAT/ILG)
19	17	14	AROUND MY HEAD CAGE THE ELEPHANT (DSP/JIVE/JLG)
20	20	10	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
21	21		NOT AGAIN STAINED (FLIP/ATLANTIC)
22	23		COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
23	24		PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
24	25		MONSTER PARAMORE (FUELED BY RAMEN/RRP)
25	26	17	WHAT YOU KNOW TWO DOOR CINEMA CLUB (RED/GLASSNOTE)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 EVERY TEARDROP IS A WATERFALL COLDPLAY (CAPITOL)
2	4	4	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
3	15		PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	16		RUMOUR HAS IT ADELE (XL/COLUMBIA)
5	5	19	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
6	7	16	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	9	14	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
8	6	20	YOU ARE A TOURIST DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
9	10	10	RISE ABOVE 1 REEVE CARNEY FEAT. BONO & THE EDGE (MARVEL/MERCURY/ISLAND/INTERSCOPE)
10	11	13	OPTIONS GOMEZ (ATO/RED)
11	12		FASTER MATT NATHANSON (VANGUARD)
12	12		COMEBACK KID BRETT DENNEN (DUAL TONE)
13	19	2	GREATEST GAINER SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
14	16	13	HOLD ON TO BLACK METAL MY MORNING JACKET (ATO/RED)
15	14	5	MIRACLE WORKER SUPERHEAVY (UNIVERSAL REPUBLIC)

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	15	#1 JUST A KISS 2 WKS P.WORLEY/LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)	Lady Antebellum	Capitol Nashville		1
2	3	4	AM I THE ONLY ONE J.R. STEWART (J. BEAVERS, J. R. STEWART, D. BENTLEY)	Dierks Bentley	Capitol Nashville		2
3	2	18	KNEE DEEP K. STEGALL, Z. BROWN, W. DURRRETT, C. BOWLES, J. STEELE	Zac Brown Band Featuring Jimmy Buffett	Southern Ground/Atlantic Bigger Picture		1
4	5	8	REMINDE ME F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley Duet With Carrie Underwood	Arista Nashville		1
5	1	22	COUNTRY GIRL (SHAKE IT FOR ME) M. BRIGHT, J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan	Capitol Nashville		1
6	8	10	BAREFOOT BLUE JEAN NIGHT J. MOIR, R. CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)	Jake Owen	RCA		1
7	7	15	YOU AND TEQUILA B. CANNON, K. CHESNEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter	BNA		1
8	13	13	TAKE A BACK ROAD T. HEWITT, R. ATKINS (R. AKINS, L. LAIRD)	Rodney Atkins	Curb		1
9	11	11	MADE IN AMERICA T. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith	Show Dog-Universal		1
10	14	14	LONG HOT SUMMER D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban	Capitol Nashville		10
11	12	21	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins	Show Dog-Universal		11
12	16	10	HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait	Mercury Nashville		12
13	17	17	LOVE DONE GONE C. CHAMBERLAIN, B. CURRINGTON (S. CAMP, M. GREEN)	Billy Currington	Mercury		13
14	18	26	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band	Republic Nashville		14
15	19	12	I LOVE YOU THIS BIG M. BRIGHT (R. JACKSON, E. DEAN, B. JAMES)	Scotty McCreery	Interscope-Mercury		15
16	20	6	AIR POWER GOD GAVE ME YOU S. HENDRICKS (D. BARNES)	Blake Shelton	Warner Bros./WMN		16
17	21	14	I GOT YOU N.V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square	Stoney Creek		17
18	22	19	AIR POWER COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert	Valory		18
19	23	6	AIR POWER SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift	Big Machine		19
20	24	13	AIR POWER ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. L. NIEMANN, R. BROWN)	Jerrold Niemann	Sea Gayle/Arista Nashville		20
21	25	24	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THIBODEAU)	Steve Holy	Curb		21
22	26	26	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker	Capitol Nashville		22
23	27	10	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn	Arista Nashville		23
24	33	2	GREATEST GAINER BAGGAGE CLAIM F. LIDDELL, C. AINLAY, G. WOFF (M. LAMBERT, N. HEMBY, L. LAIRD)	Miranda Lambert	Columbia		24
25	29	31	EASY D. HUFF, RASCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield	Big Machine		25

Singer logs his 40th top 10 and crosses that threshold with two other tracks (Nos. 8 and 10), the first time since June 2009 that more than two songs have entered the top 10 simultaneously. Keith is one of six acts to score 40 or more top 10s since the chart switched to Nielsen BDS-monitored data in January 1990.



Trio's fourth radio single rises 46-39 while pop radio play pushes "If I Die Young" back to the Country Digital Songs summit after a five-week stay at No. 1 that ended in January. Track is Greatest Gainer on Adult Top 40 (8-5) and Adult Contemporary (11-9).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	30	28	LET IT RAIN F. LIDDELL, C. AINLAY (D. NAIL, J. SINGLETON)	David Nail	MCA Nashville		26
27	28	29	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell	Bigger Picture		27
28	32	13	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LOVEFACE)	Joe Nichols	Show Dog-Universal		28
29	36	8	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson	ACR/EMI Nashville		29
30	35	11	TOUGH F. LIDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler	BNA		30
31	34	16	STORM WARNING D. HUFF, F. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes	Atlantic/WMN		31
32	37	21	AMEN M. BRIGHI (S. BLACK, H. BLAYLOCK, C. GRAYTT, G. BRIEN)	Edens Edge	Big Machine		32
33	38	18	DIDN'T I D. FRIZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley	Broken Bow		33
34	39	23	WANNA TAKE YOU HOME M. SE-LETIC (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana	Emblem/Warner Bros. War		34
35	40	11	MY HEART CAN'T TELL YOU NO T. BRICWN (S. CLIMIE, D. W. MORGAN)	Sara Evans	RCA		35
36	42	14	LET'S GET TOGETHER P. VASSAR, R. COPPERMAN (P. VASSAR, T. MULLINS)	Phil Vassar	RodeoWax		36
37	44	3	BAIT A HOOK J. STICVEY (R. AKINS, J. MOORE, J. S. STOVER)	Justin Moore	Valory		37
38	41	16	STAYING'S WORSE THAN LEAVING C. BEAVERS (J. CLEMENTI, R. FOSTER, S. SWEENEY)	Sunny Sweeney	Republic Nashville		38
39	46	3	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry	Republic Nashville		39
40	43	11	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina	Interscope-Mercury		40
41	45	5	HUNT YOU DOWN M. WRIGHT, D. COOK, M. COLLIE (J. T. HODGES, M. COLLIE, R. RUTHERFORD)	JT Hodges	Show Dog-Universal		41
42	50	5	WHERE COUNTRY GROWS B. CANNON (A. SHEPHERD, B. PINSON)	Ashton Shepherd	Mercury Nashville		42
43	48	4	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYS, S. ISAACS, J. YEARY)	Martina McBride	Republic Nashville		43
44	47	19	OH, TONIGHT E. HERBST (J. ABBOTT, S. HELMS)	Josh Abbott Band Featuring Kacey Musgraves	Pretty Damn Tough		44
45	58	3	MY NAME IS MONEY B. BROWN, M. MANGANO (S. LEIGH)	Sonia Leigh	Southern Ground/Bigger Picture		45
46	52	5	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry	Average Joe's		46
47	51	11	FAKE ID J. SHANKS, J. RICH (J. RICH, J. M. SHANKS)	Big & Rich Featuring Gretchen Wilson	Warner Bros. War		47
48	NEW	1	SECOND HAND HEART M. BRIGHT (C. R. BRAWLEY, J. KEAR, S. STEVENS)	Danny Gokey	RCA		48
49	54	53	FERRIS WHEEL B. BEAVERS (K. JACOBS, J. KELLEY, R. THIBODEAU)	Jason Jones	Warner Bros. New Revolution		49
50	57	56	THIS OLE BOY P. O'NEILL (B. HAYSLIP, D. DAVIDSON, R. AKINS)	Craig Morgan	Black River		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	#1 LUKE BRYAN Capitol Nashville 70412 (16.98)	Tailgates & Tanlines	Capitol Nashville		1
2	3	3	ERIC CHURCH EMI Nashville 94266 (16.98)	Chief	EMI Nashville		1
3	4	41	JASON ALDEAN Broken Bow 7697 (18.98)	My Kinda Party	Broken Bow		1
4	4	3	BLAKE SHELTON Warner Bros. 527370/WMN (18.98)	Red River Blue	Warner Bros.		1
5	8	6	PACE SETTER ZAC BROWN BAND Southern Ground/Atlantic Bigger Picture 50724 (18.98)	You Get What You Give	Southern Ground/Atlantic Bigger Picture		1
6	2	2	TRACE ADKINS Show Dog-Universal 015694 (9.98)	Proud To Be Here	Show Dog-Universal		2
7	8	12	BRAD PAISLEY Arista Nashville 83274/SMN (11.98)	This Is Country Music	Arista Nashville		1
8	9	42	TAYLOR SWIFT Big Machine 750300A (18.98)	Speak Now	Big Machine		3
9	5	7	SCOTTY MCCREERY Interscope-Mercury 015805 (16.98)	American Idol Season 10 Highlights: Scotty McCreery	Interscope-Mercury		1
10	10	7	JUSTIN MOORE Valory JMO200A (10.98)	Outlaws Like Me	Valory		1
11	10	44	THE BAND PERRY Republic Nashville 014839/Universal Republic (10.98)	The Band Perry	Republic Nashville		1
12	6	4	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon	RCA		2
13	17	15	GG ZAC BROWN BAND Southern Ground/Atlantic Bigger Picture 50724 (18.98)	The Foundation	Southern Ground/Atlantic Bigger Picture		2
14	12	9	VARIOUS ARTISTS Universal Music 015321/UMF (18.98)	Now That's What I Call Country: Volume 4	Universal Music		1
15	14	46	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	BNA		1
16	13	11	LADY ANTEBELLUM Capitol Nashville 97702 (18.98)	Need You Now	Capitol Nashville		3
17	15	39	RASCAL FLATTS Big Machine RFO100A (13.98)	Nothing Like This	Big Machine		1
18	19	18	LAUREN ALAINA Interscope-Mercury 015900 (16.98)	American Idol Season 10 Highlights: Lauren Alaina	Interscope-Mercury		6
19	NEW	1	KEVIN FOWLER Average Joe's 229 (11.98)	Chippin' Away	Average Joe's		19
20	16	16	BLAKE SHELTON Reprise 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	Reprise		1
21	18	17	RONNIE DUNN Arista Nashville 85762/SMN (11.98)	Ronnie Dunn	Arista Nashville		1
22	20	20	TIM MCGRAW Curb 79205 (18.98)	Number One Hits	Curb		1
23	22	21	BILLY CURRINGTON Mercury 014407/UMGN (9.98)	Enjoy Yourself	Mercury		1
24	23	22	ALISON KRAUSS & UNION STATION Rounder 610665/Concord (11.98)	Paper Airplane	Rounder		1
25	21	19	SARA EVANS RCA 49693/SMN (10.98)	Stronger	RCA		1

