

JERRY LEIBER 1933-2011

SONGWRITERS' REQUIEM

NICK ASHFORD 1941-2011

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No. 1

ON THE CHARTS

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ON THE COVER: Lady Antebellum photograph by Williams + Hirakawa

BEIRUT 31

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
Visit Billboard.com for full coverage of the MTV Video Music Awards on Aug. 28, including video, photos and much more. Plus, check out the Lists page for some of our best editorial lists and custom charts through the years.

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.

“Ain't nothing
like the real thing...”



There was no one like
Nick Ashford, an iconic
songwriter and artist,
whose loss to his family
and music fans
around the world is
immeasurable

Rest in peace, Nick

To Valerie, Nicole, Asia and the
rest of the Ashford & Simpson family

From your EMI Music Publishing family

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TIMELESS MELODIES
Music biz mourns Jerry Leiber, Nick Ashford



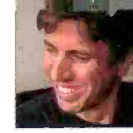
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Monster exec on new headphone company



FRESH FACES
The emerging stars of regional Mexican



HYBRID THEORY
A chat with Desi Hits' Anjula Acharya-Bath



DIGITAL PARTNERS
Record labels turn to third-party distributors



>>> FORMER MICHAEL JACKSON MANAGER FRANK DILEO DIES

Frank DiLeo, 63, who helped guide Michael Jackson's solo career to become the King of Pop, died Aug. 24 due to complications from heart surgery.

DiLeo, who began his affiliation with Jackson when he joined Epic Records as VP of national promotion in 1979, helped make Jackson's *Thriller* one of the best-selling albums of all time. DiLeo was one of the people "responsible for turning my dream for *Thriller* into a reality," Jackson wrote in his 1988 autobiography "Moonwalk."

DiLeo began his career in the music business in 1968 as a sales representative and promotion executive with CBS Records. He later worked in promotion at Monument Records and then RCA Records in the '70s.

After joining Epic, DiLeo played a key role in the careers of acts like Cyndi Lauper, Culture Club, Ozzy Osbourne and other artists.

After the success of *Thriller*, DiLeo became Jackson's manager, overseeing Jackson's successful world tour for 1987's *Bad* album. But his affiliation with Jackson ended after the pop star was reportedly disappointed over sales of *Bad*.

In the early '90s, Frank DiLeo Management handled the careers of Taylor Dayne, Laura Branigan and Jodeci.

DiLeo is survived by his wife, Linda; daughter, Belinda; son, Dominic; and grandson, Frank Michael.

UP FRONT

DIGITAL BY ANTONY BRUNO

Skipping A Beat

Without Steve Jobs at the helm, Apple faces challenges in retaining its dominance in digital music

The resignation of Apple CEO Steve Jobs marks the end of an era not only for Apple, but for the digital music industry that he played a crucial role in shaping.

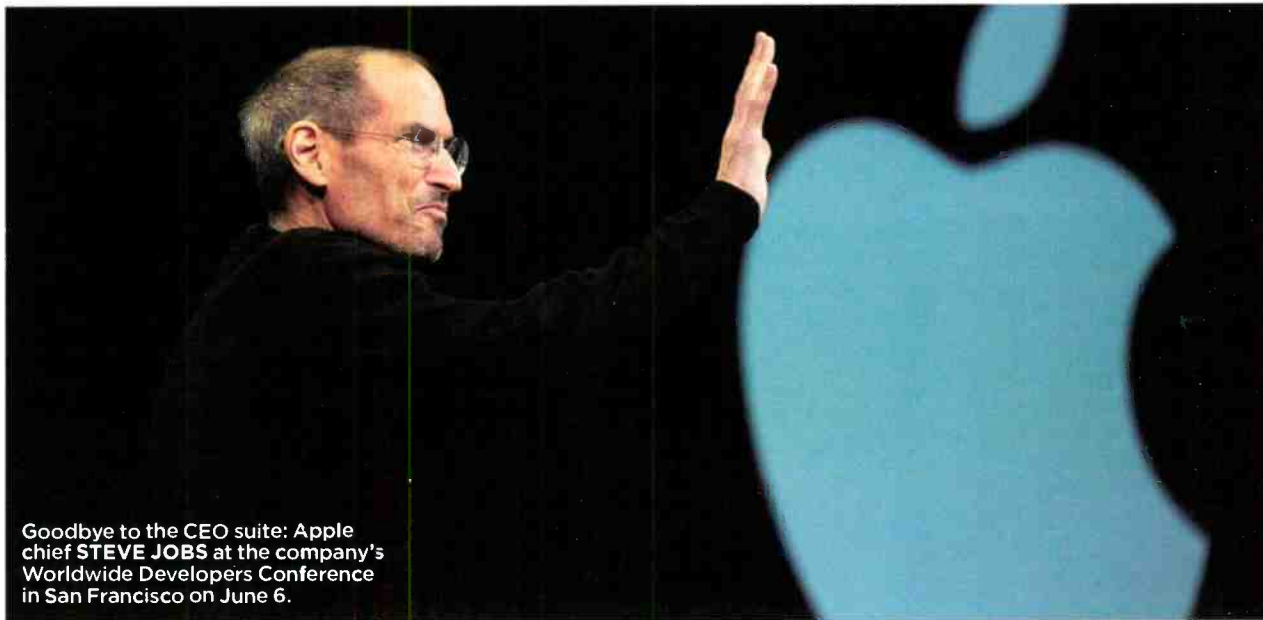
Which is why the timing of this move is so important.

By any standard, Jobs is the chief architect of the modern digital music business. But that business is on the cusp of fundamental shifts—ownership to access, a personal experience to a social one—and it's far from clear whether Apple with or without Jobs will lead this transition or merely go along for the ride.

Apple wasn't first to market with an MP3 player, a digital music store, podcast downloads, smartphones or mobile apps. But under Jobs' leadership, the company made those once-niche services and devices part of the consumer mainstream, opening up new revenue streams for a music business struggling to make the transition to a digital marketplace.

In fact, since the launch of the iTunes Music Store in 2003, Jobs has served as the recording industry's de facto chief digital strategist, prevailing over initial label reservations to push the market toward 99 cent pricing for digital tracks, the ability to download songs individually and—in exchange for giving in to label demands for variable pricing—stripping digital rights management restrictions from music downloads.

Recording artists who initially refused to let their music be sold as singles eventually



Goodbye to the CEO suite: Apple chief STEVE JOBS at the company's Worldwide Developers Conference in San Francisco on June 6.

relented to the iTunes way. Even the Beatles finally came around and are still only available for digital sale on iTunes, now the largest retailer of music in the United States.

"We have our arguments with Steve," EMI Group CEO Roger Faxon says. "But in the end what we're arguing about between us is about how to build the best future for music. There is a commonly held belief that all music is to Apple and to Steve is a vehicle to sell devices. I think it's exactly the reverse."

More recently, the success of the iPhone has transformed how smartphones are made and, perhaps more important, how content is delivered to them, becoming a key factor in the success of such music services as Pandora, Slacker and even Spotify.

But the digital music business is entering a new phase, and Apple has yet to show it

can have the same impact on this direction. Music is becoming more social, an area where Apple has struggled to date. Its music-centric social network, Ping, fell flat due to a lack of Facebook integration.

There are also signs of a shift toward cloud-based access over ownership of digital media. While Apple's iCloud looks like the best of the available music locker services, it's not clear whether the company will roll out a full-featured subscription streaming service.

And finally there's the movement toward bringing digital entertainment to the living room. Jobs famously described the Apple TV set-top box as nothing more than "a hobby." But the company will need to offer something more if it is to establish a significant presence in the emerging market for "lean-back" digital entertainment op-

tions. Rumors are rampant that Apple is working on a TV to revolutionize this space.

These next steps will be led without Jobs as CEO. He'll certainly have a great deal of influence in his new role as chairman, but his widely publicized health struggles raise questions of how active—and for how long—he'll be involved in key decisions.

So all eyes now turn to incoming CEO Tim Cook. According to industry analysts, Apple's product road map extends about five years out, providing Cook with the opportunity to execute on plans already in place—something he's already proved adept at doing during Jobs' extended absences from the CEO suite.

And to keep Apple's edge

in product innovation, Cook won't be alone. The senior management team at Apple includes design guru Jonathan Ivy, who is largely credited for the sleek look and feel of the company's devices; software wizard Scott Forstall, who oversees the iOS platforms; and Eddy Cue, who handles all of Apple's Internet services, including iTunes.

But even the best of teams can't replace an icon. Jobs' charisma, brilliance and sheer force of will have transformed the music, mobile and computing industries forever. His absence may eventually do the same for Apple, and not necessarily for the better.

Additional reporting by Glenn Peoples.

.biz MOBILE: For 24/7 news and analysis on your cellphone or mobile device, go to: mobile.billboard.biz.

>>> BLACKBERRY MUSIC SERVICE LAUNCHES

Research in Motion rolled out its BBM Music subscription service for BlackBerry smartphones. Billed as a "social music sharing and discovery service," it is built on the back of the BlackBerry Messaging service. For \$5 per month, subscribers can select 50 songs that represent their "music profile." They can stream those songs as many times as they like, and also connect with other users to view and stream their 50 songs. Users can swap out up to 25 songs per month, and the service will have regular recommendations based on featured artists and staff picks.

>>> AEG ROLLS OUT AXS TICKETING

Anschutz Entertainment Group has launched its new ticketing platform, axs Ticketing, its first initiative under Outbox Enterprises, a joint venture involving AEG, Cirque du Soleil's Outbox Technology ticketing business and former Ticketmaster CEO Fred Rosen. The first concert tickets available for purchase through axs will be a handful of shows at the AEG-operated Ogden Theatre and Bluebird Theater in Denver, beginning Aug. 27.

>>> ESTHER EDWARDS GORDY DIES AT 91

Esther Edwards Gordy, known by many as the "Mother of Motown," died Aug. 24 at her home in Detroit after a long illness. She was 91. Gordy, the older sister of Motown Records founder Berry Gordy, was a longtime executive at the company who served in a variety of capacities and was the founder of the Motown Historical Museum in Detroit. In a statement, Berry Gordy saluted his sister as "a top Motown executive, businesswoman, civil and political leader, who received numerous awards, commendations and accolades. She was the most educated in our family and was the go-to person for wisdom in business."

Reporting by Antony Bruno, Ed Christman, Gary Graff and Mitchell Peters.

Billboard, Billboard Korea Launch K-Pop Hot 100 Chart

Billboard and local partner Billboard Korea have launched the Billboard K-Pop Hot 100 chart, the first of its kind in the South Korean marketplace. The chart will rank the country's top songs based on digital sales at leading websites and downloads from mobile services. It makes its debut this week on Billboard Korea's website (Billboard.co.kr), the international chart section of Billboard.com and Billboard.biz and on page 51 of this issue. The first act to top the ranking is girl group Sistar's latest single, "So Cool."

The chart is modeled after Billboard's U.S.-based Hot 100 and Billboard's other Asian tally, the Japan Hot 100. Rankings are determined using an industry-standard formula and the most credible music data sources within that country. Billboard Korea's chart offerings will soon be expanded to include various genre lists, product types and Korean artist popularity charts.

"The launch of the Billboard K-Pop Hot 100 chart is a milestone event, as it will provide the Korean music market with what we believe is Korea's most accurate and relevant song ranking," Billboard director of charts Silvio Pietroluongo says. "We're excited to be expanding Billboard's globally recognized Hot 100 chart franchise into this country, and look forward to enhancing the K-Pop Hot 100 in the near future with additional data as well as creating new charts that showcase the breadth of Korean music."



At the summit: Sistar, the first act to top Billboard's new K-Pop Hot 100 chart, performed at the Incheon Korean Wave Festival in Incheon, South Korea, on Aug. 13.

The Billboard K-Pop Hot 100 has the backing of the Korean Entertainment Producers Assn., which represents Korea's top music labels. KEPA plans to use the chart as the global measure of success for Korean music.

"KEPA's support of the K-Pop Hot 100 chart further proves the local music industry's need for an

accurate and objective chart, which has been a key missing element in the growth of the K-Pop genre," Billboard Korea chairman Jung Dae Ahn says. "By working with Billboard, we hope to expose Koreans to a greater spectrum of international music while simultaneously introducing and popularizing Korean music to a much broader international audience."



MAZZACANO NAMED ASSOCIATE PUBLISHER OF BILLBOARD

Jeff Mazzacano has joined Billboard as associate publisher, consumer. He is based in New York and reports to Billboard publisher Lisa Ryan Howard.

In his new role at Billboard, Mazzacano will be responsible for driving the continued revenue growth of Billboard.com and Billboard magazine. He will also oversee the sales efforts for some of Billboard's other key businesses, including consumer events and the newly launched Billboard chart and touring apps.

Mazzacano joins Billboard from Vibe, where as publisher he helped relaunch the brand as a bimonthly magazine and digital network. At Vibe, he brought in blue chip advertisers like Ford, Heineken and Diageo and created integrated programs for them across the brand's print, digital, event and mobile properties.

Prior to Vibe, Mazzacano held integral leadership positions at Hookt.com, Russell Simmons' Oneworld magazine and Giant magazine.



SANTIAGO NAMED R&B/HIP-HOP, RAP AND LATIN CHART MANAGER OF BILLBOARD

Karinah Santiago has been named R&B/hip-hop, rap and Latin chart manager for Billboard, where she will oversee all rankings related to those genres, provide editorial analysis and pursue other initiatives related to those formats. Santiago is based in New York and reports to Billboard director of charts Silvio Pietroluongo.

Santiago, a native of Hoboken, N.J., joins Billboard from the RCA Music Group, where she was the executive assistant to senior VP of urban promotions Geo Bivins. At RCA, she worked closely with the label's marketing, public relations and A&R teams to work records to radio.

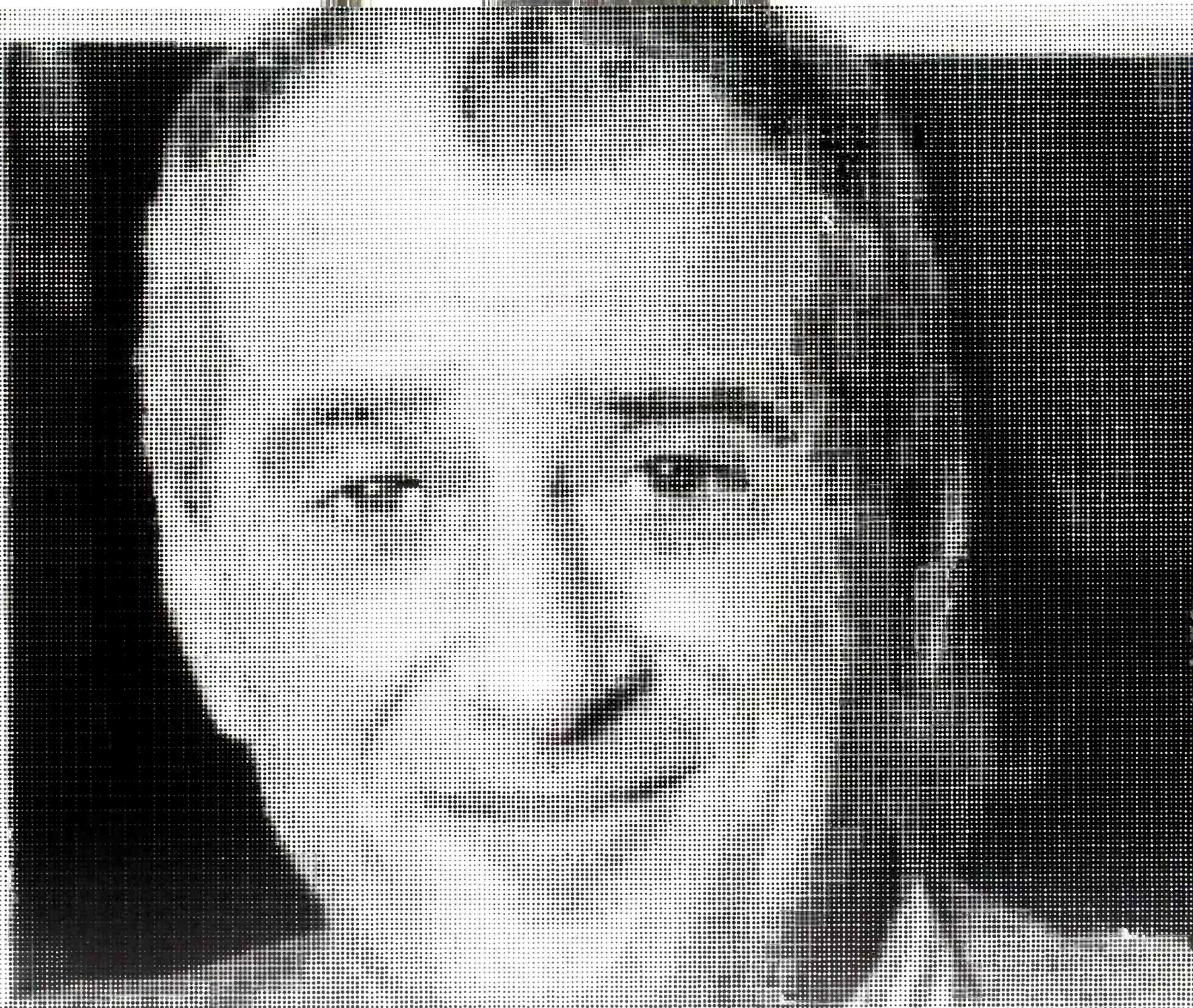
Prior to RCA, she was a promotions assistant and delay/board operator at former Spanish station WCAA (La Kalle) New York. Previous to that, she was a member of the promotions team at Clear Channel's top 40 WKTU New York.



SCHNEIDER NAMED NEWS EDITOR OF BILLBOARD.COM

Marc Schneider has been named news editor of Billboard.com, where he will oversee breaking news coverage, live concert reviews and original reporting for the consumer-facing portal. He is based in New York and reports to Billboard.com editor M. Tye Comer.

Schneider, a native of St. Louis, comes to Billboard from AOL, where he spent eight years in various editorial capacities. He held senior positions at AOL News, where he covered entertainment and worked the news desk during the 2008 presidential campaign, and was a founding editor of PopEater.com. He rose to executive news editor at the since-shuttered pop culture site, where he led a team of editors and reporters in a round-the-clock celebrity news operation.



With Great Sadness
Sony/ATV Music Publishing
Honors our Friend and Partner, **Jerry Leiber**

His Lyrics
His Humor
His Insight
And his Legacy

Of inspiring a new generation of music.

**“If that's all there is my friends,
then let's keep dancing...”**



Sony/ATV
MUSIC PUBLISHING

OBITUARY BY ED CHRISTMAN

Jerry Leiber 1933 - 2011

With co-writer Mike Stoller, the lyricist composed songs that helped define early rock'n'roll



The hitmakers: JERRY LEIBER (right) and MIKE STOLLER with ELVIS PRESLEY circa 1970.

He was rock'n'roll's first Shakespeare.

Jerry Leiber took everyday expressions and turned them into rock'n'roll poetry, just like his songwriting partner Mike Stoller spun melodies out of street music that would stand the test of time. Together, they both helped transform the blues into rock'n'roll.

The duo didn't just write songs together (and occasionally with other partners). They wrote rock'n'roll history: "Charlie Brown," "Hound Dog," "Jailhouse Rock," "Kansas City," "Love Potion No. 9," "Poison Ivy," "Yakety Yak," "Young Blood" and perhaps their most immortal song, "Stand by Me," to name but a few.

Leiber, who died Aug. 22 in Los Angeles at the age of 78 due to cardiopulmonary failure, had been writing with Stoller since 1950. Together they became one of the most celebrated songwriting duos in all of popular music.

But beyond their renowned ability to write songs, Leiber & Stoller also had a head for business in the early days of rock'n'roll, carving out a key role for themselves in the recording studio by establishing themselves as producers.

After not receiving any payment for composing "Hound Dog," an R&B hit in 1953 for Willie Mae "Big Mama" Thornton, they decided the following year to start their own label, Spark Records.

But shortly after forming Spark, Atlantic Records lured them to work for the label, after Leiber struck up an acquaintance with Atlantic executive/producer Nesuhi Ertegun, according to their 2009 book (with David Ritz), "Hound Dog: The Leiber and Stoller Autobiography."

"We would make records that Atlantic would release and promote," Leiber recalled in the book. "For that they'd pay us a royalty. We would co-publish the songs we wrote and, of course, Mike and I would get our writers' royalties. . . . Our deal was fair. In fact, it was even historic; we became the first writer-producers to get a freelance arrangement with a label."

While their earliest songs were sung by blues artists like Thornton, Jimmy Witherspoon,

Charles Brown and Little Willie Littlefield, soon the Coasters, Drifters, Ben E. King and even Elvis Presley were recording their tunes.

Stoller related to Billboard in 2007 that he and his wife had gone to Europe for three months in 1956. They came back by boat and were met at the New York docks by Jerry Wexler, who told them that "we had a big hit with 'Hound Dog.' And I said, 'You're kidding. Big

Mama Thornton?' He said, 'No, some white kid named Elvis.'"

Following his hit version of "Hound Dog," Presley recorded two dozen Leiber & Stoller songs, most written specifically for him, including "Jailhouse Rock," "Loving You," "Love Me," "Don't" and "(You're So Square) Baby I Don't Care."

While initially based on the West Coast, Leiber & Stoller helped establish New York's Brill Building

in 1987.

Even with their hitmaking years behind them, Leiber & Stoller's creative legacy continued to prove its timeless appeal. In 1995, "Smokey Joe's Cafe," which featured 39 of their classic songs, opened at the Virginia Theatre (now the August Wilson Theatre) in New York and became the longest-running musical revue in Broadway history, closing in January 2000 after 2,036 performances.

And through the years, successive generations have become familiar with the duo's classic songs through their frequent synch usage in TV, movies and advertising. Latin pop artist Prince Royce, one of the genre's breakout artists of the past year, first made his mark with his 2010 bilingual cover of "Stand by Me," a top 10 hit on Billboard's Hot Latin Songs chart.

In 2007, Sony/ATV Music Publishing purchased the Leiber & Stoller catalog for a reported \$40 million-\$45 million, leaving the two with their writer's share of the compositions.

"The songs they wrote are as relevant today as they were when first penned," Sony/ATV chairman/CEO Martin Bandier says. "Jerry was a master at the art of lyrics; he was humorous, insightful and fun. . . . There was great partnership between he and Mike, and their music will be enjoyed by generations to come."

Leiber is survived by sons Jed, Oliver and Jake, and granddaughters Chloe and Daphne. . . .

'YOU'RE THE CUTEST JAILBIRD I EVER DID SEE'

Leiber & Stoller's No. 1 singles on Billboard's pop (Best Sellers in Stores, Top 100 or Hot 100) and R&B charts (National Best Sellers or Hot R&B/Hip-Hop Songs)

TITLE	ARTIST	YEAR	CHART(S)
"Hound Dog"	Willie Mae "Big Mama" Thornton	1953	No. 1 R&B
"Hound Dog"	Elvis Presley	1956	No. 1 pop, R&B
"Jailhouse Rock"/"Treat Me Nice"	Elvis Presley	1957	No. 1 pop, R&B
"Loving You"	Elvis Presley	1957	No. 1 pop
"Searchin'"/"Young Blood"	The Coasters	1957	No. 1 R&B
"Don't"	Elvis Presley	1958	No. 1 pop
"Yakety Yak"	The Coasters	1958	No. 1 pop, R&B
"Kansas City"	Wilbert Harrison	1959	No. 1 pop, R&B
"Poison Ivy"	The Coasters	1959	No. 1 R&B
"There Goes My Baby"	The Drifters	1959	No. 1 R&B
"Stand by Me"	Ben E. King	1961	No. 1 R&B
"Spanish Harlem"	Aretha Franklin	1971	No. 1 R&B

OBITUARY BY GAIL MITCHELL

Nick Ashford

1941 - 2011

With wife Valerie Simpson, the songwriter/producer/vocalist elevated the art of the duet



The real deal: NICK ASHFORD and VALERIE SIMPSON performing in New York circa 1978.

As tributes poured in following the Aug. 22 death of singer/songwriter Nick Ashford, the word “legend” was frequently invoked.

It’s a fitting salute to a talented artist who, together with his wife and writing/singing partner Valerie Simpson, penned some of the most iconic songs in popular music, including “Ain’t No Mountain High Enough,” “I’m Every Woman,” “You’re All I Need to Get By” and “Reach Out and Touch (Somebody’s Hand).” As Ashford & Simpson, the pair also found success in front of the mic with such R&B hits as “Solid” and “Found a Cure.”

“Nick had the rare ability to not only craft indelible music, but to make an indelible impression on everyone he met,” Warner Music Group chairman Edgar Bronfman Jr. says. “As a composer and as a performer, he captured the essence of human emotion to make soulful music that was passionate, romantic, uplifting and unforgettable.”

That creative legacy ignited a spate of Twitter tributes after the 70-year-old Ashford’s death from throat cancer at New York’s Presbyterian Hospital was announced by friend and former publicist Liz Rosenberg. Among those sharing their condolences and thoughts were Lenny Kravitz, Raekwon and Living Colour’s Vernon Reid, who tweeted, “Nobody did it better.” Stephen Hill, president of music programming and specials at BET, summed up Ashford’s essence in three words: “lover of love.”

Born on May 4, 1941, in Fairfield, S.C., Ashford grew up in Willow Run, Mich., where he began honing his skills as a singer and songwriter while working with the gospel choir at the local Baptist church. After moving to New York in the early ’60s, Ashford met writing partner and future wife Simpson at Harlem’s White Rock Baptist Church.

The pair partnered with former Ikette Joshie “Jo” Armstead and began writing songs for Florence Greenberg’s Scepter/Wand label, including Maxine Brown’s “One Step at a Time” and Ronnie Milsap’s “Never Had It So Good.”

In 1966, Ashford, Simpson and Armstead scored a No. 1 R&B single with Ray Charles’ irreverent turn on their “Let’s Go Get Stoned.” That success prompted Motown Records chief Berry Gordy to sign Ashford & Simpson as staff writers and producers. With love as the central theme, the pair penned a string of melodic, gospel-influenced soul/pop gems that helped elevate another emerging duo: Marvin Gaye and Tammi Terrell. Beginning in 1967 with “Ain’t No Mountain High Enough,” the foursome

reeled off such additional classics as “You’re All I Need to Get By,” “Ain’t Nothing Like the Real Thing” and “Your Precious Love.”

Other Motown acts to record Ashford & Simpson

songs were Gladys Knight & the Pips, Smokey Robinson & the Miracles and the Marvelettes.

One of the acts that performed early Ashford & Simpson compositions was the 5th Dimension. For-

mer members Marilyn McCoo and Billy Davis Jr. recall that producer Bones Howe brought “California Soul,” released in 1969, to the group’s attention. “We were so excited to hear this Ashford & Simpson song,” McCoo says. “We thought it might open up the potential for us to have a stronger R&B following. They were an amazing songwriting couple.”

Another highlight of Ashford & Simpson’s years at Motown was their work with Diana Ross. They produced—and composed nearly all of the songs for—three of the former Supreme’s albums: her 1970 self-titled solo debut, which featured her first soaring, chart-topping remake of “Ain’t No Mountain High Enough”; *Surrender* in 1971; and *The Boss* in 1979.

Eager to relaunch their own singing careers that started in the mid-’60s, Ashford & Simpson signed with Warner Bros. in 1973, when they released their first album on the label, *Gimme Something Real*.

Married in 1974, the pair embodied the perfect recording merger: songwriter/producers who were just as talented vocally, with Simpson’s siren call meshing effortlessly with Ashford’s falsetto response. Still keeping love as their central theme, the duo broke into the R&B top 20 in 1977 with “Send It.” Subsequent hits—and dance club fixtures—included “It Seems to Hang On” and “Found a Cure.”

Moving to Capitol in the early ’80s, Ashford & Simpson landed their biggest R&B and pop hit with 1984’s “Solid.” Along the way, the duo joined Chaka Khan as featured guests on Quincy Jones’ No. 1 R&B single, “Stuff Like That,” in 1978. Khan herself topped that tally the same year with her cover of the Ashford & Simpson anthem “I’m Every Woman,” later covered by Whitney Houston in 1992 on the “Bodyguard” soundtrack.

In 1996, Ashford & Simpson opened the Sugar Bar, a restaurant and live entertainment venue in Manhattan that became known for its popular open-mic sessions often hosted by the pair. Inducted into the Songwriters Hall of Fame in 2002, Ashford & Simpson most recently received songwriting credit on Amy Winehouse’s “Tears Dry on Their Own,” which borrows liberally from the music of “Ain’t No Mountain High Enough.”

At press time, funeral arrangements hadn’t yet been announced. In addition to his wife, Ashford is survived by daughters Nicole and Asia.

Additional reporting by Fred Bronson in Los Angeles.

‘NO WINTER’S COLD CAN STOP ME, BABY’

Ashford & Simpson’s No. 1 singles and select top 10 hits on Billboard’s pop (Best Sellers in Stores, Top 100 or Hot 100) and R&B charts (National Best Sellers or Hot R&B/Hip-Hop Songs).

TITLE	ARTIST	YEAR	CHART(S)
“Let’s Go Get Stoned”	Ray Charles	1966	No. 1 R&B
“Ain’t No Mountain High Enough”	Marvin Gaye & Tammi Terrell	1967	No. 3 R&B
“Your Precious Love”	Marvin Gaye & Tammi Terrell	1967	No. 2 R&B, No. 5 pop
“Ain’t Nothing Like the Real Thing”	Marvin Gaye & Tammi Terrell	1968	No. 1 R&B
“You’re All I Need to Get By”	Marvin Gaye & Tammi Terrell	1968	No. 1 R&B
“Reach Out and Touch Somebody’s Hand”	Diana Ross	1970	No. 7 R&B
“Ain’t No Mountain High Enough”	Diana Ross	1970	No. 1 pop, R&B
“Stuff Like That”	Quincy Jones	1978	No. 1 R&B
“I’m Every Woman”	Chaka Khan	1978	No. 1 R&B
“Found a Cure”	Ashford & Simpson	1979	No. 2 R&B
“Solid”	Ashford & Simpson	1984	No. 1 R&B
“I’m Every Woman”	Whitney Houston	1993	No. 5 R&B, No. 4 pop
“I’ll Be There for You/ You’re All I Need to Get By”	Method Man featuring Mary J. Blige	1995	No. 1 R&B, No. 3 pop

6 QUESTIONS

with **KEVIN LEE**
by **ANTONY BRUNO**

Long before Lady Gaga fans took over the term, Kevin Lee—son of Monster founder/CEO Noel Lee—was known as “the little monster,” and his father “the head monster.”

Now, the younger Lee is looking to establish his own place in the consumer electronics landscape with the launch of his own company, SOL Republic. Its first mission is to make and market a line of high-quality headphones at an affordable price.

If that sounds a lot like the Beats by Dre line, that’s because Lee oversaw the partnership with Beats Electronics as Monster VP of marketing and product development. In an interview with Billboard, Lee talks about SOL’s initial priorities, his reasons for leaving Monster and how his father feels about him striking out on his own.

1 Why are you starting SOL Republic?

Beats by Dre was my main big project at Monster. As soon as I launched that, I went to my dad and said I wanted to continue my passion around that. The goal was to bring good-sounding headphones to everybody. And I wanted an opportunity to do my own thing. So that’s what this is. It’s an opportunity for me to build a special company of great people and culture and define the vision of everything, like my dad did 33 years ago when he created Monster.

I’m very excited about the success of Beats because it’s a proven concept that people will care about sound, especially young kids. With that proof-of-concept in place, I looked at the marketplace and said, “There is still a huge missing element, which is great sound at a midprice point.” Look at every consumer group out there; there’s always a low, middle and high end. There really isn’t in headphones.

2 What kind of products are you making?

We’re making headphones for the 18-year-old music fanatic, the 21-year-old scenester and the 25-year-old DJ. We went through about 60 different design ideas. Consumers’ No. 1 complaint about headphones is that they break so much, and that’s because there’s so many moving parts. I wanted to create a headphone where the headband has zero moving parts, so I can make it for cheaper and be more durable. I haven’t broken one yet. The headband is a single piece of polymer, and the speakers [ear cups] can slide completely off. So now I can exchange different kinds of speakers for different kinds of sound or quality, and change out my style. We also developed some sound technology that gives this product a lot of bass and kick. And you can control the high, because people like to turn up their music.

3 Will you release any artist-branded headphones like Beats by Dre?

We can build product and bring it to retail, but we can’t deliver the message around the importance of music and sound the way artists can. From a marketing standpoint, we’ve reached out to a lot of people, especially in the DJ world, to help spread that message around.

4 Are you only making headphones, or will you do other things?

The grand plan is to be a lifestyle electronics company that relates to music culture. So yes, it’s beyond headphones. It’ll be anything that makes sound. We’ve defined ourselves around music discov-



ery and experiences. We’ll do a lot on our website and Facebook with promotions around discovering music. A lot of these “saviors of sound” are going to talk about discovering their music. We’ll be partnering with other people that have content and music discovery services. You can definitely expect us to get into speakers for the home.

5 Why are you doing this on your own, rather than with Monster?

We could have easily done this at Monster. The main reason was personal. This is an opportunity for me to do something on my own from scratch: define the brand and culture and vision. If I want to get kids to step up to \$30 earbuds, it has to be more than just sound and style. It has to be an emotional connection to the brand. To have that kind of connection, the brand needs to be hyper-focused around something. And that’s why I wanted a company that was hyper-focused around music, youth, headphones and style.

6 How does your father feel about you starting a company that’s competing with Monster?

I have the full blessing and support of my father. On the business side, the market opportunity is just huge. We’ve just touched the surface there. There’s going to be different aesthetics in brand and headphone types. Monster has a lot going on in headphones and will do very well. On the personal side, I wanted to do it on my own. My father has been tremendously supportive of my doing exactly that. This isn’t some kind of son-leaving-dad thing. I still maintain a senior executive role at Monster on strategy and stuff, but I’m pretty much focused 100% on this new company. ■■■

FOR THE RECORD

A story in the Aug. 20 issue incorrectly reported that Natalia Kills’ single, “Free,” featuring Will.i.am, contains a sample of Kate Bush’s 1978 song “Wuthering Heights.” “Free” doesn’t contain any samples, according to Kills’ label, Cherrytree.

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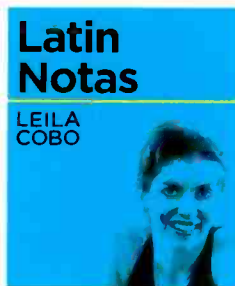
Fresh faces lend newfound vitality to regional Mexican

While mostly familiar faces continue to dominate Latin pop, tropical and urban music, regional Mexican has been a dynamic genre buoyed by new acts.

Consider the finalists for Billboard's inaugural Regional Mexican Music Awards, who are led by **Gerardo Ortiz**, **Larry Hernandez** and **Espinoza Paz** (see story, below). Of the 32 artists listed as finalists, 10 (including two featured artists) charted for the first time in either 2009 or 2010. By contrast, the finalists of the 2011 Billboard Latin Music Awards included only five new acts outside of regional Mexican, of which two were featured artists on tracks by superstars (**I Cata**

with **Shakira** and **Lucenzo** with **Don Omar**).

Everyone in the business agrees that the main reason behind the disparity is radio. It's no secret that in the wake of the rollout of Arbitron's Portable People Meter (PPM), U.S. Spanish-language airwaves have become increasingly tight-fisted when it comes to playing new artists, or even new music by established acts.



Latin Notas

LEILA COBO

But many regional Mexican stations haven't been hampered by the same fears. While the exact reasons are hard to pinpoint, key PDs in the genre appear

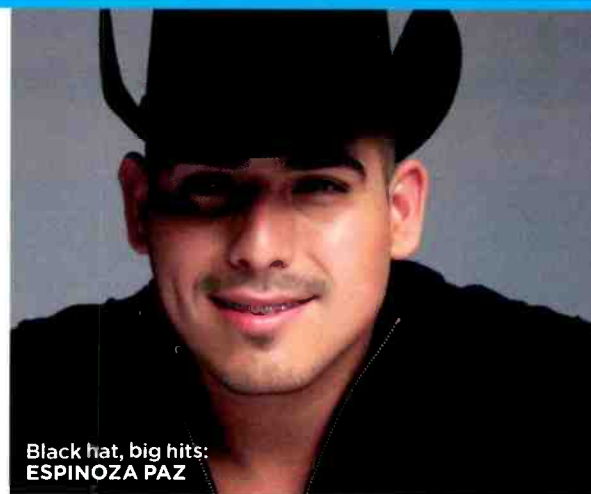
to enjoy considerable autonomy in programming decisions, perhaps helped by the existence of multiple regional Mexican stations in several

markets, which encourages diversification of playlists.

"The regional Mexican programmer takes more risks—albeit controlled risks—and is less corporate," says **Alberto Del Castillo**, the longtime VP of promotion at Fonovisa who now runs his own promotion company, In-Motion.

Regional Mexican is still a realm where one can walk into some stations, get a programmer excited about a track and have him play it almost immediately, without even taking it to research.

Del Castillo, for example, is promoting "Intentalo," the new "tribal music" track by DJ collective **3Ball MTY** featuring regional Mexican singer **El Bebito** on vocals. Although there isn't an album attached to it and the track isn't yet available on iTunes, it's already playing on key regional Mexican stations, like KBUE (La Que Buena) Los Angeles.



Black hat, big hits: **ESPINOZA PAZ**

Despite the advent of the PPM, KBUE PD **Pepe Garza** "has always been very aggressive and hasn't changed his strategy," says **Gustavo Lopez**, executive VP of brand partnerships, business development and digital for Universal Music Latin Entertainment.

Several PDs like Garza are key tastemakers in regional Mexican, including **Juan Carlos Hidalgo** of Spanish Broadcasting System in Chicago and Los Angeles, **Jose Luis Gonzalez** of KSOL San Francisco, **Rafael Bautista** of WOJO Chicago and **Arturo Buenrostro** of KBOC Dallas-Fort Worth. "They have the

power to influence several stations," Lopez says.

The current wave of new music on regional Mexican radio has been developing for more than a year now, with a slew of emerging norteño and banda acts climbing the charts. These new acts and their fresh take on the genre have helped hook a new generation of listeners who aren't interested in the legacy acts that had dominated regional Mexican radio for many years.

Apparently, many tropical and pop programmers haven't gotten that memo.

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

Regional Mexican's Finest

Gerardo Ortiz leads finalists for inaugural Billboard Mexican Music Awards

A trio of young acts with bicultural appeal and formidable online followings are the leading contenders for the inaugural Billboard Mexican Music Awards (Premios Billboard de la Musica Mexicana), which will air Oct. 27 on Telemundo.

The awards mark the first time a major U.S. TV network has produced and aired a show dedicated to regional Mexican music, the top-selling genre of Latin music in the United States.

Leading the charge is **Gerardo Ortiz** (Del Records/Sony), who didn't debut on Billboard's Top Latin Albums chart until June 2010, but is a finalist in 10 categories. The narcocorridos singer, who narrowly survived an ambush in Colima, Mexico, in March, is a contender for artist, new artist, album (for *Ni Hoy Ni Manana*) and download artist of the year, among other cate-

gories. In the norteño album of the year category, Ortiz's 2011 album *Morir y Existir: En Vivo* and 2010's *Ni Hoy Ni Manana* are two of the four finalists.

Up for nine awards each are **Larry Hernandez** (Mendieta/Fonovisa), who like Ortiz sings highly engaging narcocorridos in a "progressive" norteño format, and **Espinoza Paz** (Fonovisa/UMLE), a romantic banda singer who has also established himself as a leading songwriter in regional Mexican music. The two artists will compete for artist, male artist and songs artist of the year.

Yet another new act, **Julion Alvarez y Su Norteño Banda** (Disa/UMLE), is up for eight awards, while tops among veteran artists is **La Arrolladora Banda el Limon** (Disa/UMLE), up for six awards. **Intocable** and **Vicente Fernandez** (Sony) are each up for five awards, while **El Trono de**

Mexico, **Jenni Rivera** (Fonovisa/UMLE), **Voz de Mando** (Disa/UMLE) and **Los Bukis** (Fonovisa) are vying in four categories each.

The list of finalists reflects the recent success of new artists in regional Mexican (see Latin Notas, above). And underscoring the growing importance of digital distribution and promotion to the genre, digital track sales are being factored into the formula for determining the finalists for all artist and song of the year categories, a first for a Billboard awards show on Telemundo.

Billboard Mexican Music Award finalists are determined by chart performance as chronicled in Billboard magazine and on Billboard.com during the eligibility period of Aug. 28, 2010, through Aug. 20, 2011. Award categories are based on sales data provided by Nielsen Sound-

Leader of the pack: **GERARDO ORTIZ**



Scan and radio airplay monitored by Nielsen BDS.

Reflecting the wide range of regional Mexican music, awards will be given in 32 categories, including overall artist of the year, song of the year and album of the year categories, as well as categories in the banda, norteño, mariachi/ranchera and du-

ranguense/grupero sub-genres. In addition, Billboard will also honor the top labels, publishers, producers and songwriters of the year.

The awards, presented by State Farm, will take place at Los Angeles' Orpheum Theatre. For a complete list of finalists, go to billboard.com/mma. —Leila Cobo

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EN BREVE

MTV WORLD STAGE MEXICO CONCERT TO AIR SEPT. 23 ON TR3S

MTV's World Stage Mexico concert returned Aug. 25 to Mexico City featuring pop singer **Ke\$ha** and **Joe Jonas** at the Auditorio Nacional. The concert will air Sept. 23 on Tr3s and MTV Latin America. It will also be carried on other MTV channels around the world on dates to be determined. Last year's inaugural World Stage Mexico concert featured performances by the Smashing Pumpkins, 30 Seconds to Mars and Mexican band Zoé.

KMART LAUNCHES WEB VIDEO SERIES 'MADRES Y COMADRES'

Kmart has launched a tele-novela-style Web video series called "Madres y Comadres." The eight-part Spanish-language program, which features music to emphasize storylines, focuses on two mothers and the challenges they face raising families in the United States. Film director/screenwriter **Alberto Ferreras**, who is currently adapting the novel "Que Viva la Musica" by acclaimed Colombian writer **Andres Caicedo**, wrote and directed the series. It's the first brand-produced U.S. Hispanic video series distributed through YouTube and can be viewed at youtube.com/madresycomadres.

PBS TO AIR PLACIDO DOMINGO DOCUMENTARY

PBS will air the documentary "Placido Domingo: My Favorite Roles" on Sept. 23 as part of National Hispanic Heritage Month. The program, part of the public TV network's "Great Performances" series, will feature the celebrated tenor looking back at his opera career and his dual directorships at the Washington National Opera in Washington, D.C., and the Los Angeles Opera. The documentary will also explore Domingo's Spanish roots and memories of his childhood in Mexico. It will feature footage of an early Domingo performance of the aria "Cielo E Mar" from **Amilcare Ponchielli's** opera "La Gioconda."

—Justino Águila

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,594,404 (€4,758,245) \$486.11/\$69.44	BON JOVI, THE BREAKERS, BROTHERS IN PLUGS Olympic Stadium, Athens, July 20	60,652 sellout	Eleven Concerts, AEG Live
2	\$5,324,955 (4,835,155 francs) \$258.96/\$57.25	BON JOVI, DEATH BY CHOCOLATE Stadion Letzigrund, Zurich, July 14	37,125 sellout	Good News Productions, AEG Live
3	\$4,950,762 (€3,537,067) \$309.86/\$69.01	BON JOVI, THE BREAKERS, TYLER Ernst Happel Stadion, Vienna, July 22	56,280 sellout	Novamusic, Showconnection, AEG Live
4	\$4,811,609 (€3,411,715) \$352.11/\$77.46	BON JOVI, KLEPHT, RED LIZZARD Parque da Bela Vista, Lisbon, Portugal, July 31	57,832 sellout	Everything Is New, AEG Live
5	\$4,000,892 (11,754,192 lei) \$153.06/\$29.93	BON JOVI, STILLBORN, QUANTIQ Piata Constitutiei, Bucharest, Romania, July 10	53,030 sellout	East European Entertainment, D&D East Entertainment, AEG Live
6	\$3,446,927 (€2,516,336) \$404.11/\$84.93	BON JOVI, THE BREAKERS Esprit Arena, Düsseldorf, Germany, July 13	43,625 sellout	United Promoters, AEG Live
7	\$3,242,820 (€2,338,722) \$215.28/\$38.06	BON JOVI, VINTAGE TROUBLE, THE RISING ROCKET Maimarktgelände, Mannheim, Germany, July 16	40,172 sellout	United Promoters, AEG Live
8	\$3,229,776 (€2,328,287) \$169.56/\$55.56	BON JOVI, FLEMT Stadio Friuli, Udine, Italy, July 17	39,926 sellout	Barley Arts Promotlon, AEG Live
9	\$3,021,325 (€2,131,460) \$387.32/\$28.17	BON JOVI, THE REBELS, THE MONOMES Estadio Olímpico, Barcelona, Spain, July 27	39,992 sellout	Doctor Music, AEG Live
10	\$2,806,226 (€1,997,927) \$387.32/\$28.17	BON JOVI, RULO Y LA CONTRABAND, THE REBELS Estadio de Anoeta, San Sebastián, Spain, July 29	34,798 sellout	Doctor Music, AEG Live
11	\$2,775,566 (4,302,128 lira) \$341.94/\$52.26	BON JOVI, SEBNEK FERAH, REDD Türk Telekom Arena, Istanbul, July 8	35,723 sellout	Puco Concerts, European Concert Agency, AEG Live
12	\$2,718,970 (\$2,490,835 Australian) \$218.21/\$109.05	ENRIQUE IGLESIAS, PITBULL, HAVANA BROWN Rod Laver Arena, Melbourne, Australia, July 27-28	19,076 two sellouts	Dainty Consolidated Entertainment
13	\$2,711,036 (€1,927,134) \$387.32/\$76.06	BON JOVI, ARID, BILLY THE KILL Zeebrugge Beach, Bruges, Belgium, July 24	29,497 sellout	Adria Entertainment, Lupa Promotion, AEG Live
14	\$985,924 (12,817,007 pesos) \$54.74	CHAYANNE Auditorio Nacional, Mexico City, June 9-10	18,011 two shows	OCESA/CIE-Mexico
15	\$980,009 (1,507,616 reais) \$227.51/\$45.50	AVRIL LAVIGNE Credicard Hall, São Paulo, July 27-28	13,347 two shows	14,108 T4F-Time For Fun
16	\$816,802 \$75/\$25	KEITH URBAN, JAKE OWEN Arena at Gwinnett Center, Duluth, Ga., Aug. 4-5	16,441 two shows	18,296 The Messina Group/AEG Live
17	\$702,064 (\$690,037 Canadian) \$153.38/\$30.27	LIL WAYNE, RICK ROSS, KERI HILSON, FAR*EAST MOVEMENT Bell Centre, Montreal, Aug. 17	7,359 9,000	Evenko, Live Nation, Haymon Entertainment
18	\$684,452 \$99/\$75/\$55	JOSH GROBAN Staples Center, Los Angeles, Aug. 17	9,296 10,220	Live Nation
19	\$683,432 (\$630,147 Australian) \$216.80/\$108.35	ENRIQUE IGLESIAS, PITBULL, HAVANA BROWN Brisbane Entertainment Centre, Brisbane, Australia, July 25	5,571 sellout	Dainty Consolidated Entertainment
20	\$673,920 \$79.50/\$59.50/ \$25	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Tacoma Dome, Tacoma, Wash., July 22	13,388 15,982	The Messina Group/AEG Live
21	\$672,694 \$65/\$25	KEITH URBAN, JAKE OWEN Bridgestone Arena, Nashville, Aug. 6	14,219 sellout	The Messina Group/AEG Live
22	\$671,618 \$96/\$48.50	RUSH New Orleans Arena, New Orleans, June 10	9,804 sellout	Live Nation Global Touring
23	\$670,340 (\$649,714 Canadian) \$92.34/\$30.44	NKOTBSB, MATTHEW MORRISON Bell Centre, Montreal, Aug. 5	8,273 8,525	Live Nation, Evenko
24	\$665,340 \$95/\$25	MÖTLEY CRÛE, POISON, NEW YORK DOLLS Target Center, Minneapolis, June 24	10,601 sellout	AEG Live
25	\$641,962 (£393,750) \$61.14	IRON MAIDEN, AIRBOURNE Metro Radio Arena, Newcastle, England, July 23	10,500 sellout	Live Nation-U.K.
26	\$639,758 \$49.75/\$18.75	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE 1-800-ASK-GARY Amphitheatre, Tampa, Fla., July 15	18,786 sellout	Live Nation
27	\$631,978 \$47.50/\$39.50	KATY PERRY, MARINA & THE DIAMONDS, DJ SKEET SKEET Wells Fargo Center, Philadelphia, June 24	14,391 sellout	Beaver Productions
28	\$631,690 \$75/\$45/\$25	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Rose Garden, Portland, Ore., July 23	12,032 13,486	The Messina Group/AEG Live
29	\$631,257 \$99.50/\$29.50	MÖTLEY CRÛE, POISON, NEW YORK DOLLS DTE Energy Music Center, Clarkston, Mich., June 29	14,010 sellout	Live Nation
30	\$627,137 (\$618,546 Canadian) \$65.39/\$45.11	BLINK-182, MY CHEMICAL ROMANCE, MANCHESTER ORCHESTRA Bell Centre, Montreal, Aug. 16	9,908 11,888	Evenko, Greenland Productions, Live Nation
31	\$626,337 (\$600,506 Canadian) \$82.95/\$30.78	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Rexall Place, Edmonton, Alberta, July 16	10,722 11,408	The Messina Group/AEG Live
32	\$624,066 \$51.75/\$26.75	JASON ALDEAN, CHRIS YOUNG, THOMPSON SQUARE TD Ameritrade Park, Omaha, Neb., July 22	14,829 17,109	Live Nation
33	\$623,335 \$65/\$25	RASCAL FLATTS, SARA EVANS, JUSTIN MOORE, EASTON CORBIN Aaron's Amphitheatre at Lakewood, Atlanta, July 28	18,010 sellout	Live Nation
34	\$622,278 \$151.50/\$20.54	SADE, JOHN LEGEND FedExForum, Memphis, July 29	7,020 7,600	Live Nation
35	\$615,025 \$65/\$45	AMERICAN IDOLS LIVE Atlantic City Boardwalk Hall, Atlantic City, N.J., Aug. 13	11,913 sellout	AEG Live

A Bigger Tool Box

The head of Live Nation Network talks about growing the touring giant's sponsorship portfolio

Coming off a couple of challenging years for the touring industry, success in generating sponsorship revenue hasn't been easy, especially at a time of continued corporate belt-tightening. Thankfully for touring artists, music events are hot with brands.

Making sure that Live Nation Entertainment maximizes those opportunities is **Russell Wallach**, president of Live Nation Network, where he oversees all of the touring giant's sponsorship programs across venue, online, social media, mobile and artist platforms. His team has developed a broad range of multimillion-dollar, integrated marketing programs with some of the biggest global brands, including Citi, Coca-Cola, Anheuser-Busch and Starwood Hotels.

"Every brand we talk to is in love with the idea of doing something in music," Wallach says. "They want to be involved in music for the reasons that we know: universal appeal; it touches audiences that professional sports doesn't touch; we reach women and young people better than anyone in the world."

This year, Wallach's team has been focused on new product categories. He cites as an example a promotion between Gulf Oil and the Comcast Center in Mansfield, Mass., called "The Ride's on Us." The first 1,000 people to purchase two or more tickets to a participating event at the Comcast Center (the last eligible event is a Sept. 17 **Toby Keith** concert) will receive a \$20 gas card from Gulf.

That satisfies two timely goals: providing relief from high gas prices and boosting concert attendance. "When we can add value to the artist, help sell tickets, provide value to the fans and get a sponsorship, it's a win/win," Wallach says.

Brands have also been exhibiting greater interest in experiential music marketing, providing their customers with one-on-one encounters with top artists. Live Nation has collaborated with Carnival Cruise Lines to set up artist meet-and-greets in cities where the company sponsors Live Nation venues and has worked with Starwood Hotels to organize auctions for Starpoints loyalty club members, offering them the chance to bid on singing lessons from **Natasha Bedingfield** or piano instruction from **Gavin DeGraw**. "We're building out programs and working with the artists to create these experiences that we're then packaging for our clients," Wallach says.

Cyclical downturns in concert attendance don't necessarily have a big impact on sponsorship spending in the space, he says.

"The clients we're talking to are not focused on how many tickets we're selling for a particular show—they're looking at the overall platform," he says. "They're looking to take promotions to retail, to create these experiences. They're not really focused day to day on the ins and outs of



Have a Coke and a smile: **TAKING BACK SUNDAY**

our industry. We're selling them the entire Live Nation platform, and that is well beyond the concert at a particular venue. It's everything we're doing online, at social media and mobile. We just launched a program with Bacardi, and the entire program is based around music, but all mobile."

For the industry at large, the tools in the promotional tool box are more varied and specialized than even a couple of years ago, and that's particularly true for Live Nation.

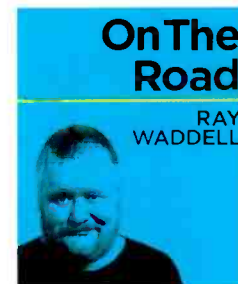
"We're doing things we never did before, building Facebook apps for our clients, programs with Foursquare," Wallach says. "All these things happening in the marketplace we're now able to incorporate into our programs... Every conversation we have with brands is so interesting and different than it would have been two or three years ago, when it would have been, 'I want a couple of signs and I want a couple of tickets.'"

Wallach and his team are also putting together creative programs with blue chip companies like Coca-Cola, which boasts one of the largest loyalty programs in the world with My Coke Rewards.

"The key is, how can we utilize that huge audience to help artists market shows?" he asks rhetorically.

Live Nation found a way with rock band **Taking Back Sunday**, which is being supported by Coke radio promotions in 25 markets around the country, sound-check promotions and myriad online, mobile and social media tie-ins.

"With so many more tools now, there's not a conversation that we can have with a brand where we can't find a solution, and that's exciting from where I sit," Wallach says. "If a client is not interested in a venue or a particular artist, but they're interested in a particular music fan, we can develop a digital/mobile/social promotional program for them. It just gives us a lot more opportunities to work with different companies in different ways and get them involved in music."



On The Road

RAY WADDELL

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CO-FOUNDER/CEO,
DESI HITS!

Anjula Acharia-Bath

The head of the entertainment/lifestyle website talks about the cultural traffic between South Asia and the West.

Five years ago, Anjula Acharia-Bath was working as a senior partner at the London-based executive search firm Forsyth Group.

Today, she runs an entertainment/lifestyle website focused on South Asian (Desi) culture called Desi Hits! (desihits.com), has an imprint with Universal Music Group (UMG) and counts Interscope Geffen A&M chairman Jimmy Iovine and Lady Gaga manager Troy Carter among her trusted business partners.

The last few years have been a whirlwind for the Buckinghamshire, England, native, who launched Desi Hits! in 2006 with her husband Ranj Bath and his cousin Arun Sandhu as an outgrowth of their popular South Asian music podcast Desi Hits Radio.

By January 2007, the site completed a series A funding round with investments from venture capital firm Draper Fisher Jurvetson and venture capital/private equity firm Trident Capital. And a year later, it announced a second round of funding totaling \$5 million from DFJ, Trident and investment firm D.E. Shaw Group.

In addition to its business-savvy founders, Desi Hits! has attracted the interest of investors and recording industry big shots thanks to the sprawling size of the global Desi diaspora, the commercial potential of the Indian market and the increasingly frequent incursions of South Asian culture into the West, as evidenced by the success of the movie "Slumdog Millionaire," the music of M.I.A. and the Bollywood influence heard in the production work of Timbaland and RedOne.

The latest venture from Desi Hits!: signing Bollywood star Priyanka Chopra to a recording contract with an eye on crossing her over to a global audience.

In an interview with Billboard, Acharia-Bath discussed the strategy behind Desi Hits! and the lessons it holds for artists and labels hoping to connect with new international music fans.

What kind of entertainment programming is your audience most interested in?

We wanted more than just Bollywood or just Western music. There's a lot of people like me. The South Asian demographic is one-fifth of the world's population. They're all over and they're eclectic, they're bicultural, they're bilingual. And they're not just interested in one type of content. I don't think there was anything out there that allowed them to really experience that in one place.

So myself growing up a South Asian born and raised in the U.K., I'd go to Indian sites for my Indian content, and I'd go to American sites or English sites for my Western content and I had to put it all together in my head somewhere and there was nowhere I could go that gave me all of it. We wanted to create content for that demographic and that demographic is global. It's in the U.K., it's in

South Africa, the Middle East, Malaysia, India, Canada, the U.S.

One of the things that we've really built is the following of people that want to see big stars, whether it's Lady Gaga, Britney Spears, Nicole Scherzinger, 50 Cent, whoever. They want to see big stars, great content, all related to them.

I could be sitting in India or I could be sitting in the U.K. and I could be watching an interview with—let's just say Lady Gaga—and Lady Gaga would be talking to a host and they'll be asking them about what's important to them. But there's nobody sitting there asking Lady Gaga, "Well, have you thought about India?" or "What are your thoughts on this or anything that relates to me as a brown person?"

I think having content which addresses you and having those stars address you—and actually talk to you in a way that really resonates

with you—is very powerful. It's like BET. They're serving a black audience. There's a lot of crossover there—I watch BET, I have for years. You know when you're watching as a black person, it's made for you. I think Desi [Hits!] is made with a brown person in mind. But like BET, it has a lot of crossover opportunity. And I think if I'm a fan of Lady Gaga, for example, and I see her do something Bollywood or different, that's interesting to me whether I'm Indian or not because it's her and I love her.

What's your business model?

When it started off we were thinking very much around advertising and sponsorship and being a typical content company and licensing our content, and it has sort of evolved in different directions. Now

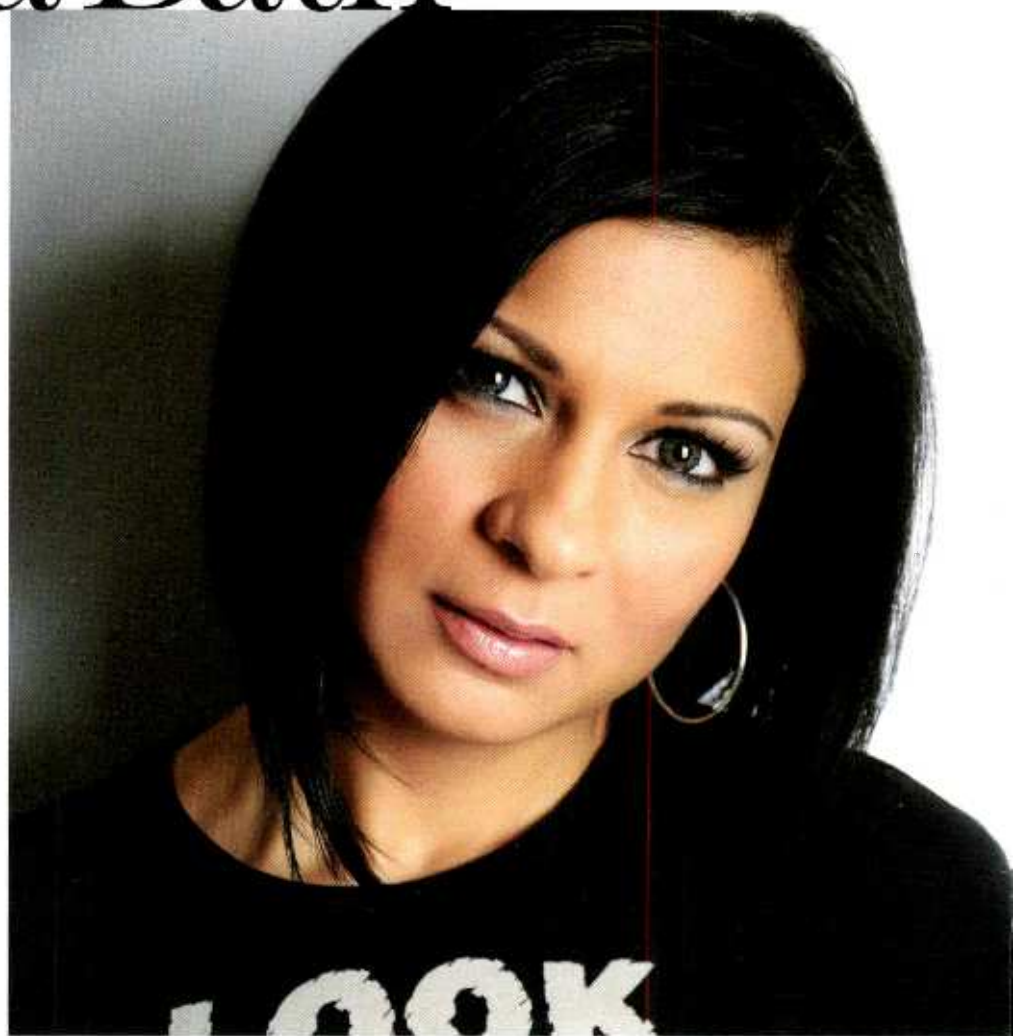
we're also involved in our music label. To be honest with you, we're not focused on selling records. We leave that to Universal to do. What we're focused more on is building massive opportunities for our artists around touring and things and getting them into movies.

Bollywood is a huge film industry and it's all musical. The opportunities for music artists are immense. Our recent signing of Priyanka, I think, is going to be really trend-setting in India because up until now, it's been a different world out there. You've got singers and you've got Bollywood stars. Actors lip sync to the real singers and you've never had someone that's been a major Bollywood actress evolve and actually be a great singer. It's a really exciting time.

Has Priyanka Chopra recorded music before?

She'd done some demos. The way we found her was she was working with two producers called Salim and Sulaiman, who we've done some Gaga remixes with. She'd recorded a couple of tracks with them in their studio and those tracks would come over to me through our India office and I was like, "Wow, she can sing." She'd done one English song and one Hindi song. I was surprised and really excited. Myself and David Joseph, who is chairman/CEO of Universal Music U.K., went out to meet with her and we heard more of her music and that's when we realized we wanted to sign her.

There's never been a Bollywood star that has done this—come from Bollywood to Hollywood to be a Sha-



"I think if I'm a fan of Lady Gaga and I see her do something Bollywood or different, that's interesting to me whether I'm Indian or not because it's her and I love her."

kira or [Jennifer Lopez]—that sort of artist that's sort of taken over from that part of the world. We wanted to be the first to do that.

Chopra is recording her debut right now. Is she collaborating with anyone that we know?

It's too early to say at this moment in time but I definitely think there'll be collaborations. The amazing thing about Priyanka is that whoever collaborates with her, she opens a whole new audience for them. I mean huge. And vice versa—whoever she works with out here opens a huge audience for her too.

What kinds of artists are you looking to sign to your label?

Anyone that has roots in South Asia that we think can be a global act. We're not interested in creating niche artists. We're interested in big global acts, whether it be someone like M.I.A. or Jay Sean or Priyanka.

Are you looking to launch acts who will appeal beyond the Desi audience?

We're absolutely looking for universal artists, we're not looking for artists that just hit the South Asian demographic. We just want to be a platform for those artists that come from that world to go out to the whole rest of the world.

How did your partnership with Jimmy Iovine come about?

Jimmy Iovine was actually introduced to me by a fund that we didn't end up getting funded by. There's a fund called Greycroft and there was a gentleman there called Drew Lipsher. I pitched Drew a couple years ago, and we didn't end up moving forward with them. But Drew was like, "You have to meet Jimmy, he'll totally get this."

Other people didn't get us at all. I would meet people at UMG and they would just look at me blankly. And then I met Jimmy and I thought it was going to be another "I don't know what the hell you are talking about" conversation. I ended up spending the whole afternoon with him. We talked music and we talked India and he picked my brain.

We talked for hours about crossing artists over in Bollywood and this massive film industry that he was really intrigued by and understanding the economics of it and the fact that it was all musicals. And we talked

about the whole U.K. demographic and how it's different and the remixes and how they've really developed their own subculture.

[On another occasion] he flew to New York and said, "Do you want to meet up?" He'd remembered the time I said to him there was this moment where everything changed for South Asians in the U.K.: the moment that Jay-Z and Panjabi MC had done that track "Beware of the Boys." It kind of almost liberated the Asians in the U.K. We used to listen to Bhangra music in our cars with our windows up. And when Jay-Z jumped on that track and it became this international club track that everyone was playing, I remember those windows coming down. It was such a moment for South Asian people in the U.K. to be honored by such a huge mogul.

We were having breakfast and I was about to leave and he said, "No, no, hang on a bit longer," and I said, "Oh, OK." And then Jay walks in and he goes, "Oh, do you know Jay?" It was too funny.

I knew I was doing something right when [Iovine] described my business to Jay or other people. It was just incredible the way he summed it up and the way he saw it. Jimmy's about breaking barriers and doing things that nobody wanted to do. He's just got this foresight that I don't think anybody else has got. And he's been my mentor ever since.

What kind of potential do you see in the Indian music market?

I think that India is an incredible market. I think you just have to know how to work it. I think touring is a really big opportunity there. Lots of bands, everyone from Taio Cruz to Britney Spears, Madonna—everybody has an opportunity out there. The key to India is to really understand Bollywood and figure out how to integrate what you're doing into mass pop culture, which is Bollywood.

One of the Black Eyed Peas' huge tracks was "Don't Phunk With My Heart." [It] is a complete take on two Bollywood tracks ["Yeh Mera Dil" and "Ae Naujawan Hai Sub"]. I think Indian popular music merges so well with hip-hop and R&B and pop now because it's all sort of bled into one. I think there's a perfect storm going on right now. ●●●



From Bollywood to Hollywood (from left): Interscope chief JIMMY IOVINE, Bollywood actress PRIYANKA CHOPRA, manager TROY CARTER and Desi Hits! CEO ANJULA ACHARIA-BATH.

Who Gon' Stop Them?

Exclusive release windows imperil long-term health of music retailers

Jay-Z, Kanye West and their respective labels dissed both the digital and brick-and-mortar account base by giving iTunes an exclusive four-day window on their album *Watch the Throne* (Roc-a-Fella/Roc Nation/Def Jam) and then giving Best Buy an 11-day exclusive window for the deluxe edition.

Watch the Throne generated first-week U.S. sales of 436,000, the second-largest sales week for an album this year, after Lady Gaga's debut-week sales of 1.1 million for *Born This Way*, according to Nielsen SoundScan. And second-week sales reached 177,000, for total U.S. sales of 613,000.

But labels and artists who continue to grant exclusive sales windows on big releases do so at the expense of the long-term health of the industry.

While everyone in the industry likes to pretend that file sharing is solely responsible for the industry's downsizing during the last decade, most label executives know that their shortsighted management of retail accounts also played a role in hurting music sales.

The labels favored big boxes who loss-leader music, giving them exclusives and, in some instances, lower wholesale pricing and more cooperative advertising funds than conventional record stores dedicated to music.