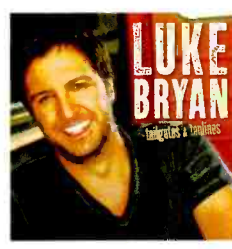
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
26	NEW	43	SUGARLAND Mercury 014758/UMGN (13.98)	The Incredible Machine	Mercury		1
27	24	26	KEITH URBAN Capitol Nashville 47695 (11.98)	Get Closer	Capitol Nashville		2
28	32	27	THOMPSON SQUARE Stoney Creek 7677 (13.98)	Thompson Square	Stoney Creek		3
29	25	23	BILLY CURRINGTON Mercury 015290/UME (7.98)	Icon: Billy Currington	Mercury		22
30	36	34	ZAC BROWN BAND Southern Ground/Atlantic Bigger Picture 50724 (18.98)	Pass The Jar Live	Southern Ground/Atlantic Bigger Picture		2
31	28	35	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	RCA		2
32	NEW	44	DARIUS RUCKER Capitol Nashville 26939 (18.98)	Charleston, SC 1965	Capitol Nashville		1
33	30	29	AARON LEWIS Strobeland 01013 (7.98)	Town Line (EP)	Strobeland		1
34	26	27	COLT FORD Average Joe's 226 (14.98)	Every Chance I Get	Average Joe's		3
35	35	37	JERROD NIEMANN Sea Gayle/Arista Nashville 6620/SMN (9.98)	Judge Jerrod & The Hung Jury	Sea Gayle/Arista Nashville		1
36	NEW	NEW	MICKY & THE MOTORCARS Smith 7154 (13.98)	Raise My Glass	Smith		36
37	34	31	VARIOUS ARTISTS Average Joe's 228 (13.98)	Mud Digger: Volume 2	Average Joe's		20
38	33	36	JOSH TURNER MCA Nashville 015348/UME (7.98)	Icon: Josh Turner	MCA Nashville		20
39	37	24	ASHTON SHEPHERD MCA Nashville 015371/UMGN (10.98)	Where Country Grows	MCA Nashville		11
40	38	40	ALAN JACKSON Arista Nashville 78691/SMN (11.98)	34 Number Ones	Arista Nashville		7
41	39	38	BRAD PAISLEY Arista Nashville 75878/SMN (11.98)	Hits Alive	Arista Nashville		4
42	40	39	BLAKE SHELTON Reprise/Warner Bros. 52262/WMN (8.98)	Hillbilly Bone (EP)	Reprise/Warner Bros.		1
43	41	19	CRAIG CAMPBELL Acoustic Peach 525571/Bigger Picture (18.98)	Craig Campbell	Acoustic Peach		14
44	47	46	EASTON CORBIN Mercury 013644/UMGN (10.98)	Easton Corbin	Mercury		1
45	44	45	TOBY KEITH Show Dog-Universal 014492 (9.98)	Bullets In The Gun	Show Dog-Universal		1
46	43	44	RANDY TRAVIS Warner Bros. 524937/WMN (7.98)	Top 10	Warner Bros.		40
47	29	28	DOLLY PARTON Dolly 528216/WMN (18.98)	Better Day	Dolly		11
48	42	33	JASON MICHAEL CARROLL For The Lonely 13452/Excelsior Barrel (11.98)	Numbers	For The Lonely		33
49	RE-ENTRY	1	NICK 13 Sugar Hill 4068/WELK (12.98)	Nick 13	Sugar Hill		22
50	53	60	SOUNDTRACK Sony Music Products 5487/Airplay Gate (10.98)	Country Strong: More Music From The Motion Picture	Sony Music Products		1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	PEAK POSITION
1	1	19	#1 ALISON KRAUSS & UNION STATION Rounder 610665/Concord	Paper Airplane	Rounder		1
2	2	22	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 Share Rounder 610660/Concord	Rare Bird Alert	40 Share Rounder		1
3	3	3	SARAH JAROSZ Sugar Hill 4062/WELK	Follow Me Down	Sugar Hill		1
4	5	63	DIERKS BENTLEY Capitol Nashville 85410	Up On The Ridge	Capitol Nashville		1
5	4	70	TRAMPLED BY TURTLES Barjodad 07	Palomino	Barjodad		1
6	7	27	THE WAILIN' JENNYS Red House 234	Bright Morning Stars	Red House		1
7	7	4	RICKY SKAGGS Skaggs Family 1011	Country Hits Bluegrass Style	Skaggs Family		1
8	8	78	CAROLINA CHOCOLATE DROPS NonSuch 516995/Warner Bros.	Genuine Negro Jig	NonSuch		1
9	9	47	STEVE IVEY IMI 0017/Sonoma	Best Of Bluegrass	IMI		1
10	10	14	CHRIS THILE & MICHAEL DAVES NonSuch 527603/Warner Bros.	Sleep With One Eye Open	NonSuch		1

BETWEEN THE BULLETS

BIG WEEK FOR BRYAN



Georgia native Luke Bryan collects his best Nielsen SoundScan sum, best rank on the Billboard 200 (No. 2) and his first leader on Top Country Albums with third album *Tailgates & Tanlines*, which opens with 145,000 copies sold. His previous best was notched when second album *Don't My Thing* debuted with 58,000 in October 2009. On Hot Country Songs, "Country Girl (Shake It for Me)" bullets at No. 5 and ranks at No. 7 on Country Digital Songs (see page 51), with 52,000 downloads. It opened atop the latter's May 7 edition.

—Wade Jessen

HOT COUNTRY SONGS: 128 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both electronic and audience. TOP COUNTRY 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.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	1	JAY-Z KANYE WEST	#1 WATCH THE THRONE (ROC-A-FELLA/ROC-A-FELLA/DEF JAM/DJMG)
2	1	1	BEYONCÉ	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC
3	NEW	1	ACE HOOD	BLOOD SWEAT + TEARS WE THE BEST/DEF JAM 015539/DJMG
4	4	9	BAD MEETS EVIL	HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA
5	NEW	1	GUCCI MANE & WAKA FLOCCA FLAME	1017 BRICK SQUAD/ASYLUM 1017 BRICK SQUAD/ASYLUM/WARNER BROS.
6	3	3	KELLY ROWLAND	HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC
7	NEW	1	ROYCE DA 5'9"	SUCCESS IS CERTAIN GRACIE 00004*
8	9	7	BIG SEAN	FINALLY FAMOUS G.O.O.D./DEF JAM 015421/DJMG
9	38	1	NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC
10	8	1	JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941*/WARNER BROS.
11	10	61	EMINEM	RECOVERY WEBB/SHADY/AFTERMATH/INTERSCOPE 014411*/AGA
12	7	8	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 69060/RMG
13	4	4	DJ KHALED	WE THE BEST FOREVER WE THE BEST/YOUNG MONEY/CASH MONEY 015350/UNIVERSAL REPUBLIC
14	11	9	RIHANNA	LOUD SRP/DEF JAM 014927/DJMG
15	13	20	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
16	15	21	CHRIS BROWN	F.A.M.E. JIVE 86067/JLG
17	16	37	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
18	12	3	JOSS STONE	LPI STONE'D 527769*/SURFDG
19	17	21	KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/JLG
20	NEW	1	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG
21	21	46	LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY 015002/UNIVERSAL REPUBLIC
22	20	12	VARIOUS ARTISTS	SELF MADE: VOL. 1 MAYBACH 527800/WARNER BROS.
23	14	15	BEASTIE BOYS	HOT SAUCE COMMITTEE PT. TWO BROOKLYN DUST 05639*/CAPITOL
24	26	24	MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG
25	21	21	JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RMG
26	27	39	66 KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY (ROC-A-FELLA/DEF JAM/DJMG)
27	19	10	TECH N9NE	ALL B'S & 7'S STRANGE 87/RBC
28	22	15	SADE	THE ULTIMATE COLLECTION EPIC 90454/SONY MUSIC
29	24	62	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC
30	29	40	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA
31	28	23	LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520870*/AG
32	32	53	KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469+
33	2	2	VARIOUS ARTISTS	SLOW GRIND SONY MUSIC CMC/UNIVERSAL SPECIAL MARKETS 88259/RAZOR & TIE
34	25	25	WU-TANG	LEGENDARY WEAPONS WU-TANG 2121/EONE
35	35	14	TYLER, THE CREATOR	GÖBLIN XL 529*
36	33	35	R. KELLY	LOVE LETTER JIVE 80874/JLG
37	31	6	LLOYD	KING OF HEARTS YOUNG-GOLDFE/ZONE 4/INTERSCOPE 015116/AGA
38	36	56	RICK ROSS	TEFLON DON MAYBACH/SUP-N-SLIDE/DEF JAM 014366*/DJMG
39	37	50	THE TEMPTATIONS	ICON: THE TEMPTATIONS MOTOWN 014607/UME
40	34	34	BRIAN MCKNIGHT	JUST ME MR. SOLANE 5162/EONE
41	39	40	KID CUDI	MAN ON THE MOON II DREAM ONG.Q.D.D. 014849*/UNIVERSAL REPUBLIC
42	30	3	KINDRED THE FAMILY SOUL	LOVE HAS NO RECEPTION PURPOSE 5792/SHANACHEE
43	40	48	TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG
44	36	20	MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
45	41	45	WAKA FLOCCA FLAME	FLOCCAVELI 1017 BRICK SQUAD/ASYLUM 1017 BRICK SQUAD/ASYLUM/WARNER BROS.
46	43	7	CURRENTLY	WEEKEND AT BURNIES WARNER BROS. 527406
47	52	35	YELAWOLF	TRUNK MULEZ 040 SHEPHERDS/INTERSCOPE 014503/AGA
48	48	38	JAY-Z	HITS COLLECTION: VOL. ONE ROC NATION/DEF JAM 013621*/DJMG
49	46	13	TINIE TEMPAH	DISC-OVERY DISTURBING LONDON 70635/CAPITOL
50	50	14	RAPHAEL SAADIQ	STONE ROLLIN' COLUMBIA 62560*/SONY MUSIC

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	11	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	1	21	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
4	4	10	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	5	28	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
6	8	10	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
7	7	10	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
8	13	4	66 OTIS	JAY-Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC-A-FELLA/DEF JAM/DJMG)
9	6	20	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
10	12	16	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
11	10	14	MAN DOWN	RIHANNA (SRP/DEF JAM/DJMG)
12	9	1	UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)
13	7	23	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/DJMG)
14	15	5	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)
15	14	9	OH MY	DJ DRAMA FEAT. FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APPHILATES/EONE)
16	16	11	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
17	19	6	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
18	17	11	ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC)
19	24	2	WET THE BED	CHRIS BROWN FEAT. LUDACRIS (JIVE/JLG)
20	22	9	BREAK MY HEART	ESTELLE FEAT. RICK ROSS (HOME SCHOOL/ATLANTIC)
21	18	11	NOVACANE	FRANK OCEAN (ODD FUTURE/REDZONE/DJMG)
22	3	9	MRS. RIGHT	MINDESS BEHAVIOR FEAT. DIDDY (STREAMLINE/CONJUNCTION/INTERSCOPE)
23	1	1	TILL I'M GONE	TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
24	NEW	1	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
25	25	4	ANYTHING (TO FIND YOU)	MONICA FEAT. RICK ROSS (J/RMG)
26	21	18	WE CAN GET IT ON	YO GOTTI (INEVITABLE/POLO GROUNDS/J/RMG)
27	29	6	SO FRESH	CJ HILTON FEAT. NAS (J/RMG)
28	20	14	BALLIN'	YOUNG JEEZY FEAT. LIL WAYNE (CTE/DEF JAM/DJMG)
29	35	2	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN (WE THE BEST/DEF JAM/DJMG)
30	28	10	NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)
31	NEW	1	IMA BOSS	MEEK MILL FEAT. RICK ROSS (MAYBACH/WARNER BROS.)
32	34	10	IN DA BOX	SEAN GARRETT FEAT. RICK ROSS (BET I PENNED IT/COLUMBIA)
33	30	30	LET IT FLY	MAINO FEAT. ROSCOE DASH (HUSTLE HARD/ATLANTIC/EONE)
34	33	3	IT AIN'T OVER TIL IT'S OVER	DJ DRAMA FEAT. WALE, FABOLOUS & JAY-Z (WE THE BEST/CASH MONEY/UNIVERSAL REPUBLIC)
35	NEW	1	WORK OUT	J. COLE (ROC NATION/COLUMBIA)
36	36	5	THING CALLED US	HAMILTON PARK (HARRLETT/L7/ATLANTIC)
37	3	4	BOO THANG	VERSE SIMMONS FEAT. KELLY ROWLAND (BUVISION/KONLIVE)
38	40	3	POT OF GOLD	GAME FEAT. CHRIS BROWN (GEFFEN/INTERSCOPE)
39	NEW	1	SHAKE LIFE	YOUNG JEEZY (CTE/DEF JAM/DJMG)
40	31	20	JOHN	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
2	2	11	HOW TO LOVE	LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	6	8	66 LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
4	3	17	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	5	12	I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	21	1	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
7	8	9	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
8	9	14	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
9	7	16	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
10	11	10	BEST THING I NEVER HAD	BEYONCÉ (PARKWOOD/COLUMBIA)
11	10	21	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/DJMG)
12	12	10	BETTER WITH THE LIGHTS OFF	NEW BOYZ FEAT. CHRIS BROWN (SHOTTY/WARNER BROS.)
13	13	8	FAR AWAY	TYGA FEAT. CHRIS RICHARDSON (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	18	6	I WANNA GO	BRITNEY SPEARS (JIVE/JLG)
15	17	7	GUCCI GUCCI	KREAYSHAWN (COLUMBIA)
16	14	18	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)
17	19	11	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)
18	24	3	OTIS	JAY-Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC-A-FELLA/DEF JAM/DJMG)
19	30	2	CHEERS (DRINK TO THAT)	RIHANNA (SRP/DEF JAM/DJMG)
20	26	3	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)
21	20	8	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/J/RMG)
22	16	17	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
23	25	5	NO SLEEP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
24	27	4	MARVINS ROOM	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
25	22	6	TILL I'M GONE	TINIE TEMPAH FEAT. WIZ KHALIFA (DISTURBING LONDON/CAPITOL)
26	28	5	THE MACK	MANN FEAT. SNOOP DOGG & IYAZ (MERCURY/DJMG)
27	23	14	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
28	31	4	POT OF GOLD	GAME FEAT. CHRIS BROWN (GEFFEN/INTERSCOPE)
29	32	13	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ (WHAT A MUSIC/STRAITHEAKERS/CAPITOL)
30	34	7	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (RDBBINS)
31	21	13	DON'T WANNA GO HOME	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
32	33	12	THE EDGE OF GLORY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
33	2	2	QUICKIE	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
34	4	2	GOT 2 LUV U	SEAN PAUL FEAT. ALEXIS JORDAN (VP/ATLANTIC)
35	29	11	NOVACANE	FRANK OCEAN (ODD FUTURE/REDZONE/DJMG)
36	NEW	1	HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
37	NEW	1	WORK OUT	J. COLE (ROC NATION/COLUMBIA)
38	36	19	RACKS	YC FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
39	NEW	1	STEREO HEARTS	DYM CLASS HEROES FEAT. ADAM LEVINE (DECADE/DANCEFUELED BY RAINBOW/RRP)
40	35	12	UNUSUAL	TREY SONGZ FEAT. DRAKE (SONGBOOK/ATLANTIC)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON (BLUES BABE/WARNER BROS.)
2	2	19	PIECES OF ME	LEDISI (VERVE FORECAST/VERVE)
3	3	30	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPD CENTRIC/VERITY/JLG)
4	4	14	LIFE OF THE PARTY	CHARLIE WILSON (P MUSIC/JIVE/JLG)
5	5	22	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL REPUBLIC)
6	6	15	YES	MUSIQ SOULCHILD (ATLANTIC)
7	7	31	4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
8	8	37	FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
9	9	12	NO ONE GONNA LOVE YOU	JENNIFER HUDSON (ARISTA/RMG)
10	10	31	NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)
11	11	16	RADIO MESSAGE	R. KELLY (JIVE/JLG)
12	12	12	IN THE MOOD	JOHNNY GILL (NOTIFI)
13	13	13	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
14	14	18	COLLARD GREENS & CORNBREAD	FANTASIA (S/19/J/RMG)
15	15	10	MOTIVATION	KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
16	16	12	LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIOUS (J/RMG)
17	17	15	FALL 5.0	BRIAN MCKNIGHT (MR. SOLANE/EONE)
18	18	17	COOL FOR YOU	CEE LO GREEN FEAT. MELANIE FONA OR PHILIP BAILEY (RADICULTURE/ELEKTRA/ATLANTIC)
19	19	13	SURVIVE	MARY MARY (MY BLOCK/COLUMBIA)
20	20	8	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
21	21	15	NOBODY GREATER	VASHAWN MITCHELL (EMI GOSPEL)
22	22	3	STAY	TYRESE (VOLTRON RECORDZ/CAPITOL)
23	23	24	I CAN'T MAKE YOU LOVE ME	TANK (NO GAME/SONG DYNASTY/ATLANTIC)
24	24	7	HIMAHOLIC	KELLY PRICE (MY BLOCK/SANG GIRL/MALACO)
25	25	5	MOVIN' DOWN THE LINE	RAPHAEL SAADIQ (COLUMBIA)

RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 I'M ON ONE	DJ KHALED (WE THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
2	2	15	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
3	3	21	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.O.D./DEF JAM/DJMG)
4	4	15	PARTY ROCK ANTHEM	LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
5	5	17	OUT OF MY HEAD	LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
6	6	4	OTIS	JAY-Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC-A-FELLA/DEF JAM/DJMG)
7	7	18	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
8	8	5	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH (G.O.O.D./DEF JAM/DJMG)
9	9	6	LIGHTERS	BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
10	10	27	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
11	21	2	66 HEADLINES	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
12	13	19	JOHN	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
13	14	4	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS (MAYBACH/WARNER BROS.)
14	15	49	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
15	16	24	OH MY	DJ DRAMA FEAT. FABOLOUS, ROSCOE DASH & WIZ KHALIFA (APPHILATES/EONE)
16	17	32	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
17	18	24	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
18	19	9	ON MY LEVEL	WIZ KHALIFA FEAT. TOO SHORT (ROSTRUM/ATLANTIC/RRP)
19	20	28	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
20	21	1	FAR AWAY	