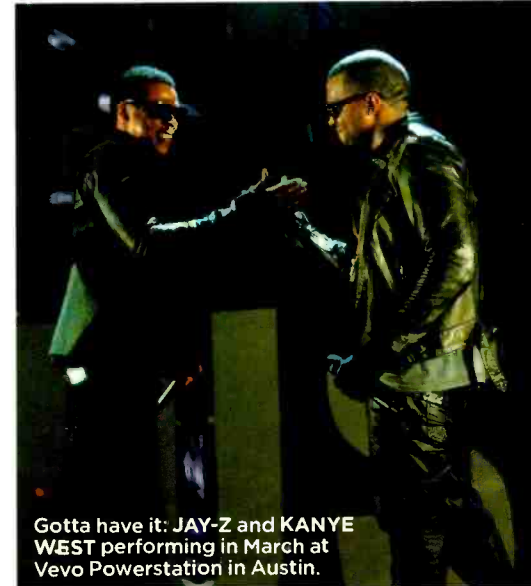
It didn't take a genius to see that loss-leader pricing led to unprofitable record stores, which soon turned into shuttered retailers or forced surviving establishments to reduce floor space devoted to music. (Evidently, some label executives didn't realize the full implications of the word "loss" in front of "leader.")

In the end, the industry was left with a smaller retail pipeline, which contributed to declining sales. But the labels don't like to talk about that publicly because that would mean admitting they shot themselves in the foot.

So instead they continuously whine about unauthorized file sharing as the sole culprit behind lost sales. Casual industry observers who don't know better might buy into the labels' rationale. After all, why would any manufacturer of consumer goods deliberately undermine an entire class of retailers devoted solely to their product and then commit the same sin all over again in the digital channel?

But logic is sometimes in short supply in the music industry, when labels rush to chase big first-week sales for new releases. For the short-term thrill of appeasing artists and their managers' egos, they have imperiled the long-term health of the industry.

Stores weren't happy with the iTunes/Best Buy exclusives—they were *pissed*. Island Def Jam president/COO Steve Bartels can claim credit for being one of a handful of savvy executives who used TV spot marketing to drive



Gotta have it: JAY-Z and KANYE WEST performing in March at Vevo Powerstation in Austin.

traffic into stores for compilation albums in the mid-'90s. Because the ads featured toll-free numbers that consumers could call to order an album, retailers were angry that the labels appeared to be bypassing them. But then they realized that TV marketing was actually driving more fans to their stores.

Bartels is predicting that same phenomenon will happen with the buzz generated by digital sales marketing. But this time, I think he's wrong. iTunes isn't just a great marketing platform—it's the largest retailer of music in the United States.

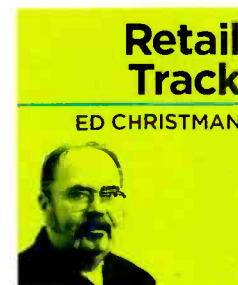
While retailers were angry about the *Watch the Throne* release strategy (Billboard, Aug. 6), they have done little to dissuade other artists and labels from doing the same.

Except, that is, for Trans World Entertainment, which not only got the attention of Universal Music Group but also sales executives at other majors when it refused to take in developing-artist releases from UMG for a few days during the release week of *Watch the Throne*.

It was the shot heard 'round the (sales) world. Distribution and sales executives say that if large numbers of retailers responded like Trans World did, it would stop all exclusive sales windows dead in their tracks. But retailers don't like to take such stands because they say it would be unfair to customers who may come into their stores looking for such albums. They say it's bad enough that the labels treat fans so poorly by limiting where they can shop for a new release, they don't want to be guilty of the same thing.

But retailers could still respond. The next time a major label or a superstar artist hands iTunes or a big-box retailer an exclusive sales window, they could opt against stocking the album and offer to special order it for their customers from a one-stop.

Do you think that will get the labels' attention? ●●●



Retail Track

ED CHRISTMAN



If You Can't Beat 'Em...

Labels turning to distribution partners to ease digital transition

Record labels traditionally have had three core responsibilities: produce music, market music and distribute music.

But what happens if one of those duties is taken away?

It's an interesting question to ponder in the digital age, as more labels outsource digital distribution—that is, hire a third party to deliver digital songs and albums to digital retailers and streaming services like iTunes, Amazon, Rhapsody and Spotify, and supply mobile operators with ringtones, ringback tones and full-track downloads.

The ramifications are more than just cost savings. They could also affect the very future of the digital music business, potentially for the better.

The most significant milestone in this transition came in June, when Universal Music Group replaced its entire digital distribution system with that of INgrooves in North America, a company in which it is also an investor. With Sony Music Entertainment and EMI Music using Sony DADC for digital distribution, that leaves Warner Music Group as the only major to do things in-house.

Why would UMG do this? Cost is certainly a factor, as it's cheaper to pay another company to build and manage a distribution platform that's used by other clients than to build and maintain one yourself. (INgrooves also handles the digital distribution activities of several independent labels like Razor



Distribution today, one-stop shop tomorrow: INgrooves CEO ROBB McDANIELS (left) and TuneCore CEO JEFF PRICE

& Tie, Nettwerk and Fat Possum and is the back-end provider of ReverbNation's artist distribution features.) But this is more than a dollars-and-cents discussion. Compared with the logical challenges of shipping, storing and racking CDs, digital music delivery might seem relatively simple. But it comes with unique challenges that require a



Digital Domain

ANTONY BRUNO

robust delivery platform. There are price variables, multiple formats and bit rates to contend with. There are also varying international rights to consider, as well as metadata and multiple royalties to keep track of—all of which need to be automated in a database that can

quickly adapt to new formats and technologies.

Digital distribution "is not viewed as a core competency for the labels, although they've done an admirable job," INgrooves CEO Robb McDaniels says. "It's been progressively difficult for them to keep up with the pace of innovation in the marketplace."

TuneCore, which is best-known as a digital distribution solution for DIY acts, also provides distribution for several indie-label clients.

"If you're going to be a music company, you need to have the efficiency of digital distribution," TuneCore CEO Jeff Price says. "You have to do it in a very fast and on-the-fly manner. I can get something live for them within a half an hour, and they can't do that with their own systems."

Here's where it gets more interesting. Digital distributors like INgrooves and TuneCore aren't just interested in label and artist deals: They're chasing publishers and songwriters, too. For instance, in late July INgrooves struck a digital distribution deal with performance rights organization SESAC. Last September, TuneCore teamed with ASCAP. Expect to see more such pairings in the future.

The goal here is to condense the various rights associated with selling or streaming

music into one system, a one-stop shop for digital services to obtain all the legal agreements needed to add music to whatever they plan to offer fans.

"I'm more interested in someone that controls all their rights, as opposed to a limited number of rights, because we're interested in doing direct licensing, so you can come to one place and get the master, the performance, the mechanical," Price says. "You can circumvent [performing rights organizations]. You can pay people more quickly with more money."

This would be a boon for digital services struggling through the music licensing process, often chasing different rights-holders to sign the necessary deals. Aggregating both recorded music and publishing rights into one platform would make the licensing process significantly easier.

But more labels and artists would have to start using these digital platforms for that to have any significant scale. UMG, the largest record label in the world based on market share, is already largely there. Time will tell if other labels will follow.

"When you look at where they are today versus 10 years ago, one of their three main functions is now something they're comfortable outsourcing," McDaniels says. "That's a pretty dramatic shift."

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

BITS AND BRIEFS

SCION LAUNCHES WEB RADIO STATION

Scion AV, the creative arm of Toyota's music-loving car division Scion, has unveiled Scion AV Streaming Radio. The Internet radio service is a collection of 17 stations that stream underground and indie music. Among the stations: Vice Radio, which plays the music of Vice Records; Dope on Plastic, hosted by DJ Rob Swift; and In the Red, hosted by label founder Larry Hardy. The Scion AV widget, powered by Live365, can be found at the Scion AV Facebook page and at ScionAV.com.

INGROOVES, RIGHTSFLOW PARTNER

INgrooves has expanded its partnership with royalty service RightsFlow by including the company's Limelight mechanical licensing service for physical releases. Previously, INgrooves' distribution clients had access to Limelight only for digital releases. Limelight offers a simple, online process for obtaining the

mechanical licenses required to release a cover song. The artist enters the song details, pays \$15 as well as royalty fees through PayPal and then receives the license. Limelight handles payment to songwriters and publishers, and oversees mechanical licenses for digital downloads, interactive streams and ringtones.

STINGRAY UNVEILS SUBSCRIPTION MUSIC SERVICE IN CANADA

Montreal-based Stingray Digital has launched Galaxie Mobile, a subscription mobile music service for Canadian residents. An extension of Stingray's Galaxie music service for cable and satellite customers, Galaxie Mobile provides access to 45 commercial and talk-free channels with the ability to skip songs. The service is accessible on the iPhone, iPad, iPod Touch and Android devices. After a free seven-day trial, the service costs \$4.99 Canadian (\$5.05) per month or \$39.99 per year.

RINGTONES™				SEP 3 2011	Billboard
THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ORIGINAL ARTIST	COMPILED BY nielsen MobileScan
1	1	21	#1 DIRT ROAD ANTHEM	JASON ALDEAN	<p>Kanye West scores his 11th top 10 ringtone and Jay-Z his fourth, as "Otis," featuring Otis Redding, blasts 25-7 as the chart's Greatest Gainer (4,000, up 120%). Only three artists have more top 10s than West: Lil Wayne (23), T-Pain (15) and Drake (13).</p>
2	2	9	HOW TO LOVE	LIL WAYNE	
3	7	12	SUPER BASS	NICKI MINAJ	
4	4	14	ROLLING IN THE DEEP	ADELE	
5	5	26	THE LAZY SONG	BRUNO MARS	
6	9	18	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN	
7	25		OTIS	JAY-Z AND KANYE WEST FEATURING OTIS REDDING	
8	6	19	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE	
9	7	12	PARTY ROCK ANTHEM	LMFAO FEATURING LAUREN BENNETT & GOODROCK	
10	11	8	REMINI ME	BRAD PAINLEY DUET WITH CARRIE UNDERWOOD	
11	17	4	7 PUMPED UP KICKS	FOSTER THE PEOPLE	
12	12	15	CRAZY GIRL	ELI YOUNG BAND	
13	8	11	I'M ON ONE	DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE	
14	14	15	JUST A KISS	LADY ANTEBELLUM	
15	18	5	GOD GAVE ME YOU	BLAKE SHELTON	
16	15	10	LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY	
17	10	19	HONEY BEE	BLAKE SHELTON	
18	13	8	BEST THING I NEVER HAD	BEYONCE	
19	19		I LOVE YOU THIS BIG	SCOTTY MCCREERY	
20	20	7	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

IMEF CTIA

COMPACT SOUND

Scosche Industries' boomCAN portable speaker provides a compact way to boost the sound of a smartphone, laptop or tablet. About the size of a shot glass, the boomCAN contains a 40-millimeter driver and a rechargeable lithium battery, and is compatible with most media players with a 3.5-millimeter audio jack. There's a two-step volume control at the bottom of the unit and an audio output jack that allows for connection to another boomCAN for bigger sound. The speaker comes with an audio cable that also has a USB port to recharge the battery.

Scosche's boomCAN is available for \$25.



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HELLO WORLD

AS LADY ANTEBELLUM GETS SET TO FOLLOW UP ONE OF 2010'S BEST-SELLING ALBUMS, THE GROUP IS STICKING TO WHAT IT DOES BEST—MAKING GREAT MUSIC, MOVING UP THE LIVE LADDER AND SETTING THE TONE FOR COUNTRY MUSIC AT SOCIAL MEDIA

BY GLENN PEOPLES

The members of Lady Antebellum are excited and eager to talk.

In a small lounge at Starstruck Studios, a leading Nashville recording studio, singer Charles Kelley stretches his tall, lanky frame across the carpeted floor. Hillary Scott, the trio's other lead singer, sits on an L-shaped leather couch facing a large TV and a menacing pair of speakers. Instrumentalist and backing singer Dave Haywood has pulled up a chair to be close to the conversation. With not a single mobile device in sight, the conversation is flowing.

Pop success hasn't changed Lady Antebellum's direction or attitude. The trio, formed in 2006, is staying true. They've tasted big-time mainstream success, but they won't let it sidetrack them. "We can't feel like we've got to live up to that every time," says Kelley, the most philosophical of the three. "Because it just happened out of nowhere."



All your life you
were only waiting
for this moment to
arrive

LOVE
ANYONE
TERMINA

The “it” Kelley refers to is 2009’s “Need You Now,” the career-making single written by Lady Antebellum and Josh Kear. It propelled the group into another stratosphere of the music business. The song spent five weeks atop Billboard’s Hot Country Songs chart at the end of 2009 and peaked at No. 3 on the Billboard Hot 100 in February 2010. It helped make the album of the same name the second-best-selling set of 2010 and made Lady Antebellum one of the brightest acts in any genre of music. A mix of country tradition and pop accessibility, with a rare blend of male and female singers, Lady A’s music transcends geography and generation.

The tenuous nature of the music business helps drive Lady Antebellum’s work ethic and intensifies the trio’s appreciation of success. Scott’s mother, country singer Linda Davis (a soloist and one-half of Skip & Linda) won a Grammy Award for the 1993 duet with Reba McEntire “Does He Love You,” but has seen the highs and lows of the business. “I’ve watched my mom get signed and dropped by three or four different labels my whole life,” Scott says.

Lady Antebellum’s third album, *Own the Night*, out Sept. 13 on Capitol Nashville, has the difficult task of following up its predecessor. Released on Jan. 26, 2010, *Need You Now* shocked the industry with first-week sales of 481,000 units, according to Nielsen SoundScan. The title track pushed *Need You Now* to sales of 3.1 million units in 2010, second that year only to Eminem’s *Recovery*, and 3.6 million units through Aug. 14 (plus another 5.7 million digital tracks). More impressive than the sales numbers were the five Grammy Awards, including record and song of the year, the act took home in February.

Haywood leans forward in his chair, elbows on knees, and recalls the impact of those Grammys. “We definitely put a little pressure on ourselves to want to go back in and make sure we make this great,” he says.

But the awards and sales don’t drive this trio, says Gary Borman, the group’s manager and principal at Borman Entertainment. “They are hardworking people. But they’re driven not by an ethic to work. They’re driven by a passion to work.”

Five weeks before street date, Capitol Nashville chief Mike Dungan is delighted about the way that *Own the Night* is setting up. “The demand for this album is really strong,” he says with excitement.

He, of course, understands the expectations. “Are we going to hit that number again? I don’t know,” Dungan says. “But any fraction of that number would be a crime if that’s seen as a let-down, because that was an absolutely spectacular moment that comes around rarely.”

But there are indications that *Own the Night* will come out of the gate strong. The album’s first single, “Just a Kiss,” released May 2, rose to the top of Billboard’s Hot Country Songs chart in mid-August. Pop radio is onboard, too. The song is No. 22 on the Hot 100 and No. 23 on the Hot 100 Airplay chart. “You could tell it was a big song from the beginning,” Dungan says.

A second single, the album’s title track, was released Aug. 15 and debuted at No. 40 on Hot Country Songs. During the week of release, the group will do a flurry of TV appearances—both morning and late-night shows—and will appear on “Saturday Night Live” on Oct. 1.

And Lady Antebellum’s ace in the hole could be its digital marketing.

From its beginning the trio has been active on social media. All three members post messages to their nearly half a million Twitter followers and 5.6 million Facebook followers—the fourth-most for a country act behind Taylor Swift, Johnny Cash and Carrie Underwood. The group is almost always with a videographer, and the resulting clips show up most often as a part of Lady A’s “Webisode Wednesday” series. It’s now 163 episodes deep. Posted on the band’s website and Facebook and Twitter pages, the brief videos allow the members to show off their personalities. The clips take viewers into the recording studio, as well as backstage, for fun glimpses of life in the group.

Borman says it was Lady Antebellum’s digital presence that helped its 2008 self-titled album debut at No. 1 on Billboard’s Top Country Albums chart. “They did it without a hit,” he says. The act’s first radio hit was its third single, “I Run to You.” The April 2008 album moved 44,000 units that week and has sold 1.9 million to date, according to Nielsen SoundScan.

The presence of Cameo Carlson helps, too. The former Universal Motown Republic Group executive VP (before that, she was at Apple as manager of label relations and music programming, and prior to that, the rock and alternative music director for AOL Music) became Borman Entertainment’s head of digital business development at its Nashville office in April.

Carlson says she loves that Lady Antebellum is so digitally active and willing to try out new technology. “Country music sometimes tends to follow in the digital space,” she says. “We don’t want to follow.”

Two of the band’s digital marketing partners for the new album’s launch are companies not normally associated with country: Pandora and Spotify. The group recorded an interview series

with Pandora that premieres Sept. 9. For Spotify the act will set up a Lady Antebellum user account and share a playlist featuring songs selected by the members. “They really do live in this space,” Carlson says. “It’s easy to bring in partners because of that.”

In mid-August, the act rolled out an online game called “Own the Board,” a scavenger hunt that requires fans to visit various partners—such as Shazam, GACTV.com and country site the Boot—to search for clues. Fans can win such prizes as a trip to Las Vegas for a special event with the group, as well as iPads, iTunes gift cards and autographed CDs.

Jay Frank, outgoing senior VP of music strategy at CMT, calls Lady A’s approach to digital content the part of the puzzle that often goes overlooked. “They have done that every single step of the way.”

Owned: Lady Antebellum’s DAVE HAYWOOD, HILLARY SCOTT and CHARLES KELLEY (from left) perform during the Country Thunder music festival in Twin Lakes, Wis., on July 21.



TEAM LADY A



ALBUM: *Own the Night*

LABEL: Capitol Nashville

RELEASE DATE: Sept. 13

PRODUCERS: Lady Antebellum, Paul Worley

STUDIO: Warner Studios, Nashville

PUBLISHERS: EMI Music Publishing (Hillary Scott), Warner/Chappell Music (Dave Haywood, Charles Kelley)

MANAGEMENT: Gary Borman at Borman Entertainment

AGENTS: John Huie and Stan Barnett at Creative Artists Agency

PUBLICITY: The Green Room

TV: "Late Show With David Letterman," (Sept. 1), "Saturday Night Live" (Oct. 1)

SITE: LadyAntebellum.com

TWITTER: @ladyantebellum

O*wn the Night* is the result of the same process and elements that created *Need You Now*. The album was recorded in the same studio, Warner Studios, in Nashville. Producer Paul Worley and engineer Clarke Schleicher returned for the sessions. And the group narrowed down 25 candidates for the 12 final songs with the same musicians in the same Nashville rehearsal space. "We went with what felt like home," Scott says.

A group of returning songwriters is a thread that links the band's albums. Tom Douglas (Miranda Lambert's "The House That Built Me") co-wrote the album closer, the sweeping, piano-driven "The Heart of the World." Monty Powell (Keith Urban's "Days Go By") co-wrote "As You Turn Away" and "Wanted You

More." Hillary Lindsey (Carrie Underwood's "Jesus Take the Wheel") had a hand in "Cold As Stone." Rivers Rutherford (Kenny Chesney's "Living in Fast Forward) co-wrote "Singing Me Home."

Lady A wrote or co-wrote 10 of the 12 songs, infusing their experiences with a love for relatable stories and themes. "Over our lives we've had heartbreak, been in love, out of love, back in love, had some great times and some low times," Kelley says. "So we feel like we're pretty normal just like everybody else."

But the album also has new blood. Dallas Davidson, who has penned No. 1 hits for Blake Shelton and Josh Turner, among other Nashville male artists, co-wrote the title track, "Just a Kiss" and the bittersweet ballad "Dancin' Away With My Heart." Rose Falcon, Eric Paslay and Rob Crosby penned the rollicking "Friday Night."

Although the songwriting has clearly matured, listeners will instantly recognize themes, sounds and melodies. The songs on *Own the Night* are a mixture of tempos and emotional stances. "Now more than ever in our career we've developed what we feel is our sound amongst the three of us," Haywood says.

The rare difference as far as process?

"We carved out a lot of time," Haywood says. "We wanted to spend more time on this record than we did on the first two. And even after we came back from the Grammy Awards, we felt more passionate about doing that as well. We canceled a couple of things to spend more time in [the studio] to get the music right."

Own the Night extends Lady Antebellum's pop-leaning approach to country music without misplacing the group's identity. "The goal is to make great music and make it for their audience, and their audience is primarily a country audience," Borman says.

Dungan insists that focus won't change. "We have received a lot of radio on the pop side. But this band makes no bones about their origin and their home base—and it is at country radio."

The next step in Lady A's career is a big one: its first arena headlining tour. But first the act will play large venues in secondary markets this fall—from the Knoxville (Tenn.) Coliseum on Nov. 11 to the WVU Coliseum in Morgantown, W.Va., on Dec. 18.

The arena tour will start the last week of January and hit 60-65 cities through the end of June, says agent John Huie, who books the band for Creative Artists Agency out of Nashville. Huie says the fall run will help build momentum for 2012, and he sees the band benefiting from the overall strength of the country music genre. "In the context of the live music business," he says, "I'm very bullish about Lady Antebellum."

The details of the stage show are still being worked out, but Carlson says it will reflect the band's digital nature. "We're working on an interactive element to be part of the show." The videographer will be on the road with Lady A, and the members will be in constant discussion with fans on social networks, she adds.

And although the group's focus right now is on North America, Huie and Dungan point to serious demand in Europe and as far away as South Africa. "Hopefully," Huie says, "long range we're going to have a chance to spread our wings and touch a lot of different countries that a lot of country artists haven't made yet."

Now the group needs to perform like a headliner. The live show had "kind of hit a wall" with two albums' worth of songs, Scott says. With new material in tow, the act used the summer's fair and festival circuit to prepare for the fall tour, figuring out what songs to add, which to drop and working on song-to-song transitions.

"Normally we would end our show with 'Need You Now' as an encore as the last song," Haywood says. "To be able to position that differently, and have some of this new material help take somebody through a show in a different journey, it's something we're probably most excited about."

Borman has no doubt the group will figure out the jump to arenas. "For this band at this stage in their career, that's all they need to do: Stay real, stay honest, stay connected, and it will take care of itself."

As for the group members, they're more excited than anxious. "We've been wanting to do a big headlining tour," Haywood says. "We want to play arenas."

In just five years Lady Antebellum has gone from playing Nashville clubs to headlining arenas. It achieved success by connecting with fans through memorable songs about everyday life. That realness will remain the group's cornerstone.

"Not to get too deep," Haywood says. "but I feel like with all the crazy stuff going on in this world, people long for something that's real and genuine."



"IN THE CONTEXT OF THE LIVE MUSIC BUSINESS, I'M VERY BULLISH ABOUT LADY ANTEBELLUM."

JOHN HUIE, CREATIVE ARTISTS AGENCY



COOL POINTS

**FROM TALKING HEADS TO KREAYSHAWN—
HOW *SCOTT VENER*, MUSIC SUPERVISOR OF
“ENTOURAGE,” “HOW TO MAKE IT IN AMERICA”
AND “90210,” MAKES HIP SYNCHS HAPPEN**

BY JASON LIPSHUTZ

“Anything that is currently charting, if it’s been in our show, it’s because I had it first, and it wasn’t charting when I locked the music in.”

How did you move from MTV to soundtracking “Entourage”?

[Show creator] Doug Ellin has been a close friend of mine forever, and he was showing me the pilot before it was picked up. They had temp music in there, and he was like, “Why aren’t you laughing?” I was like, “The music’s so bad that I can’t really pay attention to the jokes.” After we watched it, he gave me a copy of it and I pitched a few ideas, and he used them. And the next couple episodes, when it became them asking me as a job instead of just my opinion, I said, “Why don’t you guys make me a music consultant on the show and I’ll help out?” I was a music consultant, and then by the third season I started to take it more seriously, and do it myself.

Where do you find the songs you use on the show?

I pretty much eliminate any songs that are being pitched to me, because that just means there are 20 other music supervisors in town that are probably playing with those same songs. Specifically on “How to Make It in America” and “Entourage,” there’s a different tone than on other shows . . . because we’re trying to set the bar for what we think is cool. Anything that is currently charting, if it’s been in our show, it’s because I had it first, and it wasn’t charting when I locked the music in.

Back up a second—you never take pitches?

It’s rare. There are companies that’ll say, “You’ll be the first person to have this,” and I will. And it’s not like I don’t like the particular songs—I just don’t like being in the position where it’s on my show this week and then a CW show that we’re working on simultaneously . . . Like the Weeknd, for instance—I don’t think most music supervisors were on that, and that was something I discovered from watching people talk about it on Twitter and music blogs. The people who have the best taste in music are the 30 music blogs that I go to on a daily basis—and they don’t even know they work for me.

In episode three of this season’s “Entourage,” James Blake’s “The Wilhelm Scream,” a pretty downbeat song, played during the final scene and end credits. But on your Tumblr, you said that you almost used Beanie Sigel’s amped-up rap “One Shot Deal” instead. How often does a shift like that happen?

Frequently. When you’re not exactly sure what way you want to take a scene. That’s where the showrunner plays an important role. I’ll send three different tones for the scene, like, “What exactly is it you’re trying to convey?” I’ll pick one, and maybe that’s not the right song, and they’ll say, “I need it more like this particular song you did.” And if we all don’t agree that that’s the home run, we go back to the drawing board and pick maybe three more.

How often do you face licensing problems?

We have licensing problems every week. And as far as a lot of the early-’90s hip-hop stuff, where nobody ever cleared samples, getting those songs is tough because there’s no agreements on the music. I’ve wanted to use De La Soul stuff that I’ve never been able to, because there’s so many different samples in the song. We’ve only been turned down once: the Beatles.

Has it been an odd process shifting gears to “How to Make It in America,” and to a network show like “90210”?

“Entourage” and “America” are similar in taste musically. “90210” is skewed to a different audience—maybe more female—and has more singer/songwriter stuff, which I never get to use on “Entourage” but is cool for me because I really do like that stuff. On

“90210,” the [song] uses are longer, because it’s a one-hour show. They let the music play under dialogue, which doesn’t really happen on half-hour shows.

I’m sure HBO offers you more freedom in song selection.

It’s unique for two reasons: You can use profanity, and HBO spends money on the music. They’re one of the few networks that will pony up and spend, and they stay out of your way and let you do what you want to do—as long as the showrunner is cool with it. I got put in a unique spot where they trust me to do whatever I want in the show, within reason. If one thing over time has made the music cool, it’s probably because there’s a singular voice being represented . . . I work on a network show, and [the music] has to go through so many different filters . . . it’s too hard to make everybody happy. And to find music that makes everyone happy, may not always be the most unique music.

The Twitter updates and “show mixtapes” posted on your Tumblr have really set you apart as a music supervisor.

I signed up for Twitter because my mother told me about it—she was using it to get information and feedback on some TV show. And being as vain as possible, I was like, “I wonder what people think about the music on ‘Entourage,’” and searched “Entourage music.” And I saw that people were commenting more than I ever thought they would, and I was fascinated by what stuff they liked and what they didn’t like.

The reason I started my blog was similar: People kept asking me to make them mixes of songs on the show. I was getting tired of burning CDs for people, so I was like, “I’ll make a music blog, I’ll post songs pretty frequently, and when my friends ask me to make them a music mix, I’ll send them to this site and they can get whatever songs they want off of there.” The next thing you know, I was getting like 2,000 hits a day on my blog. It all happened organically, and it’s pretty awesome.

Is the “Entourage” movie definitely happening?

Yeah. There’s definitely going to be a movie. All that has to happen is for Doug to write the script. I don’t think anything will stop the story from being made, especially if Mark Wahlberg has anything to say about it, because he wants that movie to happen more than anyone. I’m actually going to do Doug’s next show, “40,” which is going to be on HBO with Michael Rapaport and Ed Burns. And I do a lot of commercials and promo spots for trailer companies.

Do you have a personal favorite musical moment on “Entourage”?

“In My Lifetime Remix” by Jay-Z [in season six] has to be one of my favorites. The second one would be my brother Josh, who made a track called “Phone Bill Money” because he wanted to pay his phone bill. He literally made it on Garage Band on a keyboard, and he probably got paid about \$250 for it. That might have been in season two.

How did you get away with that?

It was good. It worked perfectly for the scene, and instead of paying someone thousands of dollars, he made like 250 bucks and was happy. . . .

Jason Lipshutz (@jasonlipshutz) works for Billboard.com and edits singles reviews for Billboard magazine.

HBO’s “Entourage” has offered fans half-hour chunks of stylized escapism during its eight-season run, and no one is more responsible for setting that ultra-cool tone than Scott Vener (@brokemogul), who started as a music consultant and took the reins as the show’s music supervisor in 2007. Formerly at MTV, Vener has been responsible for breaking acts like the Weeknd and Kreyashawn to wider audiences through prime song placements, while mixing in forgotten hits by Talking Heads and Muddy Waters.

As he expands his supervisory talents to HBO’s “How to Make It in America,” which is in production for its second season, and teen drama “90210,” which returns to the CW for its fourth season this fall, Vener is also making his voice heard away from the TV screen. His Twitter (14,000 followers and counting) offers links to free weekly mixtapes that include the songs used in corresponding episodes of “Entourage.” And his Tumblr account (brokemogul.tumblr.com) gives an inside look at his process, often featuring song placements that didn’t make the show’s final cut. Before “Entourage” wraps its final season on Sept. 11, Vener talked about his adversity to pitches, HBO vs. network TV and the likelihood of a much-talked-about “Entourage” movie.

[DIFFERENT STROKES]

RELEASING BIG DEATH METAL ALBUMS. MAKING COOL PUNK ALBUMS. CREATING RECORDING STARS FROM CARTOONS. LOVED BY 18-34 MALES. WORKING WITH KIA MOTORS. POSSIBLY GETTING IN BUSINESS WITH JAY-Z. **ADULT SWIM** IS MAKING A MASSIVE SPLASH.

BY REGGIE UGWU

ILLUSTRATION BY DANNY HELLMAN

At this spring's TV upfronts, the annual gathering in New York where networks attempt to woo and wow advertisers with sneak peeks of their upcoming season of programming, the most sensational development wasn't the unveiling of a new musical or blockbuster sci-fi series—but the arrival, on a drizzly evening, of Jay-Z.

The global rap star put on a memorable, hourlong performance as the special guest of Adult Swim—the Cartoon Network's nightly oddball animation and comedy block that Nielsen consistently rates No. 1 on cable among 18- to 49-year-olds. If Jay-Z and Adult Swim seem like an odd pairing, it won't for long: The network, which has owned and operated its own record label since 2007, is leaving an increasingly conspicuous footprint on the music industry.

At first glance, Williams Street Records is diminutive. The label, housed in the shadow of the Turner Network campus in Atlanta, at Williams Street Studios—the Cartoon Network-owned production company behind Adult Swim—has all of three official employees, each of whom has day jobs working in other capacities on what they call “the kids side.” But such balancing of disciplines among a tiny, impassioned staff is indicative of the collaborative, open-door ethos to which the label owes both its success and existence.

In 2004, Jason DeMarco was working as associate creative director for a Cartoon Network afternoon showcase called Toonami, for which he was responsible for writing promos and finding music to play alongside action-packed cartoons for adolescents. One of the producers he worked with to provide original music was a local artist going by the name of DJ Danger Mouse. Before he went on to become a Grammy Award-winning super-producer and one-half of hitmaking act Gnarlz Barkley, Danger Mouse was riding high thanks to buzz from an illegal but influential bootleg of mashed-up Jay-Z and Beatles songs that he made called *The Grey Album*. The producer came to DeMarco with the idea of doing a different kind of mashup project—this time pitting the vocals of Toonami characters against underground hip-hop hero MF Doom over his own production. DeMarco liked the idea, but knew there was a better option.

“Why don't we take it over to Adult Swim?” he suggested.

Brass at the late-night programming block, then in its third year, were already big fans of left-field hip-hop, having frequently used beats from artists like J Dilla and Madlib to soundtrack their signature “bumps” between commercial breaks. Mike Lazzo, head of Williams Street Studios, agreed to contribute funding to the project, which became known as *Danger Doom: The Mouse and the Mask*, and was released in 2005 on Epitaph. The album featured guest appearances by characters from popular Adult Swim shows like “Aqua Teen Hunger Force” and “Space Ghost Coast to Coast,” and was promoted heavily in the network's bumps. On release, it debuted at No. 2 on Billboard's independent albums chart and received largely positive reviews from critics. DeMarco and Lazzo began to think they were onto something.

“After *Danger Doom*, we started to have the conversation,” DeMarco recalls. “If we can put out records for other companies, could we possibly do it ourselves?”





“BECAUSE WE HAVE A TV NETWORK AT OUR DISPOSAL, WE CAN



Wet works (top, clockwise from left): “Metalocalypse” creator and Dethklok singer BRENDON SMALL; Williams Street Records bands CHEESEBURGER and CEREBRAL BALLZY; above and below: all three groups’ most recent releases.



The answer, it turned out, was “yes.” Considering its size and background, Williams Street Records, which is distributed through Warner Music’s Alternative Distribution Alliance, has been surprisingly prolific. Since 2006, the label has released or co-released more than 18 albums. The gamut of projects is defiantly varied, ranging from compilations with grime rap, Afropop or metal themes to studio albums by Dungeon Family artist Witchdoctor, New York hard rock band Cheeseburger and, most recently, the youthful punks of Cerebral Ballzy. The compilations are available for free on the Adult Swim website, while the studio albums are sold for \$12 through the Adult Swim online store, iTunes and other retailers. Perhaps the only obvious link between the albums that Williams Street releases is the pervasive sense that at any other label, they wouldn’t, or couldn’t, have existed.