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	6	#1 I WANNA GO	BRITNEY SPEARS JIVE/JLG
2	2	8	PUT YOUR HANDS UP (IF YOU FEEL LOVE)	KYLIE MINOQUE PARLOPHONE/ASTRALWERKS/CAPITOL
3	8	5	BEST THING I NEVER HAD	BEYONCE PARKWOOD/COLUMBIA
4	7	7	TALKING TO THE UNIVERSE	OND MIND TRAIN/TWISTED
5	9	8	UNDIVIDED	BLUSH FEAT. SNOOP DOGG FAR WEST/NETTWERK
6	1	10	DIRTY DANCER	ENRIQUE IGLESIAS WITH USHER FEAT. LIL WAYNE UNIVERSAL REPUBLIC
7	4	11	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
8	6	10	DON'T WANNA GO HOME	JASON DERULO DELUGA HEIGHTS/WARNER BROS.
9	5	10	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
10	10	12	SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
11	16	4	CALIFORNIA KING BED	RIHANNA SRP/DEF JAM/IDJMG
12	13	5	BEHIND THE WHEEL 2011	OEPECHE MOOE REPRISE/RHINO
13	15	6	RIGHT THERE	NICOLE SCHERZINGER FEAT. 50 CENT INTERSCOPE
14	14	7	FREAK LIKE ME	MAYRA VERONICA MVA
15	12	9	FREAK OF NATURE	RICKY MARTIN SONY MUSIC LATIN
16	19	5	HOLDIN' ON	DAVE AUDE FEAT. ELIJAH AUDA/CIOUS
17	20	5	LITTLE BAD GIRL	DAVID GUETTA FEAT. TANO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
18	22	7	GIVE IT	AMORATY KNOCKOUT FASHION
19	21	6	ALL TIME LOW	THE WANTED GLOBAL TALENT/MERCURY/IDJMG
20	29	3	CHAMPAGNE SHOWERS	LMFAO FEAT. NATALIA KILLS PARTY ROCK/WILLIAMS CHERRY/TREE/INTERSCOPE/UNIVERSAL
21	18	12	WORLDWIDE	ROGER SANCHEZ FEAT. ROBIN MASTER + MC FLIPSIDE STEALTH/ULTRA
22	32	2	POWER COLLIDE	LEONA LEWIS SYCO/J/RMG
23	34	2	I'M STILL HOT	LUCIANA VIOLENT LIPS/AUDA/CIOUS
24	27	4	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA
25	24	10	TRUE LOVE	GEORGE ACOSTA FEAT. FISHER BLACK HOLE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	23	10	WHEN THE LIGHTS GO DOWN	GRACE V. DREAM MERCHANT 21/CMG
27	17	17	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS CHERRY/TREE/INTERSCOPE
28	25	8	BOUNCE	CALVIN HARRIS FEAT. KELIS ULTRA
29	35	4	OUTTA CONTROL	J786 STARBUCKS
30	26	7	TASTE THE NIGHT	DALAL GOLO EAGLE
31	33	6	VEGAS	VAUDALISM & STATIC REVENGE/WHITE HOUSE
32	11	14	WHO SAYS	SELENA GOMEZ & THE SCENE HOLLYWOOD
33	47	2	NO ONE GONNA LOVE YOU	JENNIFER HUDSON ARISTA/RMG
34	49	2	NEVER WILL BE MINE	RYE RYE FEAT. ROBYN H.E.E.T./INTERSCOPE
35	30	14	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL
36	42	3	ASS ON THE FLOOR	DIDDY - DIRTY MONEY FEAT. SWIZZ BEATZ BAD BOY/INTERSCOPE
37	45	3	OPM	KATRINA RED RED
38	37	8	MR. SAXOBEAT	ALEXANDRA STAN ULTRA
39	HOT SHOT DEBUT		TONITE	NICOLA FASANO FEAT. KAT DELLUNA JOLLY ROGER
40	46	3	LITTLE WHITE DOVES	DIRTY VEGAS OM
41	31	9	WTF	MATT ZARLEY ZARLEY SONGS
42	40	7	NOT GETTING ANY BETTER	INNERPARTYSYSTEM RED BULL
43	28	13	I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE ISLAND/IDJMG
44	43	4	CITY OF KINGS	RON REESER & DAN SAENZ FEAT. JENNIFER KARR SEA TO SUN
45	36	13	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAVY MR. 305/POLO GROUNDS/ARMG
46	NEW		MEDIATE	INKS FEAT. TRICKY PETROL ELECTRIC/ATCO/RHINO
47	50	3	DIAMOND JIGSAW	UNDERWORLD OM
48	NEW		DR. JECKYLL & MR. FAME	BLACK CARDS ISLAND/IDJMG
49	NEW		SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
50	38	13	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	13	#1 LADY GAGA	BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 0153737/IGA
2	3	8	LMFAO	SORRY FOR PARTY ROCK PARTY ROCK/WILLIAMS CHERRY/TREE/INTERSCOPE 015678/IGA
3	4	146	LADY GAGA	THE FAME (STREAMLINE/KONLIVE/CHERRY/TREE/INTERSCOPE 0118057/IGA)
4	7	36	DEADMAUS	4X4=12 MAUSTRAP 2518*/ULTRA
5	5	34	SKRILLEX	SCARY MONSTERS AND NICE SPRITES (EP) BIG BEAT/MAUSTRAP/ATLANTIC 52691/IG
6	2	2	BASSNECTAR	DIVERGENT SPECTRUM AMORPHOUS 011
7	6	9	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015644*
8	11	37	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
9	9	36	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
10	8	3	LITTLE DRAGON	RITUAL UNION PEACEFROG 074333*
11	10	5	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT FEARLESS 30153
12	14	7	THIEVERY CORPORATION	CULTURE OF FEAR ESL 177*
13	12	54	LADY GAGA	THE REMIX (STREAMLINE/KONLIVE/CHERRY/TREE/INTERSCOPE 0146337/IGA)
14	13	21	KESHA	I AM THE DANCE COMMANDER... KEMOSABE/PCA 86509/RMG
15	23	27	JAMES BLAKE	JAMES BLAKE POLYDOR 02/UNIVERSAL REPUBLIC
16	NEW		THE BIRTHDAY MASSACRE	IMAGINARY MONSTERS (EP) METROPOLIS 735
17	17	8	SKRILLEX	MORE MONSTERS AND SPRITES (EP) BIG BEAT/MAUSTRAP/ATLANTIC DIGITAL EX
18	RE-ENTRY		DAVID GUETTA	ONE MORE LOVE (EP) GUM 71634/ASTRALWERKS
19	19	19	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
20	16	12	MOBY	DESTROYED LITTLE IDIOT 9502*/MUTE
21	18	29	VIC LATINO	VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734
22	20	19	TIESTO	CLUB LIFE VOL.UME ONE... LAS VEGAS MUSICAL FREEDOM 001
23	15	2	VARIOUS ARTISTS	UKF: BASS CULTURE UKF 004
24	RE-ENTRY		BLOOD ON THE DANCEFLOOR	ALL THE RAGE! CANDYLAND 002 EX
25	RE-ENTRY		SBTRKT	SBTRKT YOUNG TURKS 060*/XL

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	6	13	#1 SAVE THE WORLD	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPITOL
2	2	18	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS CHERRY/TREE/INTERSCOPE
3	5	7	CINEMA	BENNY BENASSI FEAT. GARY GO ULTRA
4	4	7	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY CAPITOL
5	7	7	SUN IS UP	INNA ULTRA
6	1	7	I WANNA GO	BRITNEY SPEARS JIVE/JLG
7	13	8	BOUNCE	CALVIN HARRIS FEAT. KELIS ULTRA
8	11	6	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
9	8	20	ADDICTION	MEDINA ULTRA
10	12	10	RAISE YOUR WEAPON	DEADMAUS MAUSTRAP/ULTRA
11	10	16	SUN AND MOON	ABOVE & BEYOND FEAT. RICHARD BEDFORD ANJUNA/BEATS/ULTRA
12	3	17	WHAT A FEELING	ALEX GAUDIO FEAT. KELLY ROWLAND ULTRA
13	14	2	IN THE AIR	MORGAN PAGE, SULTAN + NEQ SHEPARD AND BY FEAT. ANGELA MCCLOSKEY NETTWERK
14	9	17	CALL MY NAME	SULTAN + NEQ SHEPARD FEAT. NADIA ALI HAREM
15	22	4	DROP IT LOW	KAT DELUNA GLOBAL MUSIC BRAND/MASS APPEAL/EONE
16	20	20	MR. SAXOBEAT	ALEXANDRA STAN ULTRA
17	18	20	NITON (THE REASON)	ERIC PRYDZ ULTRA
18	17	4	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
19	19	7	LITTLE BIRD	KIM SOZZI ULTRA
20	NEW		LITTLE BAD GIRL	DAVID GUETTA FEAT. TANO CRUZ & LUDACRIS WHAT A MUSIC/ASTRALWERKS/CAPITOL
21	24	14	WHERE THEM GIRLS AT	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL
22	15	12	THE EDGE OF GLORY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
23	23	10	ME AND MY MICROPHONE	SEPTEMBER ROBBINS
24	NEW		WHEN THE LIGHTS GO DOWN	GRACE V. DREAM MERCHANT 21/CMG
25	NEW		PRESSURE	NADIA ALI STARLILLERS & ALEX KENJI SIMPLY DELICIOUS/STRICTLY RHYTHM