“If we come across an artist or band we admire that is unsigned, we all sort of put our heads together and decide if it’s something we feel like we can support on air and out in the world,” says Amantha Walden, the former owner of Atlanta-based indie Velocette Records who was brought in to head up Williams Street Records in 2007 and also serves as Cartoon Network’s top music supervisor. “Because we have a TV network at our disposal, we can do certain things that maybe other indie labels can’t, like air a 30-second spot five nights a week, or a music video, or some other short-form content. That hybrid has been amazing for us.”

As with Adult Swim, Williams Street Records appeals to a core demographic of 18-34 males and gains traction in part by marketing directly to college campuses. The label puts on an annual tour of free college shows, the Ragbag of Jollification tour, which this year hit 10 towns from College Station, Texas, to East Lansing, Mich., and featured performances by Wavves, How to Dress Well, Pusha T and others. While Williams Street won’t disclose its annual budget (“low,” Walden says), sources describe both the shows and the free albums as calculated expenses designed to increase brand loyalty to its corporate parents.

“This is all sort of experimental for our company,” says DeMarco, now head of A&R for Williams Street Records and creative director of sales promotions at Cartoon Network. “As a source of income, we’re a drop in the bucket compared with TV revenues, so for us it’s more important to get things right as opposed to keeping to a schedule of x number of releases.”

To date, Williams Street’s best-selling artist is a talent that came from right under its nose.

The hit Adult Swim show “Metalocalypse,” co-created by lifelong death metal fan and erstwhile musician Brendon Small, was almost tailor-made for a Williams Street crossover. Its stars are the brutal, and fictional, death metal band Dethklok, who perform original music in every episode that Small composes and performs himself. In 2007, Williams Street put out a proper Dethklok album, *The Dethalbum*, which, thanks in large part to the show’s rabid fan base, became the fastest-selling death metal

album in history, moving 34,000 first-week units, according to Nielsen SoundScan, and debuting at No. 21 on the Billboard 200. The label sent Small and a backing band on a 28-city tour that sold out midsize venues across the country. A sequel, 2009’s *Metalocalypse: Dethalbum II* did even better, bowing at No. 15 on the Billboard 200 with 45,000 units. All told, Dethklok has sold 522,000 albums.

When Williams Street isn’t making musicians out of Adult Swim stars, it’s making Adult Swim stars out of musicians. Cerebral Ballzy, a hardcore punk band with a cult following from East New York, was courted by Walden as a fresh act that could possibly grow with the label during a multi-album deal. For the band’s self-titled debut, released in late July, Williams Street shot music videos for nearly every song and put some in rotation on the network. The reaction from fans has been perhaps more positive than even the label imagined.

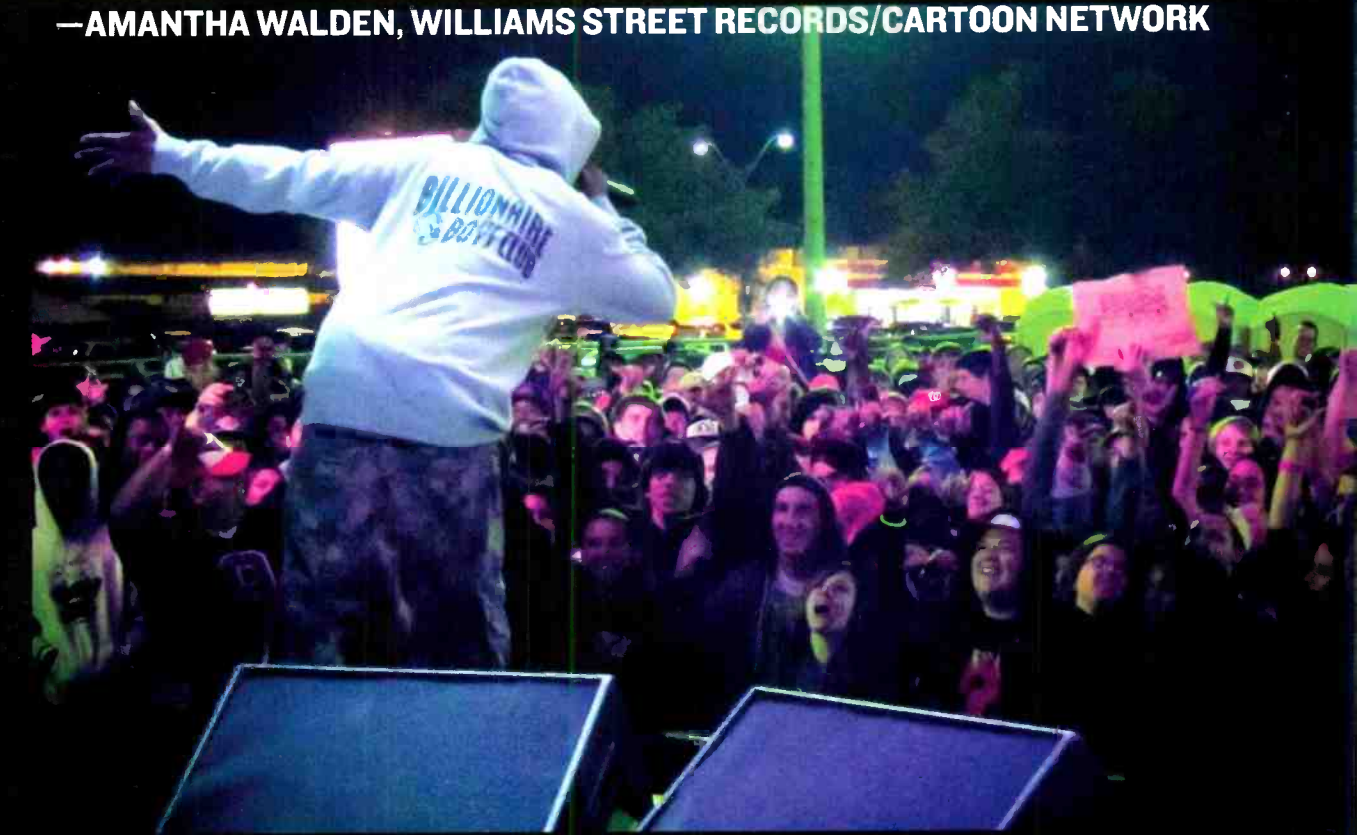
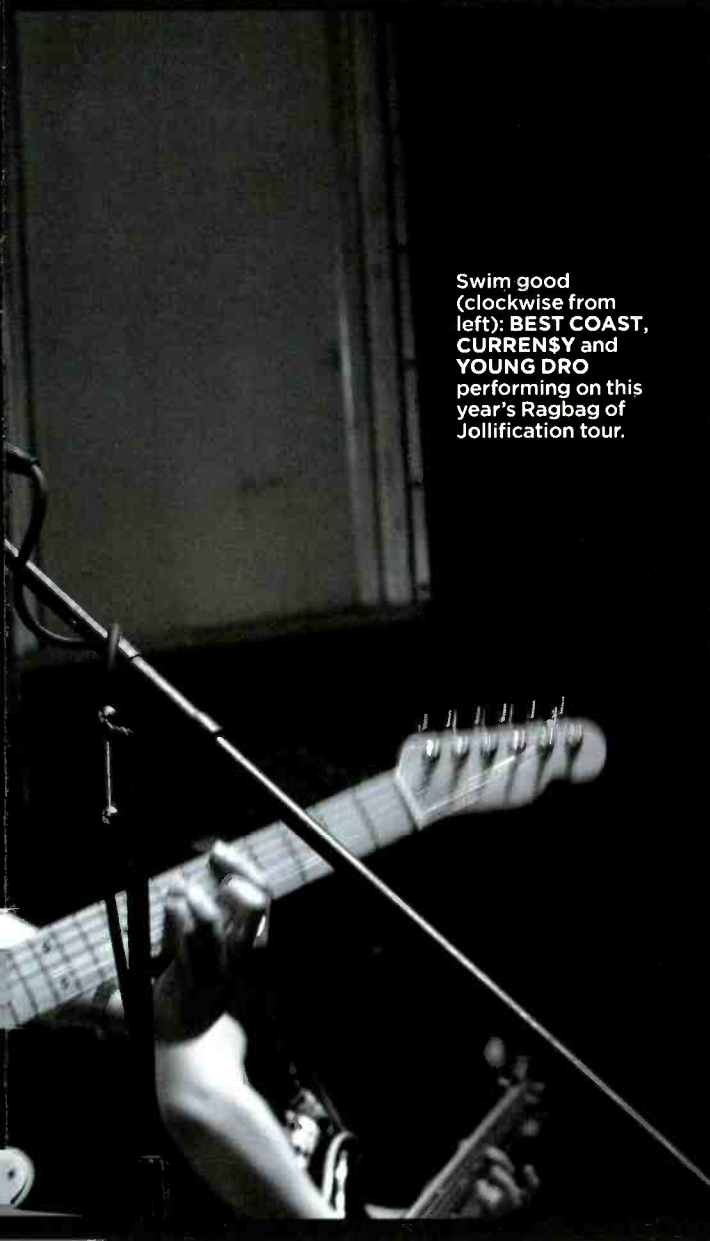
“Our audience has really responded well to it. And that is not a given, because the Adult Swim viewer is very opinionated,” Walden says. “But I think Cerebral Ballzy has the same spirit Adult Swim has, which is sort of anti-authority and independent.” Adult Swim’s reputation as an authentic and youth-approved institution has enabled Williams Street to pursue collaborations with some of music’s most sought-after acts. The company’s Singles Program, which recently completed its second summer, is an annual series of free, unreleased MP3s from of-the-moment acts like Best Coast, Washed Out, Black Lips and JJ. Last year, the program released eight singles in eight weeks; this year it was 10 in 10.

“I literally make a list of all the artists I’m listening to and just start making phone calls,” says DeMarco, who can’t remember being rejected due to his affiliation with cartoon programming. “You talk to pretty much any musician in the U.S. and they love Adult Swim, because they came home late from a gig one night, and at 4 a.m. ‘Aqua Teen Hunger Force’ was on.”

DO CERTAIN THINGS THAT MAYBE OTHER INDIE LABELS CAN'T.]

—AMANTHA WALDEN, WILLIAMS STREET RECORDS/CARTOON NETWORK

Swim good (clockwise from left): BEST COAST, CURREN\$Y and YOUNG DRO performing on this year's Ragbag of Jollification tour.



Rather than dealing with signing artists to a one-song deal, or facing roadblocks from working with certain acts because of pre-existing contracts, the Singles Program is done as a promotional series made possible by a corporate sponsorship with auto manufacturer Kia.

"Appealing to the youth market is important to us," says Tim Chaney, director of marketing communications for Kia Motors America, which uses the Singles Program to promote its youth-oriented Soul SUV. "Partnering with a top cable network is the perfect way to reach our target audience."

The funding from the partnership allows Williams Street to step in and take care of the logistics of realizing the songs where necessary, whether that means paying for studio time, mastering the recording or anything in between.

"Whatever we need to do to help them get it done, we do," DeMarco says. "Each year it almost breaks me, but it's totally worth it." Chaney says that Kia, for its part, is "pleased with the results."

DeMarco's biggest challenge by far was the Jay-Z booking. It started last year, when Lazzo and Adult Swim VP of program development Nick Weidenfeld asked him to pull out all the stops for their next upfront showcase. In 2008 Kanye West performed; in 2010, M.I.A. "They said they wanted someone really, really big—Jay-Z level," DeMarco says. "I said, 'Well, we'll never get Jay-Z, so forget about it.' But they told me, 'You have to try.'"

DeMarco had a contact with Jay-Z's business partner/manager Joan Meneilly, and reached out to him to discuss a possible appearance from the superstar, who at the time had 11 No. 1 albums to his credit (now 12). All in all, he says negotiations took "about a year."

"Jay was interested in a deeper relationship than just playing a show," he says. Speculation has circled that the serial entrepreneur was after a development deal with the network, but DeMarco won't confirm precisely what the two parties are up to. Whatever terms were reached, the negotiations were clearly a

success. The superstar's packed set at New York's Roseland Ballroom was sprinkled with knowing Adult Swim references. "He has to finish his *Watch the Throne* stuff, but hopefully we'll be doing more with Jay soon," DeMarco says.

For the near future, Adult Swim already has a pair of other high-profile music collaborations up its sleeve. The network has ordered TV pilots from rising firebrands Odd Future and Diplo's globe-trotting, neo-dancehall act Major Lazer. At Williams Street Records, DeMarco is readying a new compilation of unreleased music from U.K. dubstep and electronic artists called *Unclassified*, which will feature songs by Burial, Actress, Kode9, Skream and others. The project will be released for free in September thanks to a partnership with car marque Scion.

Next year, along with new albums from Cerebral Ballzy and

Dethklok, the label plans to put out a full-length record from Atlanta-based underground hip-hop hero and former OutKast affiliate Mike Bigga (formerly known as Killer Mike). The album, titled *R.A.P. Music*, is being produced entirely by El-P, a former member of influential '90s rap group Company Flow. The veteran producer/MC is also the founder of iconic independent hip-hop label Definitive Jux, which collaborated with Williams Street on one of its first compilations, *Definitive Swim*.

"Musicians love what Adult Swim does," El-P says, recalling his experiences working with the company. "They kind of just let us do whatever the fuck we wanted to do."

Reggie Ugwu (@ocugwu) writes for *Complex* and *Billboard* magazines, among other publications.

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DREAMSEEKERS

THE BEST MUSIC YOU'VE NEVER HEARD

12

DIONNE BROMFIELD

London, UK
Pop/Soul

It's been an interesting month for Dionne: The aspiring singer shot up the Uncharted chart into the top 10 following the untimely death of her godmother, Amy Winehouse. Though her social activity has suffered from temporarily waning interest as the 24-hour news cycle rolls on, she's clearly found a few new fans—No. 12 ain't too shabby.



THE DREAMSEEKERS INITIATIVE IS BILLBOARD'S MONTHLY RECAP OF SOME OF THE BEST UNDISCOVERED TALENT OUT THERE TODAY. IT COMBINES BILLBOARD'S UNCHARTED CHART, WHICH RANKS ARTISTS NEVER BEFORE APPEARING ON A MAJOR BILLBOARD CHART BASED ON ONLINE ACTIVITY, AND EDITORIAL SPOTLIGHTS FROM BILLBOARD PRO, BILLBOARD'S SUBSCRIPTION-BASED SERVICE FOR INDEPENDENT AND EMERGING ARTISTS, AS WELL AS THEIR MANAGERS, LABELS, PROMOTERS, AND OTHER ENTREPRENEURS WHO SUPPORT THEM. While Uncharted includes all under-the-radar artists making waves online, Billboard Pro connects its members, like those featured monthly inside this insert, to

the power of the Billboard brand. Members receive exposure to thousands of industry insiders and more than 10 million music fans through Billboard's websites and social media, profiles in the widely read Billboard Bulletin, and Billboard Pro's Featured Artist program. For the industry, the Dreamseekers platform can help labels, publishers, and managers identify emerging artists who have built their fanbases from the ground up.

This pull-out features a four-week recap of Uncharted, as well as spotlights on Pro members, including the winner of Billboard and Chevy's Battle of the Bands this past spring. Stay tuned for more opportunities, both for developing artists and for industry players to catch an early glimpse of burgeoning musical talent.

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THE JUNE JUNES

LOS ANGELES, CA
POP/ROCK

“NINE DAYS AND 43 INTERVIEWS,” SAYS SAM JACBERN, ONE HALF OF THE UP-AND-COMING DUO THE JUNE JUNES.

The band—whose other half is Max, Sam’s teenage twin brother—has just returned from a massive publicity tour throughout Mexico, hitting radio and TV stations to promote their new single,

“She’s The Latest One,” as well as their upcoming record, which they hope to release later this year. While drawing comparisons to the infamous telenovelas, he adds, “It’s fun because the Mexican talk shows have so much more drama than the American ones.”

At just 19, Max and Sam are fraternal twins who brandish nearly identical musical ambitions.

Though born in Monterey, Mexico, they grew-up in Texas, and, drawn to artists like Weezer and Keane, picked up guitars at 11. And while they played in local bands with friends in Texas, they didn’t start exclusively writing songs together until they moved to Los Angeles: “We moved for music,” says Sam “L.A. offered different opportunities. It’s where the music is, where the entertainment world is.”

And those opportunities have undoubtedly presented themselves. Last year, the June Junes scored several opening gigs for Rooney, and after a chance encounter, they got two of their songs featured in the film *When Harry Tries To Marry*, a recent independent rom-com. The band has also scored promotional deals with companies such as Guess, Kohl’s, Champs Sports, Foot Locker, and others who are showcasing the video for “She’s the Latest One” in their stores. Moreover, Sam says the band was able to strike up quite a sweet deal with Gibson Guitars: “I go into their showroom and it’s like a candy store. I pick a guitar and use it. They’ve been there for us since we started four or five years ago.”

While on the surface it may seem like the June Junes have simply found themselves in a few right places at the right times, their endless promotional schedules and undeniable dedication suggest otherwise. Max and Sam are active online and make it a point to respond to all fans personally, while also posting behind-the-scenes videos and pictures on their website as a way to further connect with their audience.

In part, Sam credits the video’s success to the band’s push to share it wherever possible—“They found us,” Sam says a few times of the various partnerships.

The brothers each take an equal hand in the songwriting process, which produces their undeniably infectious pop tunes, both finely crafted and universally accessible.

“You have to have a really strong pitch, and fortunately we think we have that,” says Sam. He admits that it’s tough to reach an audience in America as it is simply “more congested,” but that’s not necessarily why they’ve turned to promotion in Mexico.

“We like to think that our music is for everyone that loves alternative pop rock,” Sam says. “If you’re 12 or 53 and can identify yourself with a song or a phrase or a melody, [as a band] you’ve automatically captivated that person—and that’s what we look to do when we share our music with the world.”

—Jon Blistein

TOP 5 BY YOUTUBE VIEWS*

	ARTIST	YOUTUBE VIEWS	UNCHARTED RECAP RANK
1	TraPhik	1,673,431	1
2	Tyler Ward	675,239	3
3	Maddi Jane	305,536	7
4	Sungha Jung	288,825	10
5	Dave Days	254,528	14

*Views during recap period, July 31 through Aug. 16

TOP 5 BY TWITTER FOLLOWERS*

	ARTIST	NEW TWITTER FOLLOWERS	UNCHARTED RECAP RANK
1	Damian McGinty	48,100	16
2	PITTY	39,925	34
3	Jota Quest	20,441	N/A
4	Rizzle Kicks	13,549	N/A
5	Bombay Bicycle Club	10,459	29

*New followers during recap period, July 31 through Aug. 16

TOP 5 BY MYSPACE MUSIC PLAYS*

	ARTIST	MYSPACE MUSIC SONG PLAYS	UNCHARTED RECAP RANK
1	Your Favorite Enemies	171,232	6
2	Colette Carr	138,832	5
3	Girl Talk	49,608	11
4	DJ BL3ND	46,068	2
5	Otenki	38,587	25

*Song plays during recap period, July 31 through Aug. 16

9 **T. MILLS**
Los Angeles, CA
Rap/singer-songwriter

This LA-based rapper/singer-songwriter made a dent in Uncharted this month after dropping a new single, "Fuck EM (With My Vans On)," which racked up more than 15,000 SoundCloud plays in a week. His fans' appetites sufficiently whetted, Mills then posted all of his new record, "Leaving Home," online the following week.



35 **ROSA DE SARON**
Campinas, Brazil
Metal/Christian



You may not know them, but the Brazilian metal band Rosa De Saron has made music since 1988, pioneering the "white metal" genre (defined by its various metal influences and Christian-themed lyrics) in their home country. The band recently released their "Siete Caminos" EP (their first release since 2009), which brought an increase in MySpace plays over the past month.

These religious rockers recently gained some serious traction the old-fashioned way: After releasing their self-titled EP, the band piqued interest thanks to touring and radio play for their single, "Through the Oppression of the Wicked." They tour the U.S. through September.

40 **DON'T WAKE AISLIN**
Dallas, TX
Alternative/Christian

These religious rockers recently gained some serious traction the old-fashioned way: After releasing their self-titled EP, the band piqued interest thanks to touring and radio play for their single, "Through the Oppression of the Wicked." They tour the U.S. through September.



41 **THE JEZABELS**
Sydney, Australia
Indie Rock



After three successful EPs, this Aussie band is set to release their debut record, "Prisoner," Sept. 16. The Jezabels have built a strong fanbase over the past few years, thanks to online buzz (primarily via Last.fm and SoundCloud) and radio play in both Australia and the U.S. Following their album release the band will hit the road, with some U.S. dates in November.

TOP 50 UNCHARTED

Chart Weeks July 31 through August 16

1	TRAPHIK www.myspace.com/traphik	26	CHILDISH GAMBINO www.myspace.com/childishgambinotherapper
2	DJ BL3ND www.myspace.com/blendizzy	27	SUPERMAN IS DEAD www.myspace.com/supermanisdead
3	TYLER WARD www.myspace.com/tylerward	28	MANGA www.myspace.com/mangaweb
4	HOODIE ALLEN www.myspace.com/hoodieallen	29	BOMBAY BICYCLE CLUB www.myspace.com/bombaybicycleclub
5	COLETTE CARR www.myspace.com/colettecarr	30	NICOLAS JAAR www.myspace.com/nicolasjaar
6	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies	31	FELGUK www.myspace.com/felguk
7	MADDI JANE www.myspace.com/maddijahemusic	32	F292 www.myspace.com/F292oficial
8	PORTA www.myspace.com/porta1	33	ZEDD www.myspace.com/officialzedd
9	T. MILLS www.myspace.com/tmills	34	PITTY www.myspace.com/bandapitty
10	SUNGHA JUNG www.myspace.com/jungsungha	35	ROSA DE SARON www.myspace.com/bandarosadesaron
11	GIRL TALK www.myspace.com/girltalk	36	POMPLAMOOSE www.myspace.com/pomplamoosemusic
12	DIONNE BROMFIELD www.myspace.com/dionnebromfieldmusic	37	PAROV STELAR www.myspace.com/stelar1
13	NOISIA www.myspace.com/denoisia	38	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/bondanfade2black
14	DAVE DAYS www.myspace.com/davedays	39	JOSEPH VINCENT www.myspace.com/josephvincentmusic
15	METRONOMY www.myspace.com/metronomy	40	DON'T WAKE AISLIN www.myspace.com/dontwakeaislin
16	DAMIAN MCGINTY www.myspace.com/damianmcginty	41	THE JEZABELS www.myspace.com/jezabelsband
17	DIYAR PALA www.myspace.com/diyarpala	42	UMEK www.myspace.com/djumek
18	JESUS ADRIAN ROMERO www.myspace.com/jesusadriannet	43	GOD IS AN ASTRONAUT www.myspace.com/godisanastronaut
19	THE BLOODY BEETROOTS - DEATH CREW 77 www.myspace.com/thebloodybeetroots	44	BORGORE www.myspace.com/borgore
20	DASH BERLIN www.myspace.com/dashberlin	45	PEE WEE GASKINS www.myspace.com/peeveegaskinsrawks
21	ALYSSA BERNAL www.myspace.com/alyssabernal	46	PARADISE FEARS www.myspace.com/paradisefears
22	ENTER SHIKARI www.myspace.com/entershikari	47	PORTER ROBINSON www.myspace.com/porterrobison
23	PRETTY LIGHTS www.myspace.com/prettylights	48	NEOCLUBBER www.myspace.com/neoclubber
24	MAREK HEMMANN www.myspace.com/marekhemmann	49	VILLE BABY www.myspace.com/villebabymusic
25	OTENKI www.myspace.com/onteki	50	GOLD PANDA www.myspace.com/goldpanda

TOP 5 BY FACEBOOK FANS*

	ARTIST	NEW FACEBOOK FANS	UNCHARTED RECAP RANK
1	PORTA	97,146	8
2	DJ BL3ND	71,062	2
3	Jesus Adrian Romero	60,109	18
4	Superman Is Dead	54,376	27
5	Damian McGinty	54,146	16

*New fans during recap period, July 31 through Aug. 16



HOW TO: TAKE CARE OF YOUR GUITAR ON THE ROAD



EARNIE BAILEY, THE FORMER GUITAR TECH FOR NIRVANA AND THE FOO FIGHTERS, HAS NEVER KNOWN A DULL DAY ON THE ROAD.

"I recall one instance with Nirvana; we had two shows ... in South America and at the end of the first show, Kurt [Cobain] took his guitar and smashed it through the speaker of almost every cabinet he had," says Bailey. "We had maybe three or four spares that we carried on a routine basis, but I think we needed more than 20 after that night ... I spent the entire next day tracking down that many of the same type of speaker in the States and having them shipped down overnight, and the cost was astronomical."

While most artists don't have issues to parallel one of the most notorious grunge bands ever, a number of simple tips and universal lessons for on-the-go guitar and amp fixes apply across the board. (If you want to keep the costs down, save that face plant into the drum kit for the last night of the tour.)

KNOW THINE INSTRUMENT

If something goes wrong on the road, it can be hard to scrounge up time and money to have it professionally repaired while motoring to the next venue. While quick fixes can be done easily, the best place to find a solution on the move is your own know-how.

"Go out and get a cheap guitar and dismantle it, go at it with a chisel, just get a really good idea of how it's constructed," says Bailey. "Once you have

that in the back of your mind, you'll have a better understanding of what you're dealing with when problems pop up. It's not always best to rely on second-hand advice."

Popping out the fret board, taking out the frets, digging into the electronics and understanding how it's all put together can make the difference between a simple tweak and a new guitar. And with all kinds of books on the subject and the Internet overflowing

with information, it's easier than ever to achieve that level of expertise. "It also helps when you're having conversations with other people about [repairs]," says Bailey. "It's nice to know what they're talking about when they describe 'the inside lining of a truss rod cavity,' you know?"

BITS AND PIECES

Once you have a grasp on how your instrument works it can be easy to go "mad scientist" on your guitars, swapping in parts from other instruments when needed.

"If some repairs are really extensive, like if half the guitar is unusable, you can save the other half and mix and match parts until you have a complete guitar again," says Bailey. "It looked like Kurt had a lot of guitars, but a good number of them were just the same ones recycled over and over from different components—just the same ones rebuilt and resuscitated." In similar fashion, carrying an extra amp or two on the road

with you will quickly solve any backline issue that comes up.

ELECTRONICS, ELECTRONICS, ELECTRONICS

If the electronics on your guitars and amps start to go in the middle of a show, you can find yourself calling for help from a sinking ship. Show some love to the juiced-up aspects of your gear and they'll pull through when you need them the most. "Pickup failure is common; sometimes they'll go out abruptly, sometimes they can go out subtly, and usually they require weekly cleaning and lubrication," says Bailey. "Whenever you get a band that sweats a lot, those [electronics] are prone to a limited lifespan."

Input jacks on guitars and amps can also prove troublesome. "A lot of [jacks] - even on a commercial or professional level - aren't built with abuse in mind; it doesn't take much to jar them loose," says Bailey. "And every time you get a small problem in a pro touring situation, it amplifies into a massive problem... What's okay for the practice space is not necessarily okay for Reading."



RIGHT IN TUNE

But the most detailed gear fixes can all be undone by the simplest of issues: failing to stay in tune.

"Tuning issues are critical, because it's job one for a guitar tech," says Bailey. "There's an art to winding strings, putting them on, stretching strings, and intonating a guitar to eliminate problems." And for any guitar tech, keeping things in tune is the simplest way to keep your artists happy. "It sounds kind of blah, but if you always hand your client a guitar that's dead on and in tune, they tend to look past other things."

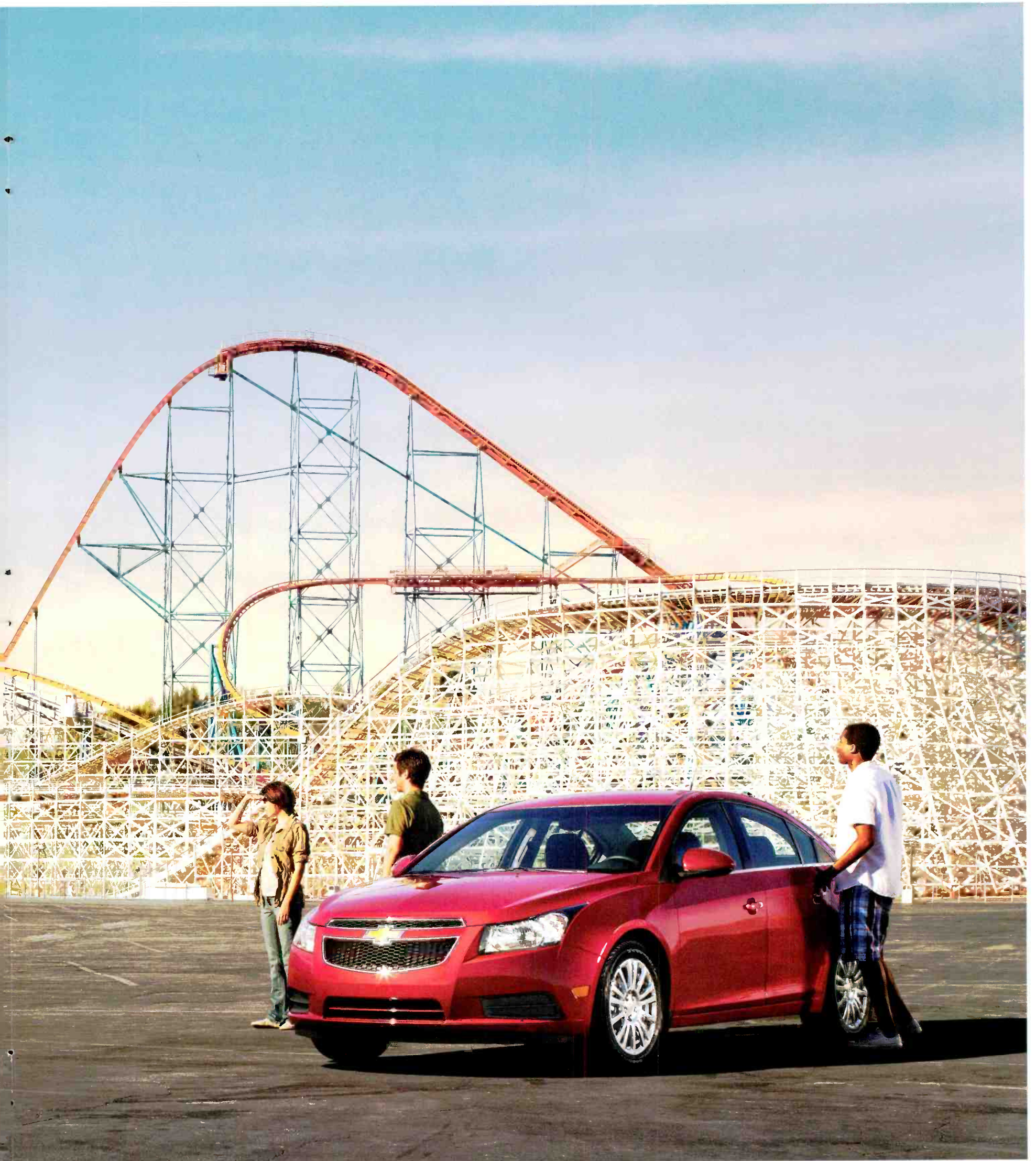
Put another way, keeping an instrument tuned leads to harmony of a different sort: "I knew a lot of excellent techs who just knew the basics, but the best part of their job was just traveling on the road with their friends and keeping them happy."

—Dan Rys



SUMMER NIGHTS BATTLE OF THE BANDS WINNER ROCKS BILLBOARD SUMMER BLOWOUT

On August 11, Billboard hosted its Summer Blowout (presented by HP, Intel, Microsoft, and Chevrolet) on Pier 36 in New York. Recent Billboard and Chevy Battle of the Bands winners Gentlemen Hall rocked the stage with LMFAO, Estelle, and Swizz Beatz, performing for the hundreds of fans that lined up to see the free secret show (its location was kept under wraps until hours prior), not to mention some of the industry's key tastemakers. Left to right: Jacob Michael (vocals/guitar), Rory Given (bass).



The 42-MPG-hwy 2012 Chevy Cruze Eco. Chevy Runs Deep



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SYNTH LORDS
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32

32

33

34

35

MUSIC

INDIE ROCK BY JUSTIN JACOBS

ALL-WORLD

Pulling from a wide range of influences, Beirut has become a verb in Brazil and a trendsetter in the States. On its third album, the act claims its global sound as its own

Zach Condon, the songwriter and mastermind behind Beirut, may be just as famous for his music as for the cultures that have influenced it. Beirut's debut, 2006's *Gulag Orkestar*, played like an old-world village party in the Balkans. Follow-up *The Flying Cup Club* found Condon obsessed with French chanson; 2009 EP *March of the Zapotec* took cues from Mexican funeral brass bands.

So when Condon explains Beirut's latest LP, *The Rip Tide*, out Aug. 30 on his own Pompeii Records, he knows what fans may be thinking.

"The cliché is, 'What country is he going to do next?'" Condon deadpans. "But before I even started this album, I wanted to dig into the Beirut sound as far as I could go. I was trying to write a pop album."

To cut to the core of his sound, Condon, a Santa Fe, N.M., native, needed isolation. In the fall of 2010, he packed up a broken-down Saab, rented a woods-enclosed farmhouse in upstate Bethel, N.Y., and brought a neighbor's beagle for company. "Writing in the city provides too many distractions," says Condon, who immersed himself in his work, waking early to chop wood for the stove and taking breaks to "whack golf balls into the trees." In the process, he sharpened a sound that was all his own. After all, Condon says, becoming a musical atlas of influences was never the idea.