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	93	#1 MICHAEL BUBLE	CRAZY LOVE 143/REPRISE 520733/WARNER BROS. ②
2	2	9	PAT METHENY	WHAT'S IT ALL ABOUT NONESUCH 527912/WARNER BROS.
3	3	7	VARIOUS ARTISTS	IN A BOSSA NOVA MOOD UNIVERSAL SPECIAL MARKETS 015688 EXSTARBUCKS
4	29		FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE PAT PAT FRANK SINATRA ENT. REPRISE 526241/WARNER BROS.
5	1		MADELINE PEYROUX	STANDING ON THE ROOFTOP PENNYWELL 015636*/DECCA
6	6	24	HARRY CONNICK, JR.	IN CONCERT ON BROADWAY COLUMBIA/LEGACY 77295/SONY MUSIC ④
7	12	10	COREA, CLARKE & WHITE	FOREVER CONCORD 32627
8	8	20	WILLIE NELSON & WYNTON MARSALIS FT. NORAH JONES	HERE WE GO AGAIN BLUE NOTE 96388/BIG
9	11	42	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE 143/REPRISE 526141/WARNER BROS.
10	1	46	SOUNDTRACK	TREME: SEASON 1 HBO/GEFFEN 014910/IGA
11	13	26	NINA SIMONE	S.O.U.L. SONY MUSIC CMG 83788/SONY MUSIC
12	17	11	ELIANE ELIAS	LIGHT MY FIRE CONCORD PICANTE 32761/CONCORD
13	23	12	HARRY CONNICK, JR.	TRIPLE FEATURE COLUMBIA/SONY MUSIC COMMERCIAL MUSIC GROUP 75198/SONY MUSIC
14	22	17	VARIOUS ARTISTS	BIG BAND MUSIC OF THE WAR SONOMA 0122
15	16	45	LOUIS ARMSTRONG	LOUIS ARMSTRONG SONOMA 0018

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	10	#1 MORMON TABERNACLE CHOIR	THIS IS THE CHRIST (MORMON TABERNACLE CHOIR 505592)
2	5	8	MILOS KARADAGLIC	MEDITERRANEO DG 015579/UNIVERSAL CLASSICS GROUP
3	4	35	MORMON TABERNACLE CHOIR	MEN OF THE MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 5053126
4	52		VARIOUS ARTISTS	BIZET: CARMEN SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP
5	16		VARIOUS ARTISTS	THE ROYAL WEDDING DECCA 015604
6	NEW		A. PAPPANO/ORCHESTRA E CORO DELL'ACCADEMIA NAZIONALE ROSSINI: WILLIAM TELL	EMI CLASSICS 28826
7	19		JOSH WRIGHT	JOSH WRIGHT SHADOW MOUNTAIN 5055981
8	NEW		JOEL FREDERIKSEN ENSEMBLE PHOENIX MUNICH	ROSE OF SHARON HARMONIA MUNI 902085
9	8	37	ERIC WHITACRE	LIGHT & GOLD DECCA 014650/UNIVERSAL CLASSICS GROUP
10	9	55	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA ANDRE RIEU/POLYDOR/HP 014439/UME ④
11	NEW		VARIOUS ARTISTS	LIVE FROM THE MARLBORO MUSIC FESTIVAL MARLBORO RECORDING SOCIETY 60001
12	NEW		WILHELM FURTWANGLER	THE GREAT EMI RECORDINGS EMI CLASSICS 07878
13	10	8	LORRAINE HUNT LIEBERSON PHILHARMONIA BAROQUE ORCH.	BEARLIZ PHILHARMONIA BAROQUE 01
14	RE-ENTRY		CHICAGO SYMPHONY ORCH.	VERDI: MESSA DA REQUIEM CSO RESOUND 9011006
15	14	17	THE BENEDICTINE NUNS OF NOTRE-DAME DE L'ANNONCIATION	VOICES DECCA 015000/UNIVERSAL CLASSICS GROUP

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	8	#1 GABRIEL BELLO	GABRIEL BELLO KINGS MOUNTAIN 91231/ECMD
2	6	69	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG
3	20		BONEY JAMES	CONTACT VERVE FORECAST 015375/VG
4	44		DAVE KOZ	HELLO TOMORROW CONCORD 31753
5	9		MICHAEL FRANKS	TIME TOGETHER SHANACHIE 5189
6	17	3	GRANDAD TURNER FT. FRED HAMMOND	MY FRIENDS, MY FAM F HAMMOND 002
7	52		ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
8	13		BELA FLECK & THE FLECKTONES	ROCK-ET > SCIE-NCE EONE 2133
9	8		PAUL HARCASLE	HAROCASLE VI TRIPPIN' N' RHYTHM 18
10	14	19	KENNY G	HEART AND SOUL CONCORD 3204B
11	42		FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD
12	9	4	TERRI LYNE CARRINGTON	THE MOSAIC PROJECT (UPJONK/CONCORD) JAZZ 33016/CONCORD
13	NEW		THE NEW MASTERSOUNDS	BREAKS FROM THE BORDER TALLEST MAN 01001*
14	10	13	EUGE GROOVE	S7VEN LARGE SHANACHIE 5190
15	RE-ENTRY		AL DI MEOLA	PURSUIT OF RADICAL RAPSSODY (AL DI MEOLA/SONY/REPRISE) 33835/CONCORD

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	10	#1 JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC ④
2	16		IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA
3			2CELLOS	2CELLOS MASTERWORKS 91011/SONY MASTERWORKS
4	10		IL VOLO	IL VOLO EDICION EN ESPANOL OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/IGA
5	39		JACKIE EVANCHO	0 HOLY NIGHT (EP) SYCO/COLUMBIA 81151/SONY MUSIC ④
6	56		DAVID GARRETT	ROCK SYMPHONIES DECCA 014442
7	58		STING	SYMPHONIES CHERRY/TREE/DG 014464*/UNIVERSAL CLASSICS GROUP
8	38		STING FT. THE ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN CHERRY/TREE/DG 014982/DECCA ④
9	10	24	ALFIE BOE	BRING HIM HOME DECCA 015330
10	11	52	ZOE KEATING	INTO THE TREES ZOE KEATING 03 EX
11	15	60	KATHERINE JENKINS	BELIEVE 143/REPRISE 522190/WARNER BROS.
12	RE-ENTRY		THE IRISH TENORS	THE VERY BEST OF THE IRISH TENORS EONE 2300
13	9	34	DUE VOCI	DUE VOCI TUNETONES 014271/UME ④
14	RE-ENTRY		THE IRISH TENORS	IRELAND RAZOR & TIE 83088
15	RE-ENTRY		THE CANADIAN TENORS	THE PERFECT GIFT DECCA 014801

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	16	#1 PUSH TO START	PAUL TAYLOR PEAK/EONE
2	3	16	MASSIVE TRANSIT	CINDY BRADLEY TRIPPIN' N' RHYTHM
3	2	17	ANYTHING'S POSSIBLE	DAVE KOZ CONCORD/CMG
4	15		PUSH	JACKIEM JOYNER ARTISTRY
5	8	7	SPIN	BONEY JAMES VERVE FORECAST/VERVE
6	6	9	NOW THAT THE SUMMER'S HERE	MICHAEL FRANKS SHANACHIE
7	4	15	S7VEN LARGE	EUGE GROOVE SHANACHIE

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	10	#1 66 AMOR CLANDESTINO	MANA (WARNER LATINA)
2	2	26	TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
3	1	16	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/VRMG)
4	5	12	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISIA)
5	4	14	YOU	ROMEO SANTOS (SONY MUSIC LATIN)
6	6	24	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
7	8	12	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISIA)
8	19	19	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
9	10	13	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
10	13	17	PROMETI	INTOCABLE (G.I.M.)
11	9	27	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
12	12	17	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
13	21	9	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK (PARTY ROCK/WILLIAMS+HERTZ/INTERSCOPE)
14	11	14	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATINO)
15	22	5	TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
16	17	15	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
17	14	55	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
18	18	8	ENSENAMA A OLVIDAR	DAREYES DE LA SIERRA (DISA)
19	15	22	EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISIA)
20	19	17	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
21	20	16	LLAMA AL SOL	TITO "EL BAMBINO" SIENTE
22	24	11	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
23	7	5	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/VRMG)
24	23	14	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
25	25	13	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
26	33	6	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECODITOS (DISA)
27	28	10	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
28	29	8	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
29	27	19	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
30	30	20	EL TIERNO SE FUE	CALIBRE 50 (DISA)
31	32	3	FRIO	RICKY MARTIN (SONY MUSIC LATIN)
32	31	8	MI CORAZON INSISTE	JENCARLOS CANELA (BULLSEYE)
33	49	2	EL MENTIROSO	BANDA CARNAVAL (DISA)
34	NEW	DEBUT	ENHORABUENA	FIDEL RUEDA (DISA)
35	36	7	SOLO PIENSO EN TI	JERRY RIVERA (VENEMUSIC)
36	40	7	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTEÑA (MENDIETA/FONOVISIA)
37	35	17	PELIGRO	REIK (SONY MUSIC LATIN)
38	38	3	QUITATE LA VENDA	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
39	41	4	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
40	45	10	LOCOS LOS 2	LUIS ENRIQUE (TOP STOP)
41	37	10	POR SER TU MUJER	NATALIA JIMENEZ (SONY MUSIC LATIN)
42	39	7	GOLPES EN EL CORAZON	LOS TIGRES DEL NORTE FEAT. PAULLINA RUBIO (FONOVISIA)
43	NEW	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)	
44	NEW	EL MIL AMORES	PESADO (DISA/ASL)	
45	47	20	LA HUMMER Y EL CAMARO	VOZ DE MANDO ARTISTAS INVITADOS ESCOLTA DE GUERRA Y JORGE SANTACRUZ (DISA)
46	43	2	CARA A LA MUERTE (LIVE)	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
47	NEW	LA LUNA	SAUL "EL JAGUAR" ALARCON (FONOVISIA)	
48	46	11	NINAS PUDIENDES Y PODEROSAS	VOZ DE MANDO (DISA)
49	NEW	BLA BLA BLA	EL POTRO ALVAREZ FEAT. CHINO Y NACHO (SUMMA)	
50	NEW	NO LA VOY A ENGANAR	EL TRONO DE MEXICO (FONOVISIA)	