"It's more playful than people may expect," he says of the roots of his wide-ranging

sound. "I just liked to play with the fantasy of places, to be cinematic and romantic. It was musical escapism. It did dig me into a little hole, actually. I found myself an ambassador of cultures that didn't belong to me."

The Rip Tide may not shake that perception of Condon, but the album does sound distinctly like Beirut. Its lack of an obvious, singular cultural touchstone may be the nine-song set's strongest quality—Condon's delicate voice, set aloft by Beirut's usual assortment of brass instruments, orchestral percussion and quivering accordion (Beirut tours as a six-man band), is reminiscent of prior releases,

but *The Rip Tide* is a tighter, more focused whole. All Zach Condon, and little like anything else.

Though Condon may fight against any "world music" label, his music has achieved a unique popularity around the globe. Beirut is bigger in countries like Belgium ("We went gold there. We didn't really go anything anywhere else," he says) and Brazil than at home.

"What the world knows of Brazilian music is this in-your-face funk, so I figured we'd never get [popular] there," Condon says.

The exact opposite turned out to be true. After Beirut's "Elephant Gun" became the theme song of "Capitu," a 2008

Brazilian TV miniseries, a new genre was born—Beirutando—of wildly popular, nationwide, Beirut cover bands. Beirut's resulting 2009 tour of the country only fanned the flames.

"Apparently, [in Brazil] we can now be used as a verb, We're going Beirut-ing," Condon says. "It's incredibly flattering. I'm almost scared to go back now. I don't want to disappoint."

The band's influence in the States, though, is nothing to scoff at.

Like Animal Collective and the throngs of neon-haze bands that followed, Beirut has helped usher in a wave of global-influenced American acts ranging from Afropop to gypsy punk.

"I hope what people are taking from this trend is the art of song craft through different musical approaches, but I'm afraid to see it go the way of a bad fad," Condon says. "I don't want this to be the decade of world music."

Still, Condon says, "If you like a melody, it shouldn't matter where it came from, as long as it comes across as earnest. I don't like fundamentalism in music. That's such a silly way to approach an all-encompassing art form."

Very little about Condon isn't earnest—including his approach to the business of the music he creates. *The Rip Tide* is being released on Condon's Pompeii Records, with distribution through Revolver, without

any help from a major label.

"As a self-release, this record is a different challenge," Beirut manager Ben Goldberg says. (*Gulag Orkestar* and *The Flying Cup Club* were released on Ba Da Bing! and 4AD, respectively.) "There's no major-label involvement anywhere. We're not relying upon a system enacted day after day. We're carving out our own system; it's a new methodology."

Condon insisted on breaking from any major-label ties. "I always felt responsible to please the middle men," he says. "That was the breaking point. I don't want to feel responsible for anyone but myself and my immediate band and family."

Goldberg is confident that, even independently, Beirut can attain and maintain its already impressive level of indie success: well-known, but not quite the Decemberists or My Morning Jacket. *The Rip Tide* was released digitally through iTunes on Aug. 2 in response to a leak and entered the Billboard 200 at No. 88. The album was also made available for streaming on NPR.com prior to its release. With a fall tour through Europe and North America booked as well, Beirut isn't going anywhere. But, Goldberg says, ubiquity isn't the objective.

"[Beirut's] goal isn't celebrity, but to live playing music," Goldberg says. "It's embarrassing how much of an attempt there is [by some bands] to attain mainstream success, but others expand their sound and don't lose any fire. There's something really graceful about that."



On a boat! ZACH CONDON (second from right) with BEIRUT

"I don't like fundamentalism in music."
—ZACH CONDON, BEIRUT

ROAD WORK

All acoustic everything: Before starting work on his second album, guitar guy **Matt Hires**—he of the thick and windswept bangs—is going out on a series with “pianist and beatboxer” **Rachel Platten**. He starts at Minneapolis’ **Bunkers** (Oct. 25) and ends at the **Orpheum** in Tampa, Fla. (Nov. 9). His debut: *Take Us to the Start* (F-Stop/Atlantic) . . . Wisconsin-bred/Brooklyn-based singer/songwriter **Grace Weber** will perform at the official French commemoration of 9/11 in Paris, marking the 10th anniversary of that catastrophic day. Weber then makes even more good by playing her soul-pop-gospel-jazzy set for the home crowd at Milwaukee’s **Turner Hall Ballroom** (Sept. 26) . . . “Traces of Duran Duran, and even the Cure” (InfectiousMagazine.com)—that’s what critics keep saying about **Edelweiss**, a quartet of kids ages 15-17. The self-released EP is *Pre-Columbians*, and two of the band’s three upcoming New York shows—**Bowery Electric** (Aug. 26) and **Arlene’s Grocery** (Sept. 27) are 21-plus, Um, so, how? . . . The **Samsung AT&T** Summer Krush series presents **Lenny Kravitz** at **Terminal 5** on Aug. 31; **Cee Lo Green** at Orlando, Fla.’s **Hard Rock Live** on Sept. 7; and **OneRepublic** at Oakland, Calif.’s **Fox Theater** on Sept. 13 . . . **Trevor Hall’s** *Everything Everytime Everywhere* (Vanguard) came out last week and he’s pounding pavement pretty much through Halloween in support. He’s at Montreal’s **Club Soda** on Sept. 6 and closes the swing in Flagstaff, Ariz., at the **Green Room** on Oct. 30. On some evenings, **Matisyahu** (Hasidic-reggae-rock-hip-hop) joins . . . Not just another manic Monday: **Sussanna Hoffs** and her **Bangles** are back with *Sweetheart of the Sun* (Model Music Group, Sept. 27) and are going out with everything (yet still somehow nothing at all) to prove. Philadelphia’s **Theater of Living Arts** plays host Oct. 1 and—fittingly—Indianapolis’ **Egyptian Room** on Oct. 10 . . . **Gym Class Heroes’** fall tour starts Oct. 9 in Dallas at **Prophet Bar**. **The Dirty Heads** are in the wind with them, and **Outsight** just joined up. Everyone wants to be a billionaire!



New York pop-punk dance band Cobra Starship is coming off its biggest release to date. The group’s third album, *Hot Mess*, released in 2009 by Decaydance/Fueled by Ramen, debuted at No. 4 on the Billboard 200. It was powered by the smash lead single, “Good Girls Go Bad,” which featured “Gossip Girl” actress Leighton Meester and peaked at No. 7 on the Billboard Hot 100 with more than 2 million copies sold, according to Nielsen SoundScan. But the success came with a price.

“My job became my world,” Cobra Starship frontman Gabe Saporta says of the aftermath of *Hot Mess*. “That caused me to lose my girlfriend, who I had been with since before Cobra started.”

On Aug. 29, Cobra Starship (Saporta, along with guitarist Ryland Blackinton, bassist Alex Suarez, drummer Nate Novarro and keytarist Victoria Asher) returns with

Night Shades, arriving on Decaydance/Fueled by Ramen. Led by the polished Euro-pop single “You Make Me Feel . . .,” featuring Sabi—released May 10 and peaking thus far at No. 19 on the Billboard Hot 100—the 11-song set plays to the band’s club-tone strengths, swinging from club anthems like “1Nite” to the reggae-tinted “Fool Like Me” and slow jam “Anything for Love.”

“There are multiple singles on this album,” Fueled by Ramen president John Janick says. “They delivered an album that has the Cobra sound but delivers those radio records.”

In the past, “the Cobra sound” has hinged on Saporta’s sassy pop-culture-commentary lyrical style, but *Night Shades* eases off the attitude and allows listeners to be privy to Saporta’s romantic turmoil. “This record might be the most commercial record, but also our most

honest,” Saporta says.

Saporta led late-’90s New Jersey punk band Midtown before launching Cobra Starship in 2005. The act’s 2006 Decaydance/Fueled by Ramen debut, *While the City Sleeps, We Rule the Streets*, became a viral hit of sorts thanks to its catchy lead single, “Snakes on a Plane (Bring It),” which was featured in the 2006 comedy horror film “Snakes on a Plane.” The band’s sophomore project, *Viva La Cobra!* (Decaydance/Fueled by Ramen), made noise as well. But it was *Hot Mess*, which teamed Starship with producer and former “American Idol” judge Kara DioGuardi and found the band working with Bruno Mars and B.o.B (pre-“Nothin’ on You”), in addition to Meester, that pushed the group into the mainstream.

For *Night Shades*, the band has been engaged in a staged rollout, offering fans sneak peeks into the finished project through prerelease tracks starting with “1Nite” on July 26, “Fool Like Me” on Aug. 9 and “Middle Finger” on Aug. 23. The songs are available exclusively through iTunes, where fans will be able to collect them with the option to complete the album on release date for the remainder of the \$9.99 album price. Fueled by Ramen also has three separate preorder options: a premium bundle that includes a hoodie, T-shirt and white “night shades” for \$75; a shirt/album package for \$25; or a CD for \$10.

“It’s about getting to the kids and doing the grassroots marketing, then moving on to bigger things like radio,” Janick says.

Cobra Starship will spend October supporting Justin Bieber on a swing through South America before returning stateside for more promotion and a tentative tour early next year. It also will perform as part of a pre-Video Music Awards show that’ll air on MTV on Aug. 28.

“I always said a band can only have three good records,” Saporta says. “Trends and styles change and bands get stuck. [But] we took our time to make sure that doesn’t happen to us.”

ROCK BY PHIL GALLO

Watch For The Hook

Butch Walker’s second project with the Black Widows is bigger and rougher

When Butch Walker records an album under his own name, it’s usually sandwiched between jobs producing for others. His new album, *The Spade*, his sixth and second with his band the Black Widows, came together after Walker spent the spring in sessions with Gavin DeGraw, Panic! at the Disco and Universal Australia’s Gin Wigmore. Dangerbird will release *The Spade* on Aug. 29.

“[The Black Widows] have become my Wrecking Crew,” says Walker, who has taken to using the group as his go-to session band when producing for other artists, just as the Wrecking Crew worked in the ’60s on records by the Beach Boys, Frank Sinatra, the Monkees and others. As a producer, the Georgia-born Walker is a rock specialist in a pop world. His own solo acoustic-based work falls on the harder side of folk-rock’s edge, while his work with the Black

Widows is rougher than today’s top 40 allows and more in line with classic rock influences like early-’70s Rolling Stones. For *The Spade*, Walker asked the Black Widows to contribute to the songwriting process and the result is an even broader musical palette.

“It’s the first time in my career that I have allowed my band to step in and create, bringing in songs and me finishing them with them,” Walker says. “It brought out a different flavor. There are a good five songs that have [elements] I would have not tried. Using these ideas from the other guys resulted in a very hook-laden record, which we didn’t plan. We just wanted raw and uptempo.”

The Spade’s leadoff track, “Bodegas & Blood,” is built on a year-old lyric from Walker and a melody written by guitarist Fran Capianelli; bassist Jake Sinclair wrote “Synthesizers.” Mike Trent, from Sinclair’s band the Film, also contributed to the songwriting process, as he had on Walker’s first album with the Black Widows, last year’s *I*

Liked It Better When You Had No Heart, released by One Haven Music. That project topped Billboard’s Heatseekers chart.

Before Walker and the band hit the studio, they played unannounced gigs at bars in Venice, Calif., near Walker’s studio. “[We] got the songs pretty dialed in, which made the sessions move swiftly,” Walker says. “I wanted the record to be a loose, live record. We left in the mistakes mainly to get an emotional connection. You can make the best-sounding record, but it comes down to whether or not you have that emotional connection.”

Walker initially intended to have his management firm Crush (Train, Fall Out Boy) release the album. But thinking back to a conversation he had with Dangerbird Records CEO Jeff Castelaz, Walker sent him—and no one else—the finished album.

“When it came time to do the record, I thought it would be good to get his opinion,” says Walker, who had reached out to Castelaz after reading about Castelaz’s Pablove Foundation, which deals with pediatric cancer issues. “I wasn’t expecting too much, and he said he’d love

to release it. It was an easy, low-pressure deal.”

Walker and the Black Widows will kick off a fall tour Oct. 7 in Atlanta, the city closest to Walker’s hometown. But first the band will return to those Venice bars to play more secret shows, get the set list straight and “the axles greased,” as Walker puts it.

“I always find that when you go in cold on a tour, the first few shows are not fair to fans—you’re still making adjustments,” he says. “This is much more about making every show count.”



Easy does it:
JAKE OWEN

COUNTRY DEBORAH EVANS PRICE

Doin' My Thing

As his third album arrives, Jake Owen is riding his biggest hit

With an opening slot on Keith Urban's Get Closer tour and a hot single in hand, Jake Owen is well-primed for the Aug. 29 release of his third RCA album, *Barefoot Blue Jean Night*.

"It's a huge platform for me to launch from," Owen says of the lead single, which is also the album's title track and currently sits at No. TK on the Billboard Hot 100. "Barefoot and Blue Jean Night" is really the driving force behind all of this. I've never had a gold record before and we're almost up to around 700,000 downloads on the single. I'm hoping that it will be around platinum by the time the record comes out."

Written by Dylan Altman, Terry Sawchuk and Capitol Records newcomer Eric Paslay, "Barefoot and Blue Jean Night" signals a different approach for Owen, who wrote or co-wrote everything on his first two albums—2006's *Startin' With Me* and 2009's *Easy Does It*, which peaked at No. 2 on the Top Country Albums chart.

"I really wanted to sit back this time around and find songs and take that pressure off of having to write," says Owen, who only wrote on one song on the new album, "The One That Got Away," which he penned with Dallas Davidson and Jimmy Ritchey. "I realized, too, that I wasn't using the tools that this town gives you with all these amazing songwriters. By recording all of these outside songs, people feel like they have a vested interest and they are pulling for me. I don't know if I had that before because I was keeping everything in-house."

Barefoot Blue Jean Night also finds Owen working with a new set of producers. Gone is Jimmy Ritchey, who produced Owen's first two albums and who Owen credits with helping him get a deal. In come Tony Brown (George Strait, Reba McEntire, Vince Gill), songwriter Rodney Clawson (Strait's "I Saw God Today,"

Big & Rich's "Lost in This Moment" and Jason Aldean's "Amarillo Sky," "Johnny Cash" and "Crazy Town") and Joey Moi (Nickelback, Hinder).

"It was really hard for me to venture away from Jimmy Ritchey," says Owen, a Vero Beach, Fla., native who took up guitar while recovering from shoulder surgery following a wake boarding accident in college. "My whole life has been going with my gut instinct. My gut told me to drop out of college and move to Nashville. It was the same feeling I got when I felt like I might need to move on and find someone else to help me speak my truth."

Sony Music Nashville CEO Gary Overton says that once again, Owen's gut steered him right. "The producers did such a wonderful job of capturing Jake's voice," Overton says. "I'm very, very happy with this record, and for him to be out in front of Keith Urban right now, it's a perfect crowd. He's done a phenomenal job and the reaction is wonderful. We're selling 65,000 downloads of the single every week."

Owen has also taken advantage of social media, especially Twitter, to develop a strong rapport with his fans. In the past, he's used Twitter to spontaneously invite Nashville fans to ride on his boat and extend a free dinner offer to one lucky Dallas fan.

"I'll say, 'Hey, I'm going to be at this bar, if anyone wants to come and join me,'" Owen says of his tweets. "Someone will walk in and you can tell they are looking at you like, 'Holy cow! He is here.' I've had more and more people tell me, 'Jake, you need to have some sort of mystique and mysteriousness to you.' I've never had that. I like being in the bar with people having beers. I don't want to be the guy hiding on the bus."

6 QUESTIONS

with LINDSEY BUCKINGHAM

by JIM ALLEN

Fleetwood Mac had already been a band for eight years before Lindsey Buckingham joined the group in 1975 (along with then-girlfriend Stevie Nicks), but it was Buckingham's voice, guitar and pen that helped make the band one of the best-selling rock acts of all time. With Buckingham onboard Fleetwood Mac cut such era-defining, chart-topping, multiplatinum monsters as *Fleetwood Mac* (Reprise, 1975) and the monumental 1977 follow-up *Rumours* (Warner Bros.). The latter produced four top 10 hits, including the No. 1 single "Dreams," "Don't Stop"—later the theme song for Bill Clinton's first presidential campaign—and "Go Your Own Way."

But it's the left turns of Buckingham's solo career, which began with 1981's *Law and Order* (Warner Bros.) and often finds him working as a one-man band, that mark him as a musical maverick. His sixth solo album, *Seeds We Sow*, continues that tradition as Buckingham explores a broad spectrum of sounds from intense, drum-machine-driven grooves to solo-acoustic splendor and even a cover

of the Rolling Stones' "She Smiled Sweetly." On Sept. 6, Buckingham will self-release the album, the first indie set of his 38-year recording career.

1 How do your Fleetwood Mac duties and your solo career fit into your life?

You could say that Fleetwood Mac was the mainstream big movie, and the solo thing was the independent film. If you have the choice to be able to do both, it becomes clear that it's the independent film that's going to be your source of growth, where you're going to be able to tap into your higher aspirations as an artist, whereas the other thing eventually will become more about upholding the brand.

2 Have you ever wished you could just be Lindsey Buckingham?

It would certainly make things a lot easier. But just because it's easier doesn't mean it would be more enriching. One of the things that makes [Fleetwood Mac] very interesting is that we don't necessarily belong in the same band. We have a set of reference points as individuals that aren't



necessarily the same, and it's the differences that come together and make something that's interesting.

3 You wrote, performed, produced and mixed everything yourself on *Seeds We Sow*. Are you a control freak?

There's some element of wanting to control the situation, but some of that comes from giving up a certain amount of control on the other side of the coin, too. Because making albums with Fleetwood Mac is not a solitary endeavor. Working with a band is a more conscious political process. Working on your own, sometimes you start slapping the paint on the canvas and the work will lead you.

4 How did you go from lifelong major-label artist to self-releasing *Seeds We Sow*?

My deal with Warner Bros. had expired. Trying to shop this album was kind of like starting over. I actually started [shopping] with Warner Bros. [chairman] Rob Cavallo, who is a friend of mine and is in this new position over there. Rob liked it a lot, and then he had to go back and deal with the people in Burbank [Calif.], and when I talked to him on the phone, he started talking about the numbers he had to make quarterly, and I thought, "Well, that's the end of that." I did talk to a few independent labels and finally decided that what they were doing was something I could probably just as easily do myself.

5 Bill Hader recently played you in a recurring "Saturday Night Live" sketch, and "Glee" did a *Rumours* tribute. What's behind the sudden TV interest?

Your guess is as good as mine. When I heard about ["SNL"], my initial reaction was, "Gee, that's kind of obscure." I can only assume someone in the cast was a big fan. I did a walk-on at the end of the season. Irving [Azoff, Buckingham's manager] and I were talking about how funny it would be to just show up on the sketch, and we called Lorne [Michaels], and I guess one thing just led to another. "Glee" I knew ahead of time they were going to do it. I've never seen the show—my guess is, it's probably not my cup of tea—but there was no reason to say "no." It's a compliment, to be sure.

6 After 38 years of making records, how do you keep the process fresh?

If you make choices that help you remember who you are and why you got into this in the first place, and if you maintain your idealism and your sense of wanting to keep growing... you have the potential of hitting a stride fairly late in your career. You may hit a certain point where any number of things suddenly comes to fruition. And I feel like that kind of happened with this album.



Not mucking around EMELI SANDÉ

POP BY RICHARD SMIRKE

'Heaven' On Earth

Emeli Sandé trades medicine for music; lands No. 2 U.K. single, Twitter praise from Alicia Keys

Slightly more than two years ago Emeli Sandé was nearing the end of an intensive six-year degree program in medicine at Scotland's Glasgow University, specializing in clinical neuroscience. Now the Scottish-born singer is lighting up the U.K. charts and being tweeted about by Alicia Keys, who endearingly called her a "BAAADDDD girl!!"

"It would have been a great job to be a doctor, but my first love was always music," says 24-year-old Sandé, who relocated to London in 2010 after landing an artist deal with Virgin Records/EMI. "I made the decision to walk away from a really stable career that I loved doing. So when I came to London I thought, 'I can't muck around. This isn't a game. This is my whole life that I have gambled.' There was a lot of pressure to work really hard and make it happen."

The hard work has undoubtedly paid off. Backed by strong industry buzz and fawning press coverage, Sandé's debut single, "Heaven," entered the U.K. singles chart at No. 2 with first-week sales of 64,000, according to the Official Charts Co. The soulful dance track, which pays homage to the early-'90s British trip-hop sound, was narrowly beaten to No. 1 by "Don't Go" (Levels/Ministry of Sound) by U.K. grime/rap star Wretch 32. "Don't Go," featuring Josh Kumra, moved 76,000 units, according to the OCC.

"For my first single to do that well... I'm over the moon," says Sandé, whose striking appearance—she wears a towering, peroxidized mohawk and sports a large tattoo of artist Frida Kahlo on her right forearm—matches her powerful, blues-infused vocals. Prior to scoring a hit with "Heaven," Sandé was featured on the U.K. top 10 hits "Diamond Rings" by Chipmunk (2009) and "Never Be Your Woman" by Wiley (2010). Working in collaboration with her songwriting partner/producer Shahid "Naughty Boy" Khan, Sandé has also landed writing credits on albums by Tinie Tempah and Susan Boyle. She is published by Stellar Songs/EMI Music Publishing.

"There is a real appetite out there at the moment for artists that deliver emotive songs that connect lyrically, and Emeli absolutely delivers," Parlophone & Virgin A&R Labels president Miles Leonard says. He adds that Sandé's breakthrough as a solo artist is "not about gimmicks or marketing" but due to "a great song, a great voice and great imagery."

The support of national top 40 station BBC Radio 1, along with commercial radio networks Kiss and Capital, was, nonetheless, a key sales driver for "Heaven," Virgin Records A&R director Glyn Aikins says. Sandé—who Aikins calls "one of the best lyricists of her generation"—also performed a live session for BBC digital urban station 1Xtra during release week.

To further build on the success of "Heaven," Sandé will be featured on the forthcoming Professor Green single "Read All About It," due for U.K. release in October. Her second single, titled "Daddy," will drop in November with an official street date to be confirmed. To promote the release, the singer will embark on a headlining U.K. tour, booked by London-based Coda Agency. The tour will commence Nov. 1 at Glasgow Oran Mor. Several big-name support acts are also lined up, Leonard says, although he declines to reveal details.

Sandé's debut studio album, *Our Version of Events*, is nearing completion for its January U.K. bow. An international rollout will follow in 2012, according to Leonard, who says the artist has already generated an "enormous" response from EMI's international departments. "This is very much a priority for EMI on a global campaign basis," he adds, identifying Sandé as a singer with "the ability to become a huge album-selling artist."

"I'd love to take the music as far as I can," Sandé says when asked about her long-term ambitions. "I'd love to get out in Europe and America, so I can hopefully raise the British flag with good, honest music."

REMEMBERING AALIYAH

Singer's influence still strong 10 years after her untimely death

Ten years ago on Aug. 25, Aaliyah Haughton was killed in a plane crash after filming the video for her hit single "Rock the Boat" in the Bahamas. The R&B singer/dancer/actress was only 22 years old. A month prior to her death, Aaliyah had released her self-titled third album, which peaked at No. 1 on the Billboard 200.

Though her career was cut short, Aaliyah remains an inspiration and influence. "Her purity of voice was incredible," singer/songwriter Estelle says. "When she was singing, she let it fall out of her." R&B artist Monica adds that Aaliyah's music "was a great reflection of her."

Aaliyah's former boyfriend, veteran music industry executive Damon Dash, believes her career at the time knew no boundaries, that the sky was the limit.

"If she was around right now, I think she would be running things," Dash says. "She was on her way, very intelligent and with a lot of swag. What most people may have considered the peak, I feel she considered just the beginning. Her aspirations were beyond R&B or any particular format. She was like a rock star to me, a triple threat. Ten years later, I can only imagine how much she would have evolved." —Erika Ramirez

For more on Aaliyah, go to Billboard.com.



One in a million: AALIYAH

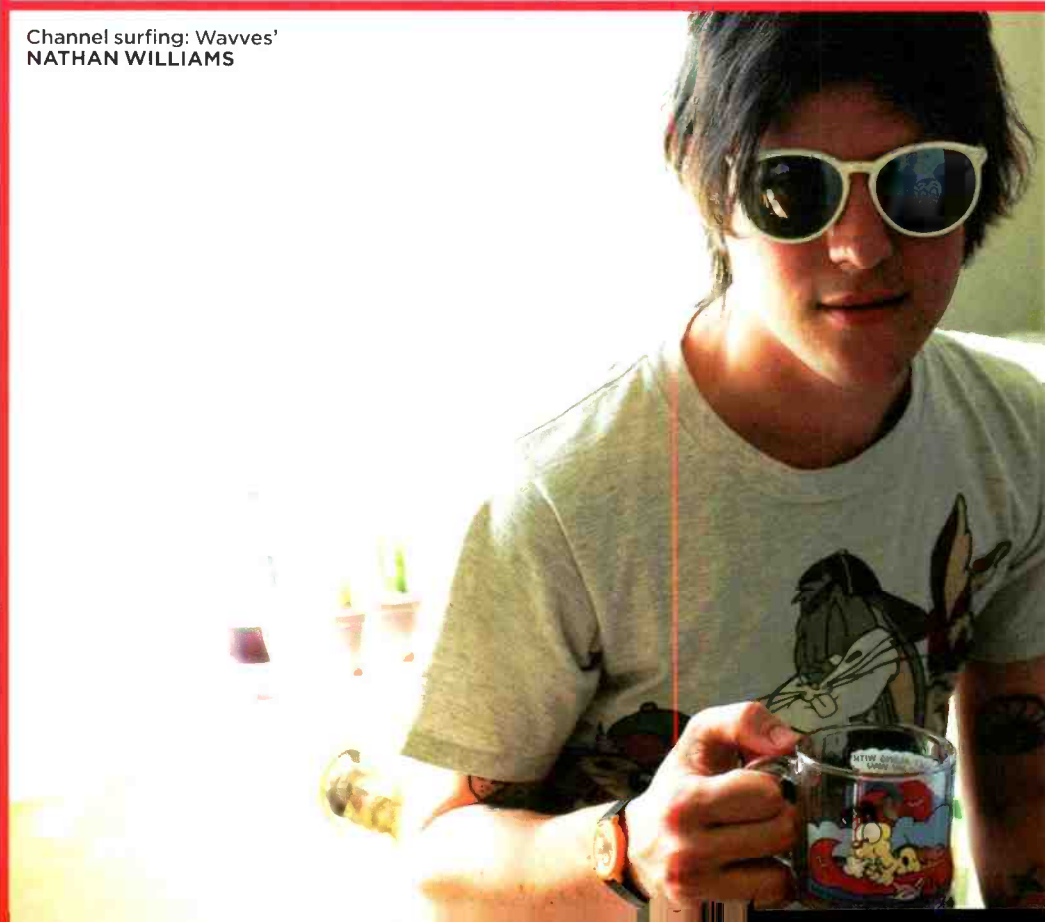
AALIYAH'S TOP 10 R&B/HIP-HOP SONGS

RANK*	TITLE	PEAK POSITION	PEAK YEAR
1	"One in a Million"	1 (eight weeks)	1996
2	"Are You That Somebody?"	1 (seven)	1998
3	"Back & Forth"	1 (four)	1994
4	"Miss You"	1 (one)	2003
5	"Rock the Boat"	2 (seven)	2001
6	"Try Again"	2 (five)	2000
7	"I Don't Wanna"	3	2000
8	"At Your Best (You Are Love)"	3	1994
9	"If Your Girl Only Knew"	3	1996
10	"More Than a Woman"	7	2002

*Ranks determined by peak position on the Nielsen BDS-based Mainstream R&B/Hip-Hop radio airplay chart. Ties were broken by number of weeks spent at peak positions.

SANDÉ: DEBBIE O'CALLAGHAN/WAVVES; AALIYAH: JEFF KRANTZ/FILMMAGIC

Channel surfing: Wavves' NATHAN WILLIAMS



DANCE BY KERRI MASON

In demand:
THE GLITCH MOB

A Glitch In Time

Synch powerhouse Glitch Mob cultivates adventuresome music—and complete artistic control

To know the Glitch Mob isn't necessarily knowing how to describe the Glitch Mob.

"We get people calling us all kinds of different genres," band member Justin Boreta says. "Electro band, dubstep band, electronica, glitch-hop, laser bass . . . the list goes on. It's a simple way for people to wrap their heads around the music."

Perhaps the most accurate is Boreta's own tag: "adventure dance music." The Los Angeles-based three-piece—Boreta, Ed Ma and Josh Mayer—creates predominantly instrumental electronic tracks that sound like battle marches; epic calls to bass-booming arms that have the gritty spirit of grunge and the synth-driven power of dance.

The band's debut LP, 2010's *Drink the Sea* on its own Glass Air label, peaked at No. 15 on Billboard's Electronic Albums chart. It has sold 19,000 units, according to Nielsen SoundScan. Follow-up *We Can Make the World Stop*, a three-song EP, was released July 12.

But as with many young bands, the Glitch Mob story isn't about sales. The band is a synch powerhouse, with numerous high-visibility placements across different platforms. And the trio is quickly becoming one of the most in-demand live acts on the electronic circuit, with a kinetic stage show that goes well beyond dudes hiding behind laptops.

"Unfortunately, no one is moving a ton of units anymore," says manager Kevin Wolff of Shoot to Kill Music. "But the band owns their masters and publishing. Sales are im-

portant, but not nearly as important as cultivating your fan base, perception and awareness; delivering strong and unique products; and, most importantly, having complete artistic control."

Glitch Mob tracks have popped up in trailers for major films like "Captain America" and Tim Burton's "9," as well as TV show trailers for FX's "Damages" and Starz' "Spartacus." A Fiat commercial currently airing across the world features the EP track "Warrior Concerto."

However, Glitch Mob's most memorable placement was on NBC's "America's Got Talent." Finalist Fighting Gravity—a troupe that breakdances in black light, suspended from the stage—performed to several Glitch Mob tracks throughout the competition.

"When we saw it, we were absolutely blown away," Boreta says.

Glitch Mob's stage show is an audiovisual onslaught of its own, with an eye-popping light show synched to the music, and the band manipulating hardware—like snare drums—as well as software to create the sounds live. The show was designed by Bionic League, the team behind Kanye West, Daft Punk and Nine Inch Nails' latest tours.



NEW FESTIVAL IN TOWN

Triad Music Fest hopes to become North Carolina's own Lollapalooza

If organizers have their way, the forthcoming Triad Music Fest will become North Carolina's own version of Lollapalooza, Coachella and Bonnaroo.

Launching as a one-day event on Sept. 3, the festival will take place noon-10 p.m. at Newbridge Bank Park in downtown Greensboro, staged in the 8,000-seat stadium that's home to the city's minor league baseball team the Grasshoppers. Headliner Lupe Fiasco rounds out a lineup that includes Fuel, Lee Brice, Miguel, the New Boyz, Carolina Chocolate Drops, Hope and Outasight. Adding to the festival atmosphere will be concessions selling food, merchandise and music. And in a nod to the economy, tickets cost \$25 and \$50.

"Plenty of concerts and tours come through here," festival producer Chris Bragg says, referring to the three cities that comprise the Triad area: Greensboro, Winston-Salem and High Point. "But we wanted to put together a diverse music festival that would ultimately have a huge economic impact on this part of North Carolina . . . to create our own niche here and bring in quality, family-friendly entertainment with an affordable ticket price."

The "we" Bragg is referring to includes his fellow festival partner and music lover, entertainment attorney Jeffrey Jones. The pair began conceptualizing and organizing the event last fall. Bragg, a former A&R and marketing executive with Motown and other labels, also doubles as Fiasco's tour manager.

In addition to utilizing online (triadmusicfest.com), TV and other grass-roots efforts, the festival's marketing campaign incorporates the tag line "For the love of music" and includes tie-ins with local Clear Channel stations WMKS (top 40), WVBZ (rock) and WTQR (country). Within the next three years, organizers hope to expand the Triad Music Fest into a three-day affair that will also encompass reggae, smooth jazz and Latin acts. —Gail Mitchell

MTV MAKING WAVVES

Indie rockers sign on to score new scripted series

Nathan Williams, who leads the band Wavves, will compose songs and write the score for MTV's new scripted series "I Just Want My Pants Back." In turn, MTV will virally promote the San Diego-bred alternative rock band. It's the network's first deal of its kind in which MTV will actively promote new music connected with a series.

Set to launch in 2012, the pilot will air immediately after MTV's Video Music Awards telecast on Aug. 28. The debut includes the new Wavves song "I Wanna Meet Dave Grohl," which MTV will offer as a free download on its soundtrack blog (soundtrack.mtv.com).

Taking the title of "guest composer," Williams says he

quickly wrote 20 songs in two days after seeing the pilot, some brand-new and others from unused demos. He agreed to do the show after hearing the title and "understanding it as a work of fiction, not necessarily characters I could relate to." As for Grohl, Williams is quick to point out that the song is a piece of fiction involving two people, though he is genuinely interested in meeting him. "I do like the bands he's been in," he says.

"I Just Want My Pants Back," which follows the activities of a collection of post-college 20-somethings living in Brooklyn, will have about 20 original compositions from Williams as well as

songs from Wavves' upcoming EP *Life Sux*. The band will release the EP, which includes "Grohl," on its Ghost Ramp label on Sept. 20.

Wavves, whose three albums have earned critical praise, was referenced in an early script for the pilot, and a deal to bring Williams into the fold was sealed just as the show was going into production, says Joe Cuello, MTV senior VP of creative music integration.