Maná extends its record for most No. 1s by a band on Hot Latin Songs as "Amor Clandestino" becomes its seventh to top the chart. Meanwhile, "Amor" holds at No. 1 on Latin Pop Airplay and ascends 2-1 on Tropical Airplay, the band's second No. 1 on that list and first in five years.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	76	#1 5 WKS PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
2	2	4	VARIOUS ARTISTS	PURLOS TRANKAZOS FONOVISIA 354649/UMLE
3	3	58	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMLE
4	4	43	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
5	6	18	MANA	DRAMA Y LUZ WARNER LATINA 52653D
6	5	10	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMLE
7	9	38	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014557/UMLE
8	7	12	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN
9	8	12	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV/FONOVISIA 354644/UMLE
10	11	30	LOS BUKIS	35 ANIVERSARIO FONOVISIA 354608/UMLE
11	13	37	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE
12	14	63	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
13	12	11	FRANCO DE VITA	FRANCO DE VITA: EN PRIMERA FILA SONY MUSIC LATIN 78112
14	NEW	DEBUT	PATRULLA 81	COMO EL FENIX FONOVISIA 354648/UMLE
15	16	17	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 57172/SONY MUSIC LATIN
16	15	29	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
17	18	20	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN
18	19	29	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
19	21	39	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISIA 570058/UMLE
20	NEW	DEBUT	ALEJANDRA GUZMAN	20 ANOS DE EXITOS EN VIVO CON MODERATTO CAPITOL LATIN 29638
21	25	57	JULION ALVAREZ Y SU NORTENO BANDA	NI LO INTENTES DISA 721551/UMLE
22	22	6	REIK	PELIGRO SONY MUSIC LATIN 89571
23	29	21	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
24	23	21	INTOCABLE	2011 G.I.M. 029/DASMI
25	24	40	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729500/UMLE
26	17	4	LUIS ENRIQUE	SOY Y SERE TOP STOP 30020/SONY MUSIC LATIN
27	26	17	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/UNIVERSAL MUSIC LATINO 854133/UMLE
28	20	7	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE
29	28	10	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN
30	31	21	GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE
31	40	8	GREATEST GAINER NATALIA JIMENEZ	NATALIA SONY MUSIC LATIN 92171
32	27	41	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
33	32	5	LOS INVASORES DE NUEVO LEON	30 ANIVERSARIO: EN VIVO SERCA 6926
34	35	13	CONJUNTO ATARDECER	LLEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE
35	38	18	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA
36	41	64	LETTER MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402
37	34	43	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
38	33	3	JERRY RIVERA	EL AMOR EXISTE VENEMUSIC/UNIVERSAL MUSIC LATINO 654155/UMLE
39	37	8	JENCARLOS CANELA	UN NUEVO DIA BULLSEYE 8942
40	39	44	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISIA 354570/UMLE
41	30	71	CHINO & NACHO	MI NINA BONITA MACHETE 014142/UMLE
42	NEW	LOS HURACANES DEL NORTE	CORRIDOS QUE DEJAN HUELLA GARMEX 61111	
43	45	28	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472
44	42	53	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODD EAGLE MUSIC 3812
45	43	3	LOS HEREDEROS DE NUEVO LEON	NO DECIDAS POR MI SERCA 6930
46	50	15	EL COYOTE Y SU BANDA TIERRA SANTA	ESCUELA DE LA VIDA ISA 2112/MORENA
47	48	1	SERGIO VEGA	RECORDANDO A EL SHAKA SONY MUSIC LATIN 78232
48	47	17	JOAN SEBASTIAN	20-20: ROMANTICAS MUSART 4322/BALBOA
49	52	40	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE
50	RE-ENTRY	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483	

Marc Anthony grabs his 15th top 10 on Latin Pop Airplay (and fifth in a row) as Pitbull's "Rain Over Me," on which he's featured, soars 19-10. Anthony has collaborated on two prior top 10s, with soon-to-be-ex Jennifer Lopez ("No Me Ames" in 1995) and La Quinta Estacion ("Recuadame," 2009).



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 3 WKS DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISIA
2	2	29	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN
3	3	16	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA FONOVISIA
4	5	18	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA
5	7	18	PROMETI	INTOCABLE G.I.M.
6	4	30	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON DISA
7	6	19	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO DISA/ASL
8	10	13	ENSENAMA A OLVIDAR	DAREYES DE LA SIERRA DISA
9	8	25	EL ARDIDO	LARRY HERNANDEZ MENDIETA/FONOVISIA
10	9	43	ME ENCANTARIA	FIDEL RUEDA DISA
11	15	9	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECODITOS DISA
12	11	15	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/ASL
13	12	14	EMBRUJADO	EL CHAPO DE SINALOA PALOMA
14	13	31	EL CULPABLE	ESPINOZA PAZ DISA/ASL
15	14	24	EL TIERNO SE FUE	CALIBRE 50 DISA
16	23	6	EL MENTIROSO	BANDA CARNAVAL DISA
17	27	3	GREATEST GAINER ENHORABUENA	FIDEL RUEDA DISA
18	17	16	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTEÑA MENDIETA/FONOVISIA
19	16	11	QUITATE LA VENDA	EL GUERO Y SU BANDA CENTENARIO A.R.C.
20	18	42	GRACIAS A DIOS	VIOLENTO DISA/ASL

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	6	#1 66 AMOR CLANDESTINO	MANA WARNER LATINA
2	6	17	MI ULTIMA CARTA	PRINCE ROYCE TOP STOP
3	4	12	LOCOS LOS 2	LUIS ENRIQUE TOP STOP
4	1	12	SOLO PIENSO EN TI	JERRY RIVERA VENEMUSIC
5	7	22	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
6	5	14	YOU	ROMEO SANTOS SONY MUSIC LATIN
7	10	20	APRENDER	HECTOR ACOSTA EL TORITO D.A.M./VENEMUSIC
8	3	11	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/VRMG
9	15	4	TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
10	8	18	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL
11	29	6	BLA BLA BLA	EL POTRO ALVAREZ FEAT. CHINO Y NACHO SUMMA
12	11	50	DANZA KUDURO	DON OMAR & LUCENZO YANIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
13	14	17	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
14	13	22	ELLA NO TA EN ESO	KALIMETE SUENOS
15	23	9	POQUITO A POQUITO	HENRY SANTOS SIENTE
16	32	13	QUE TE DIO EL	LA REPUBLICA CORSO
17	9	12	NO SOY TU TIPO	JMARTIN FEAT. MELINA LEON EL MOVIMIENTO
18	12	6	MI ALMA LOCA	ANDY ANDY WEPAL/PLANET
19	17	11	PEGATE	GRUPO TROJ JOK
20	22	8	LA BOTELLA	WISE BE WISE

BETWEEN THE BULLETS

PATRULLA 81'S TOP FIVE STREAK



Patrulla 81 posts its third straight top five debut (No. 5) on Regional Mexican Albums with *Como el Fenix*. The group has charted 19 albums since first reaching the list in 1985 with *Tu Mirada*. It took nearly 19 years for the band to return to the chart with *Como Pude Enamorarme de Ti*, its first top 10, in 2004. On Top Latin Albums, *Fenix* debuts at No. 14, one rung shy of the No. 13 entry of its last album, *Te Pido Perdon*, which started at No. 4 on Regional Mexican Albums. —Karinah Santiago

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 2 WKS AMOR CLANDESTINO	MANA WARNER LATINA
2	2	17	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/VRMG
3	3	26	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
4	4	14	GRITAR	LUIS FONSI UNIVERSAL MUSIC LATINO
5	5	14	YOU	ROMEO SANTOS SONY MUSIC LATIN
6	8	17	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN SONY MUSIC LATIN
7	7	11	DIA DE SUERTE	ALEJANDRA GUZMAN CAPITOL LATIN
8	12	10	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAMS+HERTZ/INTERSCOPE
9	6	21	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL ISLAND/IDJMG
10	19	7	GREATEST GAINER RAIN OVER ME	PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS/VRMG
11	11	16	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA EPIC/SONY MUSIC LATIN
12	9	10	MI CORAZON INSISTE	JENCARLOS CANELA BULLSEYE
13	10	51	DANZA KUDURO	DON OMAR & LUCENZO YANIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
14	13	6	TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
15	15	4	FRIO	RICKY MARTIN SONY MUSIC LATIN
16	16	17	PELIGRO	REIK SONY MUSIC LATIN
17	22	17	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL
18	26	7	I'M SORRY	SIE TE LA VIDA BUENA/WARNER LATINA
19	14	17	LLAMA AL SOL	TITO "EL BAMBINO" SIENTE
20	18	14	MI ULTIMA CARTA	PRINCE ROYCE TOP STOP

LATIN RHYTHM AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	27	#1 11 WKS TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
2	5	10	66 TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
3	2	52	DANZA KUDURO	DON OMAR & LUCENZO YANIS ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
4	3	18	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL
5	4	19	LLAMA AL SOL	TITO "EL BAMBINO" SIENTE
6	6	46	DANDOLE	GOCHE FEAT. JOWELL Y OMEGA NEW ERA/VENEMUSIC
7	7	52	ESTOY ENAMORADO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
8	8	46	TU ANGELITO	CHINO & NACHO MACHETE/UNIVERSAL MUSIC LAT

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	2	LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS	WHAT A MUSIC	
2	1	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS	
3	NEW	TITANIUM	DAVID GUETTA FT. SIA	WHAT A MUSIC	
4	NEW	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA	A&M/OCTONE	
5	NEW	PROMISES	NERO	MTA	
6	5	MR. SAXOBEAT	ALEXANDRA STAN	PLAY-ON	
7	7	DANZA KUDURO	LUNCENZO FT. DON OMAR	YANIS/CATCHY TUNES/ORFANATO	
8	9	SET FIRE TO THE RAIN	ADELE XL		
9	NEW	JAR OF HEARTS	CHRISTINA PERRI	ATLANTIC	
10	8	PARTY ROCK ANTHEM	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE	