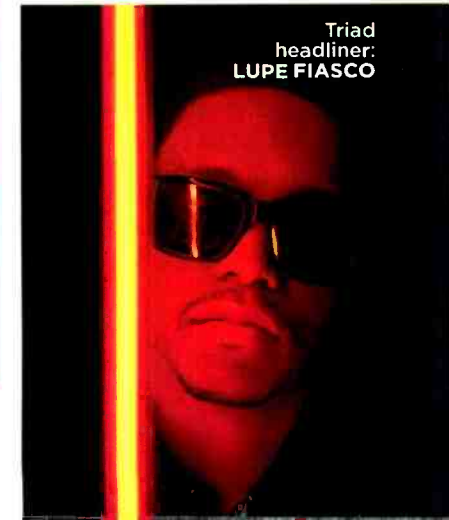
"This type of collaboration is new for us," Cuello says. "It speaks to the quality of the show—it's an attempt to tell the story of the coolest crowd. And you really want an affirmation from the people who provide the soundtrack." Based on David J. Rosen's novel of

the same title, the series is "saturated with hipster music and how it relates to these people," Cuello says. Doug Liman ("Swingers," "The Bourne Identity") is the producer of the series, and Nic Harcourt is the music supervisor; Rosen wrote the pilot.

"Having Nathan puts us in a position to introduce our audience to new bands and put [their music] in context," Cuello adds, noting that the playlists will be kept secret until they're posted on the soundtrack blog each week. "We're committed to giving away music on the soundtrack blog and doing real-time tweeting to push out links to get downloads while the show airs." —Phil Gallo

GLITCH MOB: DAVID MYRICK; FIASCO: ANDREW ZAEH

Triad headliner:
LUPE FIASCO



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Coral Springs, Florida

Overview

The Director of Business Analysis and Development works with the purchasing, finance, VMI, marketing and sales teams on better understanding of business trends, opportunities and ultimately helps create new business opportunities with the data.

Responsibilities

- Analyze account P/Ls
- 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.
- Able to develop statistical tools using analysis that will enhance sales efforts.
- Possess solid understanding of financial data and retail.
- Seek out new business opportunities and monitor industry conditions pertaining to overall business.
- Communicate regularly with internal departments within the organization which are critical to the success of business.
- Continually review business practices with increased sales, profitability and cost reduction in mind.
- Must have capacity to identify and cultivate new business development opportunities.
- Follow-up with internal and external customers to provide additional product/services information.
- Strong organizational and multi-tasking skills are required.
- Must have high attention to detail, and must display professionalism at all times.
- Strong verbal and written communication skills are required.

Education/Experience

- Bachelor's Degree or equivalent work experience required

Tools Used

- Video Scan
- Soundscan
- PrimeMover
- Database
- Business Objects
- Excel
- Access
- PowerPoint

To apply for this position please send resumes to resumes@aent.com.

About Alliance

Alliance Entertainment offers an extensive product inventory (including CDs, DVDs, videos, video games and related merchandise), e-commerce fulfillment capabilities and innovative technology and support services for today's marketplace, including third party logistics services. Founded in 1990 in Coral Springs, Florida, Alliance Entertainment built its business as a one-stop and distribution source for music retailers. Its continually expanding array of products and services have won awards and accolades from Forbes, Yahoo! Internet Life, Microsoft, The Blues Foundation, and music industry trade groups Midem and The National Association of Recording Merchandisers. The complementary offerings of its two operating units—The Distribution & Fulfillment Services Group and the Information Services Group—deliver a full range of commerce solutions, from distribution and fulfillment to infrastructure, for brick-and-mortar and Web-based retailers.

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NOTICES/ANNOUNCEMENTS

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



TAKE A BOW

>>Academy Award-winning actor Jeff Bridges makes his Billboard chart debut as a singer as his self-titled album arrives at No. 10 on Top Country Albums and No. 25 on the Billboard 200. The Blue Note set was produced by 12-time Grammy winner T Bone Burnett.

BUSH BOUNDS

>>After a 10-year absence from the top 10 on Alternative, Bush returns to the region with "The Sound of Winter" rising 14-9. The cut is from the band's Sept. 13 release *The Sea of Memories*, its first studio set since 2001's *Golden State*.



SALE SPIKES

>>iTunes' latest batch of 69 cent singles fires up a number of gains this week: The Fray's "You Found Me" (up 381%) and "Come Away With Me" (up 216%) by Norah Jones (above) soar to No. 1 for the first time on the Christian Digital Songs and Jazz Digital Songs charts, respectively (see page 42).

CHART BEAT

>>Kylie Minogue makes it four Dance Club Songs No. 1s in four tries from her 11th studio album, *Aphrodite*, as "Put Your Hands Up (If You Feel Love)" lifts 2-1. The set yielded previous leaders "All the Lovers," "Get Outta My Way" and "Better Than Today." In between "Today" and "Hands," Minogue also reigned as a guest on Talo Cruz's "Higher" in March.

>>Fellow veteran diva Gloria Estefan graces Dance Club Songs for the first time since 2001, as "Wepa" starts at No. 37. The first single from *Miss Little Havana*, due Sept. 27, marks her 23rd chart visit. Her first, "Dr. Beat" (credited to Miami Sound Machine), peaked at No. 17 27 years ago this week.

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

BRIDGES: JUSTIN COHEN; JONES: AUTUMN DE WILDE

CHARTS

'Throne' Still Tops; Foster Flies; 'Grind' Vaporizes

It's a quiet week in the top 10 of the Billboard 200, where **Jay-Z** and **Kanye West's** *Watch the Throne* holds at No. 1 for a second frame with 177,000 sold, according to Nielsen SoundScan (down 59%), and just two albums bow in the region. Cumulative sales for *Throne* now stand at 613,000.

Unlike last week, when digital sales made up the lion's share of the opening week for *Throne* (74% of its overall 436,000 start), this week, digital purchases comprised 35% of its sales. Not surprising, since its bow was powered mostly by digital sales. It was available exclusively through iTunes Aug. 8-11 before going on sale at all digital and physical retailers on Friday, Aug. 12. Thus, this week reflects its first full chart week of physical and digital sales combined.

However, it doesn't account for the widespread release of the physical deluxe edition, which was exclusive to Best Buy Aug. 12-21. Other brick-and-mortar retailers had to make do with the standard edition during that period until being serviced with the deluxe package to sell starting Aug. 22 (see Retail Track, page 15).

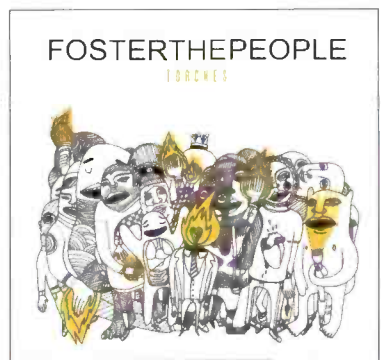
It will be interesting to see what kind of results such a quirky release strategy yields for *Throne* next week. That'll be

when sales of all versions of the set—standard and deluxe, both digital and physical—will be reflected on the chart.

One has to wonder how many consumers who were going to buy the deluxe version bypassed the opportunity to either purchase it through iTunes or Best Buy. If you're that big of a fan and wanted the deluxe, were you going to sit around and wait for two weeks? Of course, there are people who don't have a Best Buy in their area, nor do they have a desire to buy from iTunes or BestBuy.com.

FOSTER 'PUMPS' UP CHART:

Kudos to the breakthrough act of the summer, **Foster the People**, which sees its *Torches* album rise 15-11 with 22,000 and a gain of 6%. It's the set's sixth straight weekly increase and



marks both its best sales frame and chart position since its debut at No. 8 on June 11 with 33,000. The album has shifted 199,000 while its lead single, "Pumped Up Kicks," has tallied 1.2 million in download sales. It holds at No. 3 on Hot Digital Songs this week, while climbing 8-7 on the Billboard Hot 100.

On *Alternative*, "Kicks"—which spent five weeks at No. 1—slips 3-4 in its 31st week on the chart while new single "Helena Beat" rises 29-24 in its fifth frame on the list.

FAST ESCAPE FOR 'SLOW GRIND':

Amid all of last week's madness surrounding *Watch the Throne*, we overlooked a notable achievement by a former top 10 album. The various-artists compilation *Slow Grind* became the first album in Billboard 200 history to debut in the top 10 and then fall off the chart in its second week.

The Razor & Tie set bowed at No. 9 on the Billboard 200 two weeks ago with 32,000 and then shifted just 3,000 (down 92%) in its sophomore frame. Its healthy start was inflated by preorders, which were fulfilled dur-

ing street week. Without such sales to boost its second week, the set evaporated from the tally.

Over The Counter

KEITH CAULFIELD



A similar (but not quite as tragic) fate befell Razor & Tie's multi-act rock set *The Edge* last year. It started at No. 4 on the April 10, 2010, chart—again, thanks to preorders—but then fell hard to No. 81 in its second week. It spent a meager five frames on the list.

KEEPING TABS: At No. 200 this week, **Lynyrd Skynyrd's** *Icon* sells nearly 3,000. If that figure wasn't rounded to the nearest thousand, it would mark the second-lowest sales total at No. 200 this year. Only the title at No. 200 on the Jan. 29 chart was smaller (244 fewer units).

There have been 31 smaller weekly totals at No. 200 since the Billboard 200 started using Nielsen SoundScan data on May 25, 1991. And all 31 have occurred since 2009.

The good news? There has yet to be a week where the No. 200 album sold fewer than 2,000—though it's come close. On Aug. 29, 2009, the tiniest No. 200 frame in the SoundScan era, the title just squeaked past 2,000 copies. ■■■

Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,347,000	1,659,000	23,115,000
Last Week	5,958,000	2,007,000	22,819,000
Change	-10.3%	-17.3%	1.3%
This Week Last Year	5,076,000	1,492,000	20,333,000
Change	5.3%	11.2%	13.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	190,208,000	194,775,000	2.4%
Digital Tracks	742,489,000	823,469,000	10.9%
Store Singles	1,312,000	1,690,000	28.8%
Total	934,009,000	1,019,934,000	9.2%
Albums w/TEA*	264,456,900	277,121,900	4.8%

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

ALBUM SALES



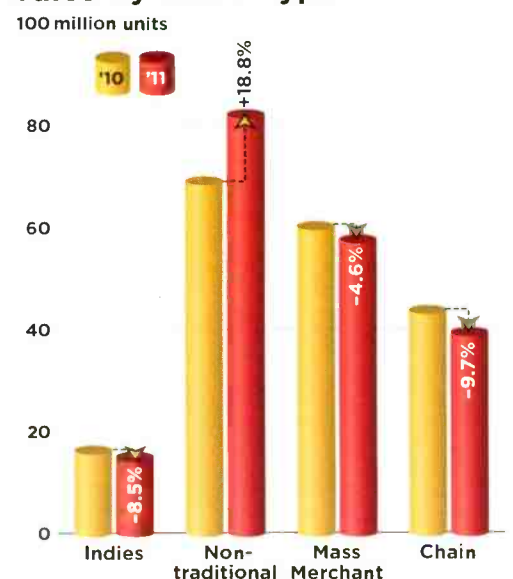
SALES BY ALBUM FORMAT

	2010	2011	CHANGE
CD	135,868,000	129,698,000	-4.5%
Digital	52,628,000	62,699,000	19.1%
Vinyl	1,690,000	2,339,000	38.4%
Other	22,000	40,000	81.8%

For week ending Aug. 21, 2011. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for This Week, Last Week, Weeks Ago, Weeks on Chart, Artist, Title, and Peak Position. Top entries include Jay Z Kanye West (#1), Adele (#2), and Eric Church (#3).



The rock band returns with its first top 10 and first studio set released on its own Up Down label (27,000). Its last effort, 2009's Approaching Normal, released on former home Universal Motown, started at No. 13 with 37,000.

22

The act's first greatest-hits set (14,000) features all 12 of its charting hits on Alternative, which includes four No. 1s. A deluxe version of the package also boasts 11 rare cuts; remixes, acoustic takes and live versions.

56

Celebrating Radio Disney's 15th anniversary, the compilation includes oldies like Britney Spears' "...Baby One More Time" and such new hits as Selena Gomez's "Who Says." The series has collectively sold 4.7 million.



With its fourth set, the rock act makes a splash with its first ink on the Billboard 200, bowing with 5,000. It had charted only on Heatseekers previously, with Rage last year (No. 15).



Endcap placement at Target, plus an \$11.99 sale price, lift the set by 23%.

Continuation of the Billboard 200 chart table, starting from rank 51. Includes artists like ZAC BROWN BAND, SOUNDTRACK, and HEATSEEKER SKRILLEX.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their chart positions. Includes entries for 3 DOORS DOWN, ADELE, and AMY WINEHOUSE.

Artist index table listing artists and their chart positions. Includes entries for BRUNO MARS, CHRIS BROWN, and COLT FORD.

Artist index table listing artists and their chart positions. Includes entries for DAVID CROWDER BAND, DEATH CAB FOR CUTIE, and DJ KHALED.

Artist index table listing artists and their chart positions. Includes entries for EMINEM, FLORENCE + THE MACHINE, and GUNN N' ROSES.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	98	93	SEETHER WIND-UP 13250 (11.98) +	Holding Onto Strings Better Left To Fray		1
102	105	122	SKILLET ARDENT/IND/ATLANTIC 519927/AG (13.98)	Awake	●	2
103	86	127	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854 SMN (12.98)	Revolution		3
104	41	-	DONALD LAWRENCE & CO. QUIET WATER/VERITY 67507 JLG (11.98)	YRM /Your Righteous Mind/		41
105	103	113	SOUNDTRACK RCA 80205 RMG (11.98)	Burlesque		18
106	93	128	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG ISLAND 422-846-210/OJ/UMG (13.98/8.98) +		◆	26
107	157	190	SUGARLAND MERCURY NASHVILLE 014758*/UMGN (13.98) +	The Incredible Machine		1
108	190	192	PACE SETTER SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong		6
109	132	119	SARA EVANS RCA NASHVILLE 49693/SMN (10.98)	Stronger		6
110	125	126	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself		9
111	79	76	VARIOUS ARTISTS SIDEONE/UMNY 1452 (8.98)	Vans Warped Tour '11: 2011 Tour Compilation		61
112	94	162	DEADMAU5 MAUSTRAP 2518*/ULTRA (15.98)	4X4=12		47
113	101	92	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/IGA (11.98)	Il Volo		10
114	100	108	EMINEM SHADY/AFTERMATH/INTERSCOPE 005681*/IGA (13.98/8.98)	Curtain Call: The Hits		2
115	121	131	TAYLOR SWIFT BIG MACHINE 0200 (18.98) +	Fearless		6
116	114	107	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 527251*/AG (18.98)	Codes And Keys		3
117	119	116	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	●	27
118	117	123	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden		85
119	171	188	LIL WAYNE CASH MONEY 011977*/UNIVERSAL REPUBLIC (13.98)	Tha Carter III		5
120	129	132	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits		8
121	154	146	TEDESCHI TRUCKS BAND MASTERWORKS 81420*/SONY MASTERWORKS (11.98)	Revelator		12
122	112	130	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection A&M/CHRONICLES/OJ/UMG 000884 UME (9.98)			100
123	135	104	HOLLYWOOD UNDEAD A&M/OCTONE 015275*/IGA (13.98)	American Tragedy		20
124	107	111	VARIOUS ARTISTS MAYBACH 527800 WARNER BROS (18.98)	Maybach Music Group Presents: Self Made: Vol. 1		1
125	138	118	SADE EPIC 90454/SONY MUSIC (17.98)	The Ultimate Collection		1
126	89	59	JOHN HIATT NEW WEST 6206* (17.98) +	Dirty Jeans And Mudslide Hymns		59
127	108	89	JENNIFER LOPEZ ISLAND 014975/OJ/UMG (13.98)	Love?		1
128	168	163	LAURA STORY INO COLUMBIA 86417/SONY MUSIC (10.98)	Blessings		102
129	145	143	DRAKE YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC (13.98)	Thank Me Later		1
130	128	106	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	●	13
131	120	149	MARSHA AMBROSIOUS J 64826 RMG (9.98)	Late Nights & Early Mornings		1
132	127	137	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UME (9.98)			126
133	116	83	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 46746/CAPITOL (18.98)	NOW 37		1
134	NEW	1	NATALIA KILLS DANDYVILLE BOYZ/DAWILL J. AM/CHERRYTREE/INTERSCOPE 015858/IGA (10.98)	Perfectionist		134
135	115	100	ARCADE FIRE MERGE 385* (15.98) +	The Suburbs		1
136	153	148	MY MORNING JACKET ATO 0105* (13.98)	Circuital		1
137	176	173	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		1
138	130	109	TECH N9NE STRANGE 87 RBC (18.98) +	All 6's & 7's		1
139	155	156	AVENGED SEVENFOLD HOPELESS/SIRE 524026*/WARNER BROS. (18.98)	Nightmare		1
140	118	79	FALLING IN REVERSE EPITAPH 87147 (15.98)	The Drug In Me Is You		19
141	104	71	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 015656 EX/STARBUCKS (12.98)	Jamaica: Island In The Sun		58
142	147	125	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits		8
143	149	154	THE TEMPTATIONS The Best Of The Temptations- Volume 1-The '60s: 20th Century The Millennium MOTOWN 153362/UME (9.98)			143
144	146	121	JAMES DURBIN American Idol Season 10 Highlights: James Durbin (EP) 19/INTERSCOPE 015802 EX/IGA (6.98)			3
145	44	4	THE BLACK EYED PEAS INTERSCOPE 015039*/IGA (13.98)	The Beginning		6
146	NEW	1	GUY CLARK DUALTONE 1533 (13.98)	Songs And Stories		146
147	124	166	KANYE WEST ROC-A-FELLA DEF JAM 014695*/OJ/UMG (13.98) +	My Beautiful Dark Twisted Fantasy		1
148	140	120	HALEY REINHART American Idol Season 10 Highlights: Haley Reinhart (EP) 19/INTERSCOPE 015804 EX/IGA (6.98)			8
149	180	177	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) +	War Is The Answer		1
150	152	147	FLEET FOXES SUB POP 868* (13.98)	Helplessness Blues		1

108

The movie's premium cable premiere on Aug. 20 on Starz boosts its soundtrack 41%. On Top Soundtracks (viewable on Billboard.biz) it re-enters at No. 14.



Pop singer's debut album starts with a little more than 3,000, 87% of which are downloads. It also arrives at No. 6 on Dance/Electronic Albums and No. 1 on Heatseekers.

146

Also opening at No. 29 on Top Country Albums (3,000), the live set marks his highest-charting album on the tally and his first to reach the Billboard 200.



iTunes' release of his *Live From SoHo* set (3,000) and the retailer's promotion of his *Mission Bell* spurs a gain for the latter. It returns to the tally at No. 176 with a 51% jump.



Likely the most curious entry on the chart this week is this 99-song digital-exclusive set (3,000). It features many popular hit singles reworked dubstep-style. However, the sample-heavy set is no longer available for sale (likely due to clearance issues).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	170	167	THE SCRIPT PHONOGENIC/EPIC 81227/SONY MUSIC (11.98)	Science & Faith		1
152	NEW	1	AMOS LEE BLUE NOTE DIGITAL EX (7.98)	iTunes Live From SoHo (EP)		152
153	163	176	JOSH GROBAN 143/REPRISE 524833/WARNER BROS. (18.98) +	Illuminations		1
154	156	150	THE LONELY ISLAND UNIVERSAL REPUBLIC 015547* (15.98 CD/DVD) +	Turtleneck & Chain		1
155	141	110	SOUNDTRACK WATER TOWER 39229 (14.98)	Sucker Punch		22
156	164	165	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits		5
157	134	97	311 311 0115*/ATO (11.98)	Universal Pulse		7
158	194	-	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966	●	1
159	142	7	MATT NATHANSON ACROBAT VANGUARD 79905*/WELK (12.98)	Modern Love		1
160	136	145	EDDIE VEDDER MONKEYWRENCH 015587*/UNIVERSAL REPUBLIC (13.98)	Ukulele Songs		1
161	139	85	HILLSONG HILLSONG 09301/SPARROW (13.98) +	Live: God Is Able		35
162	137	105	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 015772 EX/STARBUCKS (12.98)	T Bone Burnett: The Producer		92
163	122	136	JENNIFER HUDSON ARISTA 60819/RMG (11.98) +	I Remember Me	●	2
164	183	172	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		1
165	161	153	SELENA GOMEZ & THE SCENE HOLLYWOOD 004625 (10.98) +	A Year Without Rain	●	1
166	160	158	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift		5
167	RE-ENTRY	2	VARIOUS ARTISTS FOUNOUSA 394649/UMLE (11.98)	Puros Trankazos		167
168	NEW	1	VARIOUS ARTISTS U.K. CONCEPTIONS DIGITAL EX (9.98)	Dubstep: For The Masses Vol. 1		168
169	159	152	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP	◆	10
170	169	184	FRANK SINATRA REPRISE 438652 WARNER BROS (18.98)	Nothing But The Best	●	1
171	113	50	BEASTIE BOYS BROOKLYN DUST 05639*/CAPITOL (18.98)	Hot Sauce Committee Part Two		1
172	131	133	ALISON KRAUSS & UNION STATION ROUNDER 610665*/CONCORD (18.98)	Paper Airplane		1
173	184	-	FOO FIGHTERS ROSWELL/RCA 39621*/RMG (11.98) +	Greatest Hits		1
174	167	159	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) +	Mothership		2
175	187	-	ZAC BROWN BAND Pass The Jar: Live From the Fabulous Fox Theater in Atlanta SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/DVD) +			1
176	RE-ENTRY	14	AMOS LEE BLUE NOTE 29766*/BLG (17.98)	Mission Bell		1
177	166	164	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280/UMGN (9.98)			76
178	RE-ENTRY	6	ALL TIME LOW HOPELESS/DGC 105346*/IGA (13.98)	Dirty Work		6
179	174	155	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 89811/SONY MUSIC (13.98)	Glee, The Music: Season Two Volume 6		1
180	126	151	KEU BRYAN CAPITOL NASHVILLE 65833 (18.98)	Do In' My Thing		1
181	151	170	CEE LO GREEN RADICULTURE 525601/ELEKTRA (18.98)	The Lady Killer		1
182	181	189	PRINCE ROYCE TOP SHOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce		2
183	182	175	BILLY CURRINGTON MERCURY NASHVILLE 015290/UME (7.98)	Icon: Billy Currington		118
184	173	180	LIONEL RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 007759/UME (9.98)			143
185	165	169	LUPE FIASCO 1ST & 15TH ATLANTIC 520870*/AG (18.98)	Lasers		1
186	172	139	WASHED OUT SUB POP 945* (13.98)	Within And Without		28
187	150	196	KESHA KEMOSABE RCA 49209*/RMG (11.98)	Animal		1
188	158	160	AVRIL LAVIGNE RCA 55870/RMG (11.98) +	Goodbye Lullaby		1
189	123	52	THE KENNY WAYNE SHEPHERD BAND LIPSKY/LOUD & PRODU 617723/ROADRUNNER (18.98)	How I Go		52
190	NEW	1	AWOLNATION RED BULL 1086 (9.98)	Megalithic Symphony		190
191	76	12	O.A.R. WIND-UP 13291 (11.98) +	King		1
192	RE-ENTRY	23	AARON LEWIS STROUD/AVARIOUS 01013 (7.98)	Town Line (EP)		1
193	RE-ENTRY	15	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get		28
194	179	157	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	●	17
195	189	-	STEVIE RAY VAUGHAN Martin Scorsese Presents The Blues: Stevie Ray Vaughan EPIC/SONY MUSIC CMG 26655/SONY MUSIC (6.98)			99
196	193	-	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		2
197	RE-ENTRY	106	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		1
198	195	191	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		3
199	177	-	THOMPSON SQUARE STONE CREEK 7677 (13.98)	Thompson Square		15
200	RE-ENTRY	5	LYNYRD SKYNYRD GEFFEN 014523/UME (10.98)	Icon: Lynyrd Skynyrd		145

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UNCHARTED™		DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSOURCE PAGE
1	2	31	#1 TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
2	1	32	DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY
3	29	29	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES
4	1	28	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
5	1	27	COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR
6	7	28	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
7	10	28	PORTA	WWW.MYSPACE.COM/PORTA1
8	1	29	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
9	13	32	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
10	37	22	MANGA	WWW.MYSPACE.COM/MANGAWEB
11	19	19	T. MILLS	WWW.MYSPACE.COM/TMILLS
12	27	27	SUNGH A JUNG	WWW.MYSPACE.COM/JUNGSUNGH A
13	17	28	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET
14	14	14	DAMIAN MCGINTY	WWW.MYSPACE.COM/DAMIANMCGINTY
15	16	26	DIYAR PALA	WWW.MYSPACE.COM/OIYARPALA
16	24	24	BOMBAY BICYCLE CLUB	WWW.MYSPACE.COM/BOMBAYBICYCLECLUB
17	18	20	METRONOMY	WWW.MYSPACE.COM/METRONOMY
18	18	20	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
19	19	31	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
20	15	31	NOISIA	WWW.MYSPACE.COM/DENOISIA
21	28	18	CHILDISH GAMBINO	WWW.MYSPACE.COM/CHILDISHGAMBINOTHERAPPER
22	31	30	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN
23	22	24	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
24	21	22	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
25	20	31	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
26	25	31	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
27	27	31	UMEK	WWW.MYSPACE.COM/DJUMEX
28	28	23	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK
29	20	32	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
30	31	31	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
31	46	14	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT
32	11	9	NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER
33	27	13	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON
34	RE-ENTRY		EXCISION	WWW.MYSPACE.COM/EXCISION
35	50	2	FUNKAGENDA	WWW.MYSPACE.COM/FUNKAGENDA
36	44	21	PAROV STELAR	WWW.MYSPACE.COM/STELAR1
37	36	16	PITTY	WWW.MYSPACE.COM/BANDAPITTY
38	RE-ENTRY		HADOUKEN!	WWW.MYSPACE.COM/HADOUKEN
39	12	2	PARADISE FEARS	WWW.MYSPACE.COM/PARADISEFEARS
40	40	21	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
41	39	12	ZEDD	WWW.MYSPACE.COM/OFFICIALZEDD
42	RE-ENTRY		ARASH	WWW.MYSPACE.COM/ARASHMUSIC
43	RE-ENTRY		GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA
44	42	3	VILLE BABY	WWW.MYSPACE.COM/VILLEBABYMUSIC
45	RE-ENTRY		SKREAM	WWW.MYSPACE.COM/SKREAMUK
46	45	16	PEE WEE GASKINS	WWW.MYSPACE.COM/PEEWEEGASKINSRAWSKS
47	RE-ENTRY		IAMX	WWW.MYSPACE.COM/IAMX
48	RE-ENTRY		DON TETTO	WWW.MYSPACE.COM/DONTETTO
49	RE-ENTRY		JAMIE WOON	WWW.MYSPACE.COM/JAMIEWOON
50	RE-ENTRY		MODESTEP	WWW.MYSPACE.COM/MODESTEP

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

YOUTUBE SONGS		DATA PROVIDED BY	YOUTUBE
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	1	#1 JE PEUX DEAD/ZOUK
2	1	2	SUPER BASS
3	1	1	YOU AND I
4	2	2	PARTY ROCK ANTHEM
5	1	1	LAST FRIDAY NIGHT (T.G.I.F.)
6	2	2	DANZA KUDURO
7	2	2	THE LAZY SONG
8	2	2	RAIN OVER ME
9	2	2	ON THE FLOOR
10	8	2	ROLLING IN THE DEEP
11	1	1	GIVE ME EVERYTHING
12	14	1	SOMEONE LIKE YOU
13	13	1	MAN DOWN
14	16	2	MR. SAXOBEAT
15	1	1	LOVE YOU LIKE A LOVE SONG

AOL RADIO SONGS		DATA PROVIDED BY	AOL
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	18	#1 GOOD LIFE
2	3	19	GIVE ME EVERYTHING
3	5	5	LAST FRIDAY NIGHT (T.G.I.F.)
4	4	6	MOVES LIKE JAGGER
5	9	3	PUMPED UP KICKS
6	7	17	IF I DIE YOUNG
7	5	26	ROLLING IN THE DEEP
8	12	4	NOTHING
9	8	7	HOW TO LOVE
10	11	8	KEEP YOUR HEAD UP
11	11	8	BEST THING I NEVER HAD
12	14	9	I'M INTO YOU
13	13	13	TONIGHT TONIGHT
14	13	13	SUPER BASS
15	15	3	OUT OF MY HEAD

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	ARTIST	ARTIST
1	LIGHTS	LIGHTS	LIGHTS
2	ABD EL FATTAH GRINI	ABD EL FATTAH GRINI	ABD EL FATTAH GRINI
3	MOVADO	MOVADO	MOVADO
4	OLLY MURS	OLLY MURS	OLLY MURS
5	EMRE AYDIN	EMRE AYDIN	EMRE AYDIN
6	2AM	2AM	2AM
7	LUCENZO	LUCENZO	LUCENZO
8	SILVESTRE DANGOND	SILVESTRE DANGOND	SILVESTRE DANGOND
9	CHARLIE SIMPSON	CHARLIE SIMPSON	CHARLIE SIMPSON
10	KIMBRA	KIMBRA	KIMBRA
11	LAZY RICH	LAZY RICH	LAZY RICH
12	PERIPHERY	PERIPHERY	PERIPHERY
13	SABROSO	SABROSO	SABROSO
14	VEE	VEE	VEE
15	LEONEL GARCIA	LEONEL GARCIA	LEONEL GARCIA

London rock act Bombay Bicycle Club hops 24-16 on Uncharted, with the blogosphere buzzing about its album *A Different Kind of Fix*, due Aug. 29. On SoundCloud, the group's lead single, "Shuffle," has generated 189,000 plays since being uploaded two months ago. The act's Last.fm plays also jumped considerably last week, moving from 61,000 to nearly 98,000 plays.



Slam poet-turned-rapper Watsky (full name George Watsky) made his mixtape *A New Kind of Sexy* available for download on Bandcamp on Aug. 12. Then, on Aug. 17, he uploaded a video to YouTube that showcases his Lupe Fiasco mini-mix titled "Show Goes On." Thus far, it has gained a modest 195,000 views, which helped him re-enter Social 50, zooming in at No. 48.