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	NEW	EVERYBODY GO	KIS-MY-FT2	A-VE-X-J-MORE	
2	17	HELLO	NAOTO INTI	RAYMI UNIVERSAL	
3	5	KIBOU TO IU NA NO HIKARI	TATURO	YAMASHITA WARNER	
4	2	CHU CHU	MOONMOON	A-VE-X-J-MORE	
5	7	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER	SONY	
6	NEW	CRY	DIVA	A-VE-X-J-MORE	
7	27	IT'S YOU	LOVE	PSYCHEDELIC VICTOR	
8	11	GO GO SUMMER!!	KARA	UNIVERSAL	
9	14	MARU MARU MORI MORI!!	KAORU TO TOMOKI	TAMANI MUCC. UNIVERSAL	
10	10	KIDOAIRAKU PLUS AI	KAELA	KIMURA COLUMBIA	

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHART CO.)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	1	BACK TO BLACK	AMY WINEHOUSE	ISLAND	
2	21	ADELE XL			
3	NEW	WATCH THE THRONE	JAY Z	KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM	
4	3	FRANK	AMY WINEHOUSE	ISLAND	
5	4	19	ADELE XL		
6	5	4	BEYONCE	PARKWOOD/COLUMBIA	
7	NEW	BEST OF RANDY CRAWFORD	RANDY CRAWFORD	WARNER BROS.	
8	8	DOO-WOPS & HOOLIGANS	BRUNO MARS	ELEKTRA	
9	6	BORN THIS WAY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
10	12	WHO YOU ARE	JESSIE J	LAVA/ISLAND	

GERMANY		ALBUMS		(MEDIA CONTROL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	2	BACK TO BLACK	AMY WINEHOUSE	ISLAND	
2	3	21	ADELE XL		
3	1	SCHWARZWEISS	SAMY DELUXE	CAPITOL	
4	4	MIT HAUT UND HAAR	JENNIFER ROSTOCK	WARNER	
5	6	WENN WORTE MEINE SPRACHE WAERE	TIM BENZKRO	SONY MUSIC	
6	10	TITANIUM	DAVID GUETTA	FT. SIA	WHAT A MUSIC
7	7	ZAZ	ZAZ	PLAY-ON	
8	NEW	IN WAVES	TRIVIUM	ROADRUNNER	
9	8	XOXO	CASPER	FOUR	
10	18	AUGENBLICKE	SEMINO ROSSI	MIROSAS-MUSIC/KOCH	

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	1	MAN DOWN	RIHANNA	SRP	
2	2	PARTY ROCK ANTHEM	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE	
3	3	FRENCH CANCAN	(MONSIEUR SAINTE NITOUCHE)	INNA MODJA WARNER	
4	9	ELLE ME DIT	MIKA	CASABLANCA	
5	6	IL NOUS FAUT	ELISA TOVATI & TOM DICE	PLAY-ON	
6	NEW	TITANIUM	DAVID GUETTA	FT. SIA	WHAT A MUSIC
7	4	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS	
8	1	I WANNA GO	BRITNEY SPEARS	JIVE	
9	10	GOT 2 LUV U	SEAN PAUL FT. ALEXIS JORDAN	VP	
10	8	WHERE THEM GIRLS AT	DAVID GUETTA FT. FLO RIDA & NICKI MINAJ	WHAT A MUSIC	

CANADA		ALBUMS		(NIELSEN SOUNDSCAN)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	NEW	WATCH THE THRONE	JAY Z	KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM	
2	21	ADELE XL			
3	2	HELL: THE SEQUEL (EP)	BAD MEETS EVIL	SHADY/INTERSCOPE	
4	1	PLANET PIT	PITBULL	MR. 305/POLO GROUNDS/J	
5	3	SORRY FOR PARTY ROCKING	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
6	NEW	TAILGATES & TANLINES	LUKE BRYAN	CAPITOL NASHVILLE	
7	6	WHEN THE SUN GOES DOWN	SELENA GOMEZ & THE SCENE	HOLLYWOOD	
8	4	BORN THIS WAY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
9	8	TEENAGE DREAM	KATY PERRY	CAPITOL	
10	NEW	GLEE: THE 3D CONCERT MOVIE	SOUNDTRACK	20TH CENTURY FOX TV/20TH CENTURY FOX FILMS/COLUMBIA	

AUSTRALIA		ALBUMS		(ARIA)	AUGUST 15, 2011
THIS WEEK	LAST WEEK				
1	1	21	ADELE XL		
2	NEW	MOONFIRE	BUY & BEAR	ISLAND	
3	NEW	WATCH THE THRONE	JAY Z	KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM	
4	3	19	ADELE XL		
5	4	SORRY FOR PARTY ROCKING	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
6	2	BORN THIS WAY	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE	
7	5	DOO-WOPS & HOOLIGANS	BRUNO MARS	ELEKTRA	
8	1	BACK TO BLACK	AMY WINEHOUSE	ISLAND	
9	NEW	IN WAVES	TRIVIUM	ROADRUNNER	
10	6	LOVESTRONG	CHRISTINA PERRI	ATLANTIC	

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	1	SHIMBALAIE	MARIA GADU	SOM LIVRE	
2	2	DANZA KUDURO	DON OMAR & LUNCENZO	YANIS	
3	3	THE SOUND OF SUNSHINE	MICHAEL FRANTI & SPEARHEAD	BOO BOO WAX	
4	4	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA	A&M/OCTONE	
5	5	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG	JOVANOTTI	MERCURY	
6	1	MR. SAXOBEAT	ALEXANDRA STAN	PLAY-ON	
7	7	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS	
8	8	IL MIO GIORNO MIGLIORE	GIORGIA DISCHI DI CIOCCOLATA		
9	NEW	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY	CAPITOL	
10	10	SET FIRE TO THE RAIN	ADELE XL		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	1	DANZA KUDURO	DON OMAR & LUNCENZO	YANIS/ORFANATO	
2	NEW	HACIA LO SALVAJE	AMARAL	ANTARTIDA	
3	3	BAILANDO POR AHI	JUAN MAGAN	SONY MUSIC	
4	2	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS	
5	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL	ISLAND	
6	5	RABIOSA	SHAKIRA FT. PITBULL	OR EL CATA EPIC	
7	6	PARTY ROCK ANTHEM	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE	
8	NEW	TITANIUM	DAVID GUETTA	FT. SIA	WHAT A MUSIC
9	NEW	RAIN OVER ME	PITBULL FT. MARC ANTHONY	MR. 305/POLO GROUNDS	
10	10	LA NINA QUE LLORA EN TUS FIESTAS	LA OREJA DE VAN GOGH	SONY MUSIC	

GREECE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	1	I FOLLOW RIVERS	LYKKE LI	LL RECORDINGS	
2	9	AN EISAI ENA ASTERI	NIKOS VERTIS	UNIVERSAL	
3	2	RABIOSA	SHAKIRA FT. PITBULL	OR EL CATA EPIC	
4	1	FILA ME AKOMA (BACIAMY ANCOR)	PANOS MOUZOURAKIS & MARAYIAS ILEGAL MINOS		
5	RE	OK	NINO	THE SPICY EFFECT	
6	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL	ISLAND	
7	7	IN MY BEDROOM	RALVERO & DADZ'N	EFFECT SPINNIN'	
8	10	BREAK ME	NICKO	HEAVEN	
9	8	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL	BLANCO Y NEGRO	
10	RE	CHOCOLAT (TO HROMA)	REC EGE		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	NEW	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA	A&M/OCTONE	
2	7	JAR OF HEARTS	CHRISTINA PERRI	ATLANTIC	
3	1	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/GEFFEN	
4	3	SHE MAKES ME WANNA	JLS	FT. DEV EPIC	
5	4	THE A-TEAM	ED SHEERAN	WARNER	
6	NEW	MARRY YOU	BRUNO MARS	ELEKTRA	
7	2	SWAGGER JAGGER	CHER	LLOYD SYCO	
8	6	BEST THING I NEVER HAD	BEYONCE	PARKWOOD	
9	5	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS	
10	NEW	LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS	WHAT A MUSIC	

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	1	WHAT ARE WORDS	CHRIS MEDINA	19	
2	5	HEARTS IN THE AIR	ERIC SAADE FT. J-SON	KING ISLAND ROCKYSTAR	
3	NEW	TITANIUM	DAVID GUETTA	FT. SIA	WHAT A MUSIC
4	2	ROLLING IN THE DEEP	ADELE XL		
5	3	VALKOMMEN IN	VERONICA MAGGIO	UNIVERSAL	
6	NEW	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA	A&M/OCTONE	
7	NEW	PARTY IN MY HEAD	SEPTEMBER	CATCHY TUNES	
8	RE	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS	
9	RE	MR. SAXOBEAT	ALEXANDRA STAN	PLAY-ON	
10	9	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL	BLANCO Y NEGRO	

FINLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	1	SILKKII	JUKKA POIKA	SUOMEN MUSIKKI	
2	3	SET FIRE TO THE RAIN	ADELE XL		
3	NEW	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL	BLANCO Y NEGRO	
4	2	REGGAEREKKA	LDRD EST FT. PETRI NYGARD	HYPE	
5	NEW	RAIN OVER ME	PITBULL FT. MARC ANTHONY	MR. 305/POLO GROUNDS	
6	NEW	TITANIUM	DAVID GUETTA	FT. SIA	WHAT A MUSIC
7	8	PARTY ROCK ANTHEM	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE	
8	NEW	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA	A&M/OCTONE	
9	4	TUNTEMATON POTILAS	ARTTU WISKARI	WARNER	
10	5	POIKA (SAUNOO)	POJU	SKYSOUND	

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	1	RING MEG	GABRIELLE	UNIVERSAL	
2	NEW	TITANIUM	DAVID GUETTA	FT. SIA	WHAT A MUSIC
3	4	WHAT ARE WORDS	CHRIS MEDINA	19	
4	2	REGGAEREKKA	LDRD EST FT. PETRI NYGARD	HYPE	
5	3	SOMEONE LIKE YOU	ADELE XL		
6	6	SET FIRE TO THE RAIN	ADELE XL		
7	NEW	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA	A&M/OCTONE	
8	1	DANZA KUDURO	LUNCENZO FT. DON OMAR	YANIS/CATCHY TUNES	
9	9	ROLLING IN THE DEEP	ADELE XL		
10	8	OM SANNINGEN SKA FRAM	ERIC AMARILLO	STARBUSTER	

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	2	IL NOUS FAUT	ELISA TOVATI & TOM DICE	PLAY-ON	
2	1	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL	SPINNIN'	
3	NEW	MAN DOWN	RIHANNA	SRP	
4	3	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS	
5	4	SET FIRE TO THE RAIN	ADELE XL		
6	6	RABIOSA	SHAKIRA FT. PITBULL	OR EL CATA EPIC	
7	9	THIS WORLD	SELAH SUE	BECAUSE	
8	8	LITTLE BAD GIRL	DAVID GUETTA FT. TAO CRUZ & LUDACRIS	WHAT A MUSIC	
9	7	SAVE THE WORLD	SWEDISH HOUSE MAFIA	SHM	
10	5	PARTY ROCK ANTHEM	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE	

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 27, 2011
THIS WEEK	LAST WEEK				
1	NEW	TITANIUM	DAVID GUETTA	FT. SIA	WHAT A MUSIC
2	1	DANZA KUDURO	LUNCENZO	FT. DON OMAR	YANIS
3	3	STILL	JUPITER JONES	COLUMBIA	
4	10	FREE	NATALIA KILLS	FT. WILL.I.AM	CHERRYTREE
5	2	MR. SAXOBEAT	ALEXANDRA STAN	PLAY-ON	
6	4	GIVE ME EVERYTHING	PITBULL FT. NE-YO, AFROJACK & NAYER	MR. 305/POLO GROUNDS	
7	7	WELCOME TO ST. TROPEZ	DJ ANTOINE VS. TIMATI	HOUSEWORKS/PHONAG/GLOBAL	
8	NEW	LOCA PEOPLE (WHAT THE F**K!)	SAK NOEL	BLANCO Y NEGRO	
9	6	LITTLE IN THE MIDDLE	MILLOW	HOMERUN	
10	8	THE EDGE OF GLORY	LADY GAGA	STREAMLINE/KONLIVE	

LUXEM	
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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Republic and Island Def Jam Motown tap **Brandon Creed** as an A&R consultant to both companies. He manages Bruno Mars and songwriter/producer team the Smeezingtons (Mars, Philip Lawrence and Ari Levine).

Sony Music Entertainment Germany, Switzerland & Austria appoints **Philip Ginhör** CEO. He was GM of Sony Music Austria in Vienna.

PUBLISHING: Combustion Music promotes **Chris Van Belkom** to VP. He was senior creative director.



GINHÖR

VAN BELKOM

PEREZ

HAZAN

TOURING: AEG names **Bryan Perez** president of digital, ticketing and media. He was senior VP/GM at NBA Digital, a joint venture between the National Basketball Assn. and Turner Sports.

DIGITAL: Music technology/information firm Gracenote names **Stephen White** president. He was senior VP of product and content management.

Mobile Backstage appoints **David Hazan** chief marketing officer. He served in the same role at UGG.

RELATED FIELDS: The Gospel Music Assn. taps **Jackie Patillo** as executive director. She was VP of A&R and artist development at Verity Music.

Music marketing agency Giant Step names **Ben-David Fenwick** director of public relations. He will continue working with longtime clients G-Tip, Cheap Trick and Naughty by Nature.

RightsFlow promotes **Michael Kauffman** to senior VP of corporate communications and content and **Chris Lydle** to VP of sales and marketing. Kauffman was senior VP of sales and marketing, and Lydle was VP of business development for the company's religious and academic customer verticals.

—Edited by Mitchell Peters

GOODWORKS

MÖTLEY CRÜE, JACK DANIEL'S AUCTION WHISKEY FOR CHARITY

A match made in rock'n'roll fund-raising heaven? Jack Daniel's and Mötley Crüe have partnered to auction special bottles of Crüe-branded whiskey with proceeds going to the Skylar Neil Foundation.

During the Sunset Strip Music Festival's tribute night, held Aug. 18 at Los Angeles' House of Blues, Mötley Crüe received the Elmer Valentine Award for its contributions to the Strip since the '80s. About 290 bottles of whiskey were available during a silent auction for a minimum bid of \$100. The bottles—containing a single-barrel whiskey selected by Jack Daniel's master taster Jeff Norman—sport a medallion and the band's name etched on the side.

"Consumers can go buy a bottle of Jack Daniel's single-barrel off the shelf, but this is one that was selected specifically for Mötley Crüe," Jack Daniel's PR manager Andrea Duvall says. "They actually visited the distillery [in Lynchburg, Tenn.] and met with the master taster... so it's a very unique barrel."

The amount raised during the event wasn't known at press time. Crüe singer Vince Neil launched the foundation following the 1995 death of his daughter, Skylar, who had a long battle with cancer. The organization helps fund research for cures for AIDS, cancer and other diseases.

The band will headline the fourth annual festival with an outdoor performance on Aug. 20, the event's closing night. Other performers include Bush, Public Enemy, Matt & Kim, Escape the Fate, the Dirty Heads and Cobra Starship. —Mitchell Peters

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Attendees line up for 7-Eleven slurpees and hot dogs outside the venue.

BACKBEAT



LMFAO's **RedFoo** (left) and **Sky Blu** were the life of the party. Their over-the-top performance stole the show.



After a riotous set, **Swizz Beats** (right) took a moment with Billboard.com editorial assistant **Jason Lipshutz** to share some thoughts on his involvement in Jay-Z and Kanye West's *Watch the Throne* project, which he likened to "being in the studio with Quincy Jones and Michael Jackson."



Backstage, Billboard editorial director **Bill Werde** (second from right) got LMFAO'd by one of the group's makeup artists. Here he poses with (from left) **Dottie Mattison** and **Todd Boehly** of Guggenheim Partners and Billboard publisher **Lisa Ryan Howard**.



BILLBOARD'S SUMMER BLOWOUT

On Aug. 11, Billboard held its Summer Blowout—presented by HP, Intel, Microsoft and Chevrolet—at Pier 36 in New York. The event, whose location was kept secret until the day of the show, hosted LMFAO, Swizz Beatz, Estelle and Gentleman Hall as well as industry tastemakers and hundreds of rabid music fans who received free tickets to the event by following @Billboarddotcom on Twitter or liking Billboard on Facebook.

PHOTOS: KYLE DEAN REINFORD/ADAM KRAUSE/GETTY

ABOVE LEFT: Gentlemen Hall, winner of the 2011 Billboard/Chevrolet battle of the bands contest, hijack the new Chevy Camaro after kicking off the Summer Blowout with a high-energy set. From left are band members **Gavin McDevitt**, **Bradford Alderman**, **Seth Hachen**, **Jacob Michael**, **Phil Boucher** and **Rory Given**.

BELOW LEFT: Attendees got to sample Beats Audio on HP laptops that were scattered around the venue.

BELOW: Billboard.biz editor **Jem Aswad** (center) backstage with Britto Agency president/CEO **Marvet Britto** (left) and the evening's surprise guest, **Estelle**.





On Aug. 3, BMI held its latest Noche Bohemia showcase at Nick Chavez Salon in Beverly Hills. The evening's powerhouse lineup helped raise awareness for the Mujer de Fe Foundation, which promotes female empowerment. Among the attendees are (from left) Mujer de Fe Foundation founder and award-winning singer/songwriter **Paulina Aguirre**, celebrity hair stylist **Nick Chavez**, featured performer **Angeles Ochoa**, BMI VP of Latin writer/publisher relations **Delia Orjuela**, featured performers **Cristina Abaroa**, **Erika Vidrio** and **T Lopez**, and BMI associate director of Latin writer/publisher relations **Marissa Lopez**. PHOTO: JC OLIVERA



He wears his sunglasses at night: Acting all tough in the studio on July 14 while recording new single "Ladies Love Me" are (from left) **Justin Bieber**, producer **David Banner** and **Chris Brown**.



At Converse Rubber Tracks in New York on Aug. 2, Grammy Foundation senior director of education **David Sears** (left) and Converse chief marketing officer **Geoff Cottrill** (right) flank "Glee" star **Matthew Morrison**, who performed an acoustic set during the open-mic night at the seventh annual Grammy Camp. PHOTO: ANDREW WALKER/WIREIMAGE.COM



BMI honored country songwriter **Ronnie Dunn** (second from left) at a reception held at its Nashville offices on Aug. 4. Dunn's friends, colleagues and associates were on hand to celebrate as Dunn received multiple BMI MillionAir awards for songs that have accumulated at least 1 million performances. Joining Dunn are (from left) BMI VP of writer/publisher relations **Jody Williams**, Sony Music Nashville associate director of sales **Caryl Healey**, Sony/ATV Music Publishing Nashville president/CEO **Troy Tomlinson** and Spalding Entertainment president **Clarence Spalding**. PHOTO: THIEN PHAN



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Fresh off their smashing presence at Lollapalooza, rising stars **Fitz & the Tantrums (FATT)** were on hand Aug. 15 at the Mophonics studio in New York for a taping of Billboard's Tastemakers series. The band members played three songs and discussed how they've reached their current level of success. Pictured here on the building's rooftop are (from left) Mophonics creative director **Josh Brochhausen**, Y&R executive producer of music and creative content **Jessica Dierauer**, Mophonics partner **Adam Podrat**, FATT's **John Wicks**, tour manager **Peter Hill**, FATT's **Michael Fitzpatrick**, Good Cop PR publicist **Maggie Poulos**, FATT's **Jeremy Ruzumna** and **Noelle Scaggs**, Good Cop PR publicists **Andy Beam** and **Scott Pollack**, FATT's **Joseph Karns** and **James King**; and Mophonics producer **Amanda Fink**. PHOTO: RACHEL BEEN

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