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 New Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, 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. WATSKY: ALAN GWIZDOWSKI/GWIZPHOTO

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	17	#1 PARTY ROCK ANTHEM LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	1	11	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
3	4	15	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
4	3	19	GIVE ME EVERYTHING PITBULL (MR. 305/POLO GROUNDS/JRC)
5	5	10	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
6	6	9	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
7	7	10	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
8	8	16	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	9	23	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
10	11	14	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
11	10	15	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	12	14	I'M ON ONE DJ KHALED (ME THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	13	18	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
14	14	30	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
15	15	18	MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA (AR&M/OTONE/INTERSCOPE)
16	22	7	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
17	17	11	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
18	17	11	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/DJMG)
19	16	19	SHE AIN'T YOU CHRIS BROWN (JIVE/RCA)
20	25	15	AM I THE ONLY ONE DIERKS BENTLEY (CAPITOL NASHVILLE)
21	26	10	REMINDE ME BRAD PANSLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
22	14	14	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)
23	21	13	OUT OF MY HEAD LUPE FIASCO FEAT. TREY SONGZ (1ST & 15TH/ATLANTIC)
24	30	11	BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA NASHVILLE)
25	30	11	BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA NASHVILLE)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 SHE WILL LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
2	1	9	MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA (AR&M/OTONE/INTERSCOPE)
3	3	1	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
4	4	13	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
5	2	21	PARTY ROCK ANTHEM LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
6	5	10	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
7	2	10	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/PRP)
8	8	13	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
9	11	11	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	7	16	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
11	9	17	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
12	10	10	I WANNA GO BRITNEY SPEARS (JIVE/RCA)
13	6	2	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
14	14	45	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
15	13	13	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/DJMG)
16	18	6	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/PRP)
17	15	32	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
18	16	20	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)
19	13	21	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRC)
20	1	1	REMINDE ME BRAD PANSLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
21	26	1	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)
22	1	1	WE OWNED THE NIGHT LADY ANTEBELLUM (CAPITOL NASHVILLE)
23	5	5	OTIS JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)
24	1	1	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
25	36	1	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	31	#1 PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
2	2	18	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
3	3	12	EVERY TEARDROP IS A WATERFALL COLDFPLAY (CAPITOL)
4	4	20	SAIL AWOLNATION (RED BULL)
5	5	16	RUMOUR HAS IT ADELE (XL/COLUMBIA)
6	6	5	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
7	7	4	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
8	8	11	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
9	9	66	EYE OF THE TIGER SURVIVOR (SCOTTI BROS./VOLCANO/LEGACY)
10	10	58	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
11	11	2	WHAT YOU WANT EVANESCENCE (WIND-UP)
12	12	57	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)
13	13	66	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	14	6	FASTER MATT NATHANSON (ACROBAT/VANGUARD/CAPITOL)
15	15	84	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 SHE WILL LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL REPUBLIC)
2	1	10	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
3	13	13	HOW TO LOVE LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	3	20	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	2	2	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
6	5	21	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRC)
7	13	4	OTIS JAY Z KANYE WEST FEAT. OTIS REDDING (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)
8	8	1	RAIN OVER ME PITBULL FEAT. MARC ANTHONY (MR. 305/POLO GROUNDS/JRC)
9	7	7	BEST THING I NEVER HAD BEYONCE (PARKWOOD/COLUMBIA)
10	10	1	FRICK PARK MARKET MAC MILLER (ROSTRUM)
11	9	14	I'M ON ONE DJ KHALED (ME THE BEST/YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
12	10	1	MARVINS ROOM DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	11	19	MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC)
14	14	29	LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/RCA)
15	12	15	I'M INTO YOU JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/DJMG)

JAZZ™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	9	85	#1 COME AWAY WITH ME NORAH JONES (BLUE NOTE/CAPITOL)
2	1	85	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG (A&M/UMG)
3	1	85	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
4	1	85	EVERYTHING MICHAEL BUBLE (143/REPRISE)
5	1	85	DON'T KNOW WHY NORAH JONES (BLUE NOTE/CAPITOL)
6	1	85	FEELING GOOD MICHAEL BUBLE (143/REPRISE)
7	1	85	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)
8	1	85	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
9	1	85	BY YOUR SIDE SADE (EPIC)
10	1	85	SWAY MICHAEL BUBLE (143/REPRISE)
11	13	83	GEORGIA ON MY MIND RAY CHARLES + THE COUNT BASIE ORCHESTRA (HEARST/CMG)
12	16	85	FEELING GOOD NINA SIMONE (VERVE/UMG)
13	1	85	DO TO ME TROMBONE SHORTY FEAT. JEFF BECK (VERVE FORECAST/VERVE)
14	73	1	HOLD ON MICHAEL BUBLE (143/REPRISE)
15	5	84	NO ORDINARY LOVE SADE (EPIC)

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	62	#1 IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
2	2	23	DIRT ROAD ANTHEM JASON ALDEAN (BROKEN BOW)
3	3	11	REMINDE ME BRAD PANSLEY DUET WITH CARRIE UNDERWOOD (ARISTA NASHVILLE)
4	4	16	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE)
5	5	1	WE OWNED THE NIGHT LADY ANTEBELLUM (CAPITOL NASHVILLE)
6	6	1	BAREFOOT BLUE JEAN NIGHT JAKE OWEN (RCA)
7	7	18	COUNTRY GIRL (SHAKE IT FOR ME) LUKE BRYAN (CAPITOL NASHVILLE)
8	8	18	KNEE DEEP ZAC BROWN FEAT. JIMMY BUFFETT (SOUTHERN GROUND/ATLANTIC/BOGGER PICTURE)
9	9	1	GOD GAVE ME YOU BLAKE SHELTON (WARNER BROS./WMN)
10	10	1	YOU AND TEQUILA KENNY CHESNEY FEAT. GRACE POTTER (BNA)
11	11	24	CRAZY GIRL ELLI YOUNG BAND (REPUBLIC NASHVILLE)
12	12	17	TAKE A BACK ROAD RODNEY ATKINS (CURB)
13	13	20	HONEY BEE BLAKE SHELTON (WARNER BROS./WMN)
14	14	42	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
15	15	8	EASY RASCAL FLATTS FEAT. NATASHA BEEHONEY (BIG MACHINE)

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	53	#1 DANZA KUDURO DON OMAR & LUCERO (INDEPENDENT MEXICAN MUSIC LABEL)
2	24	85	LIVIN' LA VIDA LOCA RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)
3	3	67	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
4	2	44	RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)
5	23	85	SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN)
6	4	85	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
7	1	1	SOLO ME IMPORTAS TU ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
8	1	85	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
9	1	85	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
10	1	25	TABOO DON OMAR (ORGANATO/MAGHETA/UNIVERSAL MUSIC LATIN)
11	18	18	VEN CONMIGO DAVIDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
12	49	1	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
13	10	42	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
14	12	50	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)
15	11	64	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)

LATIN POP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	12	85	#1 LIVIN' LA VIDA LOCA RICKY MARTIN (C2/COLUMBIA/SONY MUSIC LATIN)
2	2	67	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
3	1	44	RABIOSA SHAKIRA (EPIC/SONY MUSIC LATIN)
4	11	85	SUERTE SHAKIRA (EPIC/SONY MUSIC LATIN)
5	1	85	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
6	1	85	SOLO ME IMPORTAS TU ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
7	5	85	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
8	1	85	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
9	7	85	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)
10	14	85	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
11	9	69	CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
12	10	2	DIA DE SUERTE ALEJANDRA GUZMAN (CAPITOL LATIN)
13	19	74	ESCAPAR ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
14	16	10	PELIGRO REIK (SONY MUSIC LATIN)
15	13	82	DIMELO MARC ANTHONY (COLUMBIA/SONY MUSIC LATIN)

HOT 100 AIRPLAY: 1,230 stations encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week, by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: Digital songs, as compiled from Internet sales reports collected and provided by Nielsen SoundScan, Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

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

Christina Aguilera ascends to her first Mainstream Top 40 top 10 since 2006, as Maroon 5's "Moves Like Jagger," on which she guests, rolls 14-10 with Greatest Gainer honors. The song, her first top 10 since "Hurt" (No. 10), marks her 12th overall. The only women with more are Rihanna (18), Mariah Carey (17), Britney Spears, Madonna and Pink (14 each).

On Adult Top 40, "Jagger" struts 11-8, granting Aguilera her highest rank at the format. "Beautiful" is her sole prior top 10 on the tally (No. 9, 2003). "Jagger" is likewise the chart's Greatest Gainer, an award that the song also nabbs for a second consecutive week on the Billboard Hot 100, where it earns a backwards bullet (3-4; 60 million audience impressions, up 27%, according to Nielsen BDS).

With the track's Adult Top 40 advance, Maroon 5 notches its 11th top 10, tying the band with John Mayer and Nickelback for third-most such hits. Goo Goo Dolls lead with 14, followed by Matchbox Twenty (12).



AGUILERA

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
2	3	30	F**KIN' PERFECT PINK (LAFACE/RCA)
3	1	46	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	1	34	FIREWORK KATY PERRY (CAPITOL)
5	5	22	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
6	6	11	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
7	9	13	GG IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
8	8	35	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	1	37	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
10	10	33	MARRY ME TRAIN (COLUMBIA)
11	11	10	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
12	12	24	HOLD ON MICHAEL BUBLE (143/REPRISE)
13	14	9	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	15	1	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
15	13	23	F**K YOU (FORGET YOU) CEE LO GREEN (RADIOCULTURE/ELEKTRA/RRP)
16	16	17	WHEN YOU LOVED ME RICHARD MARX (ZANZIBAR/TOURDOURCE)
17	18	11	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
18	19	4	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
19	NEW	1	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
20	21	6	LONG WAY TO GO JOSH GRACIN (AVERAGE JDE'S)
21	17	1	NEVER GONNA LEAVE THIS BED MAROON 5 (A&M/OCTONE/INTERSCOPE)
22	20	8	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
23	22	14	HIGHER WINDOW JOSH GROBAN (143/REPRISE)
24	24	3	THE LAST GOODBYE DAVID COOK (19/RCA)
25	27	2	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	2	10	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
3	1	1	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
4	1	1	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
5	1	37	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
6	1	11	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
7	1	17	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
8	11	7	GG MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
9	7	29	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
10	10	11	EVERY TEARDROP IS A WATERFALL COLDFPLAY (CAPITOL)
11	19	1	THE LAZY SONG BRUNO MARS (ELEKTRA/ATLANTIC)
12	14	9	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
13	12	20	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
14	16	5	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
15	13	15	ARMS CHRISTINA PERRI (ATLANTIC/RRP)
16	15	14	FASTER MATT NATHANSON (VANGUARD/CAPITOL)
17	19	4	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
18	18	1	ALL THAT YOU ARE GOO GOO DOLLS (WARNER BRDS.)
19	20	10	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/JRCA)
20	17	19	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
21	1	8	NOT OVER YOU GAVIN DEGRAW (J.RCA)
22	22	8	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	23	15	LOST IN YOU THREE DAYS GRACE (JIVE/RCA)
24	24	1	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
25	24	8	LOUD MUSIC MICHELLE BRANCH (REPRISE)

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

Five Finger Death Punch blasts to the fastest of its eight Active Rock top 10s, as "Under and Over It" charges 12-9 in its fourth frame. The band previously reached the top 10 in as little as six weeks with "Bad Company"; it stands as the act's highest-charting song, having reached No. 2 last year.



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
2	2	11	WALK FOO FIGHTERS (ROSWELL/RCA)
3	3	1	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BRDS.)
4	1	1	NOT AGAIN STAINED (FLIP/ATLANTIC)
5	1	20	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BRDS.)
6	9	12	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
7	6	19	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
8	7	22	SICK ADELITAS WAY (VIRGIN/CAPITOL)
9	12	1	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
10	10	18	THE LAST TIME ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
11	14	9	TONIGHT SEETHER (WIND-UP)
12	8	17	GET UP! KORN FEAT. SKRILLEX (ROADRUNNER/RRP)
13	13	26	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
14	11	24	COUNTRY SONG SEETHER (WIND-UP)
15	16	11	MONSTER YOU MADE POP EVIL (EONE)
16	18	10	IT'S NOT ME IT'S YOU SKILLET (ARDENT/INO/ATLANTIC)
17	17	17	KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)
18	25	2	GREATEST GAINER WHAT YOU WANT EVANESCENCE (WIND-UP)
19	19	15	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
20	23	4	THE SOUND OF WINTER BUSH (ZUMA ROCK)
21	22	1	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
22	20	13	WICKED WORLD COLD (ELEVEN SEVEN)
23	21	15	BOUNCE EMPHATIC (ATLANTIC)
24	24	9	EVERY LIE MY DARKEST DAYS (MVR/604/MERCURY/IDJMG)
25	26	7	THAT FIRE BLACK TIDE (INTERSCOPE)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	#1 LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
2	4	15	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
3	3	1	GHOST OF DAYS GONE BY ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
4	1	24	COUNTRY SONG SEETHER (WIND-UP)
5	6	6	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BRDS.)
6	6	20	SO FAR AWAY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BRDS.)
7	1	1	WALK FOO FIGHTERS (ROSWELL/RCA)
8	1	1	NOT AGAIN STAINED (FLIP/ATLANTIC)
9	1	27	RIP TIDE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	10	10	NEVER LOOKIN' BACK THE KENNY WAYNE SHEPHERD BAND (LPSKY/LOUD & PROUD/ROADRUNNER/RRP)
11	12	26	ROPE FOO FIGHTERS (ROSWELL/RCA)
12	11	42	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
13	14	15	SICK ADELITAS WAY (VIRGIN/CAPITOL)
14	13	13	EVERY TIME YOU GO 3 DOORS DOWN (UNIVERSAL REPUBLIC)
15	15	20	WHITE TRASH MILLIONAIRE BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
16	16	7	TONIGHT SEETHER (WIND-UP)
17	16	3	BIG FOOT CHICKENFOOT (LAND SHARK/EONE)
18	17	1	KILLING ME INSIDE CROSSFADE (ELEVEN SEVEN)
19	19	10	BLOW ME AWAY BREAKING BENJAMIN (HOLLYWOOD)
20	21	6	GIMME SHELTER PUDDLE OF MUDD (ARMS DIVISION/MEGAFORCE)
21	20	3	THE SOUND OF WINTER BUSH (ZUMA ROCK)
22	NEW	1	GREATEST GAINER WHAT YOU WANT EVANESCENCE (WIND-UP)
23	24	15	WARRIOR DISTURBED (REPRISE)
24	25	9	MONSTER YOU MADE POP EVIL (EONE)
25	23	12	FALLEN VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)

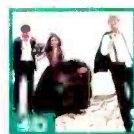
MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40: 137, 80 and 90 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 167 all-format rock stations, including 56 ACTIVE ROCK and 20 HERITAGE ROCK panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	3	22	#1 AM I THE ONLY ONE <small>1 WK</small>	Dierks Bentley CAPITOL NASHVILLE		1
2	4	5	14	REMINDE ME FROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley Duet With Carrie Underwood ARISTA NASHVILLE		2
3	1	1	16	JUST A KISS P.WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE		1
4	6	8	8	BAREFOOT BLUE JEAN NIGHT J. MOIR, R. CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)	Jake Owen RCA		4
5	3	1	23	COUNTRY GIRL (SHAKE IT FOR ME) M. BRIGHT, J. STEVENSON, L. IRYAN, D. DAVIDSON	Luke Bryan CAPITOL NASHVILLE		1
6	7	7	16	YOU AND TEQUILA B. CANNON, K. CHEANEY (M. BERG, D. CARTER)	Kenny Chesney Featuring Grace Potter BNA		6
7	3	2	19	KNEE DEEP K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETTE, C. BOWLES, J. STEELE	Zac Brown Band Featuring Jimmy Buffett SOUTHERN GROUND/ATLANTIC, BIGGER PICTURE		1
8	8	13	18	TAKE A BACK ROAD T. HEWITT, R. ATKINS (R. AKINS, L. LAIRD)	Rodney Atkins CURB		8
9	11	11	11	MADE IN AMERICA I. KEITH (T. KEITH, B. PINSON, G. S. REEVES)	Toby Keith SHOW DOG-UNIVERSAL		9
10	10	14	9	LONG HOT SUMMER D. HUFF, K. URBAN (H. MARK, K. URBAN)	Keith Urban CAPITOL NASHVILLE		10
11	11	12	22	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins SHOW DOG-UNIVERSAL		11
12	12	16	11	HERE FOR A GOOD TIME T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE		12
13	14	18	27	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band CARNIVAL/REPUBLIC NASHVILLE		13
14	13	17	18	LOVE DONE GONE C. CHAMBERLAIN, B. CUFFINGTON (S. CAMP, M. GREEN)	Billy Currington MERCURY		13
15	16	20	7	GOD GAVE ME YOU S. HENNINGSEN (D. BARNES)	Blake Shelton WARNER BROS.-WMN		15
16	15	19	10	I LOVE YOU THIS BIG M. BRIGHT (R. JACKSON, E. DEAN, B. JAMES)	Scotty McCreery 19/INTERSCOPE/MERCURY		15
17	19	23	7	SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		17
18	17	21	15	I GOT YOU N.V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square STONE CREEK		17
19	18	22	20	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY		18
20	24	33	3	GREATEST GAINER BAGGAGE CLAIM E. LIDDELL, C. AINLAY, G. WOLF (M. LAMBERT, N. HEMBYL, L. LAIRD)	Miranda Lambert COLUMBIA		20
21	20	24	14	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. L. NIEMANN, R. BROWN)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE		20
22	21	25	33	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. G. OVER, R. THIBODEAU)	Steve Holy CURB		21
23	23	27	11	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn ARISTA NASHVILLE		23
24	22	26	14	I GOT NOTHIN' FROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		22
25	25	29	9	EASY D. HUFF, RASCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE		25



Arizona native's eighth overall leader closes a gap of more than two years since "Sideways" spent two weeks at the summit in July 2009. His chart history includes three consecutive No. 1s between December 2005 and November 2006.



Title track from upcoming album (due Sep. 13) is trio's second-best career start, following a No. 28 debut with "Just a Kiss" in May. New single bows at No. 5 with 60,000 downloads on Country Digital Songs.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	30	29	LET IT RAIN E. LIDDELL, C. AINLAY (D. NAIL, J. SINGLETON)	David Nail MCA NASHVILLE		26
27	27	28	18	FISH K. STEGALL (C. CAMPBELL, A. SMITH, A. UNDERWOOD)	Craig Campbell BIGGER PICTURE		27
28	28	32	14	TAKE IT OFF B. CANNON (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Joe Nichols SHOW DOG-UNIVERSAL		28
29	31	34	17	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC/WMN		29
30	30	35	12	TOUGH E. LIDDELL, L. WOOTEN (L. SATCHER)	Kellie Pickler 19/BNA		30
31	29	36	10	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson ACR/EMI NASHVILLE		29
32	39	46	4	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE		32
33	32	37	22	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge BIG MACHINE		32
34	37	44	4	BAIT A HOOK J. STOVER (R. AKINS, J. MOORE, J. S. STOVER)	Justin Moore VALORY		34
35	33	38	19	DIDN'T I D. FRIZZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW		33
36	34	39	24	WANNA TAKE YOU HOME M. KNOX (T. GOSSIN, M. SERLETIC, W. MOBLEY)	Gloriana EMBLEM/WARNER BROS.-WAR		34
37	35	40	12	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLIMIE, D. W. MORGAN)	Sara Evans RCA		35
38	36	42	14	LET'S GET TOGETHER P. VASSAR, R. COPPERMAN (P. VASSAR, T. MULLINS)	Phil Vassar RODEOWAVE		36
39	38	41	17	STAYING'S WORSE THAN LEAVING B. BEAVERS (J. CLEMENTI, R. FOSTER, S. SWEENEY)	Sunny Sweeney REPUBLIC NASHVILLE		38
40	HOT SHOT DEBUT		1	WE OWNED THE NIGHT P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE		40
41	57	-	7	DRINK IN MY HAND J. JOYCE (E. CHURCH, M. PHEENEY, L. LAIRD)	Eric Church EMI NASHVILLE		41
42	40	43	12	LIKE MY MOTHER DOES C. STEWART, A. PEARCE (N. CHAPMAN, L. ROSE, N. WILLIAMS)	Lauren Alaina 19/INTERSCOPE/MERCURY		40
43	43	48	5	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYSLIP, S. ISAACS, J. YEARY)	Martina McBride REPUBLIC NASHVILLE		43
44	46	52	6	WHERE I COME FROM M. KNOX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry AVERAGE JOE'S		44
45	41	45	9	HUNT YOU DOWN M. WRIGHT, D. COOK, M. COLLIE (J. T. HODGES, M. COLLIE, R. RUTHERFORD)	JT Hodges SHOW DOG-UNIVERSAL		41
46	42	50	4	WHERE COUNTRY GROWS B. CANNON (A. SHEPHERD, B. PINSON)	Ashton Shepherd MCA NASHVILLE		42
47	44	47	20	OH, TONIGHT E. HERBST (J. ABBOTT'S HELMS)	Josh Abbott Band Featuring Kacey Musgraves PRETTY DAMN TOUGH		44
48	59	-	2	TATTOOS ON THIS TOWN M. KNOX (N. THRASHER, W. MOBLEY, M. DULANEY)	Jason Aldean BROKEN BOW		48
49	50	57	6	THIS OLE BOY P. O'DONNELL (B. HAYSLIP, D. DAVIDSON, R. AKINS)	Craig Morgan BLACK RIVER		49
50	45	58	4	MY NAME IS MONEY Z. BROWN, M. MANGANO (S. LEIGH)	Sonia Leigh SOUTHERN GROUND/BIGGER PICTURE		45

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 LUKE BRYAN <small>2 WKS</small>	Tailgates & Tanlines CAPITOL NASHVILLE 70412 (16.99)		1
2	3	3	42	GREATEST GAINER JASON ALDEAN <small>1 WK</small>	My Kinda Party BROKEN BOW 7697 (18.98)		1
3	HOT SHOT DEBUT		1	ELI YOUNG BAND <small>1 WK</small>	Life At Best CARNIVAL/REPUBLIC NASHVILLE 015659/UNIVERSAL REPUBLIC (10.98)		3
4	2	1	4	ERIC CHURCH EMI NASHVILLE 94266 (16.98)	Chief		1
5	4	4	8	BLAKE SHELTON WARNER BROS. 537737/WMN (18.98)	Red River Blue		4
6	5	8	48	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC PICTURES HOME GROW/ATLANTIC 516831/AG (13.98)	You Get What You Give		6
7	6	2	3	TRACE ADKINS SHOW DOG-UNIVERSAL 015694 (9.98)	Proud To Be Here		7
8	11	11	45	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		8
9	8	9	43	TAYLOR SWIFT BIG MACHINE TSD300A (18.98)	Speak Now		9
10	NEW		1	JEFF BRIDGES RAMP 71491/BLU NOTE (18.98)	Jeff Bridges		10
11	7	7	13	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music		11
12	9	5	8	SCOTTY MCCREERY 19/MERCURY/INTERSCOPE 015694 (9.98)	American Idol Season 10 Highlights: Scotty McCreery		12
13	10	10	9	JUSTIN MOORE VALORY JMD200A (10.98)	Outlaws Like Me		13
14	12	6	6	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon		14
15	16	16	82	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		15
16	14	12	16	VARIOUS ARTISTS UNIVERSAL/EMSON MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4		16
17	13	17	14	ZAC BROWN BAND ROADRANGER PICTURES HOME GROW/ATLANTIC 516831/AG (13.98)	The Foundation		17
18	15	17	47	KENNY CHESNEY BNA 57245/SMN (11.98)	Hemingway's Whiskey		18
19	17	17	40	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This		19
20	18	19	8	LAUREN ALAINA 19/MERCURY/INTERSCOPE 015694 (9.98)	American Idol Season 10 Highlights: Lauren Alaina		20
21	16	16	41	BLAKE SHELTON REPUBLIC 525062/WMN (18.98)	Loaded: The Best Of Blake Shelton		21
22	21	11	11	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn		22
23	26	27	44	SUGARLAND MERCURY 014758/UMGN (13.98)	The Incredible Machine		23
24	31	28	43	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong		24
25	25	21	24	SARA EVANS RCA 49693/SMN (10.98)	Stronger		25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	22	48	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		26
27	22	20	38	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		27
28	27	24	40	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		28
29	NEW		1	GUY CLARK DUALTONE 1533 (13.98)	Songs And Stories		29
30	32	31	45	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		30
31	23	19	19	ALISON KRAUSS & UNION STATION ROUNDER 610665/CONCORD (18.98)	Paper Airplane		31
32	30	36	68	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC PICTURES HOME GROW/ATLANTIC 516831/AG (13.98)	Pass The Jar Live		32
33	29	25	77	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington		33
34	33	30	25	AARON LEWIS STROUD/AVANQUOS 01013 (7.98)	Town Line (EP)		34
35	34	26	16	COLT FORD AVERAGE JOE'S 226 (14.98)	Every Chance I Get		35
36	28	32	26	THOMPSON SQUARE STONE CREEK 7677 (13.98)	Thompson Square		36
37	19	-	7	KEVIN FOWLER AVERAGE JOE'S 229 (13.98)	Chippin' Away		37
38	35	35	58	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		38
39	38	33	24	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner		39
40	37	34	6	VARIOUS ARTISTS AVERAGE JOE'S 228 (13.98)	Mud Digger: Volume 2		40
41	50	53	29	PAVE LISTEN SOUNDTRACK <small>3 WKS</small> SABER/UMG PRODUCTIONS, 2011 WASH. STATE (10.98)	Country Strong: More Music From The Motion Picture		41
42	40	38	44	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones		42
43	41	39	42	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		43
44	43	41	26	CRAIG CAMPBELL ACQUINTANCE/PEACH 125571/BIGGER PICTURE (18.98)	Craig Campbell		44
45	46	43	11	RANDY TRAVIS WARNER BROS. 524937/WMN (7.98)	Top 10		45
46	42	40	67	BLAKE SHELTON REPUBLIC/WARNER BROS. 522642/WMN (8.98)	Hillbilly Bone (EP)		46
47	45	46	46	TOBY KEITH SHOW DOG-UNIVERSAL 011492 (9.98)	Bullets In The Gun		47
48	39	37	8	ASHTON SHEPHERD MCA NASHVILLE 015377/UMGN (10.98)	Where Country Grows		48
49	48	42	1	JASON MICHAEL CARROLL FOR THE LONELY 13452 EX/CRACKER BARREL (11.98)	Numbers		49
50	51	45	45	TRACE ADKINS CAPITOL NASHVILLE 48837 (19.98)	The Definitive Greatest Hits: Till The Last Shot's Fired		50

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	20	19	#1 ALISON KRAUSS & UNION STATION <small>19 WKS</small>	Paper Airplane ROUNDER 610665/CONCORD		1
2	2	23	40	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660/CONCORD	Rare Bird Alert		2
3	3	14	14	SARAH JAROSZ SUGAR HILL 4062/WELK	Follow Me Down		3
4	4	44	4	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge		4
5	5	71	5	TRAMPLED BY TURTLES BANJODAD 07*	Palomino		5
6	7	5	5	RICKY SKAGGS SKAGGS FAMILY 1011	Country Hits Bluegrass Style		6
7	6	28	23	THE WAILIN' JENNYNS RED HOUSE 234	Bright Morning Stars		7
8	RE-ENTRY			TIM O'BRIEN HOWDY SKIES 832100	Chicken & Egg		8
9	RE-ENTRY			RHONDA VINCENT UPPER MANAGEMENT 0001	Taken		9
9	48		48	STEVE IVEY IMI 0017/SONOMA	Best Of Bluegrass		9

BETWEEN THE BULLETS

ELI YOUNG'S BEST



Eli Young Band claims its best Billboard 200 and Top Country Albums chart ranks (and its fastest Nielsen SoundScan week) with fourth full-length set *Life at Best* (35,000 copies sold) taking double Hot Shot Debut honors at No. 3 on the country list and No. 6 on the big chart. The group's previous best showing, third album *Jet Black & Jealous*, bowed with 16,000 at No. 5 on Top Country Albums and No. 30 on the Billboard 200. Current single "Crazy Girl" bullets at No. 13 on Hot Country Songs and No. 11 on Country Digital Songs (40,000 downloads). —Wade Jessen

HOT COUNTRY SONGS: 128 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day,

TOP R&B/HIP-HOP ALBUMS

Chart table for Top R&B/Hip-Hop Albums. #1: JAY Z, KANYE WEST. #2: BEYONCE. #3: BAD MEETS EVIL. #4: KELLY ROWLAND. #5: ACE HOOD. #6: NICKI MINAJ. #7: RIHANNA. #8: PITBULL. #9: JILL SCOTT. #10: EMINEM. #11: BIG SEAN. #12: WIZ KHALIFA. #13: GUCCI MANE & WAKA FLOCCA FLAME. #14: DJ KHALED. #15: CHRIS BROWN. #16: MIGUEL. #17: KIRK FRANKLIN. #18: LIL WAYNE. #19: JOSS STONE. #20: ROYCE DA 5'9". #21: LEDISI. #22: VARIOUS ARTISTS. #23: SADE. #24: DRAKE. #25: MARSHA AMBROSIUS. #26: TECH N9NE. #27: KANYE WEST. #28: JENNIFER HUDSON. #29: BEASTIE BOYS. #30: CEE LO GREEN. #31: LUPE FIASCO. #32: KEM. #33: SLAINE. #34: R. KELLY. #35: TYLER, THE CREATOR. #36: RICK ROSS. #37: VARIOUS ARTISTS. #38: KID CUDI. #39: THE TEMPTATIONS. #40: LLOYD. #41: KINDRED THE FAMILY SOUL. #42: MARY MARY. #43: BRIAN MCKNIGHT. #44: WAKA FLOCCA FLAME. #45: WU-TANG. #46: MAC MILLER. #47: CURENSY. #48: TREY SONGZ. #49: YELAWOLF. #50: THE COOL KIDS.

MAINSTREAM R&B/HIP-HOP

Chart table for Mainstream R&B/Hip-Hop. #1: HOW TO LOVE. #2: I'M ON ONE. #3: MOTIVATION. #4: QUICKIE. #5: BEST THING I NEVER HAD. #6: SUPER BASS. #7: OTIS. #8: SURE THING. #9: MARVIN & CHARDONNAY. #10: OUT OF MY HEAD. #11: SHE AIN'T YOU. #12: MY LAST. #13: UNUSUAL. #14: MARVINS ROOM. #15: MAN DOWN. #16: THAT WAY. #17: OH MY. #18: WET THE BED. #19: HEADLINES. #20: ANYTHING (TO FIND YOU). #21: MRS. RIGHT. #22: SHE WILL. #23: BREAK MY HEART. #24: TILL I'M GONE. #25: BODY 2 BODY. #26: ON MY LEVEL. #27: NOVACANE. #28: SO FRESH. #29: IMA BOSS. #30: BALLIN'. #31: WORK OUT. #32: WE CAN GET IT ON. #33: SHAKE LIFE. #34: POT OF GOLD. #35: THING CALLED US. #36: LET IT FLY. #37: IN DA BOX. #38: NO ONE GONNA LOVE YOU. #39: BOO THANG. #40: IT AIN'T OVER TIL IT'S OVER.

RHYTHMIC

Chart table for Rhythmic. #1: HOW TO LOVE. #2: PARTY ROCK ANTHEM. #3: LIGHTERS. #4: SUPER BASS. #5: I'M ON ONE. #6: GIVE ME EVERYTHING. #7: LAST FRIDAY NIGHT (T.G.I.F.). #8: OUT OF MY HEAD. #9: MOTIVATION. #10: BEST THING I NEVER HAD. #11: BETTER WITH THE LIGHTS OFF. #12: MY LAST. #13: FAR AWAY. #14: I WANNA GO. #15: CHEERS (DRINK TO THAT). #16: OTIS. #17: IN THE DARK. #18: MARVIN & CHARDONNAY. #19: GUCCI GUCCI. #20: SHE AIN'T YOU. #21: RAIN OVER ME. #22: MARVIN'S ROOM. #23: NO SLEEP. #24: SURE THING. #25: HEADLINES. #26: TILL I'M GONE. #27: WHERE THEM GIRLS AT. #28: THE MACK. #29: GOT 2 LUV U. #30: TAKE OVER CONTROL. #31: QUICKIE. #32: POT OF GOLD. #33: WORK OUT. #34: ROLLING IN THE DEEP. #35: STEREO HEARTS. #36: SHE WILL. #37: DEDICATION TO MY EX (MISS THAT). #38: THE EDGE OF GLORY. #39: MR. SAXOBEAT. #40: I'M INTO YOU.

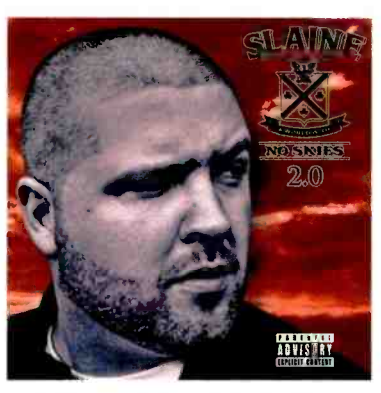
ADULT R&B

Chart table for Adult R&B. #1: SO IN LOVE. #2: PIECES OF ME. #3: I SMILE. #4: IF IT'S LOVE. #5: LIFE OF THE PARTY. #6: YES. #7: 4EVERMORE. #8: IN THE MOOD. #9: NO ONE GONNA LOVE YOU. #10: SURE THING. #11: MOTIVATION. #12: RADIO MESSAGE. #13: COLLARD GREENS & CORNBREAD. #14: FOOL FOR YOU. #15: LATE NIGHTS & EARLY MORNINGS. #16: STAY. #17: SHE AIN'T YOU. #18: NOBODY GREATER. #19: FALL 5.0. #20: SURVIVE. #21: I CAN'T MAKE YOU LOVE ME. #22: MOVIN' DOWN THE LINE. #23: WALK ON. #24: HIMACHOLY. #25: CLOSER.

RAP SONGS

Chart table for Rap Songs. #1: I'M ON ONE. #2: SUPER BASS. #3: MY LAST. #4: OUT OF MY HEAD. #5: OTIS. #6: PARTY ROCK ANTHEM. #7: LIGHTERS. #8: GIVE ME EVERYTHING. #9: MARVIN & CHARDONNAY. #10: HEADLINES. #11: LOOK AT ME NOW. #12: SHE WILL. #13: THAT WAY. #14: JOHN. #15: ALL OF THE LIGHTS. #16: NO HANDS. #17: FAR AWAY. #18: BETTER WITH THE LIGHTS OFF. #19: OH MY. #20: THE SHOW GOES ON. #21: IMA BOSS. #22: BODY 2 BODY. #23: ON MY LEVEL. #24: GUCCI GUCCI. #25: TILL I'M GONE.

BETWEEN THE BULLETS SLAINE'S 'WORLD' ARRIVES



Mixtape-friendly Boston-born rapper Slaine's long-delayed album *A World With No Skies 2.0* debuts at No. 33 on Top R&B/Hip-Hop Albums and No. 22 on Rap Albums (the latter list available at billboard.biz/charts) with north of 2,000 copies sold, according to Nielsen SoundScan. Slaine's emergence from the underground rap scene comes after watching multiple Suburban Noize labelmates do the same, as Saigon, Kottonmouth Kings and Potluck debuted titles on Top R&B/Hip-Hop Albums earlier this year. Saigon charted *The Greatest Story Never Told* at No. 15 in March, the same month that Kottonmouth Kings bowed at No. 47 with *Nervous System*. Potluck's *Rhymes and Resin* debuted at No. 52 in July. —Karinah Santiago

Lil Wayne sets the pace for most No. 1s on the Mainstream R&B/Hip-Hop chart as "How to Love" climbs 2-1 to become his 12th chart leader. The rapper was locked in a three-way tie with R. Kelly and Usher prior to his current ascension.



TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 75. MAINSTREAM R&B/HIP-HOP: 74. RHYTHMIC: 66. ADULT R&B: stations are electronically monitored 24 hours a day, 7 days a week. RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

DANCE CLUB SONGS

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #1 PUT YOUR HANDS UP (IF YOU FEEL LOVE) KYLIE MINOGUE PARLOPHONE/ASTRALWORKS/CAPITOL

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #26 NO ONE GONNA LOVE YOU JENNIFER HUDSON ARISTA/RCA

DANCE/ELECTRONIC ALBUMS

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #1 LADY GAGA THE FAME MONTELLA CATMUSIC/INTERSCOPE

DANCE AIRPLAY

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #1 SAVE THE WORLD SWEDISH HOUSE MAFIA ASTRALWORKS/CAPITOL

TRADITIONAL JAZZ ALBUMS

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #1 MICHAEL BUBLE CRAZY LOVE 1.43 REPRISE 520733/WARNER BROS.

TRADITIONAL CLASSICAL ALBUMS

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #1 MORMON TABERNACLE CHOIR THIS IS THE CHRIST MORMON TABERNACLE CHOIR 505592

CONTEMPORARY JAZZ ALBUMS

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #1 GABRIEL BELLO DREAM WITH ME SYCO/COLUMBIA 87051/SONY MUSIC

CLASSICAL CROSSOVER ALBUMS

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #1 JACKIE EVANCHO DREAM WITH ME SYCO/COLUMBIA 87051/SONY MUSIC

SMOOTH JAZZ SONGS

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #1 PUSH TO START PAUL TAYLOR PEAK/EONE

WORLD ALBUMS

Table with 4 columns: Rank, Title, Artist, Label. Top entry: #1 CELTIC THUNDER HERITAGE CELTIC THUNDER 015195/DECCA

See charts legend on Billboard.biz for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY: 5 dance stations are electronically monitored 24 hours a day, 7 days a week. See charts legend for TRADITIONAL JAZZ ALBUMS, CLASSICAL CROSSOVER ALBUMS and WORLD ALBUMS rules and explanations. See charts legend for CONTEMPORARY JAZZ ALBUMS, CLASSICAL CROSSOVER ALBUMS and WORLD ALBUMS rules and explanations. All rights reserved. SMOOTH JAZZ SONGS: Compiled from airplay data supplied by 24 panelists. See charts legend for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc.

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	27	#1 TABOO	DON OMAR (ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
2	3	17	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLD GROUNDS/UMLE)
3	4	13	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISIA)
4	5	15	YOU	ROMEO SANTOS (SONY MUSIC LATIN)
5	13	13	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA (FONOVISIA)
6	6	25	TE AMO Y TE AMO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS (SONY MUSIC LATIN)
7	13	10	PARTY ROCK ANTHEM	LMFAD (PARTY ROCK/WILL I AM CHERRYTREE/INTERSCOPE)
8	1	11	AMOR CLANDESTINO	MANA (WARNER LATINA)
9	8	20	VEN A BAILAR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
10	10	18	PROMETI	INTOCABLE (GOOD I)
11	18	18	ENSEÑAME A OLVIDAR	DAREYES DE LA SIERRA (DISA)
12	11	28	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON (DISA)
13	12	18	NO ME DEJES CON LAS GANAS	LOS HOROSCOPOS DE DURANGO (DISA/ASL)
14	9	14	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
15	21	17	LLAMA AL SOL	TITO "EL BAMBINO" (SIENTE)
16	23	6	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY (MR. 305/POLD GROUNDS/UMLE)
17	25	14	TAN SOLO TU	FRANCO DE VITA FEAT. ALEJANDRA GUZMAN (SONY MUSIC LATIN)
18	16	16	RABIOSA	SHAKIRA FEAT. PITBULL OR EL CATA (EPIC/SONY MUSIC LATIN)
19	19	23	EL ARDIDO	LARRY HERNANDEZ (MENDIETA/FONOVISIA)
20	17	56	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
21	14	15	GRITAR	LUIS FONSI (UNIVERSAL MUSIC LATINO)
22	22	12	DIA DE SUERTE	ALEJANDRA GUZMAN (CAPITOL LATIN)
23	15	6	TU OLOR	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)
24	20	18	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE (EL CARTEL)
25	29	20	MR. SAXOBEAT	ALEXANDRA STAN (ULTRA)
26	24	15	MI ULTIMA CARTA	PRINCE ROYCE (TOP STOP)
27	27	11	ME TOCA A MI	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
28	28	9	EMBRUJADO	EL CHAPO DE SINALOA (PALOMA)
29	7	7	QUE A TODA MADRE (QUE A TODO DAR)	BANDA LOS RECODITOS (DISA)
30	31	4	FRIJO	RICKY MARTIN (SONY MUSIC LATIN)
31	43	2	GREATEST GAINER LAST FRIDAY NIGHT (T.G.I.F.)	KATY PERRY (CAPITOL)
32	38	7	QUITATE LA VENDA	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
33	37	9	MI CORAZON INSISTE	JENCARLOS CANELA (BULLSEYE)
34	39	5	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO (DISA)
35	44	2	EL MIL AMORES	PESADO (DISA/ASL)
36	34	2	ENHORABUENA	FIDEL RUEDA (DISA)
37	33	3	EL MENTIROSO	BANDA CARNAVAL (DISA)
38	36	8	AUNQUE SEA EN SILENCIO (CUATRO PAREDES)	ENIGMA NORTENA (MENDIETA/FONOVISIA)
39	37	18	PELIGRO	REIK (SONY MUSIC LATIN)
40	48	12	NINAS PUDIENDES Y PODEROSAS	VOZ DE MANDO (DISA)
41	7	7	GOLPES EN EL CORAZON	LOS TIGRES DEL NORTE FEAT. PAULINA RUBIO (FONOVISIA)
42	41	11	POR SER TU MUJER	NATALIA JIMENEZ (SONY MUSIC LATIN)
43	50	2	NO LA VOY A ENGANAR	EL TRONO DE MEXICO (FONOVISIA)
44	RE-ENTRY		ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
45	35	8	SOLO PIENSO EN TI	JERRY RIVERA (VENEZUELA)
46	HOT SHOT DEBUT		ELLA ES MI MUJER	JORGE SANTACRUZ Y SU GRUPO QUIN (DEL/SONY MUSIC LATIN)
47	NEW		I'M INTO YOU	JENNIFER LOPEZ FEAT. LIL WAYNE (ISLAND/IDJMG)
48	RE-ENTRY		AL FINAL DE NUESTRO AMOR	ALEX RIVERA (EKKO/RECORDS)
49	RE-ENTRY		I'M SORRY	SIE7E (LA VIDA BUENA/WARNER LATINA)
50	40	5	LOCOS LOS 2	LUIS ENRIQUE (TOP STOP)

Pitbull dominates Latin Pop Songs with five tracks in the top 30 (three as a lead artist and two as a featured vocalist). Each of his own songs moves up this week: "Give Me Everything" returns to No. 1 (2-1), "Rain Over Me" jumps 10-7, and "Shake Senora" rises 33-29.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	5	#1 VARIOUS ARTISTS	PURROS TRANKAZOS FONOVISIA 354649/UMLE	
2	1	77	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
3	3	59	#6 ENRIQUE IGLESIAS	BUPHORA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014482/UMLE	
4	6	11	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UMLE	
5	19	19	MANA	DRAMA Y LUZ WARNER LATINA 526530	
6	4	44	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
7	7	39	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014867/UMLE	
8	10	31	LOS BUKIS	35 ANIVERSARIO FONOVISIA 354648/UMLE	
9	13	13	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
10	9	13	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV FONOVISIA 354644/UMLE	
11	11	38	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE	
12	13	12	FRANCO DE VITA	EN PRIMERA FILA SONY MUSIC LATIN 78112	
13	12	64	GERARDO ORTIZ	MI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
14	15	8	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
15	16	30	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
16	17	21	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	
17	19	40	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISIA 570058/UMLE	
18	18	30	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
19	21	58	JULION ALVAREZ Y SU NORTENO BANDA	MI HOY NI INTENTES DISA 721551/UMLE	
20	24	22	INTOCABLE	2011 GOOD I 029/DASMI	
21	30	22	PACE SETTER GLORIA TREVI	GLORIA UNIVERSAL MUSIC LATINO 015369/UMLE	
22	25	41	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
23	27	18	TIERRA CALI	UN SIGLO DE AMOR VICTORIA VENEZUELA/UNIVERSAL MUSIC LATINO 654133/UMLE	
24	23	22	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
25	22	22	REIK	PELIGRO SONY MUSIC LATIN 89571	
26	26	5	LUIS ENRIQUE	SOY Y SERE TOP STOP 30020/SONY MUSIC LATIN	
27	31	9	NATALIA JIMENEZ	NATALIA SONY MUSIC LATIN 92171	
28	14	2	PATRULLA 81	COMO EL FENIX FONOVISIA 354648/UMLE	
29	6	6	LOS INVASORES DE NUEVO LEON	30 ANIVERSARIO: EN VIVO SERCA 6926	
30	29	11	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
31	28	8	LUIS FONSI	TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE	
32	36	65	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402	
33	20	2	ALEJANDRA GUZMAN	20 ANOS DE EXITOS EN VIVO CON MODERATO CAPITOL LATIN 29638	
34	34	14	CONJUNTO ATARDECER	LEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
35	35	19	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA	
36	32	42	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
37	37	44	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
38	4	54	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812	
39	39	9	JENCARLOS CANELA	UN NUEVO DIA BULLSEYE 8942	
40	40	45	MARCO ANTONIO SOLIS	EN TOTAL PLENITUD FONOVISIA 354570/UMLE	
41	72	72	CHINO & NACHO	MI NINA BONITA MACHETE 014142/UMLE	
42	43	29	RICKY MARTIN	MUSICA + ALMA + SEXO SONY MUSIC LATIN 54472	
43	48	18	JOAN SEBASTIAN	20-20: ROMANTICAS MUSART 4322/BALBOA	
44	38	4	JERRY RIVERA	EL AMOR EXISTE VENEZUELA/UNIVERSAL MUSIC LATINO 654155/UMLE	
45	41	41	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE	
46	42	2	LOS HURACANES DEL NORTE	CORRIDOS QUE DEJAN HUELA GARIMEX 61111	
47	45	4	LOS HEREDEROS DE NUEVO LEON	NO DECIDAS POR MI SERCA 6930	
48	46	16	EL COYOTE Y SU BANDA TIERRA SANTA	ESCUOLA DE LA VIDA ISA 2112/MORENA	
49	56	20	JOAN SEBASTIAN	LOS HUEVOS RANCHEROS FONOVISIA 354639/UMLE	
50	51	40	VARIOUS ARTISTS	TOP LATINO V5 DISCOS 605 76157/SONY MUSIC LATIN	

LMFAD's former Billboard Hot 100 No. 1 "Party Rock Anthem" glides 13-7 on Hot Latin Songs to join another pop chart-topper, Pitbull's "Give Me Everything," in the top 10. It's the first time that the latter chart's top 10 has hosted two Hot 100 leaders in the same week.



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	5	#1 VARIOUS ARTISTS	PURROS TRANKAZOS FONOVISIA 354649/UMLE	
2	3	31	LOS BUKIS	35 ANIVERSARIO FONOVISIA 354648/UMLE	
3	2	13	LOS TIGRES DEL NORTE	MTV UNPLUGGED MTV FONOVISIA 354644/UMLE	
4	4	57	GERARDO ORTIZ	MI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
5	6	18	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 87172/SONY MUSIC LATIN	
6	7	21	GERARDO ORTIZ	MORIR Y EXISTIR: EN VIVO DEL 82733/SONY MUSIC LATIN	
7	9	36	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISIA 570058/UMLE	
8	8	30	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE	
9	10	16	JULION ALVAREZ Y SU NORTENO BANDA	MI HOY NI INTENTES DISA 721551/UMLE	
10	12	22	INTOCABLE	2011 GOOD I 029/DASMI	
11	13	37	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 2000 - 2010 DISA 729590/UMLE	
12	14	18	TIERRA CALI	UN SIGLO DE AMOR VICTORIA VENEZUELA/UNIVERSAL MUSIC LATINO 654133/UMLE	
13	11	22	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE	
14	5	2	PATRULLA 81	COMO EL FENIX FONOVISIA 354648/UMLE	
15	16	6	LOS INVASORES DE NUEVO LEON	30 ANIVERSARIO: EN VIVO SERCA 6926	
16	15	11	JORGE SANTACRUZ Y SU GRUPO QUIN	LA SUPREMACIA DEL 91180/SONY MUSIC LATIN	
17	17	14	CONJUNTO ATARDECER	LEGAMOS Y NOS QUEDAMOS DISA 721650/UMLE	
18	18	15	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA	
19	19	30	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
20	RE-ENTRY		LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO EAGLE MUSIC 3812	

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	77	#1 PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	2
2	2	13	AVENTURA	14 + 14 PREMIUM LATIN 80211/SONY MUSIC LATIN	
3	3	5	LUIS ENRIQUE	SOY Y SERE TOP STOP 30020/SONY MUSIC LATIN	
4	4	7	JERRY RIVERA	EL AMOR EXISTE VENEZUELA/UNIVERSAL MUSIC LATINO 654155/UMLE	
5	5	63	JUAN LUIS GUERRA Y 440	ASO DE GUERRA CAPITOL LATIN 42483	
6	6	44	HECTOR ACOSTA: EL TORITO	OBLAGAME D.A.M. VENEZUELA/UNIVERSAL MUSIC LATINO 664093/UMLE	
7	NEW		LOISIDAS	LOISIDAS TOP STOP DIGITAL EX/SONY MUSIC LATIN	
8	7	9	TITO ROJAS	INDEPENDIENTE TR 1085	
9	10	61	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868	
10	9	41	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
11	8	54	GILBERTO SANTA ROSA	MIS FAVORITAS SONY MUSIC LATIN 74217	
12	11	17	OLGA TANON	MI LUNA LAGRIMA MAS MIA MUSA 90020/SONY MUSIC LATIN	
13	12	15	TOBY LOVE	LA VOZ DE LA JUVENTUD SONY MUSIC LATIN 65662	
14	15	29	EDDIE SANTIAGO	15 EXITOS: ORO SALSERO MACHETE 014866/UMLE	
15	RE-ENTRY		SUSANA BACA	AFRODISPORA LUJAK BOP 0077	
16	17	35	FRANKIE RUIZ	15 EXITOS: ORO SALSERO VOL 2 MACHETE 014862/UMLE	
17	19	71	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60758	
18	RE-ENTRY		TITO PUENTE	A MAN AND HIS MUSIC: EL REY FANIA 08003/COO/IGO	
19	13	34	NUEVO VOCES	BEST OF HOT AND SPICY SALSA SONDAMA 4019	
20	RE-ENTRY		FRANKIE RUIZ	ORO SALSERO: 15 EXITOS MACHETE 014867/UMLE	

BETWEEN THE BULLETS

LOISIDAS MAKES ITS MARK



New York duo Loisidas mark their first entry on Tropical Albums as their debut self-titled set opens at No. 7. The album's arrival comes two years after the pair's first single, "No Me Dejes," which appears on the album, hit the Tropical Songs chart (No. 12 peak, October 2009). The act is the first male duo to reside in the top 10 of Tropical Albums with its initial release since Magnate & Valentino reached No. 6 with debut set *Sin Limite* in 2004. —Karinah Santiago

EURO			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	4	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	NEW	DON'T GO WRETCH 32 FT. JOSH KUMRA LEVELS	
3	NEW	HEAVEN EMELI SANDE VIRGIN	
4	1	LITTLE BAD GIRL DAVID GUETTA FT. TAILO CRUZ & LUDACRIS WHAT A MUSIC	
5	2	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
6	1	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
7	NEW	NEW AGE MARLON ROUQUETTE UNIVERSAL	
8	8	SET FIRE TO THE RAIN ADELE XL	
9	7	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS/CATCHY TUNES/ORFANATO	
10	5	PROMISES NERO MTA	

JAPAN			
BILLBOARD JAPAN HOT 100			
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	SEPTEMBER 3, 2011
1	42	TSUBUSANIKO! KANJANI EIGHT IMPERIAL	
2	15	ASU ENO MARCH KEISUKE KUWATA VICTOR	
3	70	I'M YOUR MAN 2PM ARIOLA	
4	12	TE WO TATAKE NICU TOUCHES THE WALLS KI/OON	
5	71	KACHO FUGETSU SEKAI NO OWARI TOY'S FACTORY	
6	79	POPPIN'LOVE COCKTAIL KUMI KODA FEAT. TEEDA RHYTHMZONE	
7	1	EVERYBODY GO KIS-MY-FITZ AVE-X/J-MORE	
8	73	ORIGINAL SMILE SMAP VICTOR	
9	49	MIN-MIN-MIN SDN48 UNIVERSAL	
10	NEW	BANG! AFTERSCHOOL AVE-X/J-MORE	

UNITED KINGDOM			
SINGLES			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	SEPTEMBER 3, 2011
1	NEW	DON'T GO WRETCH 32 FT. JOSH KUMRA LEVELS	
2	NEW	HEAVEN EMELI SANDE VIRGIN	
3	NEW	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	1	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
5	1	PROMISES NERO MTA	
6	1	THE A-TEAM ED SHEERAN WARNER	
7	4	LITTLE BAD GIRL DAVID GUETTA FT. TAILO CRUZ & LUDACRIS WHAT A MUSIC	
8	8	DOWN WITH THE TRUMPETS RIZZLE KICKS ISLAND	
9	2	SHE MAKES ME WANNA JLS FT. DEV EPIC	
10	6	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN	

GERMANY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	NEW	NEW AGE MARLON ROUQUETTE UNIVERSAL	
2	1	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
3	2	WELCOME TO ST. TROPEZ DJ ANTOINE VS TIMATI FT. KALENA HOUSEWORKS/PHONAG/GLOBAL	
4	5	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
5	NEW	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
6	4	NUR NOCH KURZ DIE WELT RETTEN TIM BENDZKO SONY MUSIC	
7	3	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
8	6	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
9	7	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
10	NEW	MOLOTOV SEED DOWNBEAT	

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

CANADA			
BILLBOARD CANADIAN HOT 100			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	SEPTEMBER 3, 2011
1	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	3	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
3	2	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	
4	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
5	6	I WANNA GO BRITNEY SPEARS JIVE	
6	5	GOOD LIFE ONEREPUBLIC MOSLEY/INTERSCOPE	
7	11	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC/VRGN	
8	10	LIGHTERS BAD MEETS EVIL FT. BRUNO MARS SHADY/INTERSCOPE	
9	7	THE EDGE OF GLORY LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
10	1	ROLLING IN THE DEEP ADELE XL	

KOREA			
BILLBOARD KOREA K-POP HOT 100			
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	SEPTEMBER 3, 2011
1	-	SO COOL SISTAR STARSHIP ENTERTAINMENT	
2	-	I TURNED OFF THE TV... LEESSANG FT. KWON JUNG YUL OF 10CM SINGLE ENTERTAINMENT	
3	-	UGLY 2NE1 YG ENTERTAINMENT	
4	-	ROLY-POLY T-ARA CORECONTENTS MEDIA	
5	-	GOOD-BYE BABY MISS A JYP ENTERTAINMENT	
6	-	HOLD ME 10CM MINT PAPER	
7	-	MR. SIMPLE SUPER JUNIOR SM ENTERTAINMENT	
8	-	YOU ARE SO BEAUTIFUL KIM JUNSU ASTORY	
9	-	BUSAN GIRL RAIN JTUNE CAMP	
10	-	I STILL LOVE YOU TODAY BAEK JI YOUNG ACHIVE GROUP DN	

AUSTRALIA			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(ARIA)	SEPTEMBER 3, 2011
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	2	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
3	NEW	IT GIRL JASON DERULO BELUGA HEIGHTS	
4	1	SOMEONE LIKE YOU ADELE XL	
5	6	ROLLING IN THE DEEP ADELE XL	
6	1	INESCAPABLE JESSICA MAUBOY SONY MUSIC	
7	5	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY	
8	10	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
9	NEW	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE	
10	9	CHAMPAGNE SHOWERS LMFAO FT. NATALIA KILLS PARTY ROCK/WILL.I.AM/CHERRYTREE	

ITALY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
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	5	IL PIU GRANDE SPETTACOLO DOPO IL BIG BANG JOVANDOTTI MERCURY	
5	6	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
6	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
7	7	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
8	8	IL MIO GIORNO MIGLIORE GIORGIA DISCHI DI CIOCCOLATA	
9	RE	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
10	RE	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL	

SPAIN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	1	DANZA KUDURO DON OMAR & LUNCENZO YANIS/ORFANATO	
2	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
3	3	BAILANDO POR AHI JUAN MAGAN SONY MUSIC	
4	5	ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND	
5	6	RABIOSA SHAKIRA FT. PITBULL OR EL CATA EPIC	
6	2	HACIA LO SALVAJE AMARAL ANTA RITA	
7	7	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE	
8	9	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS	
9	RE	SOLAMENTE TU PABLO ALBORAN TRINCECA ESTUDIOS Y PRODUCCIONES	
10	RE	WHERE THEM GIRLS AT DAVID GUETTA FT. FLO RIDA & NICKI MINAJ WHAT A MUSIC	

IRELAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	2	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
3	3	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN	
4	NEW	FEEL SO CLOSE CALVIN HARRIS FLY EYE	
5	6	MARRY YOU BRUNO MARS ELEKTRA	
6	4	SHE MAKES ME WANNA JLS FT. DEV EPIC	
7	5	THE A-TEAM ED SHEERAN WARNER	
8	8	BEST THING I NEVER HAD BEYONCE PARKWOOD	
9	9	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
10	NEW	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	

SWEDEN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	6	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	1	WHAT ARE WORDS CHRIS MEDINA 19	
3	3	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
4	5	VALKOMMEN IN VERONICA MAGGIO UNIVERSAL	
5	4	ROLLING IN THE DEEP ADELE XL	
6	NEW	SUAVE (KISS ME) NAYER FT. MOHOMBI & PITBULL MR. 305	
7	2	HEARTS IN THE AIR ERIC SADE FT. J-SON KING ISLAND ROCKYSTAR	
8	NEW	SET FIRE TO THE RAIN ADELE XL	
9	10	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
10	3	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	

NORWAY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	1	RING MEG GABRIELLE UNIVERSAL	
2	1	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
3	6	SET FIRE TO THE RAIN ADELE XL	
4	7	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
5	4	JACK SPARROW THE LONELY ISLAND FT. MICHAEL BOLTON UNIVERSAL REPUBLIC	
6	5	SOMEONE LIKE YOU ADELE XL	
7	NEW	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLLO GROUNDS	
8	1	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS/CATCHY TUNES	
9	NEW	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
10	1	WHAT ARE WORDS CHRIS MEDINA 19	

NETHERLANDS			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	1	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
2	1	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
3	3	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
4	7	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
5	5	MAN DOWN RIHANNA SRP	
6	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
7	NEW	LINE IN A SONG JENNIFER EWBANK CLOUD 9	
8	7	SOMEONE LIKE YOU ADELE XL	
9	RE	PLAGE CRYSTAL FIGHTERS ZIRKULO/DIFFERENT DIFFERENT	
10	6	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL SPINNIN'	

BELGIUM			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	NEW	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	IL NOUS FAUT ELISA TOVATI & TOM DICE PLAY-ON	
3	2	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL SPINNIN'	
4	3	MAN DOWN RIHANNA SRP	
5	NEW	SOMEONE LIKE YOU ADELE XL	
6	NEW	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
7	4	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
8	1	SET FIRE TO THE RAIN ADELE XL	
9	NEW	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
10	7	THIS WORLD SELAH SUE BECAUSE	

AUSTRIA			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	8	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
2	1	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
3	3	STILL JUPITER JONES COLUMBIA	
4	4	FREE NATALIA KILLS FT. WILL.I.AM CHERRYTREE	
5	5	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
6	1	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
7	7	WELCOME TO ST. TROPEZ DJ ANTOINE VS TIMATI HOUSEWORKS/PHONAG/GLOBAL	
8	NEW	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
9	6	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
10	NEW	I'M INTO YOU JENNIFER LOPEZ FT. LIL WAYNE ISLAND	

SWITZERLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	1	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP	
2	2	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS	
3	7	LOCA PEOPLE (WHAT THE F**K!) SAK NOEL BLANCO Y NEGRO	
4	4	WELCOME TO ST. TROPEZ DJ ANTOINE VS TIMATI HOUSEWORKS/PHONAG/GLOBAL	
5	3	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
6	5	GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLLO GROUNDS	
7	9	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
8	1	SET FIRE TO THE RAIN ADELE XL	
9	NEW	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
10	10	UP IN THE SKY 77 BOMBAY STREET GADGET	

NEW ZEALAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 3, 2011
1	1	MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&M/OCTONE	
2	1	DON'T FORGET YOUR ROOTS SIX60 MASSIVE	
3	NEW	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
4	1	SOMEONE LIKE YOU ADELE XL	
5	NEW	IT GIRL JASON DERULO BELUGA HEIGHTS	
6	7	BOUNCE CALVIN HARRIS FT. KELIS FLY EYE	
7	NEW	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
8	6	YOU MAKE ME FEEL... COBRA STARSHIP FT. SABI DECAYDANCE	
9	5	CHEERS (DRINK TO THAT) RIHANNA SRP	
10	4	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY	

MEXICO			
AIRPLAY			
THIS WEEK	LAST WEEK	(NIELSEN BDS)	SEPTEMBER 3, 2011
1	1	GOLPES EN EL CORAZON LOS TIGRES DEL NORTE FT. PAULINA RUBIO FONOVISA	
2	4	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
3			

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Big Machine Label Group names **Jackie Campbell** director of strategic partnerships. She was manager of integrated programs and event marketing at CBS Radio's WUSN Chicago.

PUBLISHING: Rondor Music Publishing promotes **Kevin Hall** to executive VP of creative. He was senior VP of urban music.

BMI in Nashville names **Ari Surdoval** director of corporate communications and media relations. He was communications specialist for PR company Porter Novelli.



TOURING: Venue Coalition promotes **Eric Gardner** to booking OM. He was booking coordinator.

DIGITAL: Pandora appoints **Steven Kritzman** senior VP of advertising sales. He was director of sales for the New York and Mid-Atlantic region.

The Orchard names **Peter McCarthy** senior VP of marketing. He was VP at Random House.

TV/FILM: CMT taps **Leslie Fram** as senior VP of music strategy. She was PD/morning show co-host at Merlin Media's WRXP New York.

RADIO: Clear Channel Radio appoints **Michele Laven** executive VP of strategic partnerships and names **Tom Poleman** president of Clear Channel's national programming platforms. Laven was senior VP of distribution and development, and Poleman was senior VP of programming.

RELATED FIELDS: The National Assn. of Broadcasters appoints **Christopher Ornelas** COO and **Joy Whitlow** CFO/executive VP of finance.

Vinyl pressing plant Gotta Groove Records names **Matt Earley** director of sales. He was account manager at Alliance Entertainment.

—Edited by Mitchell Peters

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APOLLO THEATER BENEFIT

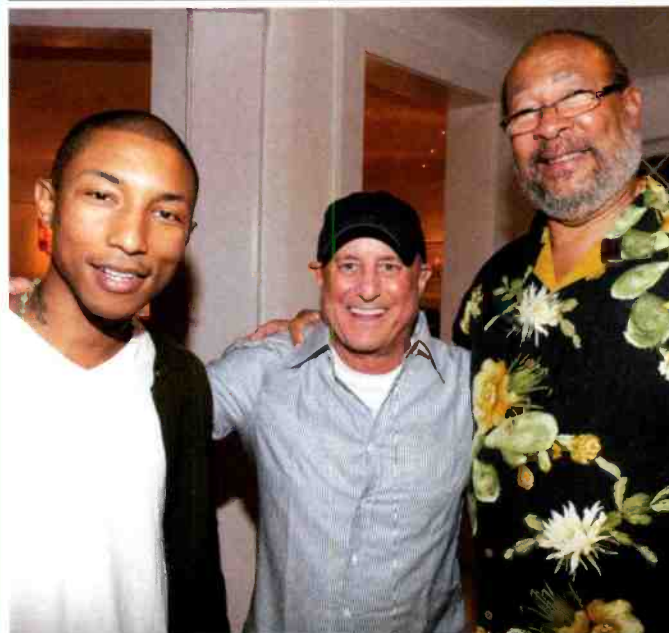
On Aug. 20, Apollo Theater trustee Ronald O. Perelman, chairman Dick Parsons and Jon Bon Jovi hosted a dinner and private concert at Perelman's East Hamptons home on New York's Long Island to benefit the venue. The evening featured special performances by Bon Jovi, Alicia Keys, Jamie Foxx, Ben E. King and Betty LaVette and raised more than \$1.2 million to support the Apollo's artistic and educational outreach programs. PHOTOS: KEVIN MAZUR

ABOVE: Jon Bon Jovi and Betty LaVette had a fabulous time performing together for the audience, before joining the rest of the evening's talent in a rendition of "Stand by Me."

LEFT: Pharrell Williams (left) was in attendance to show support for the Apollo. Here, he poses with Ronald O. Perelman (center) and Dick Parsons.

BELOW LEFT: Apollo president/CEO Jonelle Procope poses here with Jamie Foxx, who in true comedic fashion performed the hit "Gold Digger" for the deep-pocketed attendees.

BELOW RIGHT: From left, producer/director Brett Ratner, Apollo president/CEO Jonelle Procope and Ronald O. Perelman enjoy the live performances while feasting on an impeccable menu created by renowned chef and Apollo trustee Marcus Samuelsson.



GOODWORKS

TOP MERCH COMPANIES PARTNER FOR CITY OF HOPE

Music merch companies Live Nation Merchandise and Bravado International have partnered to raise funds for cancer research and treatment center City of Hope.

The two companies will collaborate on the charitable program Hope, Love and Rock & Roll that features collectible T-shirts from such acts as Lady Gaga, John Lennon, Green Day, Shakira and Jay-Z. The shirts sport the City of Hope logo on the back and were made available for purchase in late July through City of Hope's Web store for about \$22.

"We've all gone to the City of Hope dinners over the years and know about the great work they've done, so to a certain degree it was an element of camaraderie," Live Nation Merchandise CEO Dell Furano says of the company's partnership with Bravado. "This is a chance for us to raise some significant money."

Sales have so far topped \$50,000, and half of that sum will go to City of Hope. "I expect we'll hit \$400,000 or \$500,000 by the end of the year, and our target is to hit \$1 million in sales next year," Furano says.

Furano adds that the program will soon expand to include other acts who'd like to participate. "Our plan is to roll it out to as many different artists as we can, to make it really big and have it go on for many years and raise a lot of money," he says. "This is just the beginning."
—Mitchell Peters





biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.

On Aug. 16 during the 26th annual Imagen Awards in Los Angeles, bilingual cable channel mun2 took home the best Web series prize for its original online program "Chismex." The event honors the positive portrayals of Latinos and Latino culture in entertainment. There to accept the award for mun2 are (from left) music programming manager **Roberto Isaac**, VP of brand marketing **Alejandro Alonso**, executive producer **Gloria Medel**, digital media producer **Franco Gonzalez**, human resources manager **Lleni Sandoval** and director of development and current programming **Moises Velez**. PHOTO: RAUL ALVAREZ



Rising country music star and Broken Bow artist **Jason Aldean** (second from left) was honored with his first Canadian gold album (40,000 units) for his latest release, *My Kinda Party*, prior to his headlining performance at the 19th annual Big Valley Jamboree in Edmonton, Alberta, on July 30. Celebrating this achievement and his record-breaking sellout of the show are (from left) Sony Music Canada director of national promotion **Warren Copnick** and promotions, media and artist relations representative for Alberta/Manitoba regions **Anthony Farrauto**, and Aldean's manager **Chris Parr** of Spalding Entertainment. PHOTO: BILL BORGWARDT



Jordin Sparks (center) surprised eager fans in New York's Times Square on July 28 with a free concert to benefit the VHI Save the Music Foundation, which, in partnership with Energizer, is distributing grants to schools in need of music instruments. Sharing the stage with Sparks are (from left) former cast member of "The Real World" and event host **Nick Brown**, the Energizer Bunny, foundation executive director **Paul Cothran** and Energizer spokeswoman **Lisa Rolves**. PHOTO: JACOB BLICKENSTAFF



Alexandra Kurzak (center) performed three arias from the *Gioia!* album to an audience of celebrities, politicians and media at a park in the city. Posing for a photo in celebration of their collaboration are (from left) Universal Music Poland classics project manager **Inga Chmielewska** and jazz project manager **Karolina Majewska**. Kurzak, Decca Classics managing director **Paul Moseley** and Universal Music Poland classics/jazz director **Piotr Rzeczycki**. PHOTO: DAREK KAWKA



LEFT: At the East West Studios in Hollywood on Aug. 5, British artist **Jay James Picton** (left), soul legend **Booker T. Jones** (middle) and producer/songwriter **Malay Ho** collaborated on tracks for Picton's debut album, due in early 2012. Bug Music assembled the three artists (all of whom are on its roster) for the sessions. PHOTO: STEPHEN FINFER



Sony Music's latest sensation, 2Cellos, took a break from their tour with Elton John on Aug. 3 when they stopped by Yahoo's Music Room for a performance. Before running out the door for a fun-filled day of promotion, the duo (and their bad-ass cellos) pose for a picture with (from left) Sony Masterworks associate director of digital marketing **Elisa Peimer** and senior director of marketing and publicity **Angela Barkan**, Yahoo Music head of programming and artist/label relations **John Lenac**, 2Cellos' **Stjepan Hauser**, Yahoo Music music director **Robert Gardner**, 2Cellos' **Luka Sulic**, Yahoo Music director of programming **Gina Juliano** and media engineering manager/radio programmer **Tom Velazquez**. PHOTO: YAHOO MUSIC



Nederlander Concerts, which operates the Greek Theatre in Los Angeles, inducted the Go-Go's into the venue's new Rock Walk to commemorate its 80th anniversary and celebrate the 30th anniversary of the band's *Beauty and the Beat* debut album. The Aug. 17 event culminated with a birthday celebration for frontwoman **Belinda Carlisle** prior to the group's sold-out performance later that evening. Celebrating the plethora of milestones are (from left) Carlisle, Nederlander VP of operations/Greek Theatre GM **Rena Wasserman**, Go-Go's members **Charlotte Caffey** and **Jane Wiedlin**, Nederlander CEO **Alex Hodges**, the band's **Gina Schock**, Direct Management's **Bradford Cobb**, Go-Go's member **Kathy Valentine** and Nederlander VP of talent **Paola Palazzo**. PHOTO: RANDALL MICHELSON

